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.
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
March – “Seventeen Come Sunday”
Intermezzo – “My Bonny Boy”
March – “Folk Songs form Somerset”
Ralph Vaughan Williams
(1872-1958)

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.
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
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*

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**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—Cosi fan Tutte**
Mon., 11/30—7:30p  
*Perkinson Recital Hall*

**UNIVERSITY ORCHESTRA**
Wed., Dec. 2—7:30p

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

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**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