

4-23-1998

University of Richmond Wind Ensemble and Percussion Ensemble

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)


Recommended Citation

Department of Music, University of Richmond, "University of Richmond Wind Ensemble and Percussion Ensemble" (1998). *Music Department Concert Programs*. 671.

<https://scholarship.richmond.edu/all-music-programs/671>


This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.

UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC



University of Richmond
Wind Ensemble
and
Percussion Ensemble

Gene Anderson, director



APRIL 23, 1998, 8:00 PM
CAMP CONCERT HALL
BOOKER HALL OF MUSIC
GEORGE M. MODLIN CENTER FOR THE ARTS

• PROGRAM •

Overture to *Candide*

Leonard Bernstein (1918-1990)

Arr. Walter Beeler

Suffering from an inadequate plot for which even Bernstein's music could not compensate, *Candide*, the comic operetta based on Voltaire's play, had an unfortunately short musical life on Broadway in 1956. However, after its premiere by the New York Philharmonic under the direction of the composer in 1957 and the arrangement for winds by Beeler in 1960, the overture has become a perennial favorite of orchestra and band audiences alike. Witty, energetic, tuneful, and wonderfully compact, *Candide* is likely Bernstein's most familiar composition and one of the most performed "classical" pieces of this century.

Cousins

Herbert L. Clarke (1867-1945)

Arr. Ray Cramer

Sean Linfors, trumpet
Chris White, trombone

Considered by many to have been the world's greatest cornetist, Herbert Clarke was soloist with the Sousa band for twenty-five years. *Cousins* is a showpiece for trumpet and trombone duet, combining alternating sections of sentimental lyrical playing with those of technical virtuosity. Sean Linfors, a student of Dr. Michael Davison, is a senior music education major, and Chris White, a student of Mr. Ron Baedke, is a senior journalism major.

Jericho Rhapsody

Morton Gould (1913-1996)

Jericho Rhapsody was composed in 1940 for George Howard, who conducted the first performance. It is one of Gould's early major works for band, and has become a repertory staple of the literature. The composer uses jazz rhythms and harmony, antiphonal trumpets, and heavy percussion to tell the Biblical story of how "Joshua fit the Battle of Jericho." After a freely declamatory prologue, the Chant, Dance, March and Battle, and a final celebration follow without pause.

Flight of the Bumble Bee Nicholas Rimsky-Korsakov (1844-1908)

Arr. Albert Davis

Jackie Weichert, xylophone

Originally composed as an interlude to the third act of his now-forgotten 1899 opera, *The Legend of Tsar Saltan*, "Bumble Bee" is Rimsky-Korsakov's most frequently performed work. Jackie Weichert, a student of James Jacobson, is a senior international studies major.

Ghost Dance

Quincy C. Hilliard (b. 1954)

- I. Incantation ("Hear me grandfather, so the people may live." Martin Brokenleg)
- II. Dance of the Ghosts ("All Indians must dance, everywhere, keep on dancing. Pretty soon in the next spring Great Spirit come." Wovoka, The Paiute Messiah)
- III. The Massacre ("There was no hope on earth, and God seemed to have forgotten us." Red Cloud)

The first movement sets the mood of the Hanbleceya or "Vision Quest," a ritual in which a male Indian is taken to a secluded place for prayers and worship. The second movement evokes the hope and comforting atmosphere of the Ghost Dance. The final movement depicts the battle at Wounded Knee on December 29, 1890. The baby cries are from one of the surviving children named Lost Bird who was found under her mother. Following a cadenza by the English horn and ocarinas, the mood depicts the scene after the battle. The muted trumpet solo is a tribute to the Native Americans who were killed and the later percussion sounds portray the burial of the frozen bodies in a mass grave.

Therapy

Vincent Olivieri

Tipa Tipa Two

Gerard Berlioz

University Percussion Ensemble

Vincent Olivieri, Susie Pierce, David Green, Jackie Weichert, John O'Donnell

Grand Serenade for an Awful Lot
of Winds and Percussion (S. 1000)

P. D. Q. Bach (1807-1742)?
Arr. Peter Schickele

P. D. Q. Bach made several sketches for this work, on one of which he used the title, *Serenoodle*, but evidently he changed his mind, such as it was, when he wrote out the complete score. The different sketches show that he was considering various kinds of groups, instrumentationally speaking, but the combination of instruments he ended up using conforms amazingly closely to that of the modern concert band. Some slight adjustments had nevertheless to be made in preparing this performing edition, since certain instruments in the original score, such as the dill piccolo, have become obsolete, and we do not even have any information about their construction. Other instruments such as the duck call and the police whistle, although now rarely seen on the concert stage, are still readily available and have been retained; as usual, the editor has sacrificed his heroine, Authenticity, only when the gun of Necessity has been held to his head. The *Grand Serenade* was composed on commission from Prince Fred of Wein-am-Rhein, for some sort of outdoor occasion. P. D. Q. had originally wanted to write a really big work of thirty-five or forty minutes' duration, but he agreed to make it only a third as long when Prince Fred offered to triple the fee. Soon after it was played a member of the Prince's household used the pages of the score to wrap six large sausages which were sent to Paris to be presented as a gift to Benjamin Franklin, from whom the Prince was anxious to obtain the specifications for building a glass harmonica, which Franklin had recently perfected. Eventually the manuscript made its way to an attic in Boston where the editor found it among the belongings of an 18th-century Tory, in a box marked "Seditious Material." Prof. Peter Schickele, University of Southern North Dakota at Hoople, 23 June 1975.

• PERSONNEL •

Piccolo

Misty Willard, Glastonbury, CT
Leigh Halsey, Syracuse, NY

Flute

Misty Willard, Glastonbury, CT*+
Leigh Halsey, Syracuse, NY
Danielle Low, Melville, NY
Jennifer Sharp, Floyd, VA

Oboe

Jennifer Magee, Cherry Hill, NJ*
Jessica Jagger, Toms River, NJ

Bassoon

Erica Wenner, Woodbury Heights, NJ

Eb Clarinet

Betsy Plunket

Bb Clarinet

Elaine Bucheimer, Middletown, MD
Betsy Plunket, Kingston, NY
Jodie Eicher, Downingtown, PA*+
Nicole Richardson, Middletown, NY
Jennifer Roberts, Chicago, IL
Donna Kelsey, Richmond, VA

Bass Clarinet

Scott Proffitt, Jackson, MS

Alto Saxophone

Michael Baedke, Glen Allen, VA
Sharon Bricker, Telford, PA+
Cason Green, Midlothian, VA
Ronald Walker, Canajoharie, NY
Daniel Smith, Wilton, CT

Tenor Saxophone

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

Baritone Saxophone

Matthew Grimes, Brookfield, CT

French Horn

Elizabeth Roop, Luray, VA*
Kelly Wolfe, Herndon, VA
Sean Linfors, Charlotte, NC
Jenny Charleton, Richmond, VA

Trumpet

Jeffrey Elbich, Allentown, PA+
Dana Rajczewski, Darien, C*+
Tony Aloise, Greensburg, PA
John Brady, Richmond, VA
Charles Kapp, Wilmington, DE
Thomas M. Rawls, Newport News, VA

Trombone

Chris White, Media, PA*
Caitlin Thompson, Carlisle, PA
Scott Ellis, Newtown Square, PA
Christopher Carver, Allentown, PA
Eric Walker, Canajoharie, NY

Baritone

Caitlin Thompson, Carlisle, PA

Tuba

Jon-Eric Burgess, Verona, NJ*
Anna Doerflein, Ellicott City, MD

Percussion

Jackie S. Weichert, Ambler, PA*
John O'Donnell, Norwell, MA
David Green, Bristol, TN+
Megan Graham, Forest, VA
Dreama Lovitt, Pilot, VA
Cason Green, Midlothian, VA
Matt Worth, West Hartford, CT
Cason Green, Midlothian, VA
Bryan Harris, Richmond, VA

Piano

Dreama Lovitt, Pilot, VA

Director

Gene Anderson

*Section Leader

+Band Officer