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University of Richmond
Department of Music

**Fall 2022-Spring 2023
Concert Series**

**University of Richmond
Wind Ensemble
Steven Barton, Conductor**

Monday, April 10, 2023

7:30 p.m.

**Camp Concert Hall
Booker Hall of Music**



music.richmond.edu

PROGRAM

Drive! Patrick Roszell
(b. 1976)

Peyton's Place Jack Stamp
(b. 1954)

The Old Boatman Florence Price
(1887-1953)
Arr. Dana Paul Perna

A Good Walk Spoiled Steven Barton
Par (b. 1954)
Birdie
Bogeys, Doubles, and Snowmen
Eagle

Cary Nothnagel, narrator

A Virginia Premiere

Autumn Cait Nishimura
(b. 1991)

America the Beautiful Samuel Ward
(1848-1903)
Arr. Carmen Dragon

The Stars and Stripes Forever John Philip Sousa
(1854-1932)

Program Notes

Drive! (2015) is a short concert fanfare dedicated to Harley and Chloe, two Yorkshire terriers belonging to the family of composer Patrick Roszell. They love car rides, and if the car door is open, they jump in. The piece begins with an announcement from the trumpets which is answered by the horns and saxophones before the ensemble makes its full entrance. The middle section features an ostinato pattern in the upper woodwinds which accompanies the theme in the horns. Roszell is a native of Oxford, Alabama and holds degrees from Jacksonville (AL) State University and Troy State University. He is currently the exclusive arranger and composer for the Belwin division of Alfred Music.

Peyton's Place (2021) is a short overture. The genesis of the work is the opening four notes. Those notes serve as a motivic theme and variations for each section. Composer Jack Stamp utilizes the Lydian mode and whole-tone scales to achieve a harmonically ambiguous sonority. The title is a playful nod to the book, movie, and television soap opera called *Peyton Place*. This work refers to Randolph County, North Carolina, which was named after Peyton Randolph, a Virginia native. Stamp, himself a Maryland native, has become one of the most sought-after composers, conductors, and educators in the United States and Great Britain. Stamp has well over 70 published compositions for band, orchestra, and chamber ensembles. He was the founder of the critically acclaimed recording group Keystone Wind Ensemble in 1992.

The Old Boatman (1933) is originally a work for piano. It seems to depict a fisherman on a wide, slow-moving river. This 2022 arrangement by Dana Paul Perna, while technically simple, requires a mature musicality and interpretation. It features brief solos for oboe and euphonium. Composer Florence Price was a native of Little Rock, Arkansas. Her mother was her first music teacher, and she gave her first piano performance at the age of four. She

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graduated from high school in 1903 and was accepted into the New England Conservatory of Music, a remarkable feat for an African-American woman of that time. Price amassed a body of compositions that were largely piano works and songs. However, she is noted as the first woman of color to have a composition performed by a major symphony orchestra, the Chicago Symphony, in 1933. Following her death, she left behind a few published works and a great many unpublished pieces that were only recently discovered in a rundown old house in St. Anne, Illinois. Price's music is enjoying a resurgence as she takes her place among the notable 20th-century American composers.

A Good Walk Spoiled (2018) is an essay for band that attempts to describe the emotional swings through which a golfer can go while playing the game. The title is attributed to a quote from Mark Twain about golf, though that is somewhat in question. Each of the four movements is dedicated to a particular scoring outcome and expresses the emotions of the golfer to that score ranging from contentment, joy, elation, and abject misery giving way to melancholy. The narration, also written by the composer, describes the game to the uninitiated and is the composer's attempt to channel his inner P.G. Wodehouse.

Autumn (2018) was originally written for choir and arranged for band by the composer. It uses original lyrics to depict the seasonal moods and images. Those lyrics were written while in high school, as a free verse poetry assignment. Nishimura is a Canadian composer and musician known for writing programmatic works inspired by nature. In a brief period of time, she has achieved a prominent position in the Canadian musical community.

America the Beautiful (1910/1962) began as a poem conceived by Katherine Lee Bates, an English professor at Wellesley College, during an 1893 trip to Colorado. She saw the "gleaming white city" at the World's Columbian Exposition in Chicago, the vast fields of the Great Plains, and beautiful mountain peaks. The words came

to her while standing on Pike's Peak, and she wrote them down upon returning to her hotel. The poem was published in 1895 and became quite popular. Many melodies were written and offered for the poem, but none seemed to work until 1910 when it was matched with a melody written by Samuel Ward, a choir master and organist at Grace Church in Newark. Ward wrote the tune following a ferry ride from Coney Island to New York in 1900. Originally titled, *O Mother, Dear Jerusalem*, he soon changed it to *Materna*. Ward died in 1903 having never enjoyed the results of the pairing with Bates' poem, which was published in 1910.

The arrangement of "America the Beautiful" by Carmen Dragon has taken its place in the band canon. Dragon was a well-known arranger and composer for radio and film in the 1930s and 40s. He won an Oscar in 1944 for Best Scoring of a Musical Motion Picture (*Cover Girl*) and gained further fame for his score to the 1956 science fiction film *Invasion of the Body Snatchers*. This arrangement was originally written in 1962 and debuted by The Ohio State University Concert Band. Dragon was also the father of Daryl Dragon, the "Captain" of the pop duo The Captain and Tennille.

The Stars and Stripes Forever (1896) is arguably the most popular march ever written. John Philip Sousa himself claimed that he was divinely inspired by homesickness during his voyage home on the ship *Teutonic* in 1896. During the voyage, the melodies and countermelodies came to him repeatedly. It wasn't until he set foot on American soil that he wrote down the notes he had heard in his head. The composer further explained that the three parts of the middle section depicted the three sections of the United States: the broad main melody is the North, the piccolo solo is the South, and the bombastic countermelody of the trombones is the West. In 1987, Congress established "The Stars and Stripes Forever" as the National March of the United States of America.

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The Performers

Cary Nothnagel has been at the helm of the Manchester High School theatre program for 21 years. He has dedicated himself to this art form since his sophomore year in high school, when a scheduling mishap landed him in a study hall that his parents forced him to fill with an actual class: enter theatre. From his first monologue and first play, through college, community and professional theatre experiences, and now teaching high school, Nothnagel has never lost the inspiration that the thriving world of theatre generously provides. During his theatre career, he has been a professional actor, stage manager, technical director, scenic designer, light board operator, sound technician and carpenter.

While at Manchester, eight of his students have been selected to represent Chesterfield County at the Governor's School for the Visual and Performing Arts, one is working on Broadway as a technical director and scenic artist, one is an American Ninja Warrior, two work for Disney, three are accomplished playwrights, two are theatre teachers, and many others have gained success in their chosen fields from the confidence gained through theatre.

When not working with the theatre program at Manchester, Nothnagel enjoys gardening and woodworking.



Steven Barton is a percussionist, educator, and composer from Midlothian, Virginia. A native of Western Pennsylvania, he received 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. In 1975, while at IUP, Barton was one of four students to earn the honor of conducting the Pittsburgh Symphony during their residency there.

He further won second place in the VCU Concerto Competition in 1982. He was awarded the recognition of Nationally Registered Music Educator in 1992 by the Music Educators National Conference (now the National Association for Music Education). Barton was interviewed for a feature article in the September 2008 edition of *The Instrumentalist* magazine. He has performed with the North Carolina Symphony, the Raleigh Symphony Orchestra, The Carolina Theatre, the Richmond Symphony Orchestra, the Richmond Philharmonic Orchestra, Currents new music ensemble, and the Keystone Wind Ensemble.

Barton began his teaching career in Iroquois, South Dakota, and Webster, South Dakota. After earning his master of music degree, he taught for two years near Raleigh, North Carolina, before returning to Virginia. He subsequently spent 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. Barton has taught symphonic 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. He 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 Barton was inducted into the Manchester Lancer Band Hall of Fame. He retired from Chesterfield County Public Schools at the end of the 2015-2016 school year, after 37 years. Currently he is the Conductor of the University of Richmond Wind Ensemble.

Barton has composed several pieces for concert band, jazz band, and orchestra: *Cradlesong* (1994) and *For the New Day Arisen* (1997) are published by Barnhouse; *Twilight Shadows* (1999), featuring euphonium, was commissioned and premiered by Michigan State

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University; *Hill Country Flourishes* (2001) written for the Hill Country Middle School in Austin, Texas; *Welcome to Holland* and *Kingsfold*, are both published by C. Alan Publications. *For the New Day Arisen*, *Cradlesong*, and *Hill Country Flourishes* are included in the acclaimed series *Teaching Music Through Performance in Band*. Most recently, he has published *A Festive Fanfare*, *Sagittarian Dances*, and *Ebenezer Variants* through Knightwind Publishing.

Barton currently lives in Midlothian, Virginia with his wife, Pamela.

University of Richmond Wind Ensemble

Piccolo

Angie Hilliker **

Flute

Grace Gaiser

Fainne Sheehan

Linda Simmons ***

Stacie Snyder *

Angie Hilliker **

Oboe

Parrish Simmons *

Bassoon

Arnold Wexler *

Clarinet

Caty Campbell

Heidi Beal

Isabella Castillo

Justin Park

Vincent Romano

Julie Ann Snelling *

Gene Anderson **

Bass Clarinet

Lilly Dickson

Benny Ko

Alto Saxophone

Jack Chen

Derek Ramsey *

Sarah Ramsey *

Tenor Saxophone

Charles Mullis

Baritone Saxophone

Kevin Epps *

Trumpet

Koki Nakaura

Chris Amoresano

Velsy Garcia-Jimenez

Elizabeth Milliot

Stanley Goldman *

Sarah Deysher *

Horn

Jose Rojas

Ava Scott

Christopher Fens *

Trombone

Zander Hesch

Stephen Cherry *

Matthew Lowder **

Euphonium

Rebecca Buffington **

Tuba

Victoria Galdamez

Russ Wolz *

Peter Lewis

Percussion

Cameron Peterson

Holly Wemple

Benjamin Stalder

Ray Breakall **

David Holley *

Tony Fox *

Richard Lester *

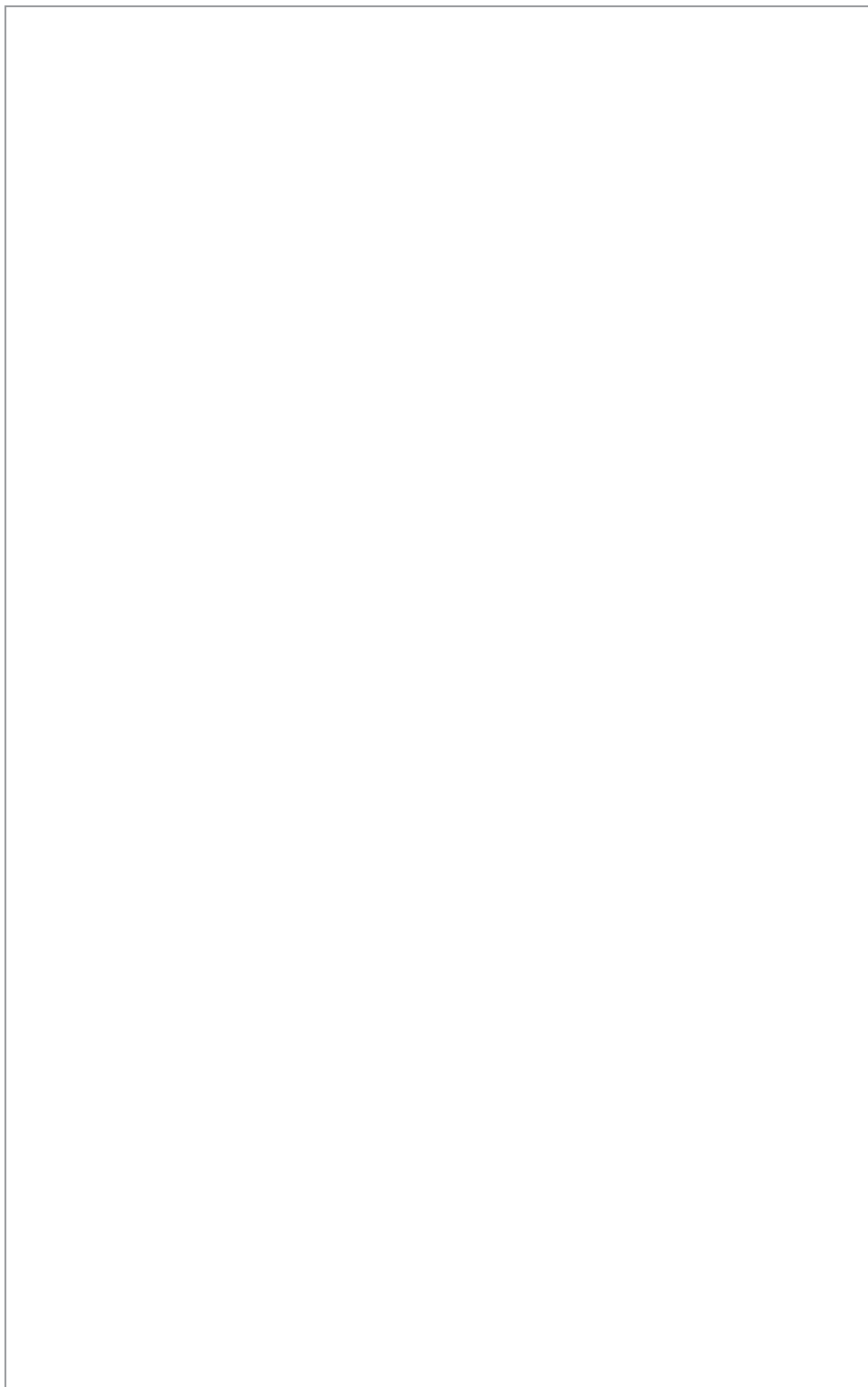
Daniel Sellers *

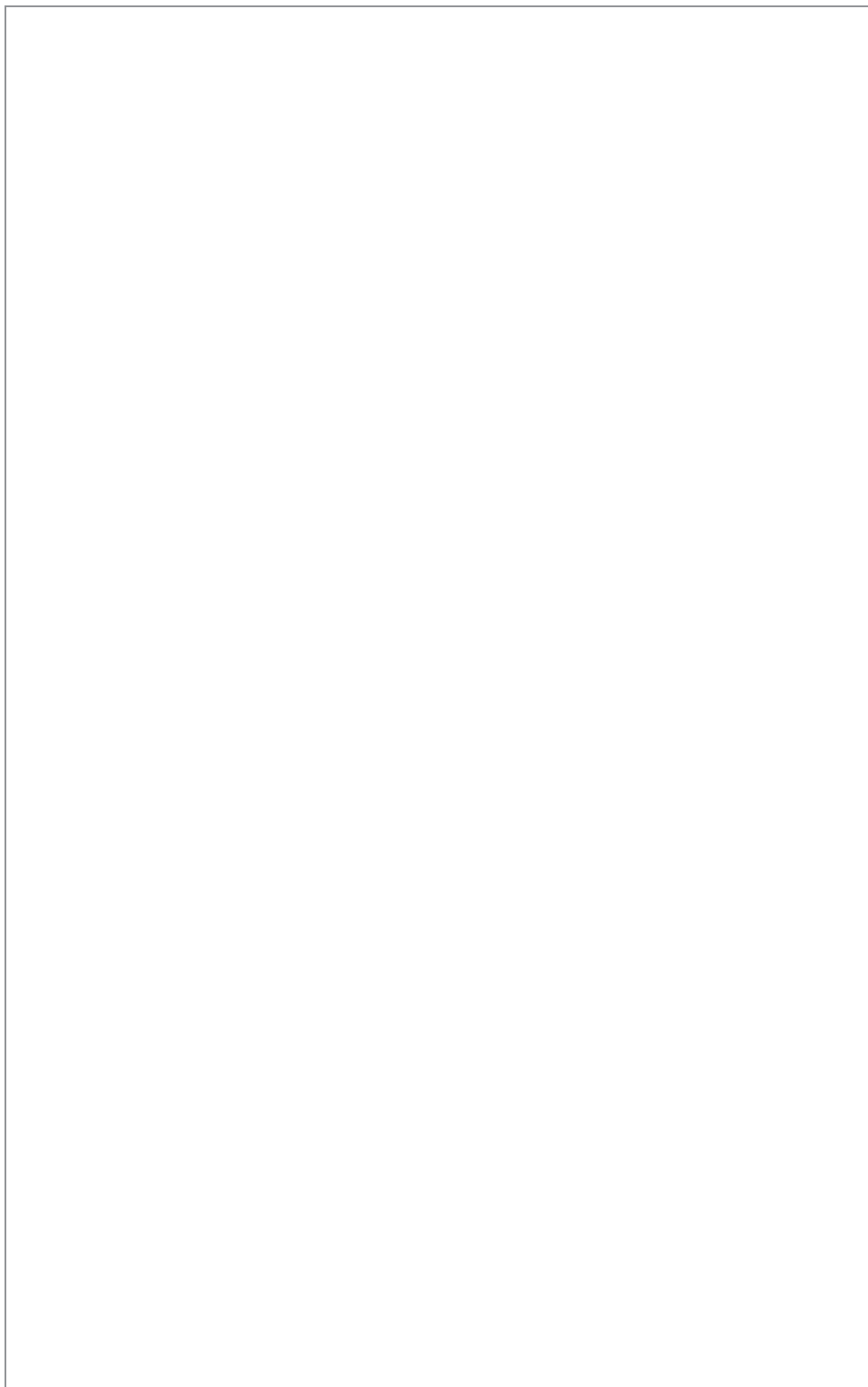
Sarah Staley *

* Community Musician

** University of Richmond Faculty/Staff

*** University of Richmond Alumni







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