

Kansas State College of Pittsburg

Department of Music

presents

KSCP Concert Band

GARY CORCORAN, *Conductor*

in

Spring Concert

Thursday, April 24, 1975
McCray Auditorium
8:00 P.M.

PROGRAM

Festival Prelude Alfred Reed

Symphony No. 20, Op. 223,
"Three Journeys to a Holy Mountain" Alan Hovhaness

Andante espressivo
Allegro moderato
Andante maestoso

Liberty Bell John Philip Sousa

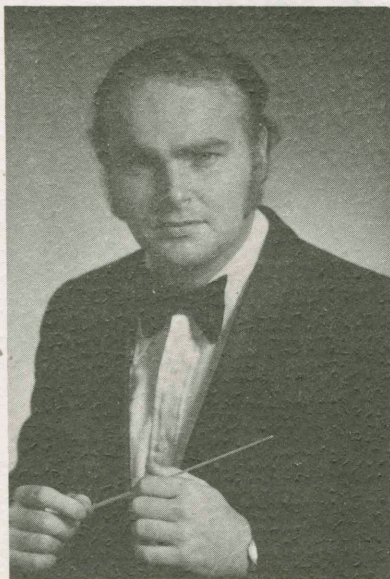
INTERMISSION

Lassus Trombone Henry Fillmore

Lincolnshire Posy Percy Grainger

Lisbon
Horkstow Grange
The Brisk Young Sailor
Lord Melbourne
Lost Lady Found

Chorale and Shaker Dance John Zdechlik



GARY CORCORAN, *Conductor*

Mr. Gary Corcoran, who came to KSCP in 1972, pursued his undergraduate studies at Boston University and the University of Maine. After receiving the Master of Science at the University of Illinois, he returned to teach in his home state of Massachusetts. Mr. Corcoran has completed the course work toward the doctorate at the University of Illinois. He is a member of Phi Beta Kappa, Phi Kappa Phi, Music Educators National Conference, Kansas Music Educators Association, National Band Association, and College Band Directors National Association.

PROGRAM NOTES

Alfred Reed's *Festival Prelude* was written in commemoration of the 25th anniversary of the Tri-State Music Festival, held annually in Enid, Oklahoma. The music is based entirely on one main theme and two fanfare-like figures that occur throughout. After the opening fanfare, the main theme is presented by the woodwinds, saxophones, and cornets, with interjections by the trumpets and lower brass. This leads to the second of the fanfare figures, which then builds to another statement of the theme by the full band. After the theme is extended and slightly varied, the second fanfare again leads into the main theme, this time presented as a processional march. The composition concludes with thematic fragments played by the brass.

Alan Hovhaness, born in Somerville, Massachusetts, is unique among today's composers. His fascination with ancient Armenian music led him to study also the traditional music of the Near, Middle, and Far East. Hovhaness combines all of these influences along with 16th and 17th century imitative techniques into an eclectic, conservatively modern style.

One cannot expect to hear the climaxes which arise from the stress-release patterns of Western music, since Hovhaness seeks rather to establish moods of tranquility and inner peace by means of hypnotic, quasi-improvisatory repetitive modal themes. A Japanese critic wrote that Hovhaness's compositions are "like Japanese scrolls. As they are rolled out, they reveal new images and their messages bit by bit. Western classical music is in comparison like a photographic print."

Symphony No. 20, "Three Journeys to a Holy Mountain" was composed for the Ithaca High School Concert Band. The first movement is in the spirit of Armenian religious music in three great melodic arcs, the last having the mood of a spiritual. The second movement is a long melodic harmonically and unisonally over held drones in Oriental style. The third movement is in the form of a chorale and fugue; at the climax of the fugue, the chorale theme returns interspersed with many-voiced canon interludes.

Lincolnshire Posy was composed by Percy Grainger in 1937. It must be considered as an original work although it draws its thematic material from English folk songs which the composer collected with the aid of a wax cylinder phonograph. Grainger explains that "each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of *legato* and *staccato*, his tendency towards breadth and delicacy of tone."

John Zdechlik's *Chorale and Shaker Dance* is developed from two main musical ideas, the first of which is found in the opening chorale. The second melodic idea is the melody from the well-known Shaker Hymn, "The Gift to be Simple." Both materials are used separately, in combination, or in fragmented and varied forms throughout this exciting musical composition.

CONCERT BAND PERSONNEL

PICCOLO

Becky Porter, Chetopa

FLUTE

Daryl Esmond, Joplin MO

Jan Miner, Baxter Springs

*Becky Porter, Chetopa

OBOE

David McMillan, Parsons

CLARINET

Martha Beard, Fort Scott

Debra Edwards, Westmoreland

Virginia Giordano, Mission

+Russell Jones, Pittsburg

Shiela Norton, Lamar, MO

Michael Patterson, Kansas City

+Robert Schott, Pittsburg

Donald Sieberns, Pittsburg

*Becky Sturgis, Baxter Springs

Karen Woodling, Olathe

BASS CLARINET

Deborah Allen, Girard

*Ronda Gist, Merriam

ALTO SAXOPHONE

*Nathan Fair, Carroll, IA

Deborah Jones, Baxter Springs

Carolyn Hearon, Baxter Springs

Ellen Shipman, Girard

TENOR SAXOPHONE

Greg White, Wichita

BARITONE SAXOPHONE

Bob Smith, Chetopa

CORNET

Mike Brundage, Chanute

Mark Foster, Topeka

*Marc Fulgham, Haskell, OK

Steve Gardner, Pittsburg

John Keady, Pittsburg

TRUMPET

Susan Johnson, Parsons

*Sam Ketcher, Galena

HORN

Cheryl Friesen, Westmoreland

Nancy Holman, Pittsburg

Doug McCarter, Pittsburg

*Richard Ochs, Leavenworth

Bob Steele, Fort Scott

TROMBONE

Mike Brumley, Shawnee

Mike Burton, Iola

Jack Copeland, Leavenworth

Terry Crook, Mulvane

*Jim Holman, Pittsburg

Roger Holman, Derby

Walter Raining, Overland Park

Paul Staat, Joplin, MO

BARITONE

*Patty Broyles, Baxter Springs

+Gene Vollen, Pittsburg

Bill Waddell, Overland Park

TUBA

Arrealus Williams, Parsons

*Dennis Woody, El Dorado
Springs, MO

STRING BASS

Doug Stephens, Wichita

PERCUSSION

William Barker, Parsons

*Denise Heising, Geneseo, IL

Jerry Lasseter, Olathe

Cathy Smith, Chetopa

*Principal

+Faculty