KANSAS STATE COLLEGE OF PITTSBURG
PITTSBURG, KANSAS

BRASS ENSEMBLE
Donald R. Key, Director

WOODWIND ENSEMBLE
Russell Pugh, Director

McCray Hall Auditorium
Monday, January 9, 1961
8:15 p.m.
PROGRAM

Three Pieces from "Funff-stimmigte blasende music"—Petzold
Edited by D. R. Key

Intrada
Sarabande
Bal

Most German cities of the seventeenth century supported a small number of musicians whose principal duty was to play daily at 10:00 a.m. and 6:00 p.m. from the Rathaus tower in the Marktplatz and to sound chorals from the church towers during festive seasons. For the necessary augmentation of their income they performed at weddings and various other secular events. Johann Petzold, the most famous of the city musicians, was a canon of the order of St. Augustine, entered a monastery in Prague, and left shortly afterwards to embrace Protestantism. Between 1681 and 1686 he was Director of Instrumental Music in Bautzen, Saxony, and then a city musician in Leipzig, rising to become its senior member.

The three pieces from the collection entitled "Funff-stimmigte blasende music" are excellent examples of the light secular music composed by city musicians during the late seventeenth century. They were transcribed from photographs of the original part books printed in 1683 and remain in their original form except for the addition of the tuba and the use of modern instruments for the old cornett and alto trombone.

Mr. Seifert, Dr. Key, Mr. Good, Mr. Snider
Mr. Plummer, Miss Delaney, Mr. Cukjati

Sharagan and Fugue .......................... Alan Hovhaness

Alan Hovhaness was born in Sommerville, Massachusetts, of Armenian parents. His compositions reflect his interest in America. "Sharagan and Fugue" is a two-part work based on a single theme which revolves around one note. The chorale-like first section is tranquil and highly expressive while the fugue is animated. The structure of both sections is founded on melodic and rhythmic elements quite similar to that of Asiatic music. The overall effect of the work is typical of the composer's style which Nicolas Slominsky has described as "Impressionistic exoticism."

Mr. Seifert, Dr. Key, Mr. Snider
Miss Delaney, Mr. Cukjati

Kleine Kammermusik, Op. 24, No. 2............. Paul Hindemith

Lustig
Walzer
Ruhig und einfach
Schnell

"Kleine Kammermusik," composed in 1922, is the second of two compositions entitled "Kammermusik." Although it was written when Hindemith was only twenty-six years of age, he was leader of the orchestra of the Frankfort opera and his fame as a composer had already begun to be established. The complete work is cast in a personal style, is filled with humor, and reflects, to a degree, the composer's varied
experience as an executant on several instruments. The light mood of the first movement sets the course for the work. The second movement is a satire of the waltz. The next movement provides a more serious interlude to the last which returns to the initial bright mood.

Miss Wilson, Miss Hagemann, Mr. McGlothlin
Mr. Good, Mr. Gillette

INTERMISSION

Suite for Brass Quartet

Robert Sanders

Sonatina
Folksong
March

Robert Sanders was born in Chicago and attended the Bush Conservatory. After winning the Prix de Rome, at the age of nineteen, he studied composition with Respighi in Rome and Guy de Lioncourt in Paris. He has held numerous teaching and administrative positions, among which was the position of Dean of the School of Music at Indiana University. A Guggenheim Fellow in 1954-55, his most recent position has been as professor at Brooklyn College.

The most expressive works by Sanders have been his compositions for wind instruments, particularly the brass. The "Suite for Brass Quartet," written in 1949, is especially notable for its economy of effort and excellent contrast. Although the composition is diatonic, the effective use of dissonance provides an excellent characterization of brass instruments.

Mr. Seifert, Dr. Key, Mr. Plummer, Miss Delaney

Humorous Scherzo, Op. 12, No. 9

Serge Prokofiev

"Humorous Scherzo" was transcribed for four bassoons from the ninth composition in a work entitled "Ten Pieces" which was written for piano when Prokofiev was a student at the St. Petersburg Conservatory. The composition is in three parts, the first of which is Allegro and characterized by imitative treatment of small motives. The second section is slow and legato, and leads into a short finale in the same style as the opening. The work ends on an ascending whole tone scale, providing an appropriate climax to the work.

Mr. Gillette, Mr. Mathis, Mr. McKenna, Mr. Pugh

Hollandsche Boerenplof

Henk Badings

Henk Badings was born in Bandong, Java. He was formerly Professor of Music at the Rotterdam Conservatory and, in 1941, Director of the Royal Conservatory of The Hague. Charged with cultural collaboration with the Germans during the occupation of Holland, he was barred from professional activities immediately after World War II. He was exonerated when charges were later re-examined and, since 1947, has regained his status as an eminent Dutch composer.

"Hollandsche Boerenplof," the first of a set of three Dutch dances for brass quartet, was written in 1947. Although the harmony is at times slightly dissonant, the work is simple, unassuming, and light.

Mr. Seifert, Mr. Good, Mr. Plummer, Miss Delaney