



University of Richmond
SYMPHONIC WIND ENSEMBLE

in Concert

David L. Graves, Director

assisted by

Stewart White, Student Conductor

The University of Richmond Brass Quintet

The University of Richmond Choir

James Erb, Director

**Marietta High School
Marietta, Georgia
Thursday, March 25, 1982
8:00 P.M.**

**University of North Carolina
at Charlotte
Charlotte, North Carolina
Friday, March 26, 1982
8:00 P.M.**

**James L. Camp Memorial Theatre
University of Richmond
Friday, April 16, 1982
8:15 P.M.**

THE SYMPHONIC WIND ENSEMBLE
PERSONNEL, SPRING, 1982

Piccolo

- * Laurine Wheeler, Summit, NJ

Flute

- Susan Taylor, Alexandria, VA
- Claudia Kasales, Hershey, PA
- Becky Dupree, Portsmouth, VA
- * Kathy Barringer, Lawrenceville, NJ

Oboe

- Cherry Orr, Fishersville, VA

B-flat Clarinet

- * Karen Wells, St. Petersburg, FL
- * Sherry Black, Stuarts Draft, VA
- Donna Kelsey, Richmond, VA
- Ann Bennett Jefferson, Farmville, VA
- Cynthia Taylor, Falls Church, VA

Bass Clarinet

- John Couch, Poquoson, VA

Alto Saxophone

- * Amy Schaaf, Richmond, VA
- Paul Haynes, Hampton, VA

Tenor Saxophone

- Christopher Gruber, Berwyn, PA

Baritone Saxophone

- Kim Boys, Richmond, VA

French Horn

- * Stewart White, Gainesville, FL
- Carl Milsted, Warsaw, VA
- Bonnie Smith, Glen Allen, VA

Trumpet

- Benjamin Conwell, Fairhope, AL
- Mark Evans, Richmond, VA
- Jim Guenther, Morrisville, PA
- Tamera Erskine, Ronceverte, WV
- Bill Gallagher, Cos Cob, CT

Trombone

- Doug Van Wickler, Garden City, NY
- Gregory Hudson, Harrisonburg, VA
- Gail McVey, Richlands, VA
- David Fiske, Oakton, VA
- Ken Blunt, Richmond, VA

Euphonium

- Robert Hannah, Yorktown, VA
- Mike Malloy, Richmond, VA

Tuba

- * Robert Preihs, Culpeper, VA

Percussion

- Eric Harrison, Hacksneck, VA
- Robert Hunter, Virginia Beach, VA
- Terry Granger, Richmond, VA
- Lee Wampler, Richmond, VA

*Band officers

PROGRAM*

Symphony for Band

Vincent Persichetti
(1908-)

- I. Adagio-Allegro
- II. Adagio Sostenuto
- III. Allegretto
- IV. Vivace

Currently the head of the composition department of the Julliard School of Music, Vincent Persichetti must be considered one of the foremost composers of contemporary wind band literature. His *Pageant*, *Psalm for Band*, and *Divertimento* are among the most widely performed works in the repertoire.

The *Symphony No. 6 for Band* became a standard part of the band literature almost immediately following its premiere at the national convention of the Music Educators National Conference in St. Louis, in March, 1956. Its four movements have forms with traditional implications. The opening horn call and a subsequent scale-wise passage of the slow introduction become the two principal themes, in reverse order, in the Allegro, which includes the standard exposition, development and recapitulation of sonata form. The slow second movement is based on "Round Me Falls the Night" from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement, and is followed by a finale in free rondo form, which draws thematic material from the preceding movements.

A Festival Triptych, for Brass Quintet and Band

David Ashley White
(1944-)

- I. Prelude
- II. Capriccio
- III. Hymn

The University of Richmond Brass Quintet, soloists

David Ashley White is currently on the faculty of the School of Music at the University of Houston and holds degrees from that school and the University of Texas at Austin (DMA). Dr. White has numerous published and commissioned works for winds, strings and voice. *A Festival Triptych* was completed in the fall of 1981 and won the first-place award at the Symposium VII for New Band Music, held in Norfolk, Virginia, in February, 1982.

The overall handling of the solo brass quintet and band is patterned after a Baroque concerto grosso (this is especially true in the second and third movements). The "Prelude" sets a quiet, lyrical mood. Solo lines are common, and are found in the woodwinds as well as in the solo quintet. The following "Capriccio" emphasizes rapidly changing meters and more angular melodic lines in its outer sections, and flowing, cantabile material in its middle section. The concluding "Hymn" is a theme with three brief variations. The theme, which is played by an offstage trumpet, is an original hymn tune intended for the Advent season. The movement ends with a triumphant statement of this theme.

The University Brass Quintet consists of Benjamin Conwell and Mark Evans, trumpets; Stewart White, French horn; Gregory Hudson, trombone; and Robert Preihs, tuba. Now in its third year of existence, the Quintet has performed at numerous University and community functions.

*Tour programs will be selected from the printed program.

Stewart White, conductor

Peter Mennin's positions on the faculty of the Julliard School and as Director of the Peabody Conservatory in Baltimore were followed, in 1962, by his appointment as President of the Julliard School. His music is largely instrumental and exhibits neo-Classical characteristics.

Canzona, written in 1954, utilizes the concept of the early Baroque "canzona" exploited by Giovanni Gabrieli at the Cathedral of St. Mark in Venice to display contrasting sonorities together with rhythmic and polyphonic virtuosity. Using the reeds and brasses of the band in alternate tonal blocks, Mennin has created an essay of the same type in the twentieth-century manner.

Stewart White, whose home is Gainesville, Florida, is a senior majoring in music history and theory. He has been principal hornist and President of the Wind Ensemble for the past three years.

INTERMISSION

*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" (who 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 folk-singers 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."

*When Jesus Wept*William Schuman
(1910-)

The Wind Ensemble

When Jesus Wept
*Chester*William Billings
(1746-1800)The University of Richmond Choir
James Erb, director*Chester*

William Schuman

The Wind Ensemble

William Billings, now considered one of the most important musical figures of the Revolutionary War period in America, wrote many hymns and anthems which became quite popular. Three Billings settings were used by William Schuman, who preceded Peter Mennin as President of the Julliard School, as the basic material for his *New England Triptych*, written in 1956 for orchestra and subsequently adapted and expanded for band by the composer. Two of the three works of that set, *When Jesus Wept* and *Chester*, are performed here side by side with the original Billings works on which they are based.