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University Wind Ensemble

Department of Music, University of Richmond

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University Wind Ensemble

Fall Concert

Homer Rudolf, director

December 7, 1995, 8:15 PM
Cannon Memorial Chapel
Toccata Marziale, 1924    Ralph Vaughan Williams (1872-1958)
The toccata was established as a type of organ composition by the late 16th century. The word literally means "touch piece" and indicates that the composition is a virtuosic piece exploiting the technical capabilities of the instrument(s) for which it is composed. Toccata Marziale, Vaughan Williams' first composition for band, is an attractive tour de force, in which the technical aspects are countered by the introduction of the lyrical English folk song, "My Bonny Boy." This same melody is used in his first composition for band, *Folk Song Suite* (1923), reflecting the composers interest and involvement in the English folk song movement that began in the late 19th century.

Concerto for Horn, No. 1, Eb,    Richard Strauss (1864-1949)
op. 11, 1882-83     transcribed for symphonic band by John Anderson
Andante
Rondo Allegro    Kristie Welsh, horn
The son of a professional French horn player, Richard Strauss wrote two concertos for the instrument. Written in three movements to be performed without a break, this concerto is acknowledged to be one of his first important works. Strauss adhered to the forms commonly used for these movements as established by Mozart: ABA for the slow second movement, and a rondo for the fast third movement.

William Byrd Suite,    freely transcribed by Gordon Jacob (1895-1984)
1923
Selected from the Fitzwilliam Virginal Book

    The Earle of Oxford's March
    Pavana
    Jhon Come Kiss Me Now
    The Mayden's Song
    Wolsey's Wilde
    The Bells

A member of the harpsichord family, the virginal is a keyboard instrument of the 15th-17th centuries. The Fitzwilliam Virginal Book is a collection of 297 compositions copied into a 220-page manuscript by Francis Tregian, the Younger, while he was imprisoned in England from 1609 until his death in 1619. Convicted of recusancy (refusing to attend services of the Church of England), he was from a wealthy and powerful Catholic family, and his father, Francis Tregian, was himself imprisoned for 24 years. Although the Fitzwilliam Virginal Book includes works by numerous composers, Gordon
Jacobs has chosen six compositions by William Byrd (1543-1623) from this collection, which he arranged as a suite in the tercentenary year of Byrd's death. As a composer, Byrd played a crucial role in establishing the variation as an important musical form. Like the toccata, the variation exploits the technical abilities of the instrument(s) for which it is written, as you will hear in movements 1, 3 and 4. The second movement is a lovely example of a pavane, a stately, slow court dance of the 16th century. The final movement, The Bells, utilizes another common technique of the period, a ground bass which, in this case is an alternation between two pitches (B flat and C) that are heard alone for the first two measures (played by the timpani, tubas and string bass), and are repeated in each measure throughout the piece. Byrd layers a marvelous group of variations above this ground.

Variations on a Korean Folk Song, 1966
John Barnes Chance (1932-1972)
This composition received the American Bandmasters Association Ostwald Award in the year of its composition. Chance has chosen an attractive pentatonic melody for this set of variations, which is initially presented by the woodwinds. The variations make excellent use of the different sections of the band, including the percussion section.

Variations on "America", 1891
Charles Ives (1874-1953)
transcribed for band by William E. Rhoads
Already employed as a church organist in Danbury, Connecticut, at the age of 14, Ives wrote these variations for the organ when he was 17. He commented that "they made the boys laugh" when he played them - for good reason, as you will hear. This transcription is based upon the orchestral version by William Schuman. Bombastic, light-hearted, dissonant - including a circus calliope and a polonaise - this work pulls out all the stops.

Finale, from Symphony No. 5, D minor, 1937
Dmitri Shostakovich (1906-1975)
transcribed by C. B. Richter
The Union of Soviet Composers denounced him in 1936 for his opera Lady Macbeth of the Mtsensk District, but one year later his 5th symphony reinstated Shostakovich as the foremost composer of the young generation in Soviet Russia. Considered to be the initial work of his second period, it is the most frequently performed of his 15 symphonies. Heavily scored for winds in the original orchestral version, the finale lends itself well to transcription for band.
**Piccolo**  
Julie Newman, Allison Park, PA*

**Flute**  
Julie Newman, Allison Park, PA*  
Laura Strebel, Altavista, VA  
Christine O'Keefe, McMurray, VA  
Misty Willard, Glastonbury, CT  
Erin Fleming, Ridgewood, NJ  
Barbara Summers, Wilmington, DE  
Rebecca Musser, Mount Joy, PA

**Oboe**  
Linda Teisher, Lebanon, NJ*+  
Melissa Kaspern, Bethlehem, PA+

**Bb Clarinet**  
Jan Hohl, Buffalo, NY*  
Jessica Hackett, Selingsgrove, PA  
Diane Richmond, Farmingdale, NJ  
Chris George, Baltimore, MD  
Jodie Eicher, Downingtown, PA  
Nicole Richardson, Middletown, NY  
Jennifer Roberts, Chicago, IL  
Jessica Walker, Juneau, AL  
Jennifer Chi, Williamsville, NY  
Shannon Wright, Cumberland, ME  
Jessica Salvo, Duxbury, MA

**Alto Clarinet**  
Carol Thompson, Frederick, MD

**Bass Clarinet**  
William Scott Proffit, Jackson, MS

**Alto Saxophone**  
Jill Emanuele, Mahopac, NY*+  
Michael Baedke, Glen Allen, VA  
Cason Green, Richmond, VA  
Ronald Walker, Canajoharie, NY+

**Tenor Saxophone**  
Benjamin Keller, Olean, NY  
Jane Cofie, Reston, VA

**Baritone Saxophone**  
Andrew Smith, Fairfax, VA

**French Horn**  
Kristie Welsh, Pinson, AL*  
Jennifer Euchner, Hanover, NJ  
Suzy Wood, Virginia Beach, VA  
Elizabeth Roop, Luray, VA

**Trumpet**  
Sean Linfors, Charlotte, NC  
Jeffrey Elbich, Lawrenceville, NJ  
Matt Dawson, Richmond, VA*+  
Dana Rajczewski, Darien, CT  
Ward Carpenter, Ridgewood, NJ*  
Gregory Kapp, Wilmington, DE

**Trombone**  
Chris White, Media, PA*  
R. Scott Ellis, Newtown Square, PA  
Bryon LePere, Roanoke, VA

**Baritone Horn**  
Brian Barrier, Luray, VA  
Brian Myers, Richmond, VA  
Elizabeth Thompson, Carlisle, PA

**Tuba**  
Jon-Eric Burgess, Verona, NJ  
John Ramsburg, Newtown Square, PA

**String Bass**  
Sarah Morse, Hamburg, NY

**Percussion**  
Autumn Fehr, Lancaster, PA*  
John O'Donnell, Norwell, MA  
Jackie Weichert, Cape May, NJ  
Bryan Harris, Midlothian, VA+  
David Green, Bristol, TN  
Hillorie Leaman, Marietta, PA

**Piano**  
Sarah Weinzerl, Tampa, FL

* Section Leader  
+ Band Officer