11-14-2004

University Wind Ensemble

Department of Music, University of Richmond

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UNIVERSITY WIND ENSEMBLE

Philip Rothman, guest conductor
David Niethamer, conductor

assisted by
UNIVERSITY CHOIR
Jeffrey Riehl, conductor

Mr. Rothman's appearance is made possible by
The F. Ralph Swanson and Mary A. Swanson
Artist-in-Residence Fund

and
University of Richmond's Cultural Affairs Committee

NOVEMBER 14, 2004, 3:00 PM
CAMP CONCERT HALL
BOOKER HALL OF MUSIC
Monument Fanfare and Tribute (2000)  
Philip Rothman, conductor

First Suite in E Flat, op. 28, no. 1  
Chaconne  
Intermezzo  
March  
David Niethamer, conductor

Departure Point (2004)  
for Piano Solo, Winds, Brass and Percussion  
Charles Hulin, IV, piano  
Philip Rothman, conductor

Battery Park Suite (2003)  
Metal  
Drum  
Wood  
Finale  
Philip Rothman, conductor

INTERMISSION

Celebrations, op. 103  
for Chorus and Wind Ensemble  
Texts by Walt Whitman  
Jeffrey Riehl, choir director  
David Niethamer, conductor

Stranger  
Stranger, if you passing meet me and desire to speak to me,  
why should you not speak to me? And why should I not speak to you?
I Celebrate Myself
I celebrate myself, and sing myself,
And what I assume you shall assume;
For every atom belonging to me as good belongs to you.

I loafe and invite my soul,
I lean and loafe at my ease, observing a spear of summer grass.

You Who Celebrate Bygones
You who celebrate bygones!
Who have explored the outward, the surfaces of the races—the life that has exhibited itself;
who have treated of man as the creature of politics, aggregates, rulers and priests;
I, inhabitant of the Alleghanies, treating of him as he is in himself,
in his own rights,
Pressing the pulse of the life that has seldom exhibited itself,
(the great pride of man in himself;)
Chanter of Personality, outlining what is yet to be,
I project the history of the future.

There Is That in Me
There is that in me . . . I do not know what it is . . . but I know it is in me.
Wrenched and sweaty . . . calm and cool . . . then my body becomes; I
sleep I sleep long.

I do not know it . . . it is without name . . . it is a word unsaid,
It is not in any dictionary or utterance or symbol.

Something it swings on more than the earth I swing on,
To it the creation is the friend whose embracing awakes me.
Perhaps I might tell more . . . Outlines! I plead for my brothers and sisters.
Do you see O my brothers and sisters? It is not chaos or death . . . it is
form and union and plan . . . it is eternal life . . . it is happiness.

Sing Me the Universal
Come, said the Muse,
Sing me a song no poet yet has chanted,
Sing me the Universal.

In this broad Earth of ours,
Amid the measureless grossness and the slag,
Enclosed and safe within its central heart,
Nestles the seed Perfection.
By every life a share, or more or less,
None born but it is born—conceal’d or unconceal’d, the seed is waiting.

_I Sing the Body Electric_
I sing the body electric;
The armies of those I love engirth me, and I engirth them;
They will not let me off till I go with them, respond to them,
And discorrupt them, and charge them full with the charge of the Soul.

Was it doubted that those who corrupt their own bodies conceal themselves;
And if those who defile the living are as bad as they who defile the dead?
And if the body does not do as much as the Soul?
And if the body were not the Soul, what is the Soul?

_A Clear Midnight_
This is thy hour O Soul, thy free flight into the wordless,
Away from books, away from art, the day erased, the lesson done,
Thee fully forth emerging, silent, gazing, pondering the themes thou lovest best.
Night, sleep, and the stars.

_Voyage_
Joy shipmate joy
(Pleas’d to my soul at death I cry.)
Our life is closed, our life begins,
The long anchorage we leave,
The ship is clear at last, she leaps!
She swiftly courses from the shore,
Joy, my soul.
Program Notes

Monument Fanfare and Tribute (2000)

Every year thousands gather at the General Grant National Memorial in Manhattan, popularly known as Grant’s Tomb, to commemorate the birthday of Civil War hero and former President Ulysses S. Grant. The monument, internationally famous, is the largest building of its kind in the Western hemisphere and unprecedented in American history. To celebrate the millennial anniversary of this observance, Monument Fanfare and Tribute was premiered at the monument on April 27, 2000. The premiere performance was by the United States Military Academy Band, New York.

Monument Fanfare and Tribute is a brilliant, stirring composition inspired by the grandeur of the Grant monument as well as the promise of the new millennium. Its opening brass flourishes are designed to evoke the festive nature of this outdoor communal gathering. After this initial fanfare recedes, an elegant, expansive theme emerges which conveys the “tribute” in the title. This dignified yet spirited tune is introduced quietly to distinguish a contrast with the initial bombast. I used the letters of Grant’s name in a musical fashion to spell out the first notes of this melody. The theme steadily builds in scope and volume until it is time for the brass fanfare to reappear excitedly. The main theme is then jubilantly presented as the composition reaches a sweeping, joyous conclusion.

Monument Fanfare and Tribute has been featured at the international conference Wind Music Across the Century at the New England Conservatory, and at the Virginia Intercollegiate Band Directors Symposium for New Music.
Departure Point (2004)

When Saint Mary's University in Minnesota, a Catholic university, commissioned this work for piano based on Jewish musical material, I knew it was a rare opportunity to realize how one musical tradition relates to another.

My point of departure was a melody one chants prior to reading the Book of Prophets in the Sabbath synagogue service. And as this commission was given in an ecumenical spirit, the piece I came to write was then four variations on this melody. Each variation is written in a different style that recalls some of the great composers of the last century.

In other words, I do not present the theme in a "traditional" Jewish way, but rather in a broader sense - much like traditional blessings traverse time and place, remaining constant yet nonetheless evolving by context.

The world premiere of Departure Point took place on October 2, 2004, in Winona, Minnesota, and was performed by the performed by the Saint Mary's University Wind Ensemble and pianist Danuta Szlubowska, conducted by Philip Rothman.

Battery Park Suite (2003)

Battery Park Suite was written on commission from the New Trier High School (IL) Symphonic Wind Ensemble. The ensemble's conductor, John Thomson, envisioned a composition which would feature the group's outstanding percussion section. The world premiere performance took place on April 30, 2003, played by the New Trier High School Symphonic Wind Ensemble at Northwestern University, Evanston, Illinois, with John A. Thomson conducting.

While this piece certainly does contain a considerable amount of percussion playing, I also used the qualities of the different percussion instruments as an organizing and structural principle for the ensemble and the work as a whole.
In the first three movements, I limited myself to using only the instruments from a single group in the percussion. Thus, the four movements are as follows:

- **Metal** - bright, shiny, brilliant
- **Drum** - resonant, echoing, but also distant
- **Wood** - sharp, biting, quick and rhythmic
- **Finale** - a reworking of earlier material, using all the different types of percussion

The titles of the first three movements are also types of objects that one might encounter in a park. As a New York City resident, I have given the my recent compositions titles that recall different aspects of this city. This piece continues that trend, evoking the downtown park that overlooks the harbor, but there's an appropriate twist - "battery" is also a term for the percussion section of a musical ensemble.

*Celebrations*

There have been few more universally admired twentieth-century American composers than Vincent Persichetti. His contributions have enriched the entire musical literature and his influence as performer and teacher is immeasurable.

Born in Philadelphia in 1915, Persichetti began his musical life at age five, first studying piano, then organ, double bass, tuba, theory and composition. By the age of eleven, he was paying for his own musical education and helping to support himself by performing professionally as an accompanist, radio staff pianist, orchestra member and church organist. At sixteen, he was appointed organist and choir director for the Arch Street Presbyterian Church in Philadelphia, a post he held for nearly twenty years.

From the age of twenty, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute and piano major with Olga Samaroff at the Philadelphia Conservatory, in addition to study-
ing composition with a number of important American composers. He received a Diploma in Conducting from the Curtis Institute and Mus. M. and Mus. D. degrees from the Philadelphia Conservatory.

In 1941 Persichetti was appointed head of the theory and composition departments at the Philadelphia Conservatory. In 1947 he joined the faculty of the Juilliard School of Music, assuming chairmanship of the Composition Department in 1963. Persichetti was appointed Editorial Director of the music publishing firm of Elkan-Vogel, Inc. in 1952.

More than any other major American composer, Persichetti poured his talents into the literature for wind band. From the *Serenade for Ten Wind Instruments*, op. 1 to the *Parable for Band*, op. 121, he provided performers and audiences with a body of music of unparalleled excellence. Of his 14 band works, four are of major proportions: *Masquerade, Parable, A Lincoln Address* and *Symphony for Band*. Of lesser compositional importance, the *Divertimento* is nevertheless one of the most widely performed works in the entire repertoire.

In additions to his exhaustive compositional efforts, Persichetti found time to write one of the definitive books on modern compositional techniques, *Twentieth-Century Harmony: Creative Aspects and Practice* (W.W. Norton, 1961) and essays in two books by Robert Hines on twentieth-century choral music and twentieth-century orchestral music (University of Oklahoma Press, 1963 and 1970). He also co-authored a biography of William Schuman (G. Schirmer, 1954).

*Celebrations* (Cantata No. 3) for chorus and wind ensemble is a setting of the poetry of Walt Whitman. It was premiered on November 18, 1966, at Wisconsin State University at River Falls with the composer conducting.

(program notes by Philip Rothman and David Niethamer)
Philip Rothman was born in Buffalo, New York, in 1976. His compositions Monument Fanfare and Tribute and Battery Park Suite were both chosen for performance by the Virginia Intercollegiate Band during their Symposium for New Band Music in 2001 and 2004. Other works have been performed by the Utah Symphony, Indianapolis Symphony Orchestra, Buffalo Philharmonic Orchestra, National Philharmonic of Lithuania, Juilliard Orchestra, New York Youth Symphony, United States Military Academy Band, and numerous other ensembles.

Rothman’s music has been heard at major venues including Carnegie Hall and Lincoln Center, and it has been broadcast on over 200 radio stations in America on NPR’s Performance Today, on the syndicated radio program Indianapolis on-the-Air, and the McGraw Hill Companies’ Young Artists Showcase. His work has been featured at prominent conferences, including the New York State School Music Association Conference and an international symposium at the New England Conservatory.

Rothman was recently selected to participate in the Music Alive program as Composer-in-Residence with the Eugene Symphony Orchestra in 2004-05. Music Alive is a national residency program of the American Symphony Orchestra League and Meet The Composer.

Rothman’s endeavors have earned him numerous honors including three ASCAP Foundation Morton Gould Young Composer Awards, a Renée B. Fisher Foundation Award, the Brian M. Israel Prize, a fellowship from the American Symphony Orchestra League, a Meet The Composer Fund grant, and annual ASCAP Special Awards since 1998.

The Buffalo News described Mr. Rothman’s Overture for Our City as “full of pizzazz... [with] attractive lyrical themes...I would rather hear this piece again than many other staple overtures.” The Boulder (CO) Daily Camera called Mr. Rothman’s The Manhattan Chase an “enchanting work that was warmly received by the audience.” The Waterloo-Cedar Falls Courier, in hailing the premiere of Souvenir
for Orchestra, said, "If there is any justice, the music world deserves to hear much more of the music of Rothman."

Philip Rothman holds a Bachelor of Music degree *summa cum laude* from Rica University and a Master of Music degree from The Juilliard School, where he was awarded a full scholarship. His teachers in composition have included Samuel Adler, Edward Applebaum, Samuel Jones, Richard Lavenda and Stephen Shewan.
David Niethamer began his conducting career at Lebanon Valley College, where he conducted a run of A Funny thing Happened on the Way to the Forum and was student conductor of the college orchestra.

Niethamer was appointed Principal Clarinetist of the Richmond Symphony in 1979. He appeared thirteen times as soloist with the orchestra during his 23 year tenure.

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.

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.

In 2002, after 23 years at “the other end of the baton,” Niethamer became the conductor of the University of Richmond Wind Ensemble. He continues to perform as a clarinetist with the National Gallery Orchestra in Washington DC, the Virginia Symphony, and with the Richmond Chamber Players.
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2004-2005 Performance Series - Partial Listing

Manhattan Transfer
Monday, November 15, 2004, 7:30 pm
Carpenter Center for the Performing Arts
Call 289-8980 for ticket information.

University Players present Sly Fox
Written by Larry Gelbart
Directed by Walter Schoen
Thursday, November 18, 2004, 7:30 pm
Friday, November 19, 2004, 7:30 pm
Saturday, November 20, 2004, 7:30 pm
Sunday, November 21, 2004, 2 pm
Alice Jepson Theatre
Call 289-8980 for ticket information.

University Chamber Ensembles
Monday, November 29, 2004, 7:30 pm
Camp Concert Hall, Booker Hall of Music
Tickets are not required for this free concert.

University Orchestra
Laura Thomas, director
Wednesday, December 1, 2004, 7:30 pm
Camp Concert Hall, Booker Hall of Music
Tickets are not required for this free concert.

Chanticleer
Thursday, December 2, 2004, 7:30 pm
Camp Concert Hall, Booker Hall of Music
Call 289-8980 for ticket information.

Klezmer Conservatory Band
Monday, December 6, 2004, 7:30 pm
Alice Jepson Theatre
Call 289-8980 for ticket information

James Weaver, baritone
Joanne Kong, piano
Wednesday, January 12, 2005, 7:30 pm
Camp Concert Hall, Booker Hall of Music
Tickets are not required for this free concert.