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UNLV Symphonic Winds

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

PRESENT

THE

UNLV SYMPHONIC WINDS

ANTHONY LaBounty, CONDUCTOR

CHARLES MAGUIRE, DOCTORAL CONDUCTING ASSISTANT*
FREDERICK UMAR, DOCTORAL CONDUCTING ASSISTANT*
RAUL BARCENES, MASTERS CONDUCTING ASSISTANT*
ZACH HARTLEY, MASTERS CONDUCTING ASSISTANT*

*THIS PERFORMANCE IS OFFERED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DOCTOR OF MUSICAL ARTS AND MASTER OF MUSIC DEGREES

WEDNESDAY, APRIL 4, 2007
ARTEMUS W. HAM CONCERT HALL
7:30 PM
CONCERT PROGRAM

PROCESSION OF NOBLES
RIMSKY-KORSAKOV
TRANS. E. LEIDZEN

SYMPHONY NO. 2
JOHN BARNES CHANCE
I. ENERGICO
II. ELEVATO
III. SLANCIO

THREE CHORALE PRELUDES
WILLIAM LATHAM
FREDERICK UMAR, DOCTORAL CONDUCTING ASSISTANT, CONDUCTOR

CHESTER OVERTURE
WILLIAM SCHUMAN
RAUL BARCENES, MASTERS CONDUCTING ASSISTANT, CONDUCTOR

- INTERMISSION -

GAVORKNA FANFARE
ZACH HARTLEY, MASTERS CONDUCTING ASSISTANT, CONDUCTOR

SYMPHONY NO. 3 FOR SYMPHONIC BAND
V. GIANNINI
II. ADAGIO
CHARLES MAGUIRE, DOCTORAL CONDUCTING ASSISTANT, CONDUCTOR

FESTAL SCENES
YASUHIDE ITO
ZACH HARTLEY, MASTERS CONDUCTING ASSISTANT, CONDUCTOR

POMP AND CIRCUMSTANCE NO. 1
SIR EDWARD ELGAR
TRANS. RETFORD/REED
FREDERICK UMAR, DOCTORAL CONDUCTING ASSISTANT, CONDUCTOR

Procession of Nobles
N. Rimsky-Korsakov/trans. E. Leidzen

Born into an aristocratic family, Nicolai Rimsky-Korsakov (1844-1908) showed musical promise at an early age, but elected to study the Russian Imperial Naval College in St. Petersburg and join the Russian Navy. It was when he met Mily Balakirev (of whom with other composers created “The Five”; a consortium of composers) that he began to concentrate on composition. Rimsky-Korsakov later became Professor of Composition and orchestration at the St. Petersburg Conservatory until his death from angina in 1909.

During the season of 1868-1870, the idea of an “Opera Ballet” based on a subject of Slavonic mythology was conceived by the director of Imperial Theatres in St. Petersburg. The work, “Mlada”, commissioned music from Cui, Borodin, Mussorgsky and Rimsky-Korsakov, but was never completed. Rimsky-Korsakov decided to complete an opera-ballet of the same name with the same myths twenty years later. Procession of Nobles is the cortege (“ceremonial procession”) of this opera, which is four movements. It debuted at the Marlinsky Theatre in 1893.

Symphony No. 2
John Barnes Chance

John Barnes Chance (1932-1972) was born in Beaumont, TX in 1932. He received his undergraduate and graduate education from the University of Texas at Austin where he studied composition with noted composers Clifton Williams and Kent Kennan. After his discharge from the Army, he went on to be the composer-in-residence for the Greensboro, NC schools in the Ford Foundation’s Young composer’s project. He is noted especially for his piece Variations on a Korean Folk Song, which was the recipient of the 1966 American Bandmasters Association Ostwald Award. He taught at the University of Kentucky until 1972 when was fatally electrocuted in his home at the age of 40.

In 1962, Chance and mentor Clifton Williams made an agreement to write a work based on four note motive, C#-D-F-E. After Williams heard the first two movements of a simple sketch (which became the first two movements of this symphony), he gave up on the idea. Ten years later, the Northwest Music Center in North Dakota commissioned him to write a work dedicated to the Minot State College Wind Ensemble. After some tweaking and adding a third movement to the previous sketch, Symphony No.2 was completed. Unfortunately, Chance never got to hear it before his tragic death.

Three Chorale Preludes
William Latham

William Latham (b. 1917) taught theory and composition at the University of Northern Iowa from 1946-1965, attaining the rank of Professor of Music in 1959. In 1965, he joined the faculty at the North Texas State University where he served as Coordinator of the Composition program and Director of Graduate Studies in music. He was designated Distinguished Professor of Music and after retirement, named Professor Emeritus. His works have been performed by the Cincinnati Symphony, the Eastman-Rochester Philharmonic, the Dallas Symphony, the St. Louis Symphony, and Radio Orchestras in Brussels, Belgium and Hilversum, Holland, under such well-known conductors as Eugene Goosens, Howard Hanson, Thor Johnson, Anshel Brusilow, John Giordano, and Walter Susskind.

Three Chorale Preludes
William Latham

Three Chorale Preludes is an original composition composed in the early 18th century style and based on familiar chorale melodies. The first is based on Ermunter Dich, Mein Schwester Geist (Break Forth, O Beaufiful Heavenly Light), which was a Christmas hymn first published in Johann Rist’s Himmlische Lieder in 1641. The second movement derived from Herzlich Tut Mich Verlangen (My Heart is Filled With Longing), a melody of a love song by Hans Leo Hassler. The third movement comes from Nun Danket Alle Gott (Now Thank We All Our God), first appearing in Johann Cruger’s Praxis Pietatis Melica in 1647.
Chester Overture for Band

William Schuman

Chester Overture for Band is a wind transcription to a set entitled New England Triptych-Three Pieces after William Billings written for orchestra in 1956. The pseudomovements ("Be Glad, America", "When Jesus Wept", and "Chester") were themes borrowed from Revolutionary War composer William Billings. Chester was based on a Revolutionary War hymn and marching song of the same name, and was considered by many to be the "unofficial national anthem" during the war. The original theme is introduced in the beginning by the woodwinds and then in the brasses. It is then developed in the next section through a series of popular compositional devices at the time. The closing section recalls the hymn-like theme and brings it to a dramatic close.

Chester

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains
We fear them not. We trust in God
New Englands' God forever reigns

The Foe comes on with haughty stride
Our troops advance with martial noise
Their Vet'rans flee, before our Youth
And Gen'rs yield to beardless boys

What grateful Off'r'ing shall we bring?
What shall we render to this Lord?
Loud Hallelujah let us sing
And praise His Name on Ev'ry Chord

Gavorkna Fanfare

Jack Stamp

Gavorkna was the first fanfare Stamp wrote for concert band. This brisk and energetic piece is unique in that it features the full wind band, rather than just the more traditional brass and percussion sections. This instrumentation was the outcome of a request from Eugene Corporon, one of Stamp's conducting instructors at Michigan State University, who asked for a piece that would be a good opener for the entire band at the 1991 College Band Directors National Association conference. The word “Gavorkna” is a nonsense word that Corporon created and holds no real translation in any language.

Symphony No. 3 for Symphonic Band

Vittorio Giannini

Symphony No. 3 for Symphonic Band is an American composition composed by Vittorio Giannini (1903-1966) in 1956. It was premiered by the American Bandmasters Association and later performed by the Seattle Symphony Orchestra under the direction of Eugene Ormandy. The symphony combines traditional elements with modern techniques, demonstrating Giannini's versatility as a composer. It was dedicated to the memory of Giannini's father, who was a conductor and music educator. The symphony is divided into four movements: Allegro, Adagio, Scherzo, and Finale. Each movement explores different musical ideas and structures, reflecting Giannini's experimental approach to composition.

Pomp and Circumstance No.1

Edward Elgar

Pomp and Circumstance No.1, also known as "Land of Legends," was composed by Edward Elgar in 1897. It was originally intended to be an overture for a ballet by the same name, but it was later adapted for orchestral use. The piece is notable for its catchy tune and grandiose orchestration, which has made it one of the most popular and frequently performed works in the classical repertoire. It has been used in numerous formal occasions, such as coronations, royal events, and ceremonial gatherings, due to its celebratory and majestic qualities. The piece is divided into four sections: allegro, adagio, scherzo, and coda, each contributing to the Overall structure of the work.
UNLV SYMPHONIC WINDS PERSONNEL

Piccolo
Kelley Hetherington

Flute
Kim Davidson
Vanessa Spikerman
Aska Kawashima
Justine Crawford
Brittany Muhl

Alto Saxophone
Sean Acre
Shane Pascual
Samantha Bravo
Alex Harris

Bass Trombone
Hitomi Shoji

Euphonium
Emily Lawlor
Matt Dadey

Tenor Saxophone
DeNitra Williams

Tuba
Rorke Bowman

Baritone Saxophone
David Hudnell

Percussion
Paul Schmidt
Ryan Shaffer
Tyler Lozier
Haley Etchison
Deborah Carpi
Stephen Ferradino
Joey Hennigan
Ryan Thorp

Clarinet
Megumi Kurokawa
Justin Johnson
Cara Ann Sommers
Terufumi Matsukuma
Brett Scott
Blake Farmer
Ryan Foytik
Rachel Zilliot

Librarian
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