

4-5-1989

## University Wind Ensemble

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND

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UNIVERSITY WIND ENSEMBLE

Steven Barton, *conductor*

*Wednesday, April 5, 1989, 8:15 PM*

*North Court Recital Hall*

*Department of Music*

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*University of Richmond, Virginia 23173 • (804) 289-8277*

**CROWN IMPERIAL** was composed for the coronation of King George VI of England in 1937. In the finest traditions of British march music, *Crown Imperial* begins softly with the melody in the clarinets and saxophones, building in volume with the entrance of the brasses before giving way to the lyric Trio section. Both themes are repeated before the piece ends with the crashing of majestic chords, cymbals, and tam tams.

**SHOONTHREE** is a Gaelic word for "the music of sleep." It is conceived as the opposite of a lullaby, since the music grows stronger as sleep progresses. The music starts softly with the entrance of solo instruments. As sleep deepens, the music grows correspondingly in intensity. Three measures before the end there is a sudden diminuendo and the music continues to become softer until the end, when the tone disappears as the sleeper awakes.

**INCANTATION AND DANCE** was written in the early 1960's while the composer was on a Ford Foundation Grant at Greensboro High School in North Carolina. This composition is in two sections. The Incantation is quiet and nocturnal in character, suggesting a primitive summons or plea. The Dance gives emphasis to rhythm. The percussion section begins this section establishing the rhythm and melody sketch of what is to follow. Since its premier, *Incantation and Dance* has become one of the more popular works for wind ensemble in the literature.

**CIRCUS POLKA** is the result of Stravinsky's acceptance of a commission to compose a band accompaniment for the frolic of Ringling Brothers-Barnum and Bailey's elephants in 1942. Billed as "Fifty Elephants and Fifty Beautiful Girls in an Original Choreographic Tour de Force," this diversion was directed by George Balanchine and costumed (down to the pachyderms' vast tusks) by Norman Bel Geddes. Newspaper reports had it that the elephants, unable to follow the intricacies of the score, expressed their dislike of it in some subtle elephantine way. In truth, the music was all but lost in the clamor of the circus. But Stravinsky, always economical with every composed measure, revised it for orchestra and wind band.

**WHEN JESUS WEPT** is based on the song by William Billings, one of the earliest American composers of hymns and songs of the American Revolution. *When Jesus Wept* is part of a trilogy for orchestra titled *New England Triptych*. The composer later rescored all three movements for symphonic band. The piece opens with a tenor drum roll and the melody stated by the solo euphonium and trumpet. The full band then enters, softly restating the theme, before beginning a canonic treatment reminiscent of Billings' original work which builds in intensity as each new voice enters. After reaching its emotional peak, the work subsides as it began.

**MAN OF LA MANCHA** is a medley of songs from the Broadway musical of the same name. The melody of the song *Man of La Mancha* links the satirical *Little Bird*, wistful *Dulcinea*, boastful *Man of La Mancha*, and noble *Impossible Dream* melodies. This arrangement is by Frank Erickson, one of the finer composers of wind literature. His sensitive scoring of this music has made it one of the better works of its type.

**ABOUT THE CONDUCTOR:** A native of Western Pennsylvania, Steven Barton holds degrees from Indiana University of Pennsylvania and Virginia Commonwealth University. He has held teaching positions in the public schools of South Dakota, North Carolina, and currently is Director of Bands at Manchester High School in Chesterfield County, Virginia. Active as a performing percussionist, he has played with the Virginia Beach Pops Orchestra, North Carolina Symphony, the North Carolina Theatre, Raleigh Oratorio Society, the Richmond Symphony, and is currently the percussionist for CURRENTS, the University of Richmond's contemporary music ensemble. An author and arranger, he has published *La Fille aux cheveux de lin* by Debussy for percussion keyboard ensemble. He has held the position of Instructor of Percussion at the University of Richmond for three years and is currently the Interim Conductor of the University Wind Ensemble.

## PROGRAM

Crown Imperial	William Walton (1902-1983)
Shoonthree	Henry Cowell (1897-1965)
Incantation and Dance	John Barnes Chance (1932-1972)

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## INTERMISSION

Ogoun Badagris	Christopher Rouse
The James Madison University Percussion Ensemble	
Doug Cardwell      Sam Elson	
Russ Pawlas      Dan Reed	
Kevin Weitz	
J. Christopher Rouse, director	

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Circus Polka	Igor Stravinsky (1882-1971)
Janel Murphy, organ	
When Jesus Wept	William Schuman (b. 1910)
Brian Lansing, trumpet	
Steven Smith, euphonium	
Man of La Mancha	Mitch Leigh (b. 1928) arr. Frank Erickson

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Next: Senior Recital: Julie Ferrigno, flute  
April 6, 1989, 8:15 PM  
North Court Recital Hall

## BAND MEMBERS

### *OBOE*

Terry Lynch\*

### *FLUTE*

Anita Baker  
Lisa Tripp  
Michelle Mawicke

### *CLARINET*

Lisa Pennington  
Debbie Getz  
Stephanie Dutterer  
Cindy Paces  
Barbara Wetmore

### *BASS CLARINET*

Debbie Berman

### *ALTO SAXOPHONE*

Marc Vogel  
Chris MacTurk

### *TENOR SAXOPHONE*

Jeff Spelman\*

### *BASSOON*

Shari Adams

### *FRENCH HORN*

Janel Murphy\*\*  
Bobby Lilly

### *TRUMPET*

Brian Lansing\*  
Brad Jacobs  
Jim Jackson\*  
Dave Hargett  
Andy Infante  
David Kendall

### *TROMBONE*

Paul English  
Kevin Kendall  
Scott Watterson  
Andy Rich

### *BARITONE*

Steve Smith

### *TUBA*

Jeff Higgins  
Molly Zaidel

### *PERCUSSION*

Marc Roberts\*  
Emily Kirk  
Lori Sohns  
Will Powell

\*\* President

\* Officers