BOISE STATE COLLEGE MUSIC DEPARTMENT PRESENTS

Symphonic Wind Ensemble

MELVIN L. SHELTON - CONDUCTOR

BOISE STATE COLLEGE LIBRARY
The Symphonic Wind Ensemble

The Boise State College Symphonic Wind Ensemble is making its premier performance tonight. The purpose of this new group of select woodwind, brass and percussion players may be expressed in the following three points:

1. To offer the composer an artistic medium which will provide faithful performances of his music in the manner as written: i.e. instrumental tone colors to be employed as specified, without substitutions or addition of doubling voices as is found in most concert band literature.

2. To offer the performer the opportunity to express himself on the highest musical plane through employment of the single performer concept.

3. To offer the concert-goer the experience of hearing concerted wind music composed and performed on the same artistic level as found in the string ensemble or the full symphony orchestra, without the distracting commercialism found in the concert band.

PROGRAM

SERENADE IN D MINOR—OPUS 44

I  Moderato quasi Marcia
II  Menuetto
III  Andante con moto
IV  Finale

Anton Dvorak (1841-1904)

Written in 1878 for 2 oboes, 2 clarinets, 2 bassoons, contra bassoon, 3 horns, cello, and bass, the Serenade in D Minor has often been referred to as the “wind” serenade.

The serenade opens with a spirited march which is repeated in the finale. The second movement, the minuet, continues with a dance form the sousedskas, a Bohemian national dance. Then comes the most considerable number, the third movement. It is a long and enaginative romantic movement which precedes the gay finale movement.

The overall texture of the composition is a rather thick reedy quality. It is a cheerful evocation of Bohemian peasant styled melodies. For inspiration, Anton Dvorak turned to German romantic melodies, folk songs, and dances of his own country, Chekoslovakia. He charmed audiences with his use of fiery folk rhythms and lyrical melodies.
SYMPHONY NO. 4--OPUS 165

Alan Hovhaness
(1911-)

I Andante and Allegro
II Allegro
III Andante Espressive

“I admire the giant melody of the Himalayan Mountains, seventh century Armenian religious music, classical music of South India, orchestral music of the Tang Dynasty of China about 700 A.D., and opera and oratorios by Handel.”

Many of Hovhaness’ works are based on Near Eastern melodic traditions, especially those of his Armenian ancestry. He is an exotic rather than an experimentalist, often traveling to various countries to study their native music, seeking to create a long, self-sustaining, melodic line which furnishes its own harmonic coloration. This is witnessed in the brass and contra-bass clarinet solos of the first movement, and the opening and closing phrases of the second movement, played on the marimba and xylophone.

This particular work exists not as a discrete structure, but as a series of discoveries among many instrumental tambers, the voices participating in the harmonic resonances they evoke. This is particularly noticeable in the points of sound produced by the melodic percussion instruments during the first and last movements.

TRITTICO

Vaclav Nelhybel

I Allegro Maestoso
II Adagio
III Allegro Marcato

The Trittico was composed in 1963 for Dr. William D. Revelli who gave the first performance of the work in the spring of 1964, in Ann Arbor, with the Symphonic Band of the University of Michigan.

The first and third movements are, in several ways, related to one another: their character is brilliantly forward-moving and energetic; with the main theme of the first movement reappearing in the culmination of the third movement; and the instrumentation of the movements remaining the same, with the individual instruments themselves being used quite similarly.

The second movement is a strongly contrasting dramatic scene with turbulent recitatives and expressive woodwind solos, punctuated by low brass and an interesting percussion line that requires two timpanists playing side by side on one set of four timpani. The emphasis is on the woodwinds and the low brass; cornets and trumpets enter only at the very end with an extremely intense phrase to conclude the movement. The dramatic color is accentuated by the strong use of percussion, a piano, and celeste.
FLUTE AND PICCLO
Mary Olds
Susan Clark
Joyce McGowan

OBOE AND ENGLISH HORN
Russell B. Mamerow
JoAnn Maxson

CLARIENTS
Mike Schirk
John Huxsol
Ron Morris
Douglas Ward
Kathy O’Brien
Laura Egbert

ALTO CLARINET
Don Tiller

BASS AND CONTRA CLARINET
Don Roblyer

BASSOON
Anne Morrow
Lucy DesAulniers

SAXOPHONES
Jerralyn Lee
Dave Sower
Steve Lanning
James Freeman

TRUMPETS
Edward Beisly
Dennis Hansen
Paul Dobbs
Spencer Ward
Lee Jones

FRENCH HORMS
Terry Seitz
Russell Terrell
Karleen Carstensen
Mary Omberg

TROMBONES
David Parker
Carolyn Snyder
Ray James
David Stoehr
Charles Snyder
David Durfee

BARITONE HORN
Roy Olds

TUBA
John Clark
Bruce Fuller

PERCUSSION
Jon Holtcamp
David Scott
Roberta Wilson
Tim Celeski

KEYBOARD
David Runner

STRING BASS
John Hamilton

CELLO
John Best

The electric piano is provided by Dunkley Music