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The Symphonic Band in a Spring Concert

The Symphonic Band

Marvin A. Lawson

Ouachita Baptist University

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Ouachita Baptist University

Dr. Ralph A. Phelps, Jr., President

Division of Fine Arts

Dr. William Trantham, Chairman

PRESENTS IN CONCERT

The Symphonic Band

Mr. Marvin A. Lawson, Conductor

PROGRAM

JoiRobert Logan
Slavonic Folk SuiteAlfred Reed
 I. Childrens Carol
 II. Cathedral Chorus
ChesterWilliam Schuman
Festive Overture, Opus. 96Dmitri Shostakovich
 Transcribed by Don
 Hunsberger

INTERMISSION

Valdres (Norwegian March)Johannes Hanssen
 Arr. Glenn C. Bainum
Lincolnshire PosyPercy Aldridge Grainger
 1. No. 1 Lisbon (Sailors Song)
 2. Horkstow Grange (Narrating Local History)
 3. Rufford Park Poachers (Poaching Song)
 4. The Brisk Young Sailor (Returned to wed his true Love)
 5. Lord Melbourne (War Song)
 6. The Lost Lady Found (Dance Song)

Mitchell Hall

8:00 P. M.

February 21, 1967

Band roster listed alphabetically according to instrumentation

PICCOLO

Penny Bullock Benton

FLUTES

Bill Borland Eudora
 Penny Bullock Benton
 Brenda Dunn Little Rock
 Margery Goodson Arkadelphia
 Francis Scott Ft. Worth, Tex.
 Madison Shambarger Arkadelphia
 Ralph Rauch Faculty

OBOE

Stanley Owen Pine Bluff

Eb CLARINET

Larry Aldridge Atkins

Bb CLARINET

Larry Aldridge Atkins
 Dorothy Baker Glenwood
 Janada Barnett Marianna
 George Bates Poplar Bluff, Mo.
 Cloene Biggs Booneville
 Camille Bishop Nashville
 Paula Brewer Stuttgart
 Mike Clippard Dexter, Mo.
 C. H. Dunaway Little Rock
 Becky Elrod Rison
 Trudy Mantooth Ozark
 Mary McGee Camden
 James Phillips St. Louis, Mo.
 Rene Tipton Stamps

BASS CLARINET

Libby Alderman Hope
 Donna Williams Warren

ALTO SAXOPHONE

Gary Bettis Conway
 Robert Bray Malvern
 Clark Crays Hot Springs
 Jim Mowrey Little Rock
 Doug Vastine Crossett

TENOR SAXOPHONE

Presley Melton North Little Rock
 Britt McCoy North Little Rock
 Ann Nowlin Arkadelphia

BARITONE SAXOPHONE

Dean Evans Dexter, Mo.

BASSOONS

David Glaze Camden
 Jimmy Shambarger Arkadelphia

HORNS

John Hilliard Hot Springs
 Greg Hulme Lilbourn, Mo.
 Francis McBeth Faculty
 Jim McCarty Arkadelphia
 Juanita Nicholson Hot Springs
 Gail Russell Poplar Bluff, Mo.

CORNETS

Carl Bird Benton
 Jackie Boyd Little Rock
 John Cloud Richardson, Tex.
 Mark Coppenger Arkadelphia
 Ron Gray Pine Bluff
 Steve Hand Little Rock
 Bill Johnston Arkadelphia
 Jimmy Joyce Stamps
 Wayne Nicholson Hot Springs
 Dennis Schaefer Brinkley
 Faunt Smith Camden
 Richard Smith Green Forrest
 Glynn Stewart Greenwood
 Brad Thompson Dumas
 James Wiley Atkins

TRUMPETS

Buddy Barnett Marianna
 John Butler North Little Rock
 Bill Dawson Graduate Student
 Don Sloan Arkadelphia
 Larry Williams Hope

TROMBONES

Doyle Combs Graduate Student
 Ronnie Lewis Smackover
 Mike Luck Nashville
 Dan Mitchell Benton
 Richard Rose Winfield, Kans.
 Cheryl Stahl Stuttgart
 Ray Vardaman Pine Bluff
 Al Wetherington Arkadelphia
 Joe Williams Helena

BARITONES

Bob Braswell Harrison
 Richard Carr North Little Rock
 Durwood Hatcher Smackover
 Leon Johnson Blytheville

TUBAS

Bill Davis Arkadelphia
 George Duke Graduate Student
 Cecil Hayes Hot Springs
 David Mizell Benton
 Benny McCracken Gassville

PERCUSSION

Tom Cox Little Rock
 Larry Henderson Little Rock
 John Maddox Camden
 Gary Scruggs DuQuoin, Ill.
 Danny South Memphis, Tenn.

PROGRAM-NOTE

ON
"LINCOLNSHIRE POSY"

by
PERCY ALDRIDGE GRAINGER

"Lincolnshire Posy," as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up, existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indeed, more or less, to unfinished sketches for a variety of mediums covering many years (in this case the sketches date from 1905 to 1937). These indebtednesses are stated in the scores. The version for two pianos was begun half a year after the completion of the work for wind band.

This bunch of "musical wildflowers" (hence the title "Lincolnshire Posy") 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.

For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are-- with their monotonous moaning and bellowing between *mf* and *ff*, and with never a *pp* to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain--were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources: singers with wide vocal range spreading their intervals over two octaves, singers with small vocal range telescoping their tunes by transposing awkward high notes an octave down.

But even more important that these are--skills and personality--impresses (at least to Australia--a land that must upbuild itself in the next few hundred years, a land that cannot forever be content to imitate clockwork running down) is the heritage of the old high moods of our race (tangible proofs that "Merry England"--that is, agricultural England--once existed) that our yeoman singers have preserved for the scrutiny of mournful, mechanised modern man.