



# UNIVERSITY OF RICHMOND

## Department of Music

Cannon Chapel  
April 4, 1984  
8:15 PM

### University Band Concert

#### Fanfare for the Common Man

A. Copland  
(b. 1900)

In the summer of 1942 Eugene Goossens asked some eighteen American composers to contribute patriotic fanfares for performance by the Cincinnati Symphony Orchestra during its 1942-43 season. Copland's fanfare for brass and percussion is the most memorable of these. He later incorporated it into the fourth movement of his Symphony No. 3 of 1946.

#### Finale, Symphony No. 3 in C

Gregory Hudson-Conductor  
Suzanne Bunting-Organ

C. Saint-Saëns  
(1835-1921)  
Arr. Slocum

Camille Saint-Saëns' Symphony No. 3 in C Major, generally referred to as the "Organ Symphony," was his last major effort in the symphonic genre. The work, bearing a dedication to Franz Liszt, was composed for the London Philharmonic Orchestra, and had its initial performance in the British capital under the direction of the composer on May 19, 1886. Gregory Hudson is a senior music major from Harrisonburg, Virginia.

#### Fanfare for Canterbury Cathedral (1980)

Neil Suffa-trumpet  
Jon Anderson-trumpet  
Greg Hudson-trombone  
Joy Gibson-trombone  
Ed Lynch-tuba  
Suzanne Bunting-organ

D. Sampson  
(b. 1912)

#### Symphony No. 3

1. Allegro energico
2. Adagio
3. Allegretto
4. Allegro con brio

V. Giannini  
(b. 1903)

Vittorio Giannini was born in Philadelphia in 1903. He won a scholarship to the Milan Conservatory and studied there for four years. After returning to the United States, he studied composition in New York and, in 1925, entered the Juilliard Graduate School, graduating in 1931. The next year he won the Grand Prix de Rome of the American Academy and studied there for four years. He was appointed teacher of composition

and orchestration at the Juilliard and Manhattan Schools of Music in 1939. The Symphony No. 3 was composed in 1958 on a commission from Duke University and is Giannini's second work for band.

The Symphony is a lyrical work, conservative harmonically, and cast into the traditional four movements, each exhibiting a classical form. The first and fourth movements are in sonata-allegro form, the second in a ternary "arch" form, and the third in a repeated binary. The piece is not cyclic but the first two movements are thematically connected and the second and fourth movements contain allusions to the principal thematic motive of the first movement.

University Concert Band, Spring, 1984

Gene Anderson, conductor

Piccolo

\*Laurine Wheeler, Summit, NJ

Flute

Nancy Peters, Salisbury, MD  
Joseph Osha, McLean, VA  
Nathan McMackle, Richmond, VA  
Deborah DeMarché, Westport, CT

Oboe

David Kopecek, Bethlehem, PA

E-Flat Clarinet

\*Mary McPherson, Durham, NC

B-Flat Clarinet

Richard Whicker, Toms River, NJ  
\*Mary McPherson, Durham, NC  
Donna Kelsey, Midlothian, VA  
Kristi Hibschan, Pittsford, NY  
Melissa Black, Stuarts Draft, VA

Alto Clarinet

Melissa Black, Stuarts Draft, VA

Bass Clarinet

Steven Errante, Richmond, VA

Alto Saxophone

Holly Buchanan, Darien, CT  
Kim Boys, Richmond, VA

Tenor Saxophone

William Stravitz, Garden City, NY

French Horn

Sharon Heth, Lynbrook, NY  
Carl Milsted, Jr., Warsaw, VA

Trumpet

Neil Suffa, Alexandria, VA  
Jonathan Anderson, Richmond, VA  
Thomas Mingone, New York, NY  
Richard Nable, Atlanta, GA  
Tamera Erskine, Ronceverte, WV

Trombone

Gregory Hudson, Harrisonburg, VA  
Joy Gibson, Singapore, Republic of  
Singapore  
John Floberg, Pittsford, NY  
John Dalton, Wyckoff, NJ

Euphonium

Robert Hannah, Yorktown, VA  
Michael Malloy, Richmond, VA

Tuba

Edmund Lynch, Wilmington, DE

Percussion

Robert Peitzsch, Oak Ridge, TN  
\*Eric Harrison, Craddocksville, VA  
Timothy Whiting, Garden City, NY  
Brian Petersen, Brockport, NY  
Lauralee Hannah, Yorktown, VA  
Beryl Sandler, Glenside, PA  
Debra Flood, Vale, NJ

\*Wind Ensemble Officers