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University of Richmond Wind Ensemble

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
WIND ENSEMBLE
Fall Concert

Gene Anderson, director

Featuring
David Niethamer, clarinet
and
Frank Ticheli, composer and conductor

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DECEMBER 2, 2001, 3:00 PM
CAMP CONCERT HALL
BOOKER HALL OF MUSIC
Flourish for Wind Band  Ralph Vaughan Williams (1872-1958)
*Flourish* was composed as an overture to the pageant, *Music and the People* and was first performed in the Royal Albert Hall, London, on April 1, 1939.

Journey  Jennifer Bernard (b.1981)
In writing this piece for the University Wind ensemble, I drew from a variety of musical styles associated with "band pieces" and wove them together into a dramatic context. The "journey" is not so much physical traveling, but a look at how many different things can happen when we are in the same place. The opening horn motive acts as a narrator that carries the listener through the different sections of the story, and the main flute theme acts as a sort of protagonist, venturing into different emotional backgrounds. By the end we find joy, which is always there if you know where to look. *Journey* will have its world premiere this afternoon and is dedicated to my mother, Sandy Bernard, who has been one of the most important guides along my own journey (Jenny Bernard).

Hillandale Walzes  Victor Babin (1908-1972)
*Hillandale Waltzes* for clarinet and piano was composed towards the end of World War II and dedicated to Anne Archbold, who kindly provided housing for the Babins in the Hillandale Mansion in Washington, D.C. The piece was arranged and edited by Dennis Nygren in the summer and fall of 1990 and was premiered in December of that year by the Kent State University Wind Ensemble with Nygren as soloist. David Niethamer teaches clarinet at the University of Richmond and serves as principal clarinet in the Richmond Symphony Orchestra.
Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman Bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the Bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii. (Frank Ticheli)

An American Elegy

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors... Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The work begins at the bottom of the ensemble’s register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods—hope, serenity, and sadness—become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice—a heavenly message. The full ensemble returns with a final, exalted statement of the main theme. (Frank Ticheli)

Blue Shades

As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent—however, it is not literally a blues piece. There is not a single twelve-bar blues progression to be found, and except for a few isolated sections, the eighth note is not swung. The work, however, is heavily influenced by the blues: “blue notes” (flatted thirds, fifths, and sevenths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue. At times Blue Shades burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era. (Frank Ticheli)
Los Angeles area resident Frank Ticheli, Professor of Composition at the University of Southern California, is well known for his works for concert band, many of which have become standards in the repertoire. Commissioned in memory of the victims at Columbine High School, An American Elegy received its world premiere by the Columbine High School Band at the commemorative concert marking the one-year anniversary of the shooting tragedy.

Last season Ticheli’s choral piece, There Will Be Rest, received First Prize awards in both the Britten-on-the-Bay and Delius Choral Composition Contests. Other awards for his music include two from the American Academy of Arts and Letters, First Prize in the Texas Sesquicentennial Orchestral Composition Competition, the Ross Lee Finney Award, the Walter Beeler Prize, and First Prize in the eleventh annual Symposium for New Music in Virginia.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan where he studied with William Albright, Leslie Bassett, William Bolcom, and George Wilson. His works are published by Helicon, Hinshaw, Manhattan Beach, and Encore Music, and are recorded on the labels of Koch International Classics, Klavier, Albany, and Mark Records.
David Niethamer was appointed Principal Clarinetist of the Richmond Symphony in 1979. He has appeared thirteen times as soloist, recently for the world premiere of Allan Blank’s Concerto, commissioned for Niethamer with funding from the Virginia Commission for the Arts and the National Endowment for the Arts.

Niethamer also won critical acclaim and national recognition for the American premiere performances of Andre Casanova’s Ballade for Clarinet and String Orchestra during his first season with the orchestra.

In addition to his orchestral career, Niethamer has maintained a busy schedule of chamber music, recitals and teaching. He has performed at the Albemarle Festival with the Monticello Trio and the Brentano Quartet, with the Kandinsky Trio, the Composers Quartet, and the Lenox String Quartet. From 1982 until 1992, Niethamer was the Clarinetist and Artistic Director of the Roxbury Chamber Players. He was Artistic Director of the Richmond Chamber Players’ "Interlude" series from 1994 through 1997.

Niethamer performed at the 1990 ClarinetFest International in Quebec, at the 1988 joint conference of the International Clarinet Society and ClariNetwork International, and at ClarFest ’86 in Towson, Maryland. He has played recitals throughout Virginia with Richmond Symphony Music Director George Manahan. An interest in the work of living composers has led to collaborations with Karel Husa, Gunther Schuller, and Ned Rorem. In Virginia, Niethamer has worked closely with Allan Blank, Judith Shatin, and Joel Suben. Niethamer’s recordings are on the Opus One, MMC, and Elan labels.

Niethamer’s teaching career has included two years as Visiting Lecturer of Clarinet and Chamber Music at Ithaca College. Niethamer has conducted Master Classes and workshops at Oberlin College, Tennessee Tech, University of Richmond, and the University of Alabama/Huntsville. He currently teaches at the University of Richmond.

Niethamer is married to the flutist Patricia Werrell. They have a daughter Terren.
WIND ENSEMBLE PERSONNEL

**Piccolo**
Jamie Paulson, Sewell, NJ

**Flute**
Jamie Paulson, Sewell, NJ*
Rebecca Shewman, Hamlin, NY
Jamilah McLaren, Alexandria, VA
Laurie Dippold, La Platta, MD
Kelly Billig, Little Falls, NJ
Matthew Homan, Basking Ridge, NJ

**Oboe**
Abbie Hoffman, Richmond, VA
Jennifer Magee, Richmond, VA

**English Horn**
Jennifer Magee, Richmond, VA

**Bassoon**
Matthew Miskovsky, Huntington, NY*
Stephanie Allen, Hollidaysburg, PA

**Clarinet**
Mindy Christensen, Cape Elizabeth, ME*
Chrissy Hohl, Getzville, NY*
Bailey Hampton, The Woodlands, TX
Andy Filipczak, Langhorne, PA
Laurie Gingrich, Carlisle, PA
Katherine Bittner, Chester, VT

**Bass Clarinet**
Ann Chu, Orlando, FL

**Contrabass Clarinet**
Nathan Verilla, Lynchburg, VA

**Alto Saxophone**
Michelle Smith, Marietta, OH*
Adam Weaver, Spring City, PA
Hwee-Chan Chung, Seoul, Korea

**Tenor Saxophone**
Andy Filipczak, Langhorne, PA

**French Horn**
Emily Rinner, Rochester Hill, MI*
Pat Huber, Poughkeepsie, NY
Lauren Weinstein, Penfield, NY
Chris Naugle, Montoursville, PA

**Trumpet**
Adam Claar, Newark, DE*
Bill Mueger, East Meadow, NY
Rick Snyder, Havertown, PA
Tim Macgougan, West Hartford, CT
Adam Musgrave, Riverview, FL
Joycelyn Bassette, Richmond, VA
Matt Carew, Lincroft, NJ
Dan Strobel, Mystic, CT
Becky Workman, Clarksboro, NJ

**Trombone**
Ken Buonforte, Ramsey, NJ
Marthia Fuller, Richmond, VA
Lynn Stroy, Cayce, SC*
Meghan Cooper, Simsbury, CT
Kazuma Muroi, Tokyo, Japan

**Baritone**
Stephanie Spear, McLean, VA
Michael Katz, Simsbury, CT

**Tuba**
Matt Bruning, Independence, OH*
David Black, Montgomery Village, MD

**String Bass**
Michael LaRoche, South Windsor, CT

**Percussion**
Ray Del Savio, Eastchester, NY*
John Leonard, Hunt Valley, MD
Brian Pagels, Freehold, NJ
Rob Wright, Warsaw, VA
John Dunn, Baltimore, MD
Josh Pucci, Carthage, NY

**Piano**
Sam Keyes, Jackson, MS

**Director**
Gene Anderson

*Section Leader
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Les Arts Florissants
William Christie, director
Wednesday, December 5, 2001, 7:30 pm
Camp Concert Hall, Booker Hall of Music

Les Arts Florissants, the extraordinary Baroque vocal and instrumental ensemble from Paris, is probably the best and most famous European period instrument orchestra. The great genius of William Christie in his direction of Baroque music is his incredible ability to fuse grace with power, musical line with musical thought, the result being some of the most musically intelligent conducting ever encountered.

(fee for tickets)

Annual Christmas Candlelight Services
Jeffrey Riehl, director
Sunday, December 9, 2001, 5:00 & 8:00 pm
Cannon Memorial Chapel

The University of Richmond Choir and Schola Cantorum lead a service of lessons and carols in celebration of the Christmas season.

(no tickets required)

Klezmatics
Sunday, December 9, 2001, 7:30 pm
Camp Concert Hall, Booker Hall of Music
Presented in partnership with the Jewish Community Federation of Richmond

The Klezmatics play soul-stirring Jewish roots music for the 21st century, concocting klezmer as only adventurous musicians in New York City would, in arrangements and compositions that combine Jewish identity and mysticism with a contemporary zeitgeist and a post modern aesthetic. Since 1986 the Klezmatics have celebrated the ecstatic nature of Yiddish music, creating music by turns wild, spiritual, reflective and danceable.

(tickets required, no fee)