Spring 4-2-1970

Zeta Eta Chapter of Phi Mu Alpha Sinfonia and the Marshall University Music Department Presents The Third Annual Contemporary Music Festival

Gardner Read

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ZETA ETA CHAPTER
of
PHI MU ALPHA SINFONIA
and the
MARSHALL UNIVERSITY
DEPARTMENT OF MUSIC

presents:
The Third Annual
CONTEMPORARY MUSIC FESTIVAL

April 2, 3, 4, 1970
Evelyn Hollberg Smith Music Hall
Dr. Gardner Read - Guest Composer
GENERAL PURPOSE

Since the inception of the Contemporary Music Festival at Marshall University the Festival has been dedicated to the broadening of perspectives and the deeper understanding of our musical environment. Our objective is to get people involved in Contemporary Music, not only those from Marshall University but also those from surrounding institutions. We are able to welcome students and faculty from the University of Kentucky, Morehead University, W. Va. State College and Morris Harvey College to our campus for the first time. In our thinking, a variety of ideas can be brought forth by these different people and that mutual conclusions can be made on topics presented by this Festival. We hope that the experiences provided will be of such value to all participants that similar Festivals may be planned in the future.

The 1970 Contemporary Music Festival Committee

John Jones
Ronald Horton
Cantrell Miller

Paul W. Whear, Ph.D.
William Stacy
Paul A. Balshaw, D.M.A.
A prolific composer, Gardner Read has also devoted much time to teaching and has succeeded in formulating his thoughts in his monumental "Thesaurus of Orchestral Devices." He was born in Evanston, Illinois, on January 2, 1913. He received his early academic and musical training there. As a boy he was soloist with the St. Luke's Episcopal Church Choir of Evanston. He studied piano and organ and in 1930 concentrated on composition at the Northwestern University School of Music while still a high school student. In 1932 he attended the National Music Camp at Interlochen, Michigan, where he studied conducting with Vladimir Bakaleinikoff. The same year he entered the Eastman School of Music and worked with Howard Hanson, Bernard Rogers, and Paul White.

At present, he is composer in residence and professor of composition at Boston University's School of Fine Arts and Applied Arts and editor of the Birchard Boston University Contemporary Music Series. He also has lectured on American Music in Mexico and served as host-commentator on an FM broadcast series over WGBH, Boston, devoted to American Music for the past five years.
Thursday, April 2, 1970

2:30 p.m.  Registration begins
3:00 p.m.  Opening Remarks and Introductions, SMH 143
3:15 p.m.  "An Historical Perspective of Contemporary Music" SMH 143
           Mr. Bradford DeVos
8:15 p.m.  Concert
           Marshall University Symphonic Choir, Band, and Wind Ensemble
           Smith Recital Hall

PROGRAM

Symphonic Choir
Dr. Paul A. Balshaw, Conductor

Mass in G  
Kyrie
Agnus Dei

Joyful-Jubilate (1969)
Conducted by the Composer

Symphonic Wind Ensemble
Robert R. Clark, Conductor

Symphony No. 6
Adagio-Allegro
Adagio Sostenuto
Allegretto
Vivace

Spectrum

Symphonic Band

Dunlap’s Creek
A Folk Hymn for Symphonic Band
Conducted by the Composer

Density Structure I
Conducted by the Composer

Variations on "America"
Charles Ives-William Schuman
transcribed by William Rhoades

Immediately following this evenings program there will be a reception for
Dr. Read in the faculty lounge.
Friday, April 3, 1970

11:00 a.m.  Student Convocation, Smith Recital Hall
            "The Dilemma of Musical Notation", Dr. Gardner Read

1:00 p.m.  Choral Performance Problems of Contemporary Music, SMH 150
            An insight into new problems created by Contemporary Music
            The Marshall University Chamber Singers, Dr. Richard Barbour

PROGRAM

A Swan and Since All Is Passing (from Six Chansons)  Paul Hindemith
The Falcon  John Gerrish
Sweet Day  R. Vaughn Williams
In Just Spring  Monte Tubb
Vanity, Vanity
            Demonstration - Reading Session of new choral works  Vernon Duke

2:30 p.m.  Student Composition Contest, Smith Recital Hall

PROGRAM

Passacaglia and Fugue for double brass quintet
In Tod, Gibt Es Friede
Recitativo and Presto for clarinet
Prelude and Fugue in Piano
Prelude and Dance

Awards will be given by Dr. Read at the closing Banquet.

8:15 p.m.  Concert, Smith Recital Hall
            Chamber Orchestra and Small Ensemble
            Dr. Paul W. Whear

PROGRAM

The Unanswered Question (1908)  Charles Ives
            J. D. Folsom, Trumpet

Concertino for Piano and Chamber Orchestra (1938)  Walter Piston
            Nancy Cole Williams, Piano
Partita for Small Orchestra, Op. 70 (1946)  
Allegro giusto, con anima  
Larghetto, con semliceita  
Allegro molto energico  

Gardner Read

INTERMISSION

*Prelude, Soliloquy, and Contrapunctus  
for Saxophone Quartet (1970)  
Robin Romaneck, Allan Jarrell, James Diehl, Steve Thompson

William B. Stacy

Duo for Bassoon and Cello (1970)  
Valse  
Cavatina  
Gavotte  
Perpetual Mobile  

Performed by the Composer and Suanne Hower Blair  

Frederick Mueller

Inventions Nos. 1 and 2  

Berni Finfrock

Patty DeVore, Richard McFadden, Ronald Horton, David Phillips

Charles Schiff

The Wild Flower's Song (1942)  

Paul Hindemith

How do I Love Thee?  

Norman Dello Joio

The Silver Swan  

Ned Rorem  

Barbara Spitzer, Soprano Soloist

*Concertino for Trumpet and Wind Ensemble (1969) (MS)  

Walter Hartley

Allegro  
Lento-Allegro Scherzando  
Allegro Molto  

J. D. Folsom, Trumpet

*First Public Performances
Saturday, April 4, 1970

9:00 a.m. Instrumental Performance Problems of Contemporary Music
An insight into new problems created by Contemporary Music
Smith Music Hall 143

The Marshall University Brasswind Ensemble
Mr. J. D. Folsom

PROGRAM

Festival Music (1962) (MS)  Paul W. Whear
III - Closing

Sound Piece (1950)  Gardner Read

*Third Brass Quintet (MS)  Barney Childs

Designs for Fourteen (1968) (MS)
=60
=120

Sonneries for Brass Choir (1961) (MS)  Donald Erb
   Allegro con Brio
   Adagio
   Allegro

*First Public Performance

11:00 a.m. Open Critic on Student Compositions, Smith Music Hall 150
An informal open discussion on the performed student compositions.

Dr. Gardner Read

1:30 p.m. Panel Discussion, Smith Music Hall 143
"The role of the Composer and his relationship to the student and professional musician."

Dr. Paul W. Whear - moderator

Dr. Leon Thompson, Dr. F. A. Mueller
Dr. Gardner Read, Mr. William Stacy

6:30 p.m. Banquet
Presentation of Composition Awards, Dr. Gardner Read
I feel every new work constitutes a challenge, principally to solve a problem of form and structure. While using the time-tested forms, I like to treat them differently each time - to add something unusual or distinctive in their application. But as a foil to this seemingly intellectual approach, my music is basically romantic in mood, and color and sonority play a very important part. Although I hope that every work shows a certain 'read touch,' I don't try to develop only one style, but vary it according to the intent of each work. Thus, some works are neo-romantic, some neo-classic, some quasi-impressionistic, and so on. I feel it is a greater test of a composer's technic and abilities to cultivate as many different styles as he feels necessary, rather than pursue only one.

Gardner Read

ACKNOWLEDGEMENTS

To these people the Festival Committee would like to extend sincere thanks, for without their help and thoughtful consideration the 1970 Contemporary Music Festival would not have been possible.

Dr. F. Mueller
Dr. L. Thompson
Mr. H. Ewing
Mr. J. White
The sisters of Delta Omicron
The brothers of Zeta Eta Chapter of Phi Mu Alpha Sinfonia
The students and directors of all the performing organizations