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University Wind Ensemble

Department of Music, University of Richmond

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GEORGE M. MODLIN CENTER FOR THE ARTS
at the University of Richmond

CAMP CONCERT HALL
BOOKER HALL OF MUSIC

WEDNESDAY, APRIL 23, 1997, 8:00 PM

University Wind Ensemble

Gene Anderson, director
Program

The Ascension (from the Divine Comedy)  Robert W. Smith

"The Ascension" is the third of four movements in the "Divine Comedy," based upon Dante's literary classic of the same name. It begins with Dante on the Mountain of Purgatory, where he is being instructed and purified in preparation for his journey to Paradise. Beatrice, his guide, lifts her eyes toward the sun. Following her example, Dante looks to the sun and is at that moment transformed and surrounded by the music of the spheres. Dante and Beatrice, accompanied by sounds of wondrous beauty and intensity, ascend to the Sphere of Fire.

Wayfaring Stranger  Bryan Harris (b. 1975)

Wayfaring Stranger is based on the Virginia folk hymn of the same name. Although I have taken some liberties with the melody (including changing the meter from 3/2 to 4/4), I have tried to remain as true as possible to the original hymn by taking poetic ideas from the hymn text. This piece is dedicated to the University of Richmond Wind Ensemble and director Gene Anderson. Tonight's performance is the world premiere of Wayfaring Stranger. (notes by the composer.) Bryan Harris is a senior Music Ed major and studied composition with Fred Cohen.

Second Suite for Military Band  Gustav Holst (1874-1934)

in F major

Misty Willard and Andy Smith, conductors

I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on the Dargason

The Second Suite, composed in 1911, is based on English folk songs and folk dance tunes throughout. The opening march uses three such tunes set in the pattern ABCAB. Tune A is a lively morris dance, a type of dance that was very popular in the Renaissance; tune B is a broad and lyrical folk song called "Swansea Town"; and tune C, in compound duple meter, is the folk song, "Claudy Banks." The second movement is a slow and tender setting of an English love song, I'll Love My Love," while the third, "Song of the Blacksmith," is complex rhythmically, much of it being in suptuple meter. The final movement is an English country dance and folk song dating at least from the sixteenth century. Its peculiar property is that it does not really have an end but repeats continually. After "The Dargason" is played
seven times and while it continues to be played, Holst combines it with the well-known “Green Sleeves.” Misty Willard is a sophomore music education major, and a Band and Music Major Scholarship holder. Andy Smith is a sophomore music minor and a Band scholarship holder.

Concertino
Paul Creston (b. 1906)
Autumn Fehr, marimba
Denise Roberts, piano

II. Calm

The concerto, written in 1940, has gradually become accepted as one of the major works for percussionists. The second movement challenges the soloist with four-mallet passages in some of Creston’s most expressive writing. Autumn Fehr is a senior Leadership major, a Band Scholarship holder, and a student of Howard Curtis. Denise Roberts is a sophomore music major and a student of Richard Becker.

The Whistler
George Hamilton Green
(arr. Bob Becker)

Xylophonia
Joe Green
(arr. Dean Witten)

Frivolity
George Hamilton Green
(arr. William Cahn)

*University Percussion Ensemble:*
Autumn Fehr Vincent Olivieri
Susan Pierce David Green
Dreama Lovitt Jennifer Magee

Children’s March:
Percy Aldridge Grainger (1882-1961)
“Over the hills and Far Away”
Linda Teisher, conductor

Grainger’s position as a relative unknown in the ranks of twentieth-century music is difficult to assess. He was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collection at the same time as Bartók, writing random music in 1905, and predating Varèse in experimentation with electronic music. The innovations in Children’s
March, composed between 1916 and 1918, are mostly in instrumentation, however. It was one of the first band scores to call for piano and makes liberal and more highly specialized use of such instruments as the bassoon, English horn, bass clarinet, and baritone saxophone. The march was first performed by the Goldman Band in 1919. Linda Teisher is a senior music education major, a student director of the Pep Band, and a Band and Music Scholarship holder.

Flute Concerto in D, K. 314  
W. A. Mozart (1756-1791)  
(arr. John Eyre)

Julie Newman, flute

Mozart’s Concerto in D was one of several flute works commissioned by Ferdinand DeJean, a German-born Dutch surgeon and amateur flutist, whom the composer met in Mannheim while on his way to Paris with his mother in late 1777. Pressed for time and, according to his letters, not fond of the flute, Mozart transposed from C to D an oboe concerto he had written in Salzburg before his departure to partially satisfy DeJean, who reportedly never paid the promised commission of 96 gulden. Julie Newman is a senior psychology major, a Band Scholarship holder, a student director of the Pep Band, and a flute student of Mary Boodell, principal flutist with the Richmond Symphony.

In the Spring at the Time  
When Kings Go Off To War  
David Holsinger (b. 1945)

"In the Spring," the 1986 ABA/Ostwald Winner, is a programmatic work based on I Chronicles 20:1-3, which depicts the assault of King David’s army, led by his commander Joab, upon the cities of the Ammonites. The three verses recall the siege of Rabbah and its destruction, King David’s seizure of the jewel-encrusted crown of the Ammonite King, the plunder and slave consignment of the survivors of all the doomed Ammonite towns, and the triumphal return of David’s army to the walls of Jerusalem. Using a variety of compositional resources and textures, from melodic diatonicism to sound mass clusters plus vocal permutations from within the performing ensemble, the composer has woven an image-laden pageant of sound—the army’s preparation for battle, its colorful charge from Jerusalem, the warfare, the chaos, the pathos, and the triumph. David Holsinger is the director of music at Shady Grove Church, Grand Prairie, Texas.
Wind Ensemble Personnel

**Piccolo**
Misty Willard, Glastonbury, CT+

**Flute**
Julie Newman, Alison Park, PA*
Melanie Bailey, Old Lyme, CT
Misty Willard, Glastonbury, CT
Leigh Halsey, Syracuse, NY
Danielle Low, Melville, NY

**Oboe**
Linda Teisher, Lebanon, NJ*
Jennifer Magee, Cherry Hill, NJ

**Bassoon**
Marley Walsh, Darien, CT
Erica Wenner, Woodbury Heights, NJ

**Eb Clarinet**
Elaine Bucheimer, Middletown, MD

**Db Clarinet**
Jan Hohl, Buffalo, NY*
Elaine Bucheimer, Middletown, MD
Donna Kelsey, Richmond, VA
Jodie Eicher, Downingtown, PA
Nicole Richardson, Middletown, NY
Jennifer Roberts, Chicago, IL
Jessica Salvo, Duxbury, MA
Shannon Wright, Cumberland, ME
Dianne Richmond, Farmingdale, NJ

**Alto Saxophone**
Timothy Bernard, Yardville, NJ*
Sharon Bricker, Telford, PA*
Shana Mattson, Lynchburg, VA
Cason Green, Midlothian, VA
Ronald Walker, Canajoharie, NY

**Tenor Saxophone**
Jane Cofie, Reston VA

**Baritone Saxophone**
Andy Smith, Fairfax, VA

**French Horn**
Suzy Wood, Virginia Beach, VA*
Elizabeth Roop, Luray, VA
Jonathan Gibson, Richmond, VA
Kristie Welch, Richmond, VA

**Trumpet**
Sean Linfors, Charlotte, NC**+
Jeffrey Elbich, Allentown, PA**+
Dana Rajczewski, Darien, C**+
Tony Aloise, Greensburg, PA
Ryan McCaffrey, Brookfield, CT
Charles Kapp, Wilmington, DE
Greg Kapp, Wilmington, DE
John Brady, Richmond, VA

**Trombone**
Chris White, Media, PA*
Matt Worth, West Hartford, CT
Scott Ellis, Newtown Square, PA
Brian Burks, Roanoke, VA

**Baritone**
Barbara Summers, Wilmington, DE
Bryan Myers, Richmond, VA

**Tuba**
Jon-Eric Burgess, Verona, NJ
Bryon LePere, Roanoke, VA+

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

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

**Bass Clarinet**
Scott Proffitt, Jackson, MS

**Tenor Saxophone**
Jane Cofie, Reston VA

**Baritone Saxophone**
Andy Smith, Fairfax, VA

**Director**
Gene Anderson

*Section Leader
+Band Officer