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UR Wind Ensemble: A Celebration of Song

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RICHMOND
School of Arts & Sciences

University of Richmond Department of Music

FREE MUSIC CONCERT SERIES

2019-2020

UR Wind Ensemble "A Celebration of Song"

Steven Barton, Conductor

Monday, November 18, 2019

7:30 p.m

Camp Concert Hall

music.richmond.edu

Program

Jubilant Flourishes	Travis J. Weller (b.1972)
Gloria	Randol Alan Bass (b.1953)
The Parting Glass	Matt Conaway (b.1979)
<i>Songs of Abelard</i> Introduction The Tryst Praise and Profanation The Parting	Norman Dello Joio (1913-2008)
	Kara Charise Harman, soprano
Kingsfold	Steven Barton (b.1954)
The Seal Lullaby	Eric Whitacre (b.1970)
The Girl I Left Behind Me from <i>Irish Suite</i>	Leroy Anderson (1908-1975)

*Please silence all electronic devices before the performance begins.
Recording of any kind and photography are strictly prohibited.*

Jubilant Flourishes

“Jubilant Flourishes” is a brilliant and joyful concert opener. After a bold introduction, a buoyant melody emerges from the lower voices of the ensemble punctuated by brief fanfares. The “flourishes” are presented as rapidly running woodwind passages and short punctuations by the various sections.

An active composer, arranger, educator, and advocate of music education, Dr. Travis J. Weller holds degrees from Grove City College, Duquesne University, and Kent State University. He is currently serving as Director of Music Education at Messiah College in Mechanicsburg, PA.

Gloria

This work was originally composed for full orchestra and chorus and included the entire liturgical text from the “Gloria” portion of the Ordinary of the Mass. The setting contains multi-metric, dancelike rhythmic sections contrasted with passages of romantic lyricism. While tonally triadic in nature, it contains many chromatic key shifts and contrapuntal figures coupled with mild dissonance and angular rhythms. Although the piece is written in three parts there is a hint of rondo form in the frequent restatements of thematic material.

“Gloria” was premiered by the New York Pops Orchestra and the University Christian Church Chancel Choir of Fort Worth Texas in December 1990.

The Parting Glass

“The Parting Glass” is one of the most beautiful and haunting of all Scottish and Irish traditional folk songs. The words of the song vary through the generations, but all portray the idea of a farewell at the end of a gathering of friends. It recalls the post-Famine emigration of many Irish to find a new life in the United States. In

Continued ...

at the end of a gathering of friends. It recalls the post-Famine emigration of many Irish to find a new life in the United States. In some communities, this was called an “American wake,” for it was understood that they would never return.

*Of all the money that e'er I had
I spent it in good company
And all the harm I've ever done
Alas it was to none but me
And all I've done for want of wit
To mem'ry now I can't recall
So fill to me The Parting Glass
Good night and joy be to you all*

Songs of Abelard

The composer writes:

The composition is a symphonic synthesis culled from the music of *Time of Snow*, a dance score choreographed by Martha Graham. Its three movements are the dramatic and tragic musical expression of the Abelard and Heloise legend. The text for the vocal solos is based on poetic material from the mediaeval period in which the events of this compelling love story took place in Paris.

The early twelfth century romance between the foremost scholar of his day and the niece of a canon of the Notre Dame Cathedral, which stunned the academic and clerical world at the time, is still recalled in an inscription upon a small house on the Île de la Cité:

*Heloise, Abelard lived here.
Sincere lovers. Precious models.
The year 1118.*

Kingsfold

A fantasia cast in four main sections, "Kingsfold" is based on a melody collected by Ralph Vaughan Williams. The theme is stated by a solo English horn and is passed through various choirs of instruments, culminating in a fugue and a majestic chorale.

The melody was collected by Ralph Vaughan Williams in 1906. It was originally known as "The Red Barn" or "The Murder of Maria Martin" and told the story of an infamous 1827 murder and trial in Sussex, England. The tune was collected at the Wheatsheaf Inn in the hamlet of Kingsfold in West Sussex. Vaughan Williams harmonized the melody, renamed it "Kingsfold," and published it in *The Church Hymnary*, as "I Heard the Voice of Jesus Say."

"Kingsfold" was commissioned by the members of the Keystone Wind Ensemble and dedicated to its founder and conductor, Dr. Jack Stamp, to commemorate the tenth anniversary of the group in 2004. The composition received its first performance at the Keystone Wind Ensemble's annual recording session on July 2, 2004. Its first public performance was by the Indiana University of Pennsylvania Symphony Band in February 2005, under the baton of Dr. Jack Stamp.

Seal Lullaby

The composer writes:

In the spring of 2004, I was lucky enough to have my show, *Paradise Lost: Shadows and Wings*, presented at the ASCAP Musical Theatre Workshop. Soon after...I received a call from a major film studio. They wanted to know if I would be interested in writing music for an animated feature. Though the movie was never made, it was based on Rudyard Kipling's "The White Seal."

Continued ...

*Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us
At rest in the hollows that rustle between.*

*Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!*

The Girl I Left Behind Me

“The Girl I Left Behind Me” is the final movement of Leroy Anderson’s *Irish Suite*. It is a driving, energetic treatment of the well-known folk tune with hints of his famous “Christmas Festival.” It was first performed in 1947, by the Boston Pops Orchestra under the baton of Arthur Fiedler, and was transcribed by the composer for wind band in 1953.

Leroy Anderson was the Norman Rockwell of American orchestral pops composition in the 20th century. His creation of works whose style were light, optimistic, and memorable made them some of the most often performed works of the time. His collaboration with Fiedler and the Boston Pops gave us “Sleigh Ride,” “Christmas Festival,” “Blue Tango,” “The Syncopated Clock,” “The Typewriter,” and so many others.

Biographies

Kara Charise Harman is excited to be singing with the University of Richmond Wind Ensemble. Ms. Harman is an adjunct faculty member in the music department at UR. She holds a Bachelor of Music degree in Voice Performance from VCU and a Master of Music in Opera Performance from SUNY Binghamton. Ms. Harman has performed professionally in a wide variety of musical styles, from opera to musical theater to oratorio. Career highlights

include The Mother Abbess in *The Sound of Music* with Theatre IV (now Virginia Repertory Theatre), covering the role of Isolde in Virginia Opera's production of Wagner's *Tristan und Isolde* and performing excerpts for VA Opera concerts, and Contessa Almaviva in Mozart's *Le nozze di Figaro* in Rome, Italy. Ms. Harman was honored to be a guest artist for the grand opening of Center-Stage in Richmond, in association with Barksdale Theatre and Theatre IV, where she sang "Climb Ev'ry Mountain" with the Richmond Symphony. She was an artist with the Evelyn Lear and Thomas Stewart Emerging Singers Program (ESP), conducted in partnership with the Wagner Society of Washington, DC. Ms. Harman looks forward to singing Marcellina in *The Marriage of Figaro* with Capitol Opera Richmond in February. She gives special thanks to her husband, Pablo, and their daughter, Eva Grace.

Steven Barton is a native of Western Pennsylvania, receiving a Bachelor of Science degree in Music Education from Indiana University of Pennsylvania in 1976 and a Master of Music degree in percussion performance from Virginia Commonwealth University in 1983. He began his public school teaching career in Iroquois, South Dakota, where he taught band and chorus for three years, and Webster, South Dakota, where he taught band for two years. After earning his Masters degree, he taught for two years in North Carolina. He then returned to Virginia in 1986, spending fifteen years as Director of Bands at Manchester High School, four years at Lloyd C. Bird High School, and eleven years at Thomas Dale High School for the Arts. Mr. Barton has taught Symphonic Band, Concert Band, Marching Band, Percussion, Music Theory, String Orchestra, Guitar, and Piano. He also taught Jazz Band and Jazz Improvisation. His ensembles at Manchester High School and Thomas Dale High School were highly regarded and earned many awards and accolades. Mr. Barton served as the Interim Conductor for the University of Richmond Wind Ensemble in 1987-1988 during the sabbatical of then-conductor Dr. Gene Anderson. In 2017 he was inducted into the Manchester Lancer Band Hall of Fame.

Steven Barton has composed numerous pieces for concert band, jazz band, and orchestra, several of which are published: “Cradlesong” (1994) and “For the New Day Arisen” (1997) published by Barnhouse; “Twilight Shadows” (1999), featuring euphonium, was commissioned and premiered by the Michigan State University Bands in honor of the 100th birthday of director emeritus Leonard Falcone; “Hill Country Flourishes” (2001) written for the Hill Country Middle School in Austin, Texas; “Welcome to Holland” and “Kingsfold,” both published by C. Alan Publications, as well as others. “For the New Day Arisen,” “Cradlesong,” and “Hill Country Flourishes” are included in the acclaimed series *Teaching Music Through Performance in Band*. Most recently, Mr. Barton has published “A Festive Fanfare,” “Sagittarian Dances,” and

“Ebenezer” Variants through Knightwind Publishing.

After 37 years of public school teaching, Mr. Barton retired at the end of the 2015-2016 school year and accepted the position of Adjunct Instructor, Conductor of the University of Richmond Wind Ensemble. He lives in Midlothian, Virginia, with his wife, Pamela, and his two children, Paul and Michael.

University of Richmond Wind Ensemble
Steven Barton, conductor

PICCOLO

Angie Hilliker*

FLUTE

Angie Hilliker*

Michelle Rutledge

Linda Simmons**

Jasmin Rubeira

OBOE & ENGLISH HORN

Parrish Simmons***

CLARINET

Meghan Leber

Cassie Robbins

Mike Miller***

Gene Anderson*

BASS CLARINET

Lily Dickson

Jacob Chavez

BASSOON

Hunter Evans

Shari Adams**

ALTO SAXOPHONE

Sean Bailis

Acacia Wykoff

TENOR SAXOPHONE

George Revock

Charles Mullis

TRUMPET

Charity Yeyeodu

Cameron McKendrick

Elan Shiang

Stanley Goldman***

Barbara Anderson ***

TROMBONE

Ben Anderson***

Nick Devlin

Stephen Cherry***

Franklin Borre

EUPHONIUM

Rebecca Buffington*

Chris Cotter

TUBA

Russ Wolz***

TIMPANI

Cory Woessner

PERCUSSION

Jon Gandara

Colin Elgarten

Bond McGillivray

Lisa Overmyer***

David Holley***

Tony Fox***

PIANO

Wes Dunnivant***

HORN

Brianna Gatch***

Christopher Fens***

HARP

Amber Carpenter***

* University of Richmond faculty/staff

** University of Richmond alumni

*** Community musician



