

Kansas State College of Pittsburg

Department of Music
presents the

CONCERT BAND

PAUL T. MAZZACANO,
Conductor

JAMES PARKS
Assistant Conductor

GUEST ARTISTS

MARY ARNOLD MOTTL
Piano

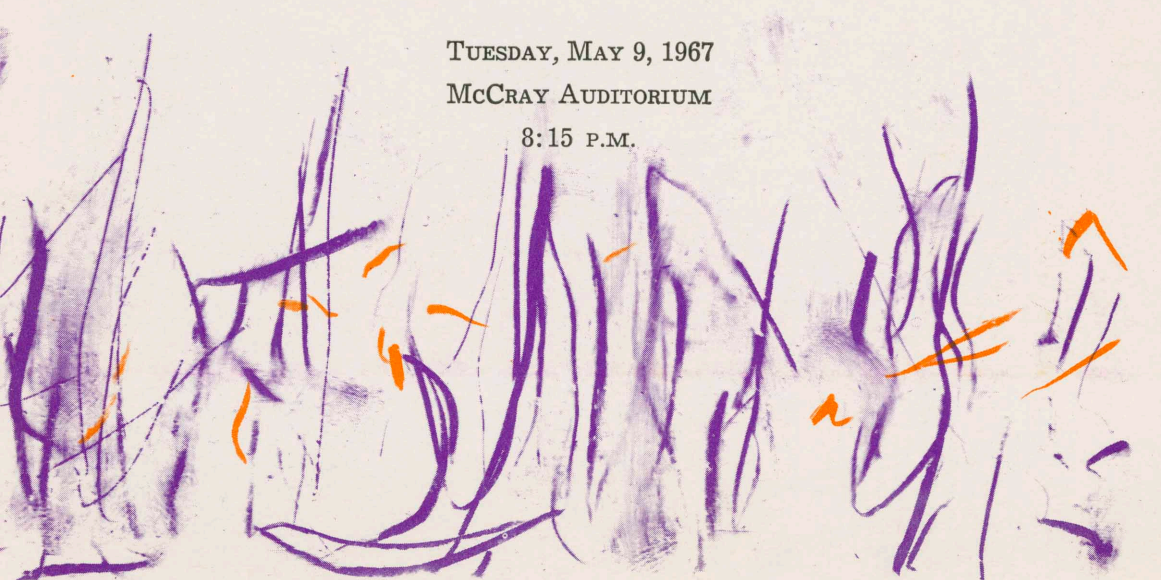
R. G. WEBB
Tenor

AN EVENT OF THE TENTH FINE ARTS FESTIVAL

TUESDAY, MAY 9, 1967

McCRAY AUDITORIUM

8:15 P.M.



PROGRAM

VACLAV NELHYBEL Symphonic Movement
(1966)

Symphonic Movement is a monothematic composition based on an eight-tone series beginning on middle C. The remaining four tones of the complete twelve-tone chromatic gamut (D, F, G sharp, B) are employed as a group only twice: first, as counterpoint to the initial entrance of the theme in the Allegro; and, second, as a dissonant woodwind organ point against the statement of the theme by the entire brass section towards the end. The design of the composition is the symmetrical form of an arch.

DONALD H. WHITE Miniature Set for Band
(1964)

I. PRELUDE II. MONOLOGUE III. INTERLUDE
IV. DIALOGUE V. POSTLUDE
Soloists

LINDA JOPP, *Flute*, CHRIS COOTS, *Trumpet*
DEBRA BARNES, *French Horn*

Mr. White received his MM and PhD degrees in Composition from the Eastman School of Music. He has studied composition with Herbert Elwell, Howard Hanson, Vincent Persichetti and Bernard Rogers.

Miniature Set was composed late in 1957. Later that year the work was voted "the most outstanding contribution to the band's literature for 1958" by the College Band Director's National Association. It is a set of five brief movements, each exploiting a minute musical idea. The second movement features a contemplative solo by the flute, while the fourth movement engages solo trumpet and French horn in dialogue. These solo movements are set apart and enclosed by miniatures calling on the resources of the full band.

GEORGE GERSHWIN Rhapsody In Blue
(1924)

Soloist

MARY ARNOLD MOTTL, PIANO

A synthesis of popular and prestigious elements was achieved without any theory of "gestic music" or "realism" by George Gershwin. Already in his early twenties, Gershwin had amalgamated the two traditions he knew: that of popular song specked with jazz, which he learned chiefly from Jerome Kern and Irving Berlin, and that of the rhapsody for piano and orchestra, which he learned chiefly from Liszt and Rubenstein, with a tinge of Debussy and Ravel, perhaps filtered through Puccini. Gershwin's career, cut short at its peak by his premature death, has become something of a legend among us.

INTERMISSION



TERIG TUCCI La Bamba de Vera Cruz
(1960)

Soloist
CORNELIA LYONS, *Piccolo*

The Mexican Dance rhythm of the Bamba has been rhythmically garnished with a pulsating percussive setting and a spirited melodic line which succeeds in capturing the vitality and "full-of-life" character of true Latin music.

ROBERT E. JAGER Symphony For Band
(1964)

III Largo
II Marcia

Recipient of the Roth Orchestra Award in 1964, Mr. Jager is presently the staff arranger for the U.S. Naval School of Music in Norfolk, Virginia. In 1964, "Symphony for Band" was judged the Ostwald Award Winning Composition. Mr. Jager is a graduate of the University of Michigan.

The two movements of this four movement composition are being performed in reverse order in order to achieve greater programatic effect.

MORTON GOULD Jericho
(1941)

I. MARCH AND BATTLE II. JOSHUA'S TRUMPETS
III. THE WALLS CAME TUMBLIN' DOWN IV. HALLELUJAH

The name of Morton Gould occupies a prominent place in musical Americana. A dazzling composer and arranger, he has contributed much to the literature of school bands and orchestras as well as to professional organizations.

GIACOMO PUCCINI La Fanciulla del West
(arr. R. G. Cook)

GIACOMO PUCCINI Turandot (Nessun Dorma)
(arr. R. G. Cook)

Soloist
R. G. WEBB, *Tenor*

La Fanciulla del West was commissioned by the Metropolitan Opera in New York. The formidable team of Caruso and Toscanini participated in its premiere performance in 1910.

Turandot, completed by Alfano in 1926, is in many ways Puccini's most interesting opera. The setting permits Puccini to use various Chinese melodies, which he elaborates with sumptuous orchestration and occasional poly chords in tribute to Stravinsky.

RAFAEL MENDEZ Jaurez
(1959)

Soloist
RON BRINCKMAN, *Euphonium*, DOROTHY COLLINS, *Xylophone*,
CHRIS COOTS, *Trumpet*

Jaurez is a traditional Mexican *danzon*, a folk dance, similar to a slow rhumba. The *danzon* starts with an eight-bar rhythmic introduction, followed by two or three melodic strains, after which the original theme returns. The last section is always a popular melody: in this case, a folk tune named after the Mexican hero, Jaurez.

The dazzling virotuoso trumpet technique of Mr. Mendez has made him the popular idol of a generation of young musicians. A premonition of his position in Mexican music came when, as a mere toddler, he played for the aging Pancho Villa.



