

*Idaho State College, Boise
Programs, Events, FEB 20 '69*

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

Anton Dvorak
(1841-1904)

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

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 sousedska, a Bohemian national dance. Then comes the most considerable number, the third movement. It is a long and enaginating 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.

*I Andante and Allegro**II Allegro**III Andante Espressivo*

"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 timbers, 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.

PERSONNEL

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 HORNS

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