

KANSAS STATE COLLEGE OF PITTSBURG
PITTSBURG, KANSAS

Symphony Orchestra

WALTER OSADCHUK, *Conductor*



WEDNESDAY, APRIL 19, 1961

McCray Hall

8:15 P. M.

PROGRAM

I

Symphony No. 1 in C Minor, Op. 68.....*Brahms*

Un poco sostenuto—Allegro

Andante sostenuto

Un poco Allegretto e grazioso

Adagio—Allegro non troppo, ma con brio

INTERMISSION

II

An Outdoor Overture.....*Copland*

III

An American in Paris.....*Gershwin*

PROGRAM NOTES

Most composers of the Romantic Era were awed and mystified by the great Beethoven and his symphonic legacy. The master had developed the symphonic form to such lengths that composers felt as if nothing new could be further stated in the classic form. As a result, a major stream of musical development turned away from the symphonic form and classic ideals. Johannes Brahms' extraordinary talents and dedication to the preservation of classic tradition, however, did not go unnoticed for Robert Schumann had proclaimed the young composer as the successor to the symphonic legacy. Nevertheless, Brahms let his powers mature for some twenty years before he wrote in the symphonic form. When his First Symphony was written, he was forty-three years of age and nearing the height of his creative power. His work, designed in the same spirit as that of Beethoven, has even been called the "Tenth"—the implication being that he was, indeed, successful in portraying something new in an old, established form. Although Brahms was a traditionalist and, in a sense, a latecomer, he was in no way an imitator. His chromatic harmony, rugged melody, and rich orchestration show that he was a product of his time. The unrelenting beat of the timpani, coupled with the broad, sustained, and chromatic quality of the introduction to the first movement clearly indicates that the work was conceived by a Romantic. These romantic elements are veiled by classic ideals and classical form. Brahms was one of the few composers of his generation who so successfully solved the aesthetic problems and conflicts of form and content.

Aaron Copland is generally recognized as one of the most talented of the American composers. His music represents clarity and balance and has done much to bridge the gap between the modern composer and public. "An Outdoor Overture" was written for high school students in 1938. In writing for students, Copland was following the lead of many notable composers. Henry Purcell, for example, wrote his only opera for a girls school. The work with its vigorous rhythms and intriguing themes is an excellent example of the composer's style. Most noticeable is the expert utilization of the trumpet as a solo instrument. Although the composition was written for amateurs, it is technically demanding. It emphasizes the fact that works of art are not necessarily written for the professional, but rather, for all.

George Gershwin, a product of the Jazz Era and Broadway, faced a problem not entirely unlike that of Brahms. He sought to combine two separate and distinct elements—jazz and established symphonic forms. Such an idea was rather naive and would have failed if attempted by a composer of lesser talents, for the two elements spring from entirely different worlds. After utilizing jazz in the outline of the concerto with some success, he turned his efforts toward the symphonic poem. "An American in Paris" was completed when he was thirty years old and is the result of a trip to the European city. It seeks to illustrate the tourist's impression of the gayety of Paris. The fact that jazz was the composer's natural idiom, coupled with his extraordinary melodic gift, has assured the work of an accepted position in symphonic literature.

ORCHESTRA PERSONNEL

VIOLINS

Donald Sieberns
Merton Shatzkin
Marilyn Smith
Robert Rossel
Ester Stoneking
Karen Salsbury
Cathy Adams
Ruth Ann Stucky
Gilbert Spector
Margaret Gold
Judy Cartwright
Wilinda Landon
Betty Seibert
Janice Gray
Marilyn Perry
Janice James
Yoshiko Iwabe
Ellen Peters

VIOLAS

Lowell Adams
Dorothy Strawn
Wayne Long
Lois Query
Marilyn Hogan

VIOLONCELLOS

William Elliott
Lois Leker
Linda Caldwell
Ellen Pugh
Annabelle Loy
Jan Scanlin

CONTRABASSES

Jim Wintle
Denton Rossel
Jim Hackett
Richard Smith

FLUTES

Francile James
Erma Rose

PICCOLO

Roberta Kendall

OBOES

Karon Hagemann
Dale Sullens

ENGLISH HORN

Henry Bagley

CLARINETS

Don McGlothlin
Mary Frances Molka
Terry Dolanc

BASS CLARINET

Carl Mathis

BASSOONS

Jack Gillette
Gerard McKenna

CONTRABASSOON

Carl Mathis

SAXOPHONES

Janice Potter
Loraine Reed
Jan Scanlin

HORNS

Donald Good
Floyd Snider
Leon Ballenger
Larry Sanborn

TRUMPETS

Jan Seifert
Ed Lindsey
Ronald Harris

TROMBONES

DiAnn Delaney
Jerry Kneebone
Mel Courter

TUBA

Donald Cukjati

TIMPANI

Clarence Sharp

PERCUSSION

Charles Hisey
John Pedroja
Robert Woodward

PIANO AND CELESTE

Alice Ann Seifert

LIBRARIAN

DiAnn Delaney

PROPERTY MANAGER

Jack Gillette