

KANSAS STATE TEACHERS COLLEGE
PITTSBURG, KANSAS

presents

The College Band

IN CONCERT



OSCAR STOVER, *Conductor*
DEAN CROXTON, *Soloist*

CARNEY HALL, AUDITORIUM

MARCH 19, 1947

8:15 P. M.

PROGRAM



I. March from the "Love of the Three Oranges".....*Prokofieff*

"The Love of Three Oranges" was first performed December 30, 1921 by the Chicago Opera Co., the Composer conducting. Prokofieff based the opera on an old Italian comedy of the 18th century, which was inspired by the old fairy tale about the Prince who would not laugh.

The "March" occurs relatively early in the production as a prelude to a festival arranged to make the Prince merry. During these festivities, one of the wicked witches is overturned by a youth. Her fall produced a laugh from the Prince, but he cannot be permanently cured until he has found the three oranges, each of which is large enough to conceal a princess. The Prince travels until he finds this magic orange grove and marries the most beautiful of the three princesses.

The transcription for band was made by Robert Cray.

II. Prelude in C-Sharp Minor.....*Rachmaninoff*

When Rachmaninoff was a 19-year old student at the Moscow conservatory, he wrote a series of five piano pieces and sold them outright to a publisher. From this particular Prelude he realized only about twenty-five dollars. It is estimated that had he retained the rights and recieved royalties on the piece for the last forty-seven years, his reward would have been something between \$50,000 and \$100,000. Needless to say, this is not the favorite of the composer himself.

The music is somber and foreboding, and irresistibly calls to mind the tolling of great bells.

The transcription for band was made by John Gready

III. Dance of the Spanish Onion }.....*Rose* Holiday for Strings

David Rose was born in London, England in 1910. His family moved to America three years later and settled in Chicago, where Rose started his musical studies. His professional career reads almost like a Hollywood script as it shows him starting out as a dance band side-man and moving up as an arranger, conductor, composer and finally with his own C.B.S. radio show and a movie contract.

These are two of the very best examples of his unusual style of composition. While both of them were originally written for orchestra, they are now available for almost any combination of voices and instruments, not the least known being the Spike Jones recording of the "Holiday for Strings."

Both transcriptions were made by David Bennett.

IV. Bandman's Carnival (First performance) }.....*McCray* Victory March (First performance)

It has always been a part of the philosophy of Dr. McCray that a sense of humor is one of the most valuable assets of a teacher—especially a music teacher. He has said that all the members of this organization must be particularly well supplied with this sixth sense to be able to accomplish much out of a rehearsal at seven o'clock in the morning! This piece is a direct outgrowth of that situation and is dedicated to the band members and its conductor as a tribute to their good humor under all conditions.

The "Victory March" is far different in character and purpose. It consists of three spirited melodies, with a counter-melody pronouncing the notes of fate which were also used during the war as a theme of victory, taken from the first movement of Beethoven's Fifth Symphony. The Trio is a stirring, singable, marching song—"On Men are marching to victory"—which can be readily applied to other things than war.

On the score appears the following dedication inscription: "Dedicated to my friend Oscar Stover, the very talented young conductor of Kansas State Teachers College, Pittsburg, Kansas." Both of these numbers were written this year and the Band is very proud to be allowed to give them their first performance at this concert.

INTERMISSION

V. Rhapsody in Blue.....Gershwin

DEAN CROXTON, *Pianist*

This composition was commissioned by Paul Whiteman for his famous Jazz concert to be played in Aeolian Hall, Feb. 12, 1924. While on a trip to Boston, Gershwin conceived the idea of the opening movement from the monotonous roll of the wheels on the tracks. He completed the whole thing in about three weeks and left the piano part to be improvised at the concert at which he was to play. The Rhapsody created a sensation and gave rise to much discussion, but its fame has risen with the years.

The original orchestra score as well as this band score was arranged by Ferde Grofe.

Mr. Croxton is well known for his work in this vicinity, and has also done professional work in Kansas City and Chicago. He performed the Rhapsody once before on this campus for the "Phi Sig Frolics" in 1934, with Harold Mould conducting the orchestra.

The Rhapsody is a long work and is seldom played without cuts. For this performance only two small cuts are being made, which are the same as those used by most symphony orchestras and for recordings.

VI. Les Preludes.....Liszt

Les preludes, most popular of Franz Liszt's 13 symphonic poems, was written during the late 1840's and performed for the first time by the court Orchestra at Weimar on February 23, 1854, under the composer's direction. As most of us know, the music is highly dramatic projection of moods inspired by Alphonse Lamartine's "poetic Meditation," Les Preludes. Liszt himself paraphrased the poem in these words:

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death: The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast dispurses youth's illusions, whose fatal bolt consumes its alter. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

This transcription for band was made by L. Helfer.

DECLARATION OF PRINCIPLES

UNIVERSITY AND COLLEGE BAND CONDUCTORS' CONFERENCE

WE AFFIRM our faith in and our devotion to the College Band, which, as a serious and distinctive medium of musical expression, may be of vital service and importance to its members, its institution, and its art.

TO ITS MEMBERS the College Band, through exemplary practices in organization, training, and presentation, should endeavor to provide effective experiences in musical education, in musical culture, in musical recreation, and in general citizenship.

TO ITS INSTITUTION the College band should offer adequate concerts and performances at appropriate functions and ceremonies, in the interests of musical culture and entertainment, and for the enhancement of institutional spirit and character.

TO MUSIC as an art and a profession the College Band should bring increasing artistry, understanding, dignity, and respect, by thorough and independent effort within the band's own immediate sphere, by leadership and sponsorship in the secondary school music program, and by cooperation with all other agencies pursuing similar musical goals.

TO THESE ENDS we, the members of this Conference, pledge ourselves to seek individual and collective growth as musicians, as teachers, as conductors, and as administrators.

DONE IN SESSION, CHICAGO, ILLINOIS, 20 DEC., 1946.