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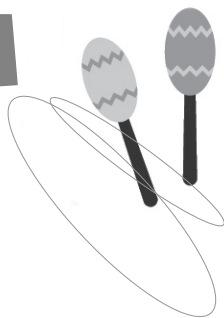
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**UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC**



CONCERT SERIES Fall 2021-Spring 2022

**University of Richmond
Wind Ensemble**

Monday, November 22, 2021

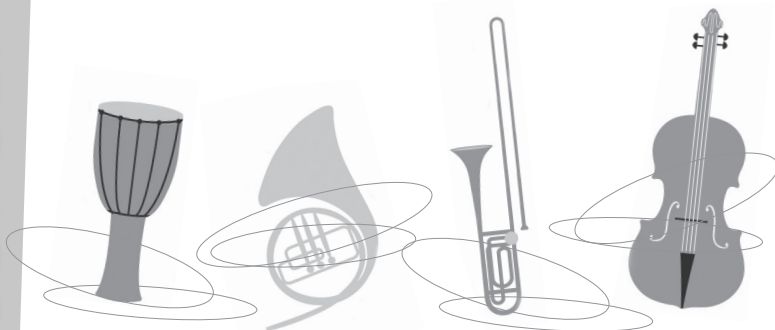
7:30 p.m

**Camp Concert Hall,
Booker Hall of Music**



RICHMOND
School of Arts & Sciences

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PROGRAM

First Suite in E-Flat, op. 28, no. 1
I. Chaconne

Gustav Holst
(1874-1934)

Mayflower Overture

Ron Nelson
(b. 1929)

Canticles of Hyperion (World Premiere)

Travis Weller
(b. 1972)

Toccatà (attr. Girolamo Frescobaldi)

Gaspar Cassadó
(1897-1966)
Transcr. by Earl Slocum

Galop

Dmitry Kabalevsky
(1904-1987)
Arr. by Daniel Mitchell

Jon Gandara, xylophone

The Liberty Bell

John Philip Sousa
(1854-1932)

Program Notes

First Suite in E-flat, op. 28, no.1. Chaconne

Gustav Holst's First Suite is widely considered one of the cornerstones upon which all music for the modern wind band stands. Holst, along with John Philip Sousa, was one of the first composers to recognize the potential of the wind band, comprised of woodwinds, brass, and percussion instruments in what was called, at the time, the military band. Written in 1909, the suite uses the traditions of the British folksong along with many early 20th-century compositional techniques.

The Chaconne begins with a "ground bass," a Baroque compositional technique in which a theme is stated by the lower voices and repeated with a number of variations. In this work, the eight-measure theme is first stated by the tubas and euphoniums and is repeated sixteen times with a variety of textures and thematic statements. Holst uses the intervals of the first three notes (E-flat, F, and C) to generate variations of the theme itself, once turning it upside down. The title says "Suite in E-flat," but the tonal center of the majority of the work is ambiguous at best until arriving at the final statement with a sensation of emerging from fog and clouds into the bright sunshine of the final E-flat major chord.

Mayflower Overture

This work is the first significant composition for wind ensemble by the soon-to-be well known American composer Ron Nelson. Written in 1958, it is dedicated to Frederick Fennell and the Eastman Wind Ensemble. The piece was revised to the current version in 1997. *Mayflower Overture* is a programmatic work that depicts the journey of the Pilgrims to the New World in three main sections. "Departure" gives the listener the impression of the beginning of the voyage with its innate hopes and dreams. "Storm" is a portrayal of a violent tempest at sea, complete with thunder.

Continued ...

“Arrival in the New World” describes the sighting of land in November of 1620. Three *Ainsworth Psalter* (1612) hymns are used in the composition: Psalm 3, Psalm 136/84, and Psalm 100 (“Old Hundredth” or Doxology).

Canticles of Hyperion

In Greek mythology, Hyperion was one of the twelve Titans, children of the primordial parents Uranus (Sky) and Gaia (Earth). Hyperion symbolized light, wisdom, and watchfulness. According to the mythology, Uranus was overthrown by the Titans in a conspiracy led by Kronos, God of the Harvest, and assisted by Hyperion. After a period of time in which the Titans ruled, Kronos became mad, sparking an uprising of his children against him. This ten-year conflict is called the *Titanomachy* and resulted in the ascension of Zeus and the Olympians. Hyperion, however, was noticeably absent in the defense of his brother Kronos. Imprisoned with the other Titans by the Olympians, Hyperion was eventually set free by Zeus.

As the composer writes, “*Canticles of Hyperion* chronicles the adventures of the deposed Titan. The work seeks to bring light and positive energy against moments of strife and conflict among the Titans and Olympians. Hyperion persists to rise above the conflict, cede his power and position, seek reconciliation with Zeus, and be released to discover a new path on which he can lead a satisfied existence.”

Dr. Travis J. Weller, the composer of this commissioned work, is an active composer, arranger, educator, and advocate of music education. Dr. 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.

The University of Richmond Wind Ensemble is proud to present

the world premiere of this commissioned work. It is commissioned for the University of Richmond Band, Steven A. Barton, conductor, with support from the University of Richmond Department of Music and the School of Arts and Sciences.

Toccatà

The origin of this work is something of a musical “whodunit.” The work first appeared in a set of six pieces for cello and piano by cellist Gaspar Cassadó, under the title “Girolamo Frescobaldi’s Toccata.” Later, the conductor of the National Symphony Orchestra, Hans Kinsler, had it transcribed for orchestra, with the note “freely transcribed for orchestra by Hans Kinsler.” It was still later transcribed for band by Earl Slocum of the University of North Carolina in 1956. It was published by Belwin Mills as “Toccata” by “Girolamo Frescobaldi.” In a letter dated 1989, Slocum admitted that he had known “for years” that the piece was not written by Frescobaldi. Cassadó, who died in 1966, would never claim the work as his own.

Frescobaldi himself was an Italian composer of keyboard music of the late Renaissance and early Baroque periods. However, in none of his surviving works can be found any of the thematic material in the Toccata. In fact, the work is more compositionally related to the Romantic period than the Baroque. Regardless of the attribution and origin of the piece, the Toccata remains a delightfully appealing work that holds its place as a standard of the wind ensemble repertoire.

Galop

While the Russian “heavyweights” of the twentieth century were Rachmaninoff, Shostakovich and Prokofiev, Dmitry Kabalevsky is best known for his accessible, cheerful, and popular musical style. Though many Soviet composers experienced difficulties and censures working under the Stalinist regime, Kabalevsky was highly

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regarded by the Central Committee. He was awarded the Stalin Prize three times. During the Second World War, Kabalevsky wrote several pieces that were deemed to be strong social statements that boosted the morale of the Russian people.

The Comedians is part of the incidental music Kabalevsky composed for a 1938 children's play titled *The Inventor and the Comedians*. Revised into a ten-movement suite, *The Comedians* depicts the travels and antics of the travelling company of buffoons. The bright and whimsical "Galop" is arguably the best-known part of the work, especially for those who remember it as the theme music for the popular TV game show *What's My Line* in the 1950s and 60s.

The Liberty Bell

"The Liberty Bell" was originally written in 1893 as a part of Sousa's unfinished operetta *The Devil's Deputy*. While on tour with his band and attending the Columbian Exposition in Chicago, Sousa and his band manager George Hinton watched a presentation of "America," in which a backdrop depicting the Liberty Bell was lowered. Hinton suggested "The Liberty Bell" for the title of Sousa's unnamed march. Sousa agreed, changed the name, and sold the publishing rights to the John Church Company. The "Liberty Bell" chime part was added later to enhance the marketability of the piece. The march became and remains one of his most popular. "Liberty Bell" later became widely known as the theme for the opening of *Monty Python's Flying Circus* (1969-1974), as performed by the Band of the Grenadier Guards.

University of Richmond Wind Ensemble
Steven Barton, conductor

Piccolo

Angie Hilliker**

Flute

Michelle Rutledge

Natalie Polk

Linda Simmons***

Angie Hilliker**

Oboe & English Horn

Parrish Simmons*

Clarinet

Justin Park

Nathan Hogg

Gene Anderson**

A'mani Farrell*

Bass Clarinet

Lily Dickson

Benny Ko

Alto Saxophone

Derek Ramsey*

Tenor Saxophone

Charles Mullis

Baritone Saxophone

Sarah Ramsey*

Piano

Benjamin Stalder

Trumpet

Katherine Thomey

Chris Amoresano

Stanley Goldman*

Brandon Hess*

Madeline Barker*

Horn

Jose Rojas

Brianna Gatch*

Katrina Nousek**

Christopher Fens*

Mason Gatch*

Trombone

Zander Hesch

Franklin Borre

Stephen Cherry*

Matthew Lowder**

Euphonium

Rebecca Buffington**

Hannah Fens*

Tuba

Victoria Galdamez

Russ Wolz*

Percussion

Jon Gandara

Cameron Peterson

Ray Breakall**

Lisa Overmyer*

David Holley*

Sam McCrowell*

* Community Musician

** University of Richmond Faculty/Staff

*** University of Richmond Alumni

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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.