

The 16th Annual University of Scranton Premiere Composition Series under
the sponsorship of the U. of S. Performing Arts Series,
presents



The University of Scranton Symphonic Band and Concert Choir
Cheryl Y. Boga, Conductor, Frank Torquato, Assistant Director

performing

World Premiere commissioned works
composed and conducted by

KENNETH AMIS

Friday, May 8, 1998 8 p.m.

PROGRAM

Sine Nomine Ralph Vaughan Williams / arr. Reed

Folk Dances Dimitri Shostakovich / arr. Erickson

Prayer of Saint Gregory Alan Hovhaness
David Fetherman, Trumpet Soloist

Royal Fireworks Music G. F. Handel / arr. Erickson
I. Overture
II. La Paix
III. Bouree
IV. La Rejoissance

Havandance David Holsinger

Intermission

Come, Sweet Death J.S. Bach / Reed

Epitaph for a Soldier Vaclav Nelhybel

Tears Kenneth L. Amis

Three Pieces based on texts from the *Spiritual Diary* of
Ignatius Loyola

“*Our Lady*” - Tuesday, 5th February 1544

“*Of the Holy Spirit*” - Monday, 11th February 1544

“*Mass of the Day*” - Friday, 4th April 1544

Rondo alla Kolo Kenneth L. Amis

Trombone

Benjamin Crawford
Paul Morrisette
Tim Palmer
Geoffrey Speicher

Baritone/Euphonium

Michael Beckish

Tuba

Nathan Carter
Tom Cipriano
Stephen Remick

Percussion

Kelly Corcoran
Alison Glucksnis
Colin Kepler
Karen Lowry
Brian Newill
Bryan Ruda
Angie Zenobi

Soprano Voice

Maria Atzert
Aimee Baker
Rose Ann Clough
Sue Cook
Julia T. Deck
Jen Donovan
Susan Estrella
Celeste Gregory
Emily Kitson
Karen Lowry
Erica Marsek
Shannon Murphy
Ann Marie Schneider
Sally-Ann Quiterio
Delight D. Wilson

Alto Voice

Carrie Fontaine
Christine Hall
Julianne Henry
Meghan Kenney
Simone Oehler
Jackie Oliphant
Christina Russo
Barbra Tingle
Elizabeth Truszkowski
Lynn Sfanos

Tenor Voice

Dan Collier
Joseph D'Antoni
Joe Fleissner
Andrew Kijesky
Thomas A. Parise, Jr.
Andres Rojas
Frank Torquato

Bass Voice

Nathan Carter
Tim Gallen
Colin Kepler
Mike Kelker
Eric M. Pauli
Geoffrey C. Speicher
Matthew Stopper
Michael Swierczek
C.J. Thouret

Accompanists

Sue Cook & Jen Donovan

Managers

Ben Crawford & Dan Collier

Student Coordinator

Courtney Nicholas

Piccolo

Courtney Nicholas

Flute

Allison Brower

Sue Cook

Kate Cuthbertson

Julie Deck

Jen Donovan

Lisa Hirth

Susan Ingrassia

Jill Kester

Amy Newman

Courtney Nicholas

Kerri McIlroy

Jennifer Nigro

Jillian Perrius

Christie Piedmont

Marisa Rasile

Terry Schweppenheiser

Kristen VanKleef

Oboe

Christina DiPauli

Eb Soprano Clarinet

Suzanne Messina

Clarinet

Laura Benson

Richard Ciufferi (guest)

Lisa Guthrie

Megan Lau

Emily Minnich

Christian Reina

Meghan Rudegear

Leonard Sable (M. '65)

Tom Truszkowski

Carrie Toon

Melissa Tierney

Kim Ward

Emily Wright

Bass Clarinet

Rose Ann Clough

Melinda Shoop

Bassoon

David Beckish

Jen Nesbitt

Soprano Saxophone

Joseph Balducci

Alto Saxophone

Joseph Balducci

Eric Kirby

Mike Lenox

Erin Panciera

Tenor Saxophone

David Mattingly

Christian Stauffer

Baritone Saxophone

Michael Hardisky

Michael Swierczek

Trumpet

Dan Collier

Joe D'Antoni

Dave Fetherman

Robert Karlinsey

James Karlinsey

Tom Rinaldi

Michael Salvia

Nancy Vigorita

French Horn

Jill Beckish

Mary Beckish

Matthew Beckish

Christine E. McDermott

Kenneth Amis was born and raised in Bermuda. He began playing the piano at a young age and upon entering high school took up the tuba and developed an interest in performing and writing music. *A Suite for Bass Tuba*, composed when he was fifteen, marked his first published work. A year later, he enrolled in Boston University where he majored in composition. After graduating from Boston University he attended the New England Conservatory, earning a Masters Degree in composition. Mr. Amis has composed pieces on commission for the annual Cohen Wing opening at Symphony Hall in Boston, the Belmont High School Symphonic Band, the Massachusetts Instrumental Conductors' Association, Gardener High School, the New England Conservatory Wind Ensemble and the College Band Directors' National Association. As a tuba player Mr. Amis has performed as a soloist with the English Chamber Orchestra and has been a member of the Tanglewood Festival Orchestra and the New World Symphony Orchestra. He has served on the faculties of Boston University, the Tanglewood Music Institute and the Pacific Music Festival in Japan. Mr. Amis is presently the tuba player in the Empire Brass and holds the International Brass Chair at the Royal Academy of Music in London.

Tears

Text from the Spiritual Diary of Ignatius Loyola
Translation by Antonio T. De Nicholas

Monday, February 11th. In the midst of my ordinary prayer, with no further thought of the election, offering *or asking* God our Lord that the oblation made be accepted by His Divine Majesty, I felt an abundance of *much* devotion and tears. Later (while) ([offering]) making a colloquy with the Holy Spirit before saying His Mass, (I felt) the same devotion and tears. I thought (that) I saw Him, or felt Him, in a dense brightness, or in the color of a flame of fire, in quite an unusual manner. *With* all this, I *felt satisfied* about the election made.

Tuesday, February 5th. An ([great]) abundance of devotion before, during and after Mass. Tears [(internal and external)] along with pain in the eyes, being so many, at seeing Mother and Son disposed to intercede with the Father. Felt more inclined to no revenue at the time and through the day. In the evening I knew, or saw as it were, that our Lady was inclined to intercede.

Friday, April 4th. I had tears before Mass, and an abundance of them during it. I had many interior lights and feelings, also before Mass. Not finding loving reverence or surrender, I must seek fearful surrender by examining my own faults so as to reach Him who is love.

The lyrics of EPITAPH FOR A SOLDIER are based on two poems from "Leaves of Grass" by Walt Whitman: "Come up from the Fields, Father" and "The Bravest Soldiers."

Come up from the fields, father, here's a letter from our Pete.
And come to the front door, mother, here's a letter from thy dear son.

Lo, 'tis autumn,
Lo, where the trees, deeper green, yellow and redder,
Cool and sweeten Ohio's villages with leaves fluttering in the moderate wind.
Above all, lo, the sky so calm, so transparent after the rain and with wondrous clouds.
Below too, all calm, all vital and beautiful, and the farm prospers well.

But now from the fields come father!
And come to the entry mother, to the front door come right away!
Fast as she can she hurries, something ominous, her steps trembling,
She does not tarry to smooth her hair nor adjust her cap.

Open the envelope quickly,
O this is not our son's writing, yet his name is sign'd,
O a strange hand writes for our dear son, O stricken mother's soul!

All swims before her eyes, flashes with black, she catches the main words only,
Sentences broken, "Gunshot wound in the breast, cavalry skirmish,
At present low, but will soon be better."

Ah now the single figure to me,
Sickly white in the face and dull in the head, very faint,
By the jamb of the door leans.

Grieve not so, dear mother,
See dearest mother, the letter says Pete will soon be better.

Alas poor boy, he will never be better,
While they stand at home at the door he is dead already,
The only son is dead.

But the mother needs to be better,
She with thin form presently dress'd in black,
By day her meals untouched, then at night fitfully sleeping, often waking,
In the midnight waking, weeping, longing with one deep longing,
O that she might withdraw unnoticed, silent from life escape and withdraw,
To follow, to seek, to be with her dear dead son.

Brave, brave were the soldiers who lived through the fight;
But the bravest press'd to the front and fell, unnamed, unknown.