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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

CONCERT PROGRAM

The Dam Busters
Eric Coates
Anthony LaBounty, conductor

Variants on a Mediaeval Tune
Norman Dello Joio
I. Allegro Deciso
II. Lento, Pesante
III. Allegro Spumante
IV. Allegro Gioioso

Pageant
Vincent Persichetti
Rod Henley, Graduate Conducting Assistant, conductor

Symphonia VI
Timothy Broege
I. Wind
II. Earth
III. Water
IV. Fire

Bach's Fugue A La Gigue
Gustav Holst/ edit. Mitchell

- INTERMISSION -

Chorale and Alleluia
Howard Hanson
Zach Hartley, Graduate Conducting Assistant, conductor

Incantation and Dance
John Barnes Chance
David Irish, Graduate Conducting Assistant, conductor

Contre Qui Rose
Morten Lauridsen/edit. Reynolds
Anthony LaBounty, conductor

Japanese Folk Song Suite
Bin Kaneda
I. Where Are You From?
II. Lullaby
III. An Ancient Priest in a Mountain Temple
Zach Hartley, Graduate Conducting Assistant, conductor

Barnum and Bailey's Favorite
Karl King
David Irish, Graduate Conducting Assistant, conductor

Program Notes

The Dam Busters

Eric Coates

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 Dambusters* 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

Timothy Broege

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

Gustav Holst/ edit. Mitchell

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

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

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 feroce 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.

Contre Qui Rose

Morten Lauridsen/Reynolds

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.

Japanese Folk Song Suite

Bin Kaneda

Bin Kaneda was born in China in 1935 and Graduated from the Tokyo University of Arts in 1958 majoring in music composition. He teaches theory and composition at Gifu University where he holds the rank of associate professor and is a recipient of the prestigious Mainichi Music Contest Award in 1956 and 1957 for his compositions for chamber and orchestra music.

Japanese Folk Song Suite consists of three songs for children from old Japan. The first movement is based on a tune "Where are you From?" which is a simple, lively tune that often accompanies the children's game of bouncing a handball. The movement is played by the brass and percussion sections.

The second movement is based on perhaps the best known lullaby in Japan expressing the joys and sorrows of child care and is played by the woodwind instruments and the percussion.

The third movement is based on the tune "An Ancient Priest in a Mountain Temple" and is also a song that children sing while bouncing a ball. Combining the instruments used in the first and second movements, it is played by all instruments.

Barnum and Bailey's Favorite

Karl King

As titled, this lively and expansive march by Karl L. King was the favorite of the Barnum and Bailey Circus until its merger with Ringling Brothers Circus. This march has the power to conjure images of a magnificent scene from the old tent circus -- all the aromas, all the sounds, all the sights and, of course, the circus band. King wrote this march for the thirty-two piece Barnum and Bailey Circus Band in 1913. King was the final conductor of the Barnum and Bailey Band and is recognized as the most famous circus composer in the United States. In standard circus style, expect the unexpected.

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 Kurokawa
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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Kanade Oi
Asuka Kawashima

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