

CARL HIBBARD
MEMORIAL CONCERT

April 29, 1965

8:30 P. M.

PHI BETA KAPPA MEMORIAL AUDITORIUM

PROGRAM

A STEP AHEAD	<i>Harry Alford</i>
SYMPHONY NO. 5 IN E MINOR (from the New World) - Finale	<i>Antonin Dvorak</i>
PREMIERE RHAPSODIE FOR CLARINET Helen Rountree - <i>Clarinet</i>	<i>Claude Debussy</i>
THE UNIVERSAL JUDGMENT	<i>Camille DeNardis</i>

INTERMISSION

SUITE OF OLD AMERICAN DANCES	<i>Robert Russell Bennett</i>
1. Cakewalk	
2. Schottische	
3. Western One-Step	
4. Wall Flower Waltz	
5. Rag	
ALL THOSE ENDEARING YOUNG CHARMS (Fantasia for Baritone) James Collins - <i>Baritone</i>	<i>Simone Mantia</i>
PORGY AND BESS SELECTIONS	<i>George Gershwin</i>
SALUTE A.S.B.D.A. - <i>March</i>	<i>Kenneth Williams</i>
(Dedicated to the American School Band Directors Association)	

The College of William and Mary Concert Band

The
College Music Department

Presents

The
William and Mary
CONCERT BAND

C. R. Varner

Conductor



TOUR PROGRAM

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PORGY AND BESS SELECTIONS	<i>George Gershwin</i>
HELLO DOLLY HIGHLIGHTS	<i>Jerry Herman</i>
BUGLER'S HOLIDAY Jeff Kelley, Lyle Bagley, Donald Wright - <i>Trumpets</i>	<i>Leroy Anderson</i>

Selected marches will be included in addition to the above.

BAND PROGRAM NOTES

The "New World" Symphony (which dates from 1893) would never have been written in its present form had not a certain Mrs. Jeanette Thurber, the wife of a wealthy New York grocer, decided to found an American National Conservatory of Music, and looked to Europe for its Director. And had she chosen the twenty-eight-year-old Sibelius instead of the fifty-year-old Dvorak (the two names were suggested to her by a friend), Dvorak's last symphony would have been purely Czech, like his others, and Sibelius's First might have been a "New World" Symphony (no doubt a very different one from Dvorak's). Again, had Dvorak been a more introverted composer, less curious about the "new world" in which he found himself, the symphony would not have been the vivid picture of America that it is, and would not have contained those haunting Negro- and Indian-type melodies which have given the work its tremendous popularity. Dvorak felt a lively sympathy for the Negroes, of which there were several in his classes at the Conservatory; and was introduced to the wealth of Negro folk-songs by the Negro singer Thacker Burleigh. He immediately saw that Negro and Indian folk-music could form the basis of an American folk-art, just as Bohemian folk-music had been used for that purpose by Smetana and himself. Since there was no American composer of that time capable of doing this, Dvorak took the lead himself. Eventually, of course, this folk-art did arise in a way certainly not foreseen by Dvorak — in the form of jazz. None of the themes of the Symphony are actual Negro or Indian folk-tunes; we have Dvorak's own word for that. In a letter to a conductor about to perform the work in Berlin, he wrote: "Please leave out all the nonsense about my having made use of original American melodies; I have only composed in the spirit of such melodies."

Claude Debussy (1862-1918) was probably the most influential French composer of his generation, and the founder of modern musical impressionism. He entered the Paris Conservatoire in 1873, and remained there for eleven years, studying the piano with Marmontel and theoretical subjects with Guiraud (his chief composition master), Lavignac, Massenet and Durand. For a long while the routine work was distasteful to him, though from time to time he won various prizes and medals for piano, for accompaniment, and for counterpoint and fugue: he finally, in 1884, obtained the highest honour in the Conservatoire's gift, the Grand Prix de Rome, with the cantata "L'Enfant Prodigue." Debussy's piano music has probably done most towards the wide extension of his fame among the generality of music-lovers; and it is indeed, in its mature forms, very typical of his genius. Debussy's finest other instrumental works — the orchestral "L'Après-midi d'un faune," "Nuages" and "Fetes," and the string quartet (in its first three movements) — dates from the decade before the outstanding piano pieces, and took the lead in establishing his reputation. The "Premiere Rhapsodie for Solo Clarinet and Piano" was written in 1910, and was conceived by Debussy as a piece to be used by competing clarinet students at the Paris Conservatory's prize clarinet competition of that year. At least to a M. Vandercruyssens, a M. Heru and a M. Brussai, the piece must have served admirably, for these were the gentlemen who won first prize. The "Rhapsodie" is one of the most difficult works in the clarinet repertoire, and is dedicated to Prosper Charles Mimart, ("with feelings of sympathy" Debussy writes) who was clarinet professor at the Conservatory. It is composed in a single, extended movement, free as to structure and marked, "dreamily slow"; the strongly contrasted tempos and moods serve to demonstrate the clarinet's technical and expressive virtuosity.

The Symphonic Poem "The Universal Judgment" won first prize in a national band contest at Naples, in 1878. Musical biographies contain little about the composer who, for a long time, was director of the Conservatory in Naples. The composition is particularly effective for band, and its present arrangement was specially prepared from the original score, for the Goldman Band by Antonio Cafarella. The work is extended in form and made up of a number of well-contrasted melodious movements. The first of these is an "Allegro con fuoco," in well-developed fugal form; this is followed by a "Moderato assai," descriptive of the heavenly hosts; and in turn by a recurrence of the first movement in altered form leading into an inspired "Maestoso" and "Choral." A spirited "Allegro" brings the composition to a close.

Robert Russell Bennett (1894-) is known especially for his brilliant and polished orchestrations of top Broadway musical shows; but the fact is that he also has to his credit a wide variety of original serious compositions in all forms, including six symphonies. The "Suite of Old American Dances" for band was written in 1949 and represents a delightfully sophisticated treatment of tunes in the spirit of the American minstrel show and vaudeville. About the Suite, the composer writes: "There is no particular purpose in mind in the composition of the Suite except to do a modern and, I hope, entertaining version of some of the dance moods of my early youth."

"Porgy and Bess," an American opera in a folk manner, for Negro singers, after the book by Dubose Heyward, is generally considered to be George Gershwin's most ambitious undertaking. It was first staged in Boston on Sept. 30, 1935, and shortly afterwards in New York City. Its reception by the press was not uniformly favorable, but its songs rapidly attained great popularity. The opera has been successfully revived in New York and elsewhere; it received international recognition when an American company of Negro singers toured South America and Europe in 1955. The Porgy and Bess company was the first American opera company to visit Russia, reaching a climax of success with performances in Leningrad and Moscow in December, 1955.

The College of William and Mary

CONCERT BAND

1964 - 1965

PERSONNEL

(alphabetically by section)

FLUTES

Susan Bruch, Alexandria, Va.
Naomi Dankers, Sayville, N. Y. *
Lillian Keister, Glade Spring, Va.
Paul Leimer, Arlington, Va.
Diane Miller, Hopewell, Va.
Sandra Reese, Williamsburg, Va.
Becky Smith, Williamsburg, Va.

B FLAT CLARINETS

Linda Batchelor, McLean, Va.
Gregg Beatty, Alexandria, Va.
Herbert Berman, Lynchburg, Va.
Joyce Bushong, Woodstock, Va.
Brian Clarke, Colchester Essex,
England
Michael Dainer, Union, N. J.
Judy Kinsinger, Williamsburg, Va.
Jane Noland, Pulaski, Va.
Bonnie Robertson, Petersburg, Va.
Helen Rountree, Hampton, Va. *
William Royall, Williamsburg, Va.
Ann Sessoms, Shenandoah, Va.
Michael Turner, Newport News, Va.
Tom Wright, Falls Church, Va.

BASS CLARINET

Charles Turner II, Broadway, Va.

CONTRA-BASS CLARINET

Randy Fazar, Falls Church, Va.

BASSOONS

Sarah Lu Cottrill, Chesapeake, Va. *
William Price, Martinsville, Va.

ALTO SAXOPHONES

Diane Churn, Suffolk, Va. *
Delha Herrick, Richmond, Va.

TENOR SAXOPHONES

Mark Granstein, W. Hartford, Conn.
Roger Hall, Bedford, Mass. *

BARITONE SAXOPHONE

Macon Sammons, Shawville, Va.

CORNETS

Lyle Bagley, Chesapeake, Va.
Carlton Brooks, Roanoke, Va.
Daniel Jenkins, Ligonier, Pa.
Jeff Kelley, Milmont Park, Pa. *
Roland Ligart, Norfolk, Va.
Albert Morris, Salisbury, Md.
Joyce Whitehead, Roseland, Va.
Donald Wright, Newport News, Va.

TRUMPETS

Robert Lent, River Edge, N. J. *
William Sigafos, Williamsburg, Va.

FRENCH HORNS

Patrick Butler, Alexandria, Va.
Dianna Michael, Waynesboro, Va.
Norman Olshansky, Newport News,
Va. *
Susan Ware, Woodbridge, Va.

BARITONE HORNS

James Collins, Norfolk, Va. *
Herbert Cox, Smithfield, Va.
Joseph Healey, Falls Church, Va.

TROMBONES

Glenn Bittner, Yorktown, Va.
Leon Bly, Heathsville, Va.
James Goalder, Newport News, Va.
Charles Griffith, River Edge, N. J. *
Dean Warden, Richmond, Va.

BASSES

Luke Terry, Martinsburg, W. Va. *
John Unmack, Arlington, Va.
Randolph Vernon, Covington, Va.

PERCUSSION

Ray Hartless, Newport News, Va. *
Roy Hartless, Newport News, Va.
Diane Giangrande, Williamsburg, Va.
Mary Lou Paulson, Hampton, Va.

TIMPANI

Dixon Withers, Portsmouth, Va.

* Denotes Section Principal