

## Concert

ST. CLOUD STATE COLLEGE DEPARTMENT OF MUSIC  
STEWART HALL AUDITORIUM  
TUESDAY, JANUARY 26, 1971  
8:00 P.M.

## THE SYMPHONY BAND and WIND ENSEMBLE

KENTON FROHRIP, conductor

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### THE SYMPHONY BAND

GUSTAV HOLST

#### MOORSIDE MARCH

A traditional march of the early twentieth century English style. This transcription by Gordon Jacob is taken from "Moorside Suite" by the English composer Gustav Holst.

AARON COPLAND

#### VARIATIONS ON A SHAKER MELODY

An eighteenth century Shaker hymn tune taken from the composer's "Appalachian Spring" provides the melodic material for Aaron Copland's distinctive, contemporary American treatment.

R. VAUGHAN WILLIAMS

#### FOLK SONG SUITE

1. March - Seventeen Come Sunday  
2. Intermezzo - My Bonny Boy  
3. March - Folk Songs from Somerset  
A composition from the same period and style as "Moorside March" but utilizing English folk tunes as the melodic material for this idiomatic composition for wind band.

W. FRANCIS McBETH

#### CANTIQU AND FARANADE

This 1967 composition in two contrasting sections utilizes contemporary scoring and harmonic practices to create musical interest.

BURT BACHARACH  
AND HAL DAVID

#### PROMISES, PROMISES (Highlights)

The familiar songs from the recent Broadway musical hit are included in this arrangement. They are: "I'll Never Fall in Love Again", "Knowing When to Leave", "Promises, Promises", and "Whoever You Are, I Love You". Driving, uneven rhythms are a feature of Burt Bacharach's musical style. They are effectively captured in this arrangement for band.

(ARR. BY HOWARD CABLE)

LEONARD BERNSTEIN  
(ARR. BY B. GILMORE)

### THE WIND ENSEMBLE

#### PROLOGUE FROM "WEST SIDE STORY"

This accurate transcription of the orchestral prologue to Leonard Bernstein's hit musical play combines jazz elements with complex twentieth century harmonic and rhythmic devices.

WARREN BENSON

#### THE LEAVES ARE FALLING

This work was inspired by the poem "Herbst" (Autumn) from *Buch der Lieder* by Rainer Maria Rilke. Rather than attempting the impossible, namely to describe with words what could only be expressed with music, the poem itself is reprinted here in lieu of any other form of introduction.

#### AUTUMN

*The leaves are falling, falling as from way off,  
as though far gardens withered in the skies;  
they are falling with denying gestures.*

*And in the nights the heavy earth is falling  
from all the stars down into loneliness.*

*We all are falling. This hand falls.  
And look at others: it is in them all.*

*And yet there is one who holds this falling  
Endlessly gently in his hands.*

CHARLES IVES  
(TRANS. WILLIAM RHODES)

#### VARIATIONS ON "AMERICA"

William Rhodes has transcribed Charles Ives' 1891 organ work from the orchestral version of William Schuman. The work treats a familiar melody with some of the musical clichés in use at the time of its composition. Some episodes of bi-tonality further stimulate the listener's ear.

JOHN PHILLIP SOUSA

#### THE STARS AND STRIPES FOREVER

One of Sousa's perennial favorites that never fails to delight audiences everywhere.

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*"The College Band . . . A serious medium of musical expression . . . of vital service and importance to its members and its institution, and its art."*