12-7-1994

University of Richmond Wind Ensemble

Department of Music, University of Richmond

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Fall Concert

Wednesday, December 7, 1994
8:15 p.m.
Camp Theater

featuring...

student soloists

and

CARMINA BURANA
with The University Dancers
Little English Girl

Concerto No. 1, Op. 11
Movement I: Allegro

Mannin Veen

Saxophobia

D. Delle Cese

Richard Strauss

Haydn Wood

Rudy Wiedoeft

Anthony J. Cirone

Jenny Charlton, French horn

Jenny Charlton is a senior English major and a student of Alan Paterson from the Richmond Symphony.

This work is based on four Manx folk songs: “The Good Old Way,” an old and typical air written mostly in the Dorian mode; “The Manx Fiddler,” a reel; “Sweet Water in the Common,” which relates to the old practice of summoning a jury of twenty-four men to decide questions connected with watercourses and boundaries; and “The Harvest of the Sea,” a fisherman’s song of thanksgiving.

If there ever was a golden age of the saxophone it was the 1920s. What had been a novelty, a fad, the decade before, now became a national mania. One wonders if there would have been a saxophone craze without Rudy Wiedoeft (1893-1940), who starred in pioneer radio broadcasts, the vaudeville circuit, and every great movie palace, where they lined up four deep to hear the saxophone as it had never been played before. Under such names “Sax-O-Phun,” “Saxema,” and especially “Saxophobia,” Wiedoeft’s compositions with their special effects -- the laugh, the slap and flutter tongue -- endure as buoyant icons of a bygone age. Aaron Jasnow is a sophomore music major and a student of Ed Fraedrich.
Galop  (from *The Comedians*)

Autumn Fehr, xylophone

Dmitri Kabalevsky
arr. Daniel Mitchell

In 1938 Kabalevsky composed incidental music for *The Inventor and the Comedians*, a play staged by the Central Children’s Theatre of Moscow. The orchestral suite, premiered in 1940 under the title, *The Comedians*, depicts the gay, carefree life on an itinerant company of buffoons. The circus-like “Galop”, full revelry and breezy impudence, typifies the suite of ten numbers. This arrangement featuring xylophone solo was commissioned and premiered by the Bishop Ireton-St. Mary’s Symphonic Wind Ensemble in Alexandria, Virginia. Autumn Fehr is a sophomore intending to major in Leadership Studies.

Carmina Burana

Carl Orff
arr. John Krance

1. O Fortune, variable as the moon (company; Myra Daleng, choreographer)

2. I bemoan the wounds of Fortune with weeping eyes, for the gifts she made me she perversely takes away. It is written in truth, that she has a fine head of hair, but when it comes to seizing an opportunity, she is bald (Lynley Brokaw, Ashley Broom, Meredith McCanse, Asha Prasad; Lynley Brokaw, choreographer)

3. Behold the spring (Lauren Dean, reader)

4. Dance -- On the lawn (Shelby Gainer, Heather Sullivan, Sarah Taylor, Kiki Tran, Amy Westcott; Sarah Taylor, choreographer)

5. The noble forest (Stefani Shepherd, reader)

6. If the world were mine from the sea to the Rhine, I would do without it if the Queen of England would lie in my arms (company; Beth Feldpush, choreographer)

7. The God of Love flies everywhere (Sarah Taylor, reader)

8. I am the Abbot (Brian Barrier, baritone soloist; Cristi Spann, reader)

9. When we are in the tavern (Cristi Spann, reader)

10. In the wavering balance of my feelings set against each other, lascivious love and modesty. But I choose what I see , and submit my neck to its yoke; I yield to the sweet yoke (Lauren Dean, Beth Feldpush, Shelby Grainer, Stefani Shepherd, Christi Spann, Sarah Taylor, Kiki Tran, Amy Westcott; Bridget Miller, soloist; Beth Feldpush, choreographer)

11. Sweetest One (Megan Donnell, oboe soloist; Ashley Broom, reader)

12. Hail, most beautiful one (Ashley Broom, reader)

Orff derived the inspiration and texts for *Carmina Burana*, subtitled “Profane songs for singers and vocal chorus with instruments and magical pictures,” from an anthology of songs and poems written in medieval Latin, German, and French by the goliards -- vagrant scholars, vagabond poets, and wandering monks of the thirteenth century. The poems, whose origin is obscure, are frank avowals of earthly pleasures: eating, drinking, gambling, love-making; the beauty of life and springtime; the irony and cruelty of fortune. John Krance’s prodigious transcription of movements from Orff’s work for orchestra and voices grew out of detailed correspondence with the equally enthusiastic composer who wrote Mr. Krance, “I would like to emphasize my very great pleasure with your superb arrangement.”
PICCOLO
Julie Newman, Allison Park, PA *

FLUTE
Melanie Bailey, Old Lyme, CT *
Julie Newman, Allison Park, PA *
Christine O'Keefe, McMurray, PA
Tracey Flynn, Richmond, VA
Lyn Cvjetnicanin, Cary, NC
Kate McElroy, Binghamton, NY
Carole Ann Zahumeny, Cranford, NJ

OBOE
Megan Donnell, Hanover, MA*
Linda Teisher, Lebanon, NJ +
Jeremy King, Reading, PA

ENGLISH HORN
Jeremy King, Reading, PA

BASSOON
Casey Robinson, Plano, TX

E-FLAT CLARINET
Jan Hohl, Buffalo, NY*
Ryan Jones, Annandale, NJ*
Jennifer Young, Timonium, MD
Chris George, Baltimore, MD
Dianne Richmond, Farmingdale, NJ
Shannon Wright, Cumberland, ME
Jennifer Roberts, Chicago, IL

BASS CLARINET
Carol Thompson, Frederick, MD

ALTO SAXOPHONE
Aaron Jasnow, Saint James, NY
Jill Emanuele, Mahopac, NY*
Michael Baedke, Glen Allen, VA
Angie Spiegel, Washington, PA
Ron Walker, Canajoharie, NY

TENOR SAXOPHONE
Benjamin Keller, Olean, NY
Mary Goldsmith, White Sulphur Spring, NY

*Section Leader
+Band Officer

BARITONE SAXOPHONE
Reed Caldwell, Saline, MI

FRENCH HORN
Jenny Charlton, Dillwyn, VA
Jonathan Gibson, Richmond, VA
Kristie Welsh, Webster, NY
Suzy Wood, Virginia Beach, VA
Jennifer Euchner, Hanover, NJ

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Brian Barrier, Luray, VA

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Glenn Mullins, Bloomfield, NJ

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Autumn Fehr, Lancaster, PA
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