

11-15-2009

# The University of Richmond Wind Ensemble

Department of Music, University of Richmond

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**THE UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC**

**\* Presents in Concert**

**THE UNIVERSITY OF RICHMOND  
WIND ENSEMBLE**

**Thom Ritter George,**  
*Guest Conductor and Composer*

**David Niethamer, *Conductor***



**Sunday, November 15, 2009  
7:30 p.m.**

**Camp Concert Hall  
Booker Hall of Music**

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

**Piccolo**

Jennifer Johnson

**Flute**

Katie Moyer

Jennifer Johnson

Abigail Johnson

Leslie Crudele

Elise Prisco

Christine Most

**Oboe**

Mary Baumann

**Clarinet**

Beth Anne Spacht

Janelle Sadarananda

Megan Bersani

Anne Jenkins

Sarah Covington

Hayley Atwater

**Bass Clarinet**

Gretchen Anderson

**Contrabass Clarinet**

Nathan Verilla

**Saxophones**

Eric Switick

Amanda Marziliano

Ryan Papera

John Rivara

Cain Bonniwell

**Horn**

Ryan Smout

Alexandra Rooke

Andrew Pericak

**Trumpet**

Jack Wisnefske

Judith Evers

Laura Nutter

**Trombone**

Sharon Petway

David DuBois

Russ Wolz

**Euphonium**

Austin Carter

**Tuba**

Emil Mentz

**Percussion**

Ari Corson

Austin Bourdon



Please silence cell phones, digital watches, and paging devices before the concert.

# University of Richmond Wind Ensemble

America, the Beautiful

Samuel Augustus Ward  
(arr. Carmen Dragon)

Americans We

Henry Fillmore

*English Folk Song Suite*

Ralph Vaughan Williams

March – “Seventeen Come Sunday”

(1872-1958)

Intermezzo – “My Bonny Boy”

March – “Folk Songs from Somerset”

**David Niethamer, conductor**

~ INTERMISSION ~

Second Suite in C

Thom Ritter George

I. *Allegro con brio*

II. *Allegretto*

III. *Lento e solenne*

IV. *Marche Francaise: Tempo di Marcia*

Concerto for Flute and Wind Ensemble

George

*Pastorale: Andante con moto*

*Adagio cantabile*

*Rondo: Allegro con brio*

**Katie Moyer, flute**

First Suite in F

George

*Sea Chantey*

*Song of the Bells*

*Country Dance*

*Rumba Rumba*

**Thom Ritter George, conductor**



## **SECOND SUITE IN C (1983)**

The Second Suite in C had the longest evolution of any of Dr. George's wind and percussion pieces. The original version dates from Fall 1983. This version was recorded by Col. Arnold Gabriel and the United States Air Force Band. Not until 1995 did the composer find it possible to make the necessary changes and revisions to put the music in its final form. Second Suite in C is in preparation for publication by Ludwig Music.

## **CONCERTO FOR FLUTE AND ORCHESTRA (1966)**

This Concerto was written on commission from P. Litchard Toland, Orchestra Librarian of the Eastman School of Music. Mr. Toland wanted the music written for his daughter Adah who liked to play works which switched between flute and piccolo. Mr. Toland also asked that three versions of the accompaniment be prepared: for piano, for chamber orchestra, and for wind ensemble. This was done, and the music was published by Mr. Toland's firm, Rochester Music Publishers. The Concerto for Flute has long been a favorite solo piece.

## FIRST SUITE IN F (1975)

I served as composer/arranger for the United States Navy Band from 1966 to 1970. One of the junior officers, Lt. Ned E. Muffley, and I got along well together. After I left the Navy Band to become Music Director of the Quincy Symphony Orchestra, Lt. Muffley was promoted to Lieutenant Commander and Leader of the United States Navy Band. Then, in the spring of 1975, Lcdr. Muffley telephoned me in Quincy to say that the Navy Band was planning a special program to celebrate its 50th anniversary. He asked me to compose a new work for the concert. I was delighted with the proposal and wrote the *First Suite in F* for the occasion. Lcdr. Muffley and the Navy Band gave the first performance in the Kennedy Center for the Performing Arts to an audience of music enthusiasts and high-ranking government and military officials. As you might expect, the musical ideas contain allusions to the Navy and the music making of the Navy Band, but I think it works well as a concert piece in every respect. Technically, it should be quite playable by a good high school band and other bands of greater experience.

The first movement, *Sea Chantey*, is not based on any particular sea chantey. Rather, it catches the flavor of the genre—confident, humorous, and upbeat. The various sea motives are used in a contrapuntal manner, climbing over one another to see which can “outdo” the other. The second movement, *Song of the Bells*, is wistful in character, perhaps symbolizing the loneliness and grandeur of the sea. On purpose, I reserved the bell (chime) tones for the ending. The third movement, *Country Dance*, serves as an intermezzo. It has a simple, melodious, and natural character to bridge the moods of the second and fourth movements. The final movement, *Rumba Rumba*, shows Navy men having fun in a South American port. Here, auxiliary South American percussion instruments are used to add to the local flavor. The syncopated principal theme is often treated contrapuntally, again to increase excitement as in the first movement.

-Thom Ritter George

## Conductor Biographies



**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.

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 and Artistic Director of the Richmond Chamber Players' "Interlude" series from 1994 through 1997.

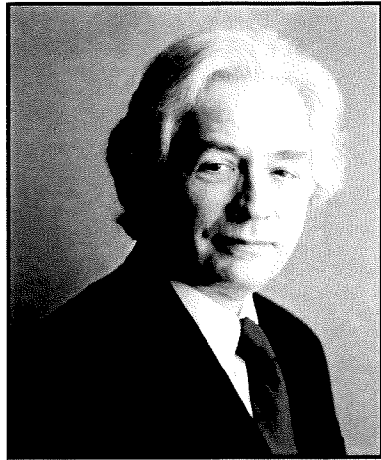
An interest in the work of living composers has led to collaborations with Karel Husa, Gunther Schuller, and Ned Rorem. In Virginia, Niethamer has worked closely with Allan Blank, Judith Shatin, and Joel Suben. Niethamer's recordings are on the Opus One, MMC, and Elan labels.

In 2002, after 23 years at the "other end of the baton", Niethamer became the conductor of the University of Richmond Wind Ensemble. He has also guest conducted the Longwood University Wind Symphony and the Commonwealth Winds. Niethamer continues to perform as a clarinetist with the National Gallery Orchestra in Washington D.C., the Virginia Symphony, and with the Richmond Chamber Players.



## THOM RITTER GEORGE

discovered his great interest in music, particularly composition and orchestral conducting, as a boy growing up in Detroit, Michigan. He wrote his first composition when he was ten years old and conducted his first orchestral concert at the age of 17. During his high school years, he was a composition student of Harold Lauden-slager, a pupil of Paul Hindemith.



Dr. George entered the Eastman School of Music in 1960 where he earned Bachelor's (1964) and Master's (1968) degrees and studied composition with Thomas Canning, Louis Mennini, Wayne Barlow, John LaMontaine, and Bernard Rogers. In 1960, Dr. George accepted an appointment as Composer/Arranger for the United States Navy Band in Washington, D.C. During his military service, he also conducted the United States Navy Band in performances both in Washington and on tour. He was a frequent performer at The White House during the administration of President Lyndon B. Johnson.

After completing his Doctor of Musical Arts degree at the Catholic University of America in 1970, Thom Ritter George was appointed Music Director and Conductor of the Quincy Symphony Orchestra (Quincy, Illinois). In 1983, he came to Idaho as Music Director of the Idaho State Civic Symphony and Professor of Music in Idaho State University's Department of Music.

As a composer, Dr. George has won the Edward B. Benjamin Prize, two Howard Hanson Awards, the Seventh Sigvald Thompson Award, and has received annual awards from the American Society of Composers, Authors and Publishers since 1965 for his contributions to American music. He has composed more than 350 works, many of which are recorded. Southern Music Company has published *Six Canonic Sonatas* (two flutes), *Aria and Dance* (five trombones), *Suite* (alto saxophone and piano), *Introduction and Dance* (alto saxophone and piano), *Pastorale* (flute and organ), *Sonata for Trombone and Piano*, and his edition of the *Concertino for Flute and Orchestra* by Cecile Chaminade.





## FALL 2009 – SPRING 2010

### DEPARTMENT OF MUSIC CONCERT SERIES

**FREE—No Ticket Required—Camp Concert Hall \*unless otherwise noted**

#### *Fall 2009*

##### **DUO PIANO RECITAL**

**Joanne Kong and Paul Hanson**  
Sun. Sept 20 – 3:00p

##### **FAMILY WEEKEND CONCERT**

Fri., Oct. 2—7:30p

##### **MATT ALBERT and**

**ANDREW MCCANN, violins**  
Mon., 10/5—7:30p

##### **DAVID ESLECK TRIO**

Fri., 10/16—7:30p

##### **JUDITH CLINE, soprano**

**CARA ELLEN MODISETT, piano**  
Sun., 10/25—3:00p

##### **LONGWOOD WIND SYMPHONY &**

##### **UofR WIND ENSEMBLE**

Wed., 10/28—7:30p

##### **THIRD PRACTICE ELECTRO- ACOUSTIC MUSIC FESTIVAL**

Fri., Nov. 6 & Sat., Nov. 7

##### **SCHOLA CANTORUM &**

##### **WOMEN'S CHORALE**

Sun., Nov. 8—3:00p

##### **WORLD MUSIC CONCERT**

Sat., Nov. 14—3:00p

##### **UNIVERSITY WIND ENSEMBLE**

Thom Ritter George, *Guest Conductor*  
Sun., Nov. 15—7:30p

##### **BRUCE STEVENS, organ**

Mon., Nov. 16—7:30p  
\*Cannon Memorial Chapel

##### **UNIVERSITY JAZZ ENSEMBLE & JAZZ COMBO**

Mon., Nov. 23—7:30p

##### **UNIVERSITY CHAMBER ENSEMBLES &**

##### **OPERA SCENES— *Così fan Tutte***

Mon., 11/30—7:30p  
\*Perkinson Recital Hall

##### **UNIVERSITY ORCHESTRA**

Wed., Dec. 2—7:30p

##### **CHRISTMAS CANDLELIGHT SERVICE**

Sun., Dec. 6—5:00p & 8:00p  
\*Cannon Memorial Chapel

#### *Spring 2010*

##### **JEREMY MCENTIRE, flute**

##### **CHARLES HULIN, piano**

Sun., Jan. 24—3:00p

##### **GEOFF HAYDON, piano**

Wed., Feb. 3—7:30p

##### **OLIVER SACKS, author and neurologist**

Fri., Feb. 5—7:30p. \*Ticket Required

##### **RICHARD BECKER, piano**

Sun., Feb. 7—3:00p

##### **JAZZ FACULTY ALL-STARS -**

##### **MARDI GRAS CELEBRATION**

Wed., Feb. 17—7:30p  
\*Ticket Required

##### **MAD SONGS**

##### **JENNIFER CABLE, soprano**

##### **KENNETH MERRILL, harpsichord**

Mon., March 1—7:30p

##### **DUO PIANO RECITAL**

##### **Richard Becker and**

##### **Doris Wylee-Becker**

Sun., March 28—3:00p

##### **UNIVERSITY ORCHESTRA**

Wed., April 7—7:30p

##### **HANDEL'S "MESSIAH" (HWV56)**

##### **Schola Cantorum & Women's Chorale**

Sun., April 11—5:00p  
Pre-concert lecture—4:00p  
\*Cannon Memorial Chapel

##### **UOFR JAZZ ENSEMBLE & JAZZ COMBO**

Mon., April 12—7:30p

##### **UNIVERSITY WIND ENSEMBLE**

Wed., April 14—7:30p

##### **UNIVERSITY CHAMBER ENSEMBLES**

Mon., April 19—7:30p