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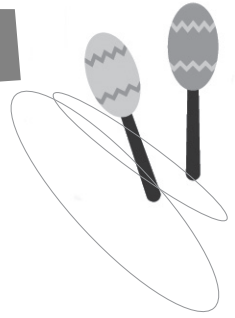
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**UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC**



CONCERT SERIES Fall 2021-Spring 2022

UR Wind Ensemble
Steven Barton,
Conductor

Monday, April 11, 2022

7:30 p.m

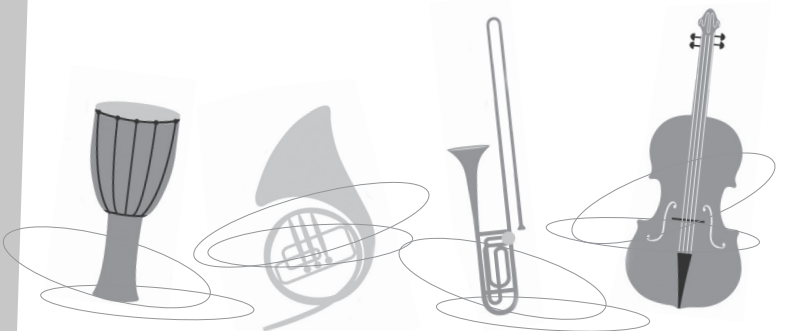
Camp Concert Hall

Booker Hall of Music



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School of Arts & Sciences

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PROGRAM

Fanfare for the Common Man

Aaron Copland
(1900-1990)

Acclamation and Carol

Steven Barton
(b. 1954)

World Premiere

Chester

William Schuman
(1910-1992)

Eviler Elves

James Kazik
(b. 1974)

A Trumpeter's Lullaby

Leroy Anderson
(1908-1975)
arr. Philip Lang

Brian Strawley, trumpet

March from *The Love for Three Oranges*

Sergei Prokofiev
(1891-1953)
arr. Robert Cray

Symphony No. 1
IV. Finale

Vasily Kalinnikov
(1866-1901)
arr. Glenn Cliffe Bainum

Program Notes

Aaron Copland (1900-1990), known as “the Dean of American Composers,” was also a teacher, writer, and conductor. The open harmonies in many of his works, often based on intervals of fourths and fifths, are for many people the characteristic sound of American music. Copland’s best known works are from the 1930s and 40s, including the ballets *Appalachian Spring*, *Billy the Kid*, and *Rodeo*, as well as *Fanfare for the Common Man* and his Third Symphony.

In 1942, conductor Eugene Goossens of the Cincinnati Symphony Orchestra invited 18 composers to submit fanfares to support the war effort. Copland’s contribution, *Fanfare for the Common Man*, differs from typical works of this genre. Scored for brass ensemble and sparse percussion, it is very slow, featuring the dramatic thunder of percussion, followed by a simple sequence of trumpet notes. The remaining members of the ensemble enter with restatements of the theme, which builds to a rousing conclusion. Less than four minutes in length, it remains one of the most recognizable and substantial of American works. “It’s a piece that feels like it was written by God,” says jazz trumpeter and composer Terence Blanchard.

Steven Barton (b. 1954) is currently the conductor of the University of Richmond Wind Ensemble, following a 37-year career in music education in Virginia, North Carolina, and South Dakota. In addition to teaching and conducting, he has several published works for wind ensemble, orchestra, and percussion ensemble. Barton is an active percussionist who has performed with the North Carolina Symphony, the Richmond Symphony Orchestra, the Richmond Philharmonic Orchestra, the Virginia Beach Pops Orchestra, and the Keystone Wind Ensemble.

Acclamation and Carol was written at the height of the COVID-19 pandemic in 2020. It is a work of two themes. The first is stated at the beginning with aggressive percussion and brass motives in the Lydian mode and active woodwind flourishes. The second is

Continued ...

a warmer, more lyrical melody intended to invoke sympathy and compassion. It is dedicated to all of the workers in our healthcare system who labored, and continue to labor, tirelessly to heal us and keep us safe.

William Schuman (1910-1992) was an American composer and arts administrator. Schuman was born in Manhattan and played the violin and banjo as a child. He won the inaugural Pulitzer Prize for Music in 1943. In 1945, he became president of The Juilliard School, which he left in 1961 to become the president of Lincoln Center for the Performing Arts, a position he held until 1969. Schuman was awarded the National Medal of Arts in 1987.

Chester was originally written in 1956, as the third movement of *New England Triptych* for orchestra. Based on songs of the American composer William Billings (1746-1800), the work was premiered by the Miami University Orchestra under the baton of Andre Kostelanetz. Schuman rescored *Chester* as a stand-alone overture for wind ensemble in 1957. It quickly became, and remains a standard of wind literature.

James Kazik (b. 1974) is an American trombonist, composer, and arranger. Kazik has been the staff arranger for the United States Army Band, “Pershing’s Own,” since 2001. His arrangements have been performed not only by all of the various elements of “Pershing’s Own,” but also by various other groups, including the National Symphony Orchestra. He is also a staff writer for Hal Leonard Corp. in their string department, writing pop arrangements and compositions for easy string ensembles.

In his program notes, the composer writes the following:

Evil elves served as the programmatic inspiration for the piece. The thought of the trombone representing an evil elf opened up wondrous possibilities for experimental tone colors that could not possibly be used in other homogenous ensembles. Considering the fun I had playing with colors in the trombone ensemble, it was a pleasure to expand it and use tone colors present in the modern wind band. The

low brass, and the trombones in particular, remain the focus of the primary color anchors in this piece.

Joseph Missal, director of bands at Oklahoma State, commissioned Kazik to compose an expanded version of *Eviler Elves* for wind ensemble.

Leroy Anderson (1908-1975), an American composer of light concert pieces, is considered the Norman Rockwell of orchestral pops composition. With a style that is light, optimistic, and memorable, his works are some of the most frequently performed of the genre. Many of Anderson's compositions were introduced by Arthur Fiedler and the Boston Pops, including *Sleigh Ride*, *Christmas Festival*, *Blue Tango*, *The Syncopated Clock*, *The Typewriter* and so many others.

About the origins of *A Trumpeter's Lullaby*, the composer recalled:

[The work] had its beginning backstage at Symphony Hall in Boston. In addition to composing and conducting, I was arranger for the Boston Pops Orchestra for a number of years—and after one of the concerts I was sitting, talking with the conductor, Arthur Fiedler, and the first trumpet of the Boston Pops, Roger Voisin. Suddenly Roger Voisin asked me why I didn't write a trumpet solo for him to play with the orchestra that would be different from traditional trumpet solos which are all loud, martial or triumphant. After thinking it over, it occurred to me that I had never heard a lullaby for trumpet so I set out to write one — with a quiet melody based on bugle notes played by the trumpet and with the rest of the orchestra playing a lullaby background.

Soloist **Brian Strawley** is currently the Associate Principal Trumpet for the Richmond Symphony Orchestra and the Principal Trumpet for the Williamsburg Symphony. He has performed as Principal Trumpet with the New York City Ballet Orchestra, Maryland Symphony, Mid-Atlantic Symphony, Roanoke Symphony, Harrisburg Symphony, Virginia Symphony, and the Endless Mountain Music Festival Orchestra, and as First Cornet with the Baltimore Symphony.

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Sergei Sergeyevich Prokofiev (1891-1953) was a Russian (later, Soviet) composer and pianist. He is regarded as one of the major composers of the 20th century, creating masterpieces across a wide variety of musical genres. Prokofiev's works include the suite *Lieutenant Kijé*, the ballet *Romeo and Juliet*, and the "symphonic fairy tale" *Peter and the Wolf*. His music is somewhat underappreciated in the United States, possibly due to the fact that he chose to live and work within the social and artistic constraints of the Soviet Union.

The Love for Three Oranges is a satirical opera based on Carlo Gozzi's play of the same name. It was premiered in Chicago in 1921, to less-than-glowing reviews. Resurrected in New York in 1949, it became a success and is now a musical standard. The opera's famous March is typical of Prokofiev's style. He writes using classical forms and chord structures, but his harmonies take unexpected detours. Chromaticism and modal scales leave the listener with a sense of the "grotesque" (using Prokofiev's own word), with a harsh and "edgy" quality that is offset with a beautifully lyrical melodic sense.

Vasily Sergeyevich Kalinnikov (1866-1901) was a Russian composer who died of tuberculosis two days short of his 35th birthday. His output includes two symphonies, several shorter orchestral works, an unfinished opera, and numerous songs. Kalinnikov's First Symphony, written between 1894 and 1895, established his reputation. It had great success when premiered at a Russian Musical Society concert in Kyiv in 1897, and was frequently performed in the early 20th century. The Finale provides a restatement of themes from the full symphony. It is intensely nationalistic in tone color, melodic style, and textural contrast. What begins with a brief melancholy motive quickly evolves into an animated series of joyful dances that lead to a triumphal conclusion. In 1958 Glenn Cliffe Bainum published a wind ensemble arrangement of the Finale, which was recently revised and corrected.

University of Richmond Wind Ensemble
Steven Barton, conductor

Piccolo

Angie Hilliker **

Flute

Natalie Polk

Jasmin Rubiera

Linda Simmons ***

Angie Hilliker **

Oboe

Parrish Simmons *

Clarinet

Justin Park

Gene Anderson **

Jacob Alexander *

Abby Havener *

Nolan Havener *

Katelyn Proffitt *

Bass Clarinet

Lilly Dickson

Benny Ko

Alto Saxophone

Emma Johnson

Derek Ramsey *

Tenor Saxophone

Charles Mullis

Baritone Saxophone

Sarah Ramsey *

Trumpet

Katherine Thomey

Chris Amoresano

Stanley Goldman *

Madeline Barker *

Horn

Christopher Fens *

Brianna Gatch *

Mason Gatch *

Katrina Nousek **

Trombone

Franklin Borre

Eli Chancey

Zander Hesch

Stephen Cherry *

Matthew Lowder **

Euphonium

Rebecca Buffington **

Hannah Fens *

Tuba

Victoria Galdamez

Russ Wolz *

Percussion

Jon Gandara

Cameron Peterson

Holly Wemple

Ray Breakall **

Lisa Overmyer *

David Holley *

Piano

Benjamin Stalder

* Community Musician

** University of Richmond Faculty/Staff

*** University of Richmond Alumni

Continued ...

Antiphonal Brass Choirs

Clover Hill High School – Brianna Gatch, director

Alex Warnick – Trumpet
Eleanor Fox – French Horn
Brandt Gates – French Horn
Charlie Jurgens – French Horn
Seth Williams – Trombone
Maddox Bruce – Euphonium

Cosby High School – David Holley, director

Malcolm Mhlanga – Trumpet
Julien Gaudet - Tuba

Godwin High School – Derek Ramsey, director

Will Vaughan – Trumpet
Jack Spaulding – Trumpet
Beckett Samson – Trumpet
Jake Nowell – French Horn
Eliana Gold – French Horn

Manchester High School – Christopher Fens, director

Corey Moore – Trumpet
Ryan Stock – Trombone
Alexa Navarro – Trombone
Matthew Fens - Trombone
Darius Reed - Euphonium
Donovan Thornock – Tuba

Thomas Dale High School – Sarah Ramsey, director

Lily Bailey – Trumpet
Ethan Snyder – French Horn
Caleb Kovack – Trombone
Asa James – Trombone
Chris Jones – Euphonium
Zikeria Gray - Tuba



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