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University Wind Ensemble

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND

UNIVERSITY WIND ENSEMBLE

Steven Barton, conductor

Wednesday, April 5, 1989, 8:15 PM
North Court Recital Hall

Department of Music
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.

SHOONfHREE 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 tutus) 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

Shoonthree

Incantation and Dance

INTERMISSION

Ogoun Badagris

Igor Stravinsky
(1882-1971)

William Walton
(1902-1983)

Henry Cowell
(1897-1965)

John Barnes Chance
(1932-1972)

Christopher Rouse

The James Madison University Percussion Ensemble

Doug Cardwell
Sam Elson
Russ Pawlas
Dan Reed
Kevin Weitz
J. Christopher Rouse, director

Circus Polka

Janel Murphy, organ

When Jesus Wept

Brian Lansing, trumpet
Steven Smith, euphonium

Man of La Mancha

Mitch Leigh
(b. 1928)
arr. Frank Erickson

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