

WIND ENSEMBLE PERSONNEL  
SPRING 1977

*Piccolo*

Cindy Allen

*Flute*

\*DeLena Browder  
Karen Rossell  
Cindy Allen  
Beverly Long  
Carol Sutton

*Oboe*

\*Bunny Phipps  
Nan Hotchkiss

*Clarinet*

\*Barry Allman  
Tom Panko  
Brian Lee  
Dianna Turman  
Marguerite Brion  
Allen Cumbia  
John Long  
Suzanne Vogt  
Randy Utley  
Robin Stone  
Joyce Baker  
Cindy Leigh  
\*Teresa Watt

*Bass Clarinet*

Sherrie Kopka

*Bassoon*

David Meisler

*Alto Saxophone*

David D'Arville  
\*Peggy Davidson  
Mary Beth Rodes

*Tenor Saxophone*

Dave White  
Kim Boys

*French Horn*

Ellen Rogers  
David Nufrio  
Paula Peterson

*Trumpet*

Bruce Swartz  
Wylie McVay  
Reed Noble  
Robert Harrison  
Mike O'Donnell  
Bruce Miller  
Doug Watt  
Susie Sturgill

*Trombone*

\*Mike Cobb  
Damian Muller  
\*Ted Lane  
Bob Vecchiolla

*Euphonium*

Pat Phillips  
Jack Price

*Tuba*

Tom Briner

*Percussion*

David Flake  
Brenda Fauber  
Ruth Littlejohn  
Rick Olmstead



University of Richmond  
SYMPHONIC WIND ENSEMBLE

**in Concert**

David L. Graves, Conductor

Assisted by Brenda Fauber

James L. Camp Memorial Theatre

Thursday, April 21, 1977

8:15 P.M.



## PROGRAM

Flourish for Wind Band

Ralph Vaughan Williams  
(1872-1958)

Brenda Fauber, Conductor

Vaughan Williams' *English Folk Song Suite* and *Toccata Marziale* have long been standard works in the concert band repertoire. The recent publication of *Flourish for Wind Band*, composed as an overture to the pageant *Music and the People*, in 1939, provides a new and useful addition to that body of literature.

Ouvertüre für Harmoniemusik, op. 24

Felix Mendelssohn  
(1809-1847)

Adapted for contemporary band  
by Felix Greissle

One of the earliest original works for wind band still available for performance, this overture was composed by Mendelssohn in the summer of 1824. Although not worthy of consideration as one of the composer's most significant works, it does show clear evidence of his precocity at the age of fifteen. The original scoring of the work is indicative of a typical wind band instrumentation of the time: piccolo; flute; 2 clarinets in F and 2 in C; 2 oboes; 2 basset-horns; 2 bassoons; contra-bassoon; bass horn; 2 horns in C and 2 in F; 2 trumpets; alto, tenor and bass trombones; side drum; bass drum; triangle and cymbals.

Lincolnshire Posy

Percy Grainger  
(1882-1961)

- I. "Lisbon" (Sailor's Song)
- II. "Horkstow Grange" (The Miser and his Man — a local tragedy)
- III. "Rufford Park Poachers" (Poaching Song)
- IV. "The brisk young Sailor" (returned to wed his True Love)
- V. "Lord Melbourne" (War Song)
- VI. "The Lost Lady found" (Dance Song)

Of Grainger's several works for wind band the *Lincolnshire Posy* must be considered one of the truly significant contributions to band literature. An ardent student and collector of British folksongs, Grainger says of the work, "This bunch of 'musical wildflowers' . . . is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone."

## INTERMISSION



Elsa's Procession to the Cathedral  
from *Lohengrin*

Richard Wagner  
(1813-1883)  
Transcribed by Lucien Caillet

Elsa's Procession to the Cathedral prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, come to deliver the people of Antwerp from the Hungarian invaders. In the operatic presentation a large double chorus (representing the people of Antwerp) adds its song of praise to that of the orchestra. As is typical of Wagner's operatic style, the voices are woven into the total musical texture and perform their role as "members of the orchestra." It is in the context of Wagner's concept of total musical texture that a band transcription of this excerpt may be viewed as a viable representation of the musical content. A translation of the text is provided:

May her way be blessed,  
she who suffered humbly and long!  
May God be with her always  
and may he shield her path!  
She who is angelic comes,  
glowing with innocent ardour!  
Hail to thee, most virtuous maid!  
Hail Elsa of Brabant!

Variations on a Korean Folk Song

John Barnes Chance  
(1932-1972)

Brenda Fauber, Conductor

Prior to his untimely death in 1972, John Barnes Chance was one of the most successful young composers for band in America. His *Variations on a Korean Folk Song* consists of a pentatonic theme stated by the clarinets and a set of five contrasting variations. The percussion ensemble, including vibraphone and temple blocks, receives special emphasis in its own melodic assignment.

Variations on "America"

Charles Ives  
(1874-1954)  
Transcribed by Rhoads/Schuman

Originally composed for organ, *Variations on "America"* makes use of typical Ivesian techniques to create an unusually blunt satire of this familiar patriotic tune.

Broadway Curtain Time

John Krance  
(1935- )

In *Broadway Curtain Time* Krance exhibits his creative and ingenious mastery of the concert band medium. Imaginative manipulation of the myriad combinations of texture and color available from the instrumental ensemble is the most notable feature of an exciting medley which includes six great "standards": *Hello, Dolly!*, *Put on a Happy Face*, *If He Walked Into My Life*, *Mame*, *Once Upon a Time*, and *Hey, Look Me Over*.