



University of Richmond
SYMPHONIC WIND ENSEMBLE

in Concert

David L. Graves, Conductor

Phyllis P. West, Piano

James L. Camp Memorial Theatre
Friday, April 20, 1979
8:15 p.m.

PROGRAM

Huldigungsmarsch

Richard Wagner
(1813-1883)

Huldigungsmarsch (March of Homage) was written by Richard Wagner for military band in 1864 and dedicated to his patron, young King Ludwig II of Bavaria.

Earlier that year conditions in Vienna had deteriorated to such an extent that the composer determined to give up his public career and move to a country home in Switzerland.

King Ludwig dispatched a secretary to find Wagner and give him this message — “Come here and finish your work.” The composer’s hopes and enthusiasm returned several fold, and the *Huldigungsmarsch* was followed in later years by *Siegfried*, *Die Meistersinger*, *Götterdämmerung*, *Parsifal*, *Siegfried Idyll* and other musical and literary works.

The present edition for modern instrumentation is by William Schaefer.

Concerto for Piano and Concert Band

Donato D. Fornuto
(1931-)

Allegro
Andante
Rondo

Phyllis P. West, Soloist

Donato D. Fornuto, Professor of Music at William Paterson College since 1967, has also previously taught at Teachers College-Columbia. Born in New York City, 1931, he attended the High School of Music and Art, the City University and completed doctoral studies at Teachers College-Columbia. His principal teacher of composition was Josef Schmid, a teacher of many New York City composers during the post-World War II period. Earlier theory and composition instruction was with Mark Brunswick at City College. Fornuto studied piano with George Armstrong, Raymond Lewenthal and Santos Ojeda.

The three movements of this work are in modified traditional forms (sonata allegro, song form, rondo) and follow a fast-slow-fast format. After a short introduction the piano states the principal theme in its entirety. The second theme is first stated by the baritone horn and oboe before it is played in a somewhat varied form by the solo piano.

Three distinct thematic elements form the basic materials in the extended three-part song form of the second movement. A chorale-like theme in the woodwinds opens the movement. The piano next states the principal theme, which unfolds in alternating meters of six-eight and five-eight without accompaniment. The contrasting middle section of this movement introduces a third thematic element in E-flat major and utilizes a steady tempo, fixed meter and canonic writing. The final section sees a return of the principal theme and chorale theme combining rhythmic elements of the middle section.

The final movement follows the second movement after a fermata. The form is rondo, A B A C A, with an introduction and coda. There are two improvised cadenzas played within prescribed harmonic and rhythmic frameworks. The meters utilized in the episodes are nine-eight, eleven-eight, and seven-eight. Thematic material from all three movements appears in the coda, serving as a type of summary for the entire work.

The *Concerto for Piano and Concert Band* was an award-winning work on the program of the Symposium IV for New Band Music, held in February at the University of Richmond.

Phyllis P. West is a senior working toward the Bachelor of Arts degree in music at the University of Richmond. She has studied piano with Hubert Liverman, Auburn University; Robert Goldsand, Manhattan School of Music; and, most recently with Richard Becker, of our own music department. She was organist at Ginter Park Presbyterian Church, 1972-76 and presently teaches piano privately in the Richmond area.

INTERMISSION

Part I: Tzirani Tzar; Gakavi Yerik; Hoy, Nazan Eem; Alagyaz; Gna, Gna.
Part II: Hov Arek
Khoomar
Lorva Horovel

The *Armenian Dances* constitute a four-movement Suite for Concert Band or Wind Ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music.

Part I of the *Armenian Dances* is built upon five Armenian folk songs which were first notated, purified, researched and later arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance in the score, they are: *Tzirani Tzar* (The Apricot Tree); *Gakavi Yerik* (Partridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Alagyaz* and *Gna, Gna* (Go, Go).

The Apricot Tree consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song.

The Partridge's Song is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge.

Hoy, Nazan Eem was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune.

Alagyaz (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment, and also in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself.

Go, Go is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, *The Job*. Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style.

The three remaining movements comprising Part II of the *Armenian Dances* are built upon three folk songs: *Hov Arek* (Come, Breeze); *Khoomar* (female Armenian name) and *Lorva Horovel* (Plow song from the district of Lori).

Hov Arek is a lyrical song in which a young man implores the mountains to send a breeze to rid him of his woes. It is a deeply moving song in which the delicate melodic line encompasses a wide range of expression.

Khoomar was arranged as a soprano solo with mixed chorus by Gomidas. In this energetic, light-hearted dance song, a joyous Armenian village scene is depicted in which two young people meet and marry. This song is characterized by its vital rhythmic patterns.

Lorva Horovel has a complex improvisational melody which was extensively researched by Gomidas. In its rich rhythmic and melodic structure, it reveals elements dating back to Pre-Christian times. The song is connected with the farmer and his physical and spiritual being during his work. It is the immediate result of his labor, with his pleas to the oxen and his exclamations while plowing. These expressions resound throughout the free flowing melody, rhythmic and intervallic structure of this beautiful song.

While Alfred Reed "has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. Hopefully, this new instrumental setting will prove to be at least a small step in this direction."

WIND ENSEMBLE PERSONNEL
SPRING 1979

Piccolo

Beth Kremer, Arnold, Md.

Flute

Karen Rosell, Arnold, Md.
Beth Kremer, Arnold, Md.
Beverly Long, Richmond, Va.

Oboe

Monica Kurtz, Fulton, N.Y.
Teresa Hudson, Midlothian, Va.

B-flat Clarinet

Tom Panko, Richmond, Va.
Karen Wells, St. Petersburg, Fla.
Dianna Turman, Mechanicsville, Va.
Lenny Terry, Chesterfield, Va.
Suzanne Vogt, Louisa, Va.
Bob Halley, College Park, Md.
Pam Wilkey, Wilton, Conn.
Sarah Preston, Meadowview, Va.
Karen Lundahl, Huntington Station, N.Y.

Bass Clarinet

Sherry Black, Stuarts Draft, Va.

Contrabass Clarinet

Allen Cumbia, Richmond, Va.

Alto Saxophone

Kim Boys, Richmond, Va.
Dave White, Richmond, Va.

Tenor Saxophone

Rick Olmstead, Fairfield, Conn.
Dave White, Richmond, Va.

Baritone Saxophone

Allen Cumbia, Richmond, Va.

French Horn

- * Ellen Rogers, Sand Lake, N.Y.
Susan Charnley, Fairfax, Va.
- * Stewart White, Gainesville, Fla.
David Nufrio, Millburn, N.J.
Dean Cumbia, Richmond, Va.

Trumpet

- Mark Schoonover, Annandale, Va.
Jeff Schneider, Annapolis, Md.
David Carson, Jamestown, N.C.
Sally Moore, Wheelersburg, Oh.
- * Kathy Weaver, Ridgewood, N.J.

Trombone

- * Michael Cobb, Richmond, Va.
Douglas Van Wickler, Garden City, N.Y.
Kirk Good, Stuarts Draft, Va.
Gail McVey, Richlands, Va.
David Vecchiolla, Midlothian, Va.

Baritone Horn

David Kunze, Bridgewater, N.J.

Tuba

Robert Preihs, Culpeper, Va.

Percussion

David Flake, Alexandria, Va.
Lee Wampler, Richmond, Va.
Joseph White, Gainesville, Fla.
Scott Turner, Greensboro, N.C.

Harp

Beth Dechent

*Officers