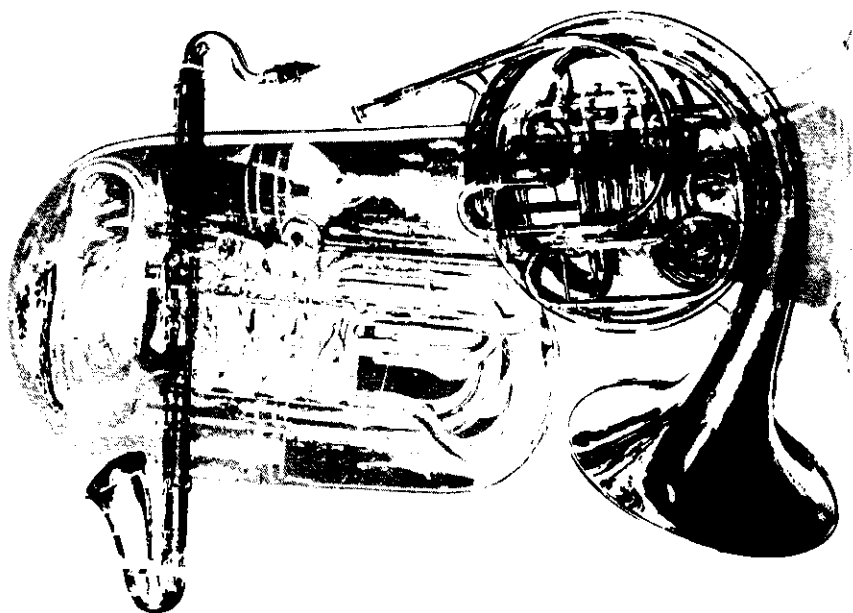


6/15 3/7/72

BOISE STATE COLLEGE MUSIC DEPARTMENT PRESENTS



Symphonic Wind Ensemble

MELVIN L. SHELTON — CONDUCTOR

DR. JOHN BALDWIN — FACULTY SOLOIST

TUESDAY, MARCH 7, 1972
8:15 p.m.
BSC MUSIC AUDITORIUM

SATURDAY, MARCH 25, 1972
1:00 p.m.
IDAHO MUSIC EDUCATORS
CONFERENCE
UNIVERSITY OF IDAHO

BOISE STATE COLLEGE

PROGRAM

CHILDREN'S MARCH *Percy Grainger*
"Over the Hill And Far Away" *Revised by*
Frank Erickson

English born, Percy Grainger's arrangements of traditional tunes from a wide variety of resources have won him great popularity. There is in his music, whether original works or transcriptions, no pretentiousness; there is much rhythmical energy and a simple delight in sentiment and jollity. The themes for his works are drawn largely from English folk music.

SONATA FOR MARIMBA *Peter Tanner*
arr. for Band by John Boyd
Dr. John Baldwin, BSC Instructor of Percussion - Soloist

The marimba, a very versatile and exciting member of the keyboard percussion family, consists of rosewood keys laid out similar to the piano keyboard, with a tuned tubular resonator suspended beneath each key. A wide variety of musical sounds and styles are possible on the marimba, ranging from very brilliant xylophone-like sounds in the upper register to very rich organ-like sonorities in the lower register. Many of these sounds will be heard in the *Sonata for Marimba*, a recent addition to a rapidly expanding concert repertoire for the marimba. The *Sonata* was originally composed in 1957 in Rochester, New York. Dr. Peter Tanner is now Professor of Composition at the University of Massachusetts at Amherst after having taught percussion and theory&composition at Kansas State University and Wisconsin State University Eau Claire. John Boyd, presently Director of Bands at Wichita State University, made this arrangement for marimba and wind ensemble several years ago while teaching at Northern Illinois University.

The first movement of the *Sonata* is in typical sonata form, with a lively, syncopated first theme. The second theme changes registers and is quite legato and lyric. Both themes return following the development section. The second movement features the rich, organ-like quality unique to the lower octaves of the marimba, especially in the middle section written for four mallets. The final movement (a rondo) has a rapid, wide-ranging theme in 6/8. After a brief cadenza, the marimba is joined by the brass in a unison "maestoso" statement of the theme. The sonata concludes with a brilliant arpeggio and run in the marimba.

FUGUE *G. Frescobaldi*
arr. Richard Fote

SALTARELLO, from Symphony No. 4 *Felix Mendelssohn*
(Italian Symphony), arr. Russell Howland

B-Flat Clarinet
Ronald Itami
Laura Leslie
Jeanette Odell
Mark Wilson

Alto Clarinet
Deborah Mills
Bass Clarinet
Sarah Stobaugh
Contra-alto Clarinet
Kendall Peckham

THE CLARINET CHOIR
Mr. James Hopper - Instructor

The Clarinet Choir will perform for the Conference Banquet during the Idaho Music Educators Association Convention in Moscow.

FIRST SYMPHONY (in one movement) *Samuel Barber*
transcribed by Guy M. Duker

"Of Barber's many admirable qualities his fine sense of musical design, the economy of his means, the inexorable logic of his thinking the most significant perhaps is his highly developed lyricism. He has a gift of writing sustained melodies that flow easily and have a high degree of expressiveness." (Comments by David Ewen)

Written in 1937, the *First Symphony* has the distinction of being the first American composition to be presented at the Salzburg Festival. The form of the symphony is a synthetic treatment of the four-movement classical symphony. It is based on three themes in a neo-romantic style.

COMING EVENTS

- Mar. 26 - Mr. Carroll Meyer - Faculty Piano Recital
8:15 p.m., BSC Music Auditorium
- Apr. 4 - BSC Concert Band/Concert Choir
8:15 p.m., Music Auditorium
- Apr. 9 - Percussion Ensemble Concert
8:15 p.m., BSC Music Auditorium

*****PERSONNEL*****

PICCOLO

Karen Kendall — Meridian

FLUTE

Karen Kendall — Meridian

Mary Vetter — Boise

Pat Murray — Borah

CLARINET

James Hopper — BSC Faculty

Ron Itami — Nampa

Debbie Mills — Borah

Laura Leslie — Ontario

Jeanette Odell — Capital

Dee Maynard — Boise

Kim Stevens — Nampa

ALTO CLARINET

Kay Cambareri — Boise

BASS CLARINET

Mark Wilson — New Plymouth

OBOE - ENGLISH HORN

Joanna Berry — Borah

Debbie Howard — Nampa

Russell Mamerow — BSC Faculty

BASSOON

Sarah Stobaugh — Twin Falls

Ken Peckham — Boise

ALTO SAXOPHONE

Jerry Lee — Borah

Kevin Chase — Borah

TENOR SAXOPHONE

Rand Sargeant — Caldwell

MUSIC DEPARTMENT

John Baldwin — Percussion, Band

John Best — Orchestra, String, Musicology

Griffith Bratt — Theory, Organ

Wallis Bratt — Theory, Strings

Michael Cleveland — Music Ed., Musicology

Wilber Elliott — Chairman, Choir, Music Ed.

James Hopper — Woodwind, Clarinet

Madeleine Hsu — Piano

Carroll Meyer — Piano

Donald Oakes — Assoc. Chairman, Organ, Theory

Daniel Russell — Accom., Choral

Melvin Shelton — Band, Trumpet, Music Ed.

William Taylor — Voice, Musical Productions

BARITONE SAXOPHONE

Glen Nelson — Boise

FRENCH HORN

Steve Cope — Meridian

Ginny Dickman — Vallivue

Gordon Fradenburgh — Vallivue

Bruce Smith — Capital

TRUMPET

Dan Smith — Capital

Steve Barrett — Borah

Donna King — Capital

Lee Zundell — Capital

Kirt Kitchen — Wilder

TROMBONE

Ray James — Borah

Jeff Ramsey — Capital

Clyn Richards — Capital

Dave Waggoner — Borah

BARITONE

Dennis Hatch — Boise

Rob Troxel — Homedale

TUBA

Max Howard — Nampa

Jim Kline — Shreveport, La.

BASS VIOL

Jan Wallich — Boise

PERCUSSION

Gary Kautenburg — Kenosha, Wis.

Pat Kurdy — Capital

Locke Nuttal — Capital

Cynthia Troxel — Homedale

KEYBOARD

Robin Greathouse — Boise

ASSOCIATE FACULTY

Sara Blood — Piano

Catherine Elliott — Voice

James Henry — Low Brass

William Hsu — Violin, Viola

Russell Mamerow — Oboe, Woodwind

Kathryn Mitchell — Violin

Clare Moore — Piano

Susan Norell — Flute

William Schink — Bassoon

Harry Simons — Intro. to Music

George Thomason — Guitar