Kansas State College of Pittsburg
Department of Music

Wind Ensemble
Edward W. Volz, Conductor
Joe Jameson, Assistant

A Baroque Concert
Assisted by
J. Franklin Fenley, Recorder
Steven Harry, Trumpet
Joe Jameson, Trumpet

Thursday, March 4, 1971
McCray Auditorium
8:00 p.m.
PROGRAM

Prologue by Dr. Gene E. Vollen

TOCCATA ........................................... Girolamo Frescobaldi
Arranged by Earl Slocum

THE GODS GO A-BEGGING .................................. G. F. Handel
Arranged by Sir Thomas Beecham
  I Introduction
  II Allegro
  III Ensemble
  IV Musette
  V Bourree

LITTLE FUGUE IN G MINOR ................................... J. S. Bach
Transcribed for Band by John Boyd

PRELUDE AND FUGUE IN C MINOR .............................. J. S. Bach
Transcribed for Band by Edward W. Volz

INTERMISSION

CONCERTO FOR TWO TRUMPETS ............................ Antonio Vivaldi
Transcribed for Band by Philip J. Lang
Soloists: Steven Harry and Joe C. Jameson, Jr.
  I Allegro
  II Largo
  III Allegro

CONCERTO FOR SOPRANINO RECORDER  ............... Antonio Vivaldi
Transcribed for Band by Alfred Reed
Soloist: J. Franklin Fenley
  I Allegro
  II Largo
  III Allegro

TOCCATA AND FUGUE IN D MINOR ......................... J. S. Bach
Transcribed for Band by Erik Leidzen
Girolamo Frescobaldi (1583-1644) represents the early Baroque period and is recognized as a genius of keyboard music of this period. The TOCCATA is highly representative of the early Baroque with its florid and chromatic style. This work was originally composed for organ and later transcribed for orchestra. The band transcription came in 1956, giving the band one of its more substantial pieces of literature in the transcription category.

THE GODS GO A-BEGGING was composed by George Frederick Handel (1685-1759), but not as an original suite. This is music culled from the ballet music of Handel's various operas and arranged for band by Sir Thomas Beecham. The light scoring and judicious usage of the band's instrumentation makes possible the retention of the concerto style which is so very important to the Baroque aesthetic. The movements are cast in forms closely associated with the typical Baroque suite.

Johann Sebastian Bach was born in Eisenach in 1685. His death in 1750 coincided with the decline of the Baroque period, giving way to the rising classical style. Bach represents the zenith of the late German Baroque and stands as the musical giant of the period. His life and musical production can be organized in specific periods, each of which has characteristics which are easily identifiable. Such is the case with the PRELUDE AND FUGUE IN C MINOR. This is the young Bach developing his skills in composition and performance. This composition comes from his Arnstadt period at the age of nineteen. His skill at the Clavier was well developed. However, he was just mastering the art of organ performance as well as that of composing in the highly decorative contrapuntal style. The C Minor is an early Prelude and Fugue, showing the influence of the great organist, Buxtehude. The opening pedal statement and the florid final cadenza make this piece as unique as it is typical of the period. While originally an organ composition, the transcription for Band has captured the feeling of the period and retained every aspect of the Baroque style.

The LITTLE FUGUE IN G MINOR is from Bach's second creative period, which was in Weimar (1708-1717), first as court organist and later as concert master of the orchestra. He now appears as a mature composer and an organ virtuoso. The G Minor is one of his most tune-
ful works and expresses a melodic treatment of the fugue subject, which is unique. This short but delightful piece is quite different from the TOCCATA AND FUGUE IN D MINOR which also dates from the same period.

Antonio Vivaldi (1675-1743) was born in Venice and is best known for his instrumental works, particularly the Concerto Grossos and Solo Concertos. His many works embrace the ideal of the late Italian concertato style. The CONCERTO FOR TWO TRUMPETS is truly representative of the fanfare like brilliance so characteristic of the splendor of the late Italian Baroque. This is especially true of the Venetian School with its marvelous tradition inherited from the works of Gabrieli. It is interesting to note that the trumpets of this period were “natural” trumpets without valves. This accounts for the predominately triadic melody, as well as informs us of the incredible ability of the trumpet players of that era.

The CONCERTO IN C FOR RECORDER follows Vivaldi’s usual three-movement pattern in a fast-slow-fast order. However, this concerto has a full second movement of great lyrical beauty. This is one of three concertos composed for this particular instrument. We are indeed privileged to hear this concerto performed on a soprano recorder instead of the usual piccolo. The transverse flute and piccolo had not yet replaced the recorder at the time the piece was composed. This performance is, therefore, more authentic than one might usually hear in this century.

The TOCCATA AND FUGUE IN D MINOR is considered one of J. S. Bach’s loftiest compositions for the organ. The band transcription of this work places it in a similar position of esteem in the band’s literature. The opening of the TOCCATA is exemplary of the improvisational style of the Baroque period. The title “TOCCATA AND FUGUE” may be interpreted as describing the fact that the fugue theme and subsidiary material constitute a toccata, not that the fugue is preceded by a toccata. Technical display and rich harmonic treatment characterize the breadth and magnificence of this great composition.—E. W. V.
PERSONNEL

Flute
Becky Rouse (Piccolo)
Judith Swart
Tana Murray
Shelley Han
Nancy Blessant

Oboe
Bettee Shell
David McMillan

Bassoon
John Pinkston
Gerard McKenna

Clarinet
Charles Beard
Terrance Basom
Patricia Lewis
Karen Laskey
Thomas Austin
Bart Schasteen
Terry Follis
Marcia Minor

Alto Clarinet
Laurie Lairmore

Bass Clarinet
Wayne Rettig

Contra Bass Clarinet
Bill Fowler

Alto Saxophone
James W. Jones
Leah Eastburn
Tommy Myles
Jenny Vermillion

Tenor Saxophone
David Henry
Diane Talley

Baritone Saxophone
Francis Sapp

Cornet
Steven Harry
Terry Sticklely
Donald Joslin
Terry Chance

Trumpet
Joe Jameson
Bill Stair
Christopher Cruz
Carol Zagar

French Horn
Sue Finley
Kay Weatherman
Clark Bradley

Trombone
Clark Hall
Patrick M. Ryan
James Holman

Euphonium
William Vance

Tuba
Sam Sharp
Perry Dorothy
Mark Davis

String Bass
John Lehnst

Tympani
Eric Copening

Percussion
Gary Pearson
Janice Alford
Nancy Hayes
Jeff Stratton
Jeffrey Shoemaker

Harpsichord
Clark Bradley