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UNLV Symphonic Winds

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

PRESENTS

THE

UNLV SYMPHONIC WINDS

ANTHONY LABOUNTY, CONDUCTOR
ZACH HARTLEY, GRADUATE CONDUCTING ASSISTANT*
DAVID IRISH, GRADUATE CONDUCTING ASSISTANT*
ROD HENLEY, GRADUATE CONDUCTING ASSISTANT*

*This performance is offered in partial fulfillment of the requirements for the Doctor of Musical Arts and Master of Music degrees

TUESDAY, APRIL 22, 2008
ARTEMUS W. HAM CONCERT HALL
7:30 PM
Program Notes

The Dam Busters

Eric Coates was born in Hucknall, in the Nottinghamshire coalfields, only a few miles from the County’s other famous son D.H. Lawrence. Educated locally and later at the Royal Academy of Music, he had a solid training in orchestral composition, through playing the principal viola in the Queen’s Hall Orchestra under Sir Henry Wood.

But he soon became much better known as the composer of many light music classics. Many were used as signature tunes for programmes on the wireless, most famously Sleepy Lagoon, still used to introduce Desert Island Discs. He wrote only a few film scores, and The Dam Busters of 1954 is both the finest and the most famous.

Variants on a Mediaeval Tune

Norman Dello Joio

“In dulci jubilo” is a melody which has been used by many composers, among them J.S. Bach, as the subject for a variety of musical works. Norman Dello Joio was inspired by it to compose a set of variations. They consist of a brief introduction, the theme, and five “variants” which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character, and utilizing the possibilities of the band to the highest degree.

Norman Dello Joio not only ranks highly as an outstanding symphonic composer, but is also keenly interested in music for the schools. He has written a number of choral works which are regularly performed by high school and college choral groups. This, however, is his first original work in the band medium. It was first performed by the Duke University Band in 1963.

Pageant

Vincent Persichetti

Vincent Persichetti composed Pageant in 1953, as something of a sequel to his Psalm written the previous year. Edwin Franko Goldman was responsible for its commissioning from the American Bandmasters Association. A solo French horn begins with a three-note motive that becomes the basis for the entire work. A clarinet choir develops the theme as other instruments are introduced to exploit their tonal colors. The tempos become faster for the second section, as the brass and woodwinds take turns with the theme. Pageant is an accessible, warmly exuberant work whose simple directness conceals a formal sophistication that lends the music strength and durability.
Symphonia VI

_Sinfonia VI_ was composed in 1974 for his own elementary school band. The work is essentially about two kinds of contrast. The first type of contrast is that of mood, or, as later eighteenth century composers would have it, "affect." The first movement is melancholy, the second is playful, the third is somber, and the finale is boisterous and aggressive. The second type of contrast is timbral. Each movement places a solo instrument or instrument group in opposition to the "tutti" ensemble. The finale uses the entire percussion section as a concertante group, although this movement comes closest to conventional "tutti" scoring.

_Bach's Fugue A La Gigue_   

In December of 1927, English composer Gustav Holst received a request to compose a 12-15 minute work in one movement for military band. That work would become his masterpiece _Hammersmith_, but Holst wished to compose a "warm-up" piece first since he had not written a note for military band in five years. Written for only twenty-two individual parts, _Bach's Fugue A La Gigue_ is the smallest orchestration of all of Holst's military band works. Notably missing from this work is a single percussion part.

_Chorale and Alleluia_   

Howard Hanson was one of the most important figures in the American music world. He exerted widespread influence as a composer, conductor, philosopher, educator, and administrator. From 1924 to 1964 he helped to build the Eastman School of Music into a first-class institution and was a champion of American music throughout his lifetime.

_Incantation and Dance_   

John Barnes Chance (November 20, 1932–August 16, 1972) was a composer, born in Beaumont, Texas. Chance studied composition with Clifton Williams at the University of Texas, Austin, and is best known for his concert band works. Before he became a full-time composer, Chance played timpani with the Austin Symphony and later was an arranger for the Fourth and Eighth U.S. Army bands. Chance taught at the University of Kentucky from 1966 until his death in 1972.

Consisting of two sections, Incantation and Dance is highly contrasting in both length and nature. Originally titled _Nocture_, the _Incantation_ is a short, mournful legato melody. It is full of mystery and expectation, wandering, unstable, and without tonality. Beginning on a misterioso flute note, instruments are gradually added, but the general dynamic level remains soft, hushed, and waiting, until the ferocious and fortissimo of the accented repeated triplets, casting the final incantation. The _Dance_ also begins quietly, but percussion instruments quickly enter, one by one, building a rhythmic pattern of incredible complexity and drive. The entrance of the brass and winds creates an increase in the rhythmic tension, as the dance grows wilder and more frenzied. After a short variation of material from the Incantation, the beginning of the _Dance_ section is once again represented by the percussion. The piece gathers force as the entire ensemble draws together for a dramatic and exciting conclusion.

_Centre Qui Rose_   

_Morten Johannes Lauridsen, Composer-in-Residence of the Los Angeles Master Chorale from 1994-2001 and Professor of Composition at the University of Southern California Thornton School of Music for more than thirty years, occupies a permanent place in the standard vocal repertoire of the Twentieth Century. Since 1993 Lauridsen's music rapidly increased in international popularity, and by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer._

 correlating information here...
UNLV Symphonic Winds

**Piccolo**
Asuka Kawashima

**Flute**
Kim Davidson
Asuka Kawashima
Macey Hoaglund
Elizabeth Boykin
Brittany Mull

**Oboe**
Amy Yamashiro
Alex Hayashi

**Bassoon**
Eric Foote
Gentry Noel

**Clarinet**
Aki Oshima
Kanade Oi
Keeton Martin
Taylor Decol
Nick Wideman

**Bass Clarinet**
Sheryl Gamiao

**Alto Saxophone**
Shane Pascual
DeNitra Williams
Samantha Bravo
Nicole Day

**Tenor Saxophone**
Alex Harris

**Baritone Saxophone**
David Hudnell

**Trumpet**
Megumi Kurokowa
Travis Higa
David Sheppard
Blake Farmer
Ryan Foytik
Brett Lusk

**Horn**
Christopher Kase
Paden Weber
Meredith Moberly
Fred Stone

**Trombone**
Chris Nelson
James Nelson

**Bass Trombone**
Hitomi Shoji

**Euphonium**
Brad Bradley
Jordan Woollard

**Tuba**
Huston Pullen
Jack Boswell

**String Bass**
Hayden Bryant

**Percussion**
Melaney Scarberry
Melody Loveless
Elyssia Gonzalez
Haley Etchison
Deborah Carpi
Corene Peltier
Austin Perry

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University Bands Staff

**Director of Bands**
Thomas G. Leslie

**Associate Director of Bands**
Anthony LaBounty

**Instructor of Conducting**
Takayoshi “Tad” Suzuki

**Graduate Teaching Assistants**
Zach Hartley
Rod Henley
David Irish
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**Librarian**
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Asuka Kawashima
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