4-20-2005

University Wind Ensemble

Department of Music, University of Richmond

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UNIVERSITY WIND ENSEMBLE

David Niethamer, conductor

APRIL 20, 2005, 7:30 PM
CAMP CONCERT HALL
BOOKER HALL OF MUSIC
PROGRAM

Colonel Bogey March
Kenneth J. Alford
arr. Andrew Glover

O Magnum Mysterium
Morten Lauridsen
arr. H. Robert Reynolds

The Red Pony
Aaron Copland
Film Suite for Band
1a. Dream march
1b. Circus Music
2. Walk to the Bunkhouse
3. Grandfather’s Story
4. Happy Ending

INTERMISSION

Circus Band March
Charles E. Ives

Concertino, Op. 21b, for Marimba and Band
Paul Creston
I. Vigorous
Joshua Pucci, marimba

Suite Francaise, Op. 248 (1944)
Darius Milhaud
Normandie
Bretagne
Ile de France
Alsace-Lorraine
Provence

Catch Me If You Can
John Williams
arr. Jay Bocook
Austin Scharf, alto saxophone
PERSONNEL

PICCOLO
Kelly Billig

FLUTE
Kelly Billig
Shanthi Philips
Emily Jenchura

OBOE
Kelly Linker
Lindsay Drennan
Melissa Mullaney

E-FLAT CLARINET
Allison Burr

CLARINET
Allison Burr
Colleen Fitzpatrick
Greg Steffenson
Stephanie Sabbath
Chris Ruff
Ursula Kobel

BASS CLARINET
Greg Steffenson

BASSOON
Rosanna Nunan

ALTO SAXOPHONE
Austin Scharf
Jacob Neal
Laurie Knies

TENOR SAXOPHONE
Eric Etchill

BARITONE SAXOPHONE
Matthew Lonnquest

HORN
Robert Cole
Katie Mulroy
Lauren Weinstein
Jennifer Hoff

TRUMPET
Matthew Carew
Adam Musgrave
Victoria Byrum
Chris Cotten

TROMBONE
Meghan Cooper
Lauren Taylor
Kazuma Muroi

EUPHONIUM
Michael Katz
James Neary

TUBA
Scott Kriebel
David Black

PERCUSSION
Joshua Pucci
Mia Vanzura
Megan Smith

STRING BASS
Joyce Bennett

HARP
Jennifer Merit

PIANO, CELESTE
Karen Adam
Morten Lauridsen was a long time member of the composition faculty at USC, and was chair of the Composition Department from 1990-2002. His choral setting of “O Magnum Mysterium” has become one of the world’s most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale. About his setting, Lauridsen writes, “For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new born King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.” H. Robert Reynolds arranged this version of the music with the approval of the composer.

THE RED PONY: FILM SUITE FOR BAND - AARON COPLAND

Aaron Copland wrote the music for the film The Red Pony in 1948 in California. He made an orchestral concert suite in August of that year on commission from Efrem Kurtz, who played the suite as a part of his first concert as conductor of the Houston Symphony in October 1948. The Wind Ensemble version of this music was made by the composer in 1966. Four parts of the original orchestral suite were included.

John Steinbeck’s tale concerns a ten year old boy named Jody and his life in a California Ranch setting.

1a. & 1b. - Dream March and Circus Music - Jody has a way of going off into day dreams. Two of them are pictured here. In the first, Jody imagines himself with Billy Buck at the head of an army of knights in silvery armor; in the second, he is whip-cracking ringmaster at the circus.

2. Walk to the Bunkhouse - Billy Buck ‘was a fine hand with horses’ and Jody’s admiration knew no bounds. This is a scene of the two pals on their walk to the bunkhouse.
3. Grandfather’s Story - Jody’s grandfather retells the story of how he led a wagon train ‘clear across the plains to the coast.’ But he can’t hide his bitterness from the boy. In his opinion, ‘Westerning has died out of the people. Westerning isn’t a hunger any more.’

4. Happy Ending - Some of the title music is incorporated into the final movement. A folk-like melody suggests the open-air quality of country living and mounts to the climax of a ‘happy ending’.

CIRCUS BAND MARCH - CHARLES E. IVES

Composer Charles Ives was the son of a bandmaster, and the sound of bands and marches were a real fascination for him. Circus Band March exists in a solo song and choral version in addition to this setting for band, with chorus optional. The text of the song reads:

All summer long we boys dreamed ‘bout big circus joys!
Down Main Street comes the band,
Oh! “Ain’t it a grand and glorious noise!”

Horses are prancin’, Knights advancing,
Helmets gleaming, pennants streaming,
Cleopatra’s on her throne!
That golden hair is all her own.

Where is the lady all in pink?
Last year she waved to me I think,
Can she have died? Can! That! Rot!
She is passing but she sees me not.

Where O where is the clown, that funny gink
Last year he winked at me I think,
Can he have died? O can that rot!
He’s still a’winkin but he sees me not.

In typical Ivesian fashion, “wrong notes” are sprinkled throughout the score in tribute to the local amateur talent, and popular 19th century tunes compete in counterpoint with Ives’ own melodies in the final chorus of the march.
Suite Francaise was commissioned by the Leeds Music Company, Milhaud’s publisher. It was intended for high school students to play. About this composition, Milhaud wrote the following:

“For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer.

The five parts of this suite are named after the French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence [Milhaud’s birthplace].

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought [on behalf of the ]...peaceful and democratic people of France.”

Suite Francaise was first performed by the Goldman Band, conducted by Edwin Franko Goldman, in Central Park, New York City, in 1945.

Catch Me If You Can - John Williams
Austin Scharf, Alto Saxophone

Austin Scharf is a junior chemistry major from Goshen, Indiana. He has played saxophone for 9 years, studying under K.C. Kaericher and John Winn, and earned several First Division rankings in saxophone, piano, and voice at the regional and state levels. At University of Richmond, he has played in the Wind Ensemble and Pep Band for 3 years, been a member of the University Choir for 1 year, and studied piano with Richard Becker and Marta Puig. In his spare time, he does organic chemistry research, coordinates UR’s confidential support group for gay, lesbian, bisexual, and transgendered students, and drinks lots of coffee.