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UNLV Symphonic Winds

Katharine Jensen

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Robert J. Sanchez

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THE UNIVERSITY OF NEVADA, LAS VEGAS
COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

PRESENTS

THE

UNLV SYMPHONIC WINDS

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ROBERT J. SANCHEZ, GRADUATE CONDUCTING ASSISTANT

DAVID IRISH, GRADUATE CONDUCTING ASSISTANT

MARCUS F. LEWIS, GRADUATE CONDUCTOR

THURSDAY, APRIL 30, 2009
ARTEMUS W. HAM CONCERT HALL
7:30 PM

PROGRAM

UNLV SYMPHONIC WINDS

The Impresario Overture **W. A. Mozart/trans. C.P. Barnes**
Katharine L. Jensen, Graduate Conducting Assistant, conductor

Elegy **James Barnes Chance**

Toccata Marziale **R. Vaughn Williams**
Robert J. Sanchez, Graduate Conducting Assistant, conductor

Molly On The Shore **Percy Grainger**

The Footlifter **Henry Fillmore**
David Irish, Graduate Conducting Assistant, conductor

- Intermission -

Scherzo **Gioacchino Rossini/scored W. Schaefer**
Jeffrey A. Malecki, Doctoral Conducting Assistant, conductor

American Overture **Joseph Jenkins**
Marcus F. Lewis, Graduate Conductor

Divertimento For Band Op. 42 **Vincent Persichetti**

I.	Prologue
II.	Song
III.	Dance
IV.	Burlesque
V.	Soliloquy
VI.	March

Toward A New Life **Josef Suk/ trans. Daniel Turner**

General Horner In Arabia **Davis Brown**

PROGRAM NOTES

The Impresario Overture

W. A. Mozart/C.P. Barnes

Wolfgang Amadeus Mozart (1756-1791) was a prolific and influential composer of the Classical era. He composed over six hundred works, many acknowledged as pinnacles of symphonic, concertante, chamber, piano, operatic, and choral music; and, he is among the most enduringly popular of classical composers.

Mozart composed *The Impresario Overture* for his comic opera of the same name in 1786. In standard Mozart style, the overture is in sonata-allegro form, with rapid underlying rhythms and quick flourishes. Like many other overtures of the classical period, the work develops all of the main musical themes from the opera, as well as introduces character motives and transfigures emotions.

Elegy

James Barnes Chance

Born in Texas, John Barnes Chance began composing at an early age and had his works performed while he was still in high school. He received his Bachelor and Master of Music degrees from the University of Texas. Chance performed as timpanist with the Austin Symphony and was also arranger for the Fourth and Eighth United States Army Bands. This piece is dedicated to the West Genesee Senior High School Band.

Toccata Marziale

R. Vaughn Williams

Ralph Vaughn Williams is one of the central figures of British music. He composed *Toccata Marziale* for the Commemoration of the British Empire Exhibition of 1924. It is his second work for wind band.

Toccata Marziale abounds with energy and rhythmical vigor. The work's predominate feature is the juxtaposition of contrapuntal woodwind and brass lines and tonal masses. Vaughan Williams' superb scoring exploits the sonorities of the wind band. It is a brilliantly integrated virtuoso piece.

Molly On The Shore

Percy Grainger

Based on two Cork Reel tunes, "*Temple Hill*" and "*Molly on the Shore*," respectively Nos 901 and 902 of "The Complete Petrie Collection of Ancient Irish Music" edited by Sir Charles Villiers Stanford (Boosey and Co. London), by kind permission of Sir Charles Villiers Stanford.

The Footlifter

Henry Fillmore

When *The Footlifter* was written in 1929, the United States was in a major depression. At the same time, as a result of the popular concerts and radio broadcasts, the Fillmore Band was already well established as one of the top musical groups in Cincinnati. As a means for advertisement, one of the radio broadcast sponsors asked Fillmore to compose a march that could be tied into a company slogan. After hearing the completed march, the president of the agency told Fillmore that it was certainly a "footlifter." That became the very appropriate name for this classic Fillmore march.

Scherzo

Gioacchino Rossini/W. Schaefer

This is an original composition by Rossini for band, recently discovered in the archives of the British Museum. It has long been the custom of that institution to wrap band compositions of a particular year in newspaper, marked only by the year, and not catalogued in any way. Thus, during a session of research by the arranger, this work was found in a package apparently not disturbed since it was filed over one hundred years ago.

Originally Titled "*Fanfare for Band*," it was written for and dedicated to Emperor Maximilian of Mexico. "Fanfara" is the Italian word for band and not an indication of the character of the piece. Since it is indeed a scherzo, it seems appropriate to give it that title in this new edition. The band for which Rossini wrote was considerably smaller than the modern band. Most parts are as they were in the original edition, but saxophone parts have been added as well as low clarinet parts.

American Overture

Joseph Jenkins

Joseph Willcox Jenkins was commissioned by the US Army Field Band to write *American Overture*, and he finished it in 1953. This is a rousing piece that features a catchy, western-esque melody that is passed throughout each section of the ensemble. Listen for the string-like runs in the woodwinds and the broad, noble statements made by the brass.

Divertimento For Band Op. 42

Vincent Persichetti

The *Divertimento* started out as an orchestral work, but as the woodwind, brass and percussion figures evolved, composer Vincent Persichetti eliminated the idea of incorporating strings. The resulting piece has been described as "alternating between a sense of mischief and a poignant vein of nostalgia" and has become one of the most widely performed works in the entire wind band repertoire.

One of the major figures in American music of the 20th century, Persichetti was influenced by Stravinsky, Bartok, Hindemith and Copland. Persichetti's first compositions were published when he was 14 years old, and by the age of 20 he was head of the theory and composition department at Philadelphia's Combs College of Music and simultaneously studying conducting at the Curtis Institute and piano and composition at the Philadelphia Conservatory. He produced a large body of orchestral, vocal and choral works in addition to his significant contributions to the literature for concert band.

Toward A New Life

Josef Suk/ Daniel Turner

Toward a New Life, Op. 35c, was first sketched in April 1919, when the Czech army was called into action to protect the southern districts of Slovakia. Patriotic fervor was running high when Suk produced the three highly evocative works of which "New Life" is a part. In its first version, the march was combined with the two other patriotic works, *Meditation Upon the Chorale of St. Venceslaus* and *Legend of the Victorious Dead*, to form Opus 35. The march, however, was sketchy, containing only a 20 measure first and second strain and a 40 measure trio.

For the autumn 1919 music festival sponsored by the Czechoslovak Sokol Organization, Suk entered the march, arranged for piano duet, with an added 31 measure fanfare introduction and was awarded first prize. He then scored it for symphony orchestra. At its premier in June 1920 at the Sokol Festival in Prague, the march proved so popular that it was named the official march of the festival and was used yearly for the festival parade until World War II. In 1932, *Toward a New Life* again earned Suk a first prize, this time at the musical contest held in conjunction with the 1932 Los Angeles Olympic Games. During World War II, the brilliant opening fanfare was used as the radio signature for broadcast of the Czechoslovakian Government in exile.

General Horner In Arabia

Davis Brown

In 1991, the United States Air Force launched Operation Desert Storm, beginning the liberation of Kuwait during the Persian Gulf War. The air campaign was commanded by Air Force General Charles Horner. This march, the third in a series of marches for Air Force organizations, is a tribute to the resounding success of American and allied air forces during that conflict. Today it honors the continuing sacrifices made by the airmen of Ninth Air Force and U.S. Central Air Forces, who maintain constant vigil over threats to peace and security in the region.

General Horner In Arabia is essentially a Sousa-style march with a Middle Eastern flavor. In the breaking strain, listen for a quote from the theme of an appropriate chosen film.

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