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### University of Richmond Wind Ensemble: "Old Wine in New Bottles"

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**UNIVERSITY OF RICHMOND**  
Department of Music

**Fall 2023 – Spring 2024**  
**Concert Series**

# **University of Richmond Wind Ensemble**

Steven Barton, Conductor

**“Old Wine in New Bottles”**

**Monday, November 20, 2023**

**7:30 PM**

**Camp Concert Hall**



UNIVERSITY OF RICHMOND  
**School of Arts & Sciences™**

DEPARTMENT OF MUSIC

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# PROGRAM

Procession of the Nobles

Nikolai Rimsky-Korsakov  
(1844-1908)  
Transcr. by Erik Leidzén

Valdres

Johannes Hanssen  
(1874-1967)  
Arr. by Loras Schissel

Elsa's Procession to the Cathedral

Richard Wagner  
(1813-1883)  
Arr. by Lucien Cailliet

Jesu, Joy of Man's Desiring

Johann Sebastian Bach  
(1685-1750)  
Arr. by Lucien Cailliet

Mars  
from *The Planets*

Gustav Holst  
(1874-1934)

Blue Tango

Leroy Anderson  
(1908-1975)

## Notes on the Program

**Nikolai Rimsky-Korsakov** (1844-1908) was born into a Russian military family and spent much of his early life in the Imperial Russian Navy. He later served as the civilian inspector of Naval Bands. He gained fame as a member of The Five, a group of Russian composers that included Balakirev, Cui, Mussorgsky, and Borodin, whose intent was to create and further a Russian national style of composition. Two of Rimsky-Korsakov's best-known works in this style are *Scheherazade* and *Capriccio Espagnol*.

“Procession of the Nobles” (Cortège) was composed in 1892, as part of the opera *Mlada*. The opera originated in 1872, as part of a four-composer collaboration, but the work was not completed until Rimsky-Korsakov finished it himself. The work was an extravagant attempt to combine the operatic style of Richard Wagner with Russian mythology. The title of the opera refers to the Princess Mlada and tells a story that utilizes ballet as much as voice. While the opera has not survived on the stage, the “Procession of the Nobles” has become a concert favorite for both orchestra and band. The fanfares in the trumpets, horns, and trombones lead the piece into florid passages by the woodwinds, culminating with a solo statement from the timpani. This transcription was written by the Swedish composer and arranger Erik Leidzén, who wrote many works, including this one, for the Edwin Franko Goldman Band.

**Johannes Hanssen** (1874-1967) was a Norwegian composer, trumpeter, and teacher. He was the decorated bandmaster of the Oslo Military Band, receiving the King's Order of Merit in Gold. While he composed many other pieces besides *Valdres*, the composer himself later stated that he “never wrote anything better.”

*Valdres* was written in 1904. The title refers to the beautiful Norwegian valley between Oslo and Bergen. The opening melody played by the clarinet is the bugle call of the Valdres Battalion. Hanssen had difficulty getting the piece performed and eventually sold it to a publisher for the equivalent of five dollars. The work has since gone on to become a popular concert march for both orchestra and band, and is certainly one of the better-known Norwegian works. The composer wrote this transcription for band, thinking that it worked better as a wind band piece.

**Richard Wagner** (1813-1883) was a German composer, librettist, theatrical designer, and conductor. He is primarily remembered for his Romantic-era operas which frequently were based on German mythology. He developed the concept of melding all aspects of art, music, poetry, theatrical arts, and stage design into an all-encompassing work. Musically, he perfected the use of specific motives, known as *leitmotifs*, which are attached to individual characters, plots, and places. This technique can still be heard in modern-day movie scoring such as *Star Wars*. Wagner's lush harmonies and orchestral scoring have earned him a place among the great composers of Western music. His political and antisemitic polemics have deservedly tarnished his reputation, but the quality of his dramatic and musical output has stood the test of time.

“Elsa's Procession to the Cathedral” is a part of the canon of great works for wind band. It originally comes at the end of Act II of the opera *Lohengrin*. Elsa, a princess of Brabant, parades through the town on her way to marry a man whose name and origin she has sworn never to ask, and who will later be revealed as Lohengrin, a Knight of the Holy Grail. Lucien Cailliet's arrangement overcomes a musical challenge inherent in Wagner's original

procession, which has no definitive conclusion: as Elsa nears the steps to the cathedral, a sorceress descends, sending the townsfolk screaming away. Cailliet created an ending that seamlessly blends with Wagner's music in such a way that the listener cannot tell where Wagner ends and Cailliet begins. This work for band is difficult because it requires great patience on the part of the musicians and conductor. It begins slowly and quietly, with only a few instruments playing. Cailliet gradually adds instruments and motivic density, which eventually builds to a shatteringly memorable climax.

**Johann Sebastian Bach** (1685-1750) resides firmly in the Pantheon of the great composers in the Western tradition. He is widely known for his Baroque-era compositions for orchestra, organ, harpsichord, and large-scale sacred choral works. Bach did not create the various styles that are associated with the Baroque era (counterpoint, harmonic structure, motivic development), but he mastered and developed them to the high point of Baroque musical thought. Following his death in 1750, interest in his music fell away until the composer Felix Mendelssohn's production of Bach's *St. Matthew's Passion* in 1829.

"Jesu, Joy of Man's Desiring" comes from the 1723 cantata *Herz und Mund und Tat und Leben* (Heart and Mouth and Deed and Life), BWV 147. The English title is not a literal translation, but was added by the English poet Robert Bridges, who was inspired by the German title of an earlier hymn, "Jesu, meiner Seelen Wonne." This beautiful, lilting work is often performed by itself at religious ceremonies and events. It has inspired many arrangements and transcriptions since its creation, including this one created by Lucien Calliet in 1962.

**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*. Holst is also fondly remembered for his choral composition, "In the Bleak Midwinter."

"Mars" is taken from the orchestral suite *The Planets*, which was inspired by Holst's fascination with astrology. Each of the seven movements is based on the astrological nature of one of the known planets, rather than its astronomical position in the solar system. "Mars" was the first of the movements to be completed, in 1914. It is written with five beats to each measure, unusual for the time and somewhat unsettling to the listener even today. "Mars" begins with an insistent, uneven pattern in the percussion and low reeds that largely continues throughout the piece. In contrast to the composer's demonstrated skill at blending traditional harmony and melody, "Mars" is a study in sudden dissonances and loud clashes with the intent of showing the violence of war. Holst wrote his own transcription for band.

**Leroy Anderson** (1908 –1975) was an American composer of light concert pieces, many of which were introduced by the Boston Pops Orchestra. Anderson was the Norman Rockwell of American orchestral pops composition. His creation of works whose style was light, optimistic, and memorable made them some of the most often performed works of the time. His collaboration with Arthur Fiedler and the Boston Pops gave us *Sleigh*

*Ride, Christmas Festival, Belle of the Ball, The Syncopated Clock, The Typewriter*, and so many others.

*Blue Tango* is another of Anderson's works of light, popular orchestral music. Written in 1951, it was recorded by Hugo Winterhalter and His Orchestra in 1952. It went to No. 1 on the *Billboard* chart in 1952. Anderson very cleverly combines the popular tango style and rhythm with a surprising "blue" note in the melody. He penned his own band transcription of this work.

## University of Richmond Wind Ensemble

### Piccolo

Angie Hilliker \*\*

### Flute

Grace Gaiser

Fainne Sheehan

Linda Simmons \*\*\*

Angie Hilliker \*\*

### Oboe

Parrish Simmons \*

### Bassoon

Evan Wu

Arnold Wexler \*

### Clarinet

Caty Campbell

Adam Kasti

Heidi Beal

Justin Park

Michael Miller \*

Julie Ann Snelling \*

### Bass Clarinet

Benny Ko

Lianna Augusto

### Alto Saxophone

Jack Chen

Derek Ramsey \*

Sarah Ramsey \*

### Tenor Saxophone

Paul Kvam

### Trumpet

Chris Amoresano

Velsy Garcia-Jimenez

Nomar Mejia

Katherine Thomey

Stanley Goldman \*

### Horn

Isabel Marshall

Julia Norton

Christopher Fens \*

### Trombone

Zander Hesch

Rebecca Buffington \*\*

Matthew Lowder \*\*

### Euphonium

Ethan Callahan

Tuba

Victoria Galdamez

Russ Wolz \*

Percussion

Ray Breakall \*\*

David Bittner \*

Tony Fox

Richard Lester

\* Community Musician

\*\* University of Richmond Faculty/Staff

\*\*\* University of Richmond Alumni



*Steven Barton, Conductor*

**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 1987-88 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 2015-16 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 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, Barton has published *A Festive Fanfare*, *Sagittarian Dances*, and *Ebenezer Variants* through Knightwind Publishing. His most recent work, *Sonata Burlesque*, is being premiered in December by the University of Wisconsin-River Falls Symphonic Band.

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



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