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The University Band

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THE UNIVERSITY OF RICHMOND

Department of Music

presents

THE UNIVERSITY BAND

James V. Larkin, Director

SPRING CONCERT



Camp Memorial Theatre

Fine Arts Building

March 24, 1970

Program

MARCHE MILITAIRE FRANCAISE from "Algerian Suite" C. Saint-Saens

HYMN TO YEREVAN Alan Hovhanness

The ancient city of Yerevan, at the foot of majestic, towering Mount Arat, is the home of Armenians who found refuge there from many massacres.

The music, composed in the ancient fifth mode ("kimtza") of the Armenian Church, is in Sharagan or Armenian hymn style. A solemn contrapuntal motet expresses sorrow, strength and spiritual resurrection. A middle section, in free rhythmless chaos of bells and roaring trombones, celebrates a dauntless defiance of tragedy. The solemn contrapuntal hymn returns, heroic and triumphal.

RUSSIAN CHRISTMAS MUSIC Alfred Reed

An ancient Russian Christmas Carol ("Carol of the Little Russian Children"), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, forms the basis for this musical impression of Old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized, which the composer originally sub-titled: Children's Carol, Antiphonal Chant, Village Song, and the closing Cathedral Chorus. All of the resources of the modern, integrated Symphonic Band are drawn upon to create an almost overwhelming sound picture of tone color, power and sonority.

Saxophone Soloist: Warren Chapman

Bass Soloist: Jeff Dewey

Bells: Janet Murray

AN AGE OF KINGS Sir Arthur Bliss

This suite consists of three movements, originally written for the BBC television production, "An Age of Kings," a bi-weekly presentation of Shakespeare's historical plays. The Prelude is a royal fanfare such as might have greeted the mighty kings of Plantagenet England: Richard II, Henry IV, Henry V, Henry VI, Richard III, and Henry VIII. The Chorale, scored without percussion, evokes the solemnity of court life and the impact of religious ritual upon its formalities. The Postlude begins and ends with a flourish for Brass, but the main theme is splendid and majestic, appropriate to the divine right of kings.

Weinberger won fame with his only successful opera. "Schwanda, the Bagpiper." The work was translated into several languages and frequently performed at the turn of the Century; The Polka and Fugue still remains popular in the symphonic repertory, taken from this work. The fugue is a masterpiece, "one that Bach would have been proud of" a critic has stated. The composer called for full organ and a group of herald trumpets to join the Stretto (the closing portion) but unfortunately these resources are not at hand. (Would you believe one herald trumpet?)

CHERISH

Terry Kirkman

This is one of the few tasteful, relaxing songs that have won popularity among the current pop audience. This particular arrangement is a copy of a record made by "The Association," a well-known rock group. It is music, it is romantic, and it is pretty.

HAIR Selections, composed by James Rado, G. Ragni, & G. MacDermot

Here we go! The tunes are Aquarius, Frank Mills, What A Piece of Work Is Man, Good Morning Starshine, and Let The Sunshine In. This "American Rock-Musical" has taken the country by storm, so we hope you enjoy the music as much as the band enjoys playing it. Like the show, the tunes are uninhibited, catchy, and enjoyable. The band will be required to wear full uniform during performance.

TRUMPETS, OLE!

Frank Colfield

A Spanish-style trumpet quartet with unusual instruments demonstrated by the soloists:

Charles Wienckowski, smashed trumpet
 Steve Salter, herald trumpet
 Clyde Hughes, fluegel horn
 Rusty Hundley, antique cornet
 Dave Whitacre, R.O.T.C. brass

HIS HONOR March

Henry Filmore

NOTICE

Due to the fact that recent studies by medical agencies indicate that permanent impairment in hearing may be a result of listening to music performed in some manner, the University and the U. R. Band hereby disassociate any claims that "noise" and "musical enthusiasm" are one and the same. Tonight, you are hearing only "musical enthusiasm."

UNIVERSITY CONCERT BAND, Spring 1970

Flutes

Lynn Gillerlain, Portsmouth
Rick Ford, Oxen Hill, Md.
Ron Nicholls, Richmond
Clay Morgan, Bedford

Oboe

Bruce Booker, Nathalie

Bassoons

John Crute, Portsmouth
Ricky Ricketts, Madison Hts.

Clarinets

Don Talley, Richmond
Julia Jones, Ashland
Dianne Jones, Rawlings

Brant Watson, Baltimore, Md.
Dave Whitacre, Cross Junction
Ron Bell, Emporia

Damon Doumlele, Richmond
Bruce Hubbard, Powhatan
Blake Morris, Richmond

Alto Clarinet

Ken Crowe, Staunton

Bass Clarinet

Sandy Batten, Culpeper

Saxophones

Warren Chapman, Richmond
Jack Mays, Amherst
Trish Caldwell, Fincastle

Trumpets

Charles Wienckowski, Owings Mill, Md.
Mac Wells, Richmond
Steve Salter, Alexandria
Clyde Hughes, Richmond
Rusty Hundley, Suffolk
Mike Jordan, Newport News
Bill Hudson, Richmond

French Horn

Emily Davis, Wheaton, Ill

Baritone Horns

Robert Allensworth, Rollins Fork
Alvin Stenzel, Portsmouth
Dennis Scheer, Bridgeton, N. J.

Trombones

Greg Yates, Reva
Lee Gettier, Long Island, N. Y.
Charles Shelden, Patomac, Md.
Dennis Bryant, Newport News

Tuba, Electric Bass

Jeff Dewey, Richmond

Percussion

Janet Murray, Lynchburg
Tommy Armstrong, Culpeper
Ned Massie, Hanover
Maurice McCarthy, Lynchburg
Bill Tiller, Bristol, Tenn.
Dennis Wright, Richmond

Properties

Tim Evans, Raleigh, N. C.

Ushers: Members of the Westhampton Color Guard

Susan Massie, Hanover
Gail Hockaday, Richmond
Debbie Pearson, Front Royal
Barbie Baker, Arlington

Lighting and Staging: William E. Lockey, Drama Department