

Kansas State College of Pittsburg

Pittsburg, Kansas

Department of Music

Symphonic Wind Ensemble

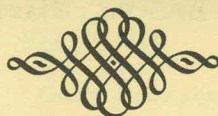
assisted by the Kansas State College String Department

EDWARD W. VOLZ, Conductor

Soloists

Marcia Schirmer, Piano

Terry Basom, Clarinet



Thursday, April 6, 1972

McCray Auditorium

8:00 p. m.

PROGRAM

SONATA PIAN'E FORTE----- Giovanni Gabrieli

CONCERTO FOR PIANO AND WIND INSTRUMENTS---Igor Stravinsky

MARCIA SCHIRMER, Piano

INTERMISSION

OVERTURE FOR BAND, OP. 24----- Felix Mendelssohn

CONCERTO FOR CLARINET-----Artie Shaw

TERRY BASOM, Clarinet

PERSONNEL

Flute

Becky Rouse (Piccolo)
Tana Murray
Nancy Blessant
Susan Han (Shelley)
Lori Kemper
Glenda Pendleton
Nancy Bangle
Barbara Johnson

Oboe

Dave McMillan
Bettee Shell
Virginia Smith

Bassoon

John Pinkston
Dave Banahasky

Clarinet

Charles Beard
Terry Basom
Patty Lewis
Mike Frihart
Karen Laskey
Janie Anderson
Kathy Shay
Bob McCormack
Judson Jones

Alto Clarinet

Laurie Lairmore

Bass Clarinet

Marcia Minor

Contra-Bass Clarinet

Terry Schirk

Alto Saxophone

Cynthia McClanahan
Linda Colliver
Reggie Adams
Marilyn Richardson

Baritone Saxophone

Jim Jones

Cornet

Terry Stickley
Don Joslin
Bill Stair
Chris Cruz
*Richard G. Cook

Trumpet

Bruce Johnson
Dennis Dean

Horn

Dawn Hedges
Carol Zagar
Terry Chance

Trombone

Pat Ryan
Steve Passeri
Keith Henry
Frank Howard
Larry Fowler
William Vance
*Gene Vollen

Baritone Horn

Harold Bailey

Tuba

Perry Dorothy

Percussion

Ron Pruitt
Gary Pearson
Janice Alford

Tympani

Marilyn McCarter

Piano

Robert Ensor

Guitar

Chris Cruz

Violin

*Paul Carlson
*Bruce Daniel
*James Poulos
Nancy Sapp
Nancy Campbell
Jack Brewer

Viola

*Mary James
Janice Sellers

Cello

*Walter Osadchuk
Roger Harris
Nancy Blessant

Bass

John Lehnst

Staff

Charles Beard
Terry Basom
Patty Lewis
Dave McMillan

* K. S. C. Faculty

PROGRAM NOTES

Gabrieli's "Sonata" is one of the most famous products of an extensive activity in the field of instrumental music around 1600. It is the earliest extant composition which makes use of the contrast between piano (soft) and forte (loud). The "Sonata" is written for two groups of instruments, which, if sounding singly, play softly, but repeatedly join their forces in a pompous forte. It is also the first composition of this type to show a detailed indication of the instruments and therefore stands at the beginning of the history of orchestration.

The Concerto for Piano and Wind Instruments (1924), is from Stravinsky's Neo-Classic period and is one of a very important group of works which include L'Histoire du Soldat (1918), Les Noces (1917-23), Pulcinella (1919) and the Octet for Wind Instruments (1923). Stravinsky exemplifies every trend of the Twentieth Century and has been referred to as a man of many faces. Musically speaking, this is certainly true. Having abandoned the "Primitivism" of his early works, he turned to a new style in 1913. This new style is marked by the replacement of the large orchestra by small instrumental combinations. The Neo-Classical style is adherence to classical principles of balance and orderliness with the application of Twentieth Century compositional techniques. The Concerto for Piano and Wind Instruments is a seldom performed work. However, it stands as a milestone of the early Twentieth Century aesthetic, as well as one of Stravinsky's great master works.

Felix Mendelssohn composed the Overture for Band in the summer of 1824. He wrote two overtures for band, but the second has been lost and will probably never be discovered. We are indeed grateful to have the Op. 24, which stands as one of our great extant compositions for band from the Nineteenth Century. It is amazing to consider the maturity of this work with its elegance, refinement, and objective Romanticism, as Mendelssohn was only 15 years old at the time. The present edition closely follows the original scoring, and has employed modern instruments to replace those which are now obsolete.

The Artie Shaw Clarinet Concerto stands as a great example of the 1940 Jazz Era. The "Big Band" sound has been applied to a concerto style featuring solo clarinet in the jazz idiom of that period. This is not a multi-movement work in the usual concerto sense. It is cast in a single movement, employing the "12 Bar Blues" progressions, and drawing on the "Boogie-Woogie" style which marked the late 1930's. Two influences can be heard in this piece. First, the great 1937 Carnegie Hall jazz concert which certainly must have been a model for this concerto. Secondly, the sound of the jazz clarinet and particularly the Artie Shaw style. Mr. Basom does an outstanding job of re-creating the sound of this great era in American Jazz.

E. W. V.