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University of Richmond
Department of Music

Fall 2022-Spring 2023
Concert Series

UR Wind Ensemble
Steven Barton, Conductor

Monday, November 21, 2022

7:30 p.m.

Camp Concert Hall
Booker Hall of Music



music.richmond.edu

PROGRAM

Four Scottish Dances, op. 59 I. <i>Pesante</i>	Malcolm Arnold (1921-2006) Arr. by John P. Paynter
Jubilee Overture	Philip Sparke (b. 1951)
Rhosymedre	Ralph Vaughan Williams (1872-1958) Arr. by Walter Beeler
Folk Song Suite III. March – “Folk Songs from Somerset”	Vaughan Williams
Serenade, op. 22(c)	Derek Bourgeois (1941-2017)
Irish Tune from County Derry	Percy Aldridge Grainger (1882-1961)
Second Suite for Military Band, op. 28, no. 2 IV. Fantasia on the “Dargason”	Gustav Holst (1874-1934)

Program Notes

Sir Malcom Arnold (1921-2006) was an English composer born to a family of shoemakers. He was attracted to jazz in his teen years and began the study of the trumpet at the age of 12. He was later awarded a scholarship to the Royal College of Music where, along with his trumpet training, he studied composition with the famous

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Recording of any kind and photography are strictly prohibited.*

Gordon Jacob. Arnold played trumpet professionally, including a year as the principal trumpet with the BBC Symphony Orchestra, before he decided to turn to composition.

The *Four Scottish Dances* were composed in 1957 and dedicated to the BBC Light Music Festival. The opening *Pesante* movement uses original melodies and materials to achieve an essential Scottish sound and feel. The composer writes, “The first dance is in the style of a slow strathspey – a slow Scottish dance in 4/4 meter – with many dotted notes, frequently in the inverted arrangement of the ‘Scottish Snap.’”

Philip Sparke (b. 1951) is a British composer. Like Sir Malcolm Arnold, Sparke studied trumpet at the Royal College of Music, where his interest in the wind band took shape. While there, he played in the wind ensembles and formed a student brass band. His interest in composition grew during his time at the RCM. Sparke has become one of the leading contemporary British composers active today.

Jubilee Overture was written in 1983 for the 50th anniversary of the world-famous British GUS Brass Band before being transcribed for the wind ensemble in 1984. The piece opens with a stately brass fanfare before giving way to the principal *allegro* theme which utilizes many mixed time signatures. In due course, a lovely melody grows from the middle voices of the band before returning to the fanfare opening and a *presto* ending.

Ralph Vaughan Williams (1872-1958) was an English composer and leader of the nationalist movement of British music. He studied composition at Trinity College, Cambridge, and the Royal College of Music in London before traveling to Europe, where he studied further with Max Bruch and Maurice Ravel. Around 1903, he developed an interest in and began to collect British folk songs, in particular those of the Tudor period. Among his

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many compositions, he wrote *Fantasia on Greensleeves*, *Fantasia on a Theme by Thomas Tallis*, and *The Lark Ascending*, all using materials, styles, and contours of British folk music. He refused a knighthood, but accepted the royal Order of Merit in 1935. He always pronounced his name “Rafe” using the Gloucestershire dialect and became very upset when it was spoken as “Ralph” according to his wife, Ursula.

Rhosymedre is the title of a hymntune written by the Welsh Anglican priest John David Edwards in the 19th century. Vaughan Williams utilized the melody in a collection of pipe organ pieces titled *Three Preludes on Welsh Hymn Tunes* written in 1920. Walter Beeler arranged it for wind ensemble in 1972 and included this commentary: “Of the three [organ preludes], ‘Rhosymedre,’ sometimes known as ‘Lovely,’ has become the most popular. [It] is a simple melody made up almost entirely of scale tones. Yet, around this modest tune, Vaughan Williams has constructed a piece of grand proportions.”

Folk Song Suite was premiered by the military band at Kneller Hall in London in 1923 before being rescored for orchestra and published as *English Folk Song Suite*. This work was yet another example of Vaughan Williams’ embracing of the British folk traditions. Written in three movements, each employs a variety of English folk tunes, from a jaunty opening march to a sad and melancholy “Intermezzo.” The third movement, “March – Folk Songs from Somerset,” presents four: “Blow Away the Morning Dew,” “High Germany,” “The Trees They Do Grow High,” and “John Barleycorn.” The original form of the work had four movements; the fourth, entitled “Sea Songs,” was removed by the composer following the premiere and published separately.

Derek Bourgeois (1941-2017) was a British composer of works for a wide variety of ensembles of varying sizes. He produced the staggering output of nearly 400 works including 116 symphonies.

Serenade, op. 22 was one of his earlier works, written in 1965 to be played by the organist at the composer's own wedding as the guests left the church. Bourgeois himself wrote, "Not wishing to allow them the luxury of proceeding in an orderly 2/4, the composer wrote the work in 11/8, and in case anyone felt too comfortable, he changed it to 13/8 in the middle!" The piece has since been published in a variety of orchestrations.

Percy Aldridge Grainger (1882-1961) was a child piano prodigy who later became famous as the composer of original and arranged works for piano, orchestra, and band. Born in Melbourne, Australia, he presented early his gifts in both the visual and musical arts. His mother supported his successful public performances before taking him to Germany for further study. In 1912 and 1913, he achieved great success in England as a performer, composer, and conductor. It was during this time that he became interested in British folk traditions. He employed the novel approach of using the new Edison phonograph to record rural residents singing these songs. Grainger travelled to the United States in 1914 at the beginning of World War I. There he enlisted in the army as a bandsman playing the alto saxophone. He became a naturalized U.S. citizen in 1918. He continued to work as a performer, composer, and recording artist until his death in 1961.

Irish Tune from County Derry was written and published in 1918. Originally Number 20 of his *British Folk-Music Settings*, Grainger wrote the melody for winds using evocative scoring and chromatic harmonies to present the tune known today as "Danny Boy." The "Irish Tune" was published along with the jaunty "Shepherd's Hey," leading many to assume that Grainger intended the two pieces to be performed together. In reality, the publisher chose to print them on the same sheet of paper in order to save printing costs.

"Danny Boy" has come to be thought of as the quintessential Irish song, a point of Irish pride. But while the origins of the

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melody are unknown, the familiar lyrics were written in 1910 by an English lawyer named Frederic Weatherly. A few years before, his Irish-born sister sent him the tune with some lyrics of her own. Several versions of lyrics were published with little success until Weatherly's became the standard. There are a variety of theories regarding the origin of the melody. One that is widely accepted is that in 1851, a woman named Jane Ross heard it being played by a blind fiddler in Limavady, Ireland in County Londonderry. She paid the fiddler to play it again, transcribed the ancient melody, and sent it to George Petrie, a collector and publisher of folk music.

Gustav Holst (1874-1934) was an English-born composer of Swedish, Latvian, and German ancestry. He began to learn the piano and violin, but soon took up the trombone thinking it might help his asthmatic condition. Holst struggled to support himself and his family through composition alone and accepted positions at the St. Paul Girls' School and Morley College. With a modest income assured, he proceeded to write music that covered a wide variety of genres. His most notable symphonic piece is *The Planets*. But in the world of the wind band, his First Suite in E Flat, Second Suite in F, and the tone poem *Hammersmith* are among the cornerstone pieces that began to show the capabilities of the winds and percussion.

Written in 1911 but premiered in 1922, the **Second Suite in F** is in four movements which feature folk melodies. The final movement, "Fantasia on the 'Dargason,'" combines two melodies. First is the Dargason melody, which is stated first by the alto and tenor saxophones before being passed around to the other instruments of the band. The title "Dargason" refers to an Irish legend of a bear-like creature that wreaked havoc on the countryside. The melody is a perfect example of a 'circular melody' which is brief and quickly circles returns to its beginning. Holst then weaves the well-known melody "Greensleeves" into the musical fabric to create a memorable tapestry of blended meters that continues until the tuba and piccolo recall the opening sequence that leads to the conclusion.

University of Richmond Wind Ensemble

Steven Barton, conductor

Piccolo

Angie Hilliker **

Flute

Grace Gaiser

Fainne Sheehan

Lilly Miller

Linda Simmons ***

Stacie Snyder

Angie Hilliker **

Oboe

Parrish Simmons *

Nolan Havener *

Bassoon

Arnold Wexler *

Clarinet

Caty Campbell

Justin Park

Heidi Beal

Vincent Romano

Julie Ann Snelling *

Gene Anderson **

Brenden Rafferty *

Bass Clarinet

Lilly Dickson

Benny Ko

Alto Saxophone

Jack Chen

Emma Johnson

Derek Ramsey *

Tenor Saxophone

Charles Mullis

Baritone Saxophone

Sarah Ramsey *

Trumpet

Koki Nakaura

Stanley Goldman *

Christopher Fens *

Jackson Moffatt *

Ethan Snyder *

Horn

Cade Quillen

Jose Rojas

Ava Scott

Brianna Gatch *

Mason Gatch *

Trombone

Zander Hesch

Stephen Cherry *

Matthew Lowder **

Euphonium

Rebecca Buffington **

Tuba

Victoria Galdamez

Russ Wolz *

Peter Lewis

Percussion

Cameron Peterson

Ray Breakall **

David Holley *

* Community Musician

** University of Richmond Faculty/Staff

*** University of Richmond Alumni



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