COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

PRESENTS

THE

UNLV NEW HORIZONS BAND

ZACH HARTLEY, CONDUCTOR
DAVID IRISH, JONATHAN STEVESON AND
VANESSA SPYKERMAN, GUEST CONDUCTORS

AND THE

UNLV COMMUNITY CONCERT BAND

ANTHONY LABOUNTY AND TAKAYOSHI SUZUKI, CONDUCTORS

ZACH HARTLEY AND DAVID IRISH, GRADUATE CONDUCTING ASSISTANTS
DANIELLE MCCracken, GUEST CONDUCTOR

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

UNLV New Horizons Band

At Sight
Harold Bennett/arr. Larry Clark
David Irish, Guest Conductor

Blue Ridge Saga
James Swearingen
Zach Hartley, Conductor

Gypsydance
David Holsinger
Vanessa Spykerman, Guest Conductor

Song of Solace
Larry Neeck
Zach Hartley, Conductor

Sleigh Ride
Wolfgang A. Mozart
Jonathon Steveson, Guest Conductor

Salvation is Created
Pavel Tschesnokoff
David Irish, Guest Conductor

Proclamation and Procession
Robert W. Smith
Jonathon Steveson, Guest Conductor

Cohan Celebration
arr. Smith/Story
Zach Hartley, Conductor

- INTERMISSION -

UNLV Community Concert Band

Americans We
Henry Fillmore
Zach Hartley, Guest Conductor

The Student Prince
S. Romberg/arr. Bennett
Takayoshi Suzuki, Conductor

American Riversongs
Pierre LaPlante
Danielle McCracken, Guest Conductor

The Mansions of the Lord
arr. Michael Brown
Zach Hartley, Guest Conductor

Manhattan Beach
John P. Sousa
David Irish, Guest Conductor

Armed Forces: The Pride of America!
arr. Larry Clark and Greg Gilpin

The Mansions of the Lord
Music Nick Glennie-Smith
Lyrics Randall Wallace
Arr. Michael Brown

The Mansions of the Lord was recorded by the United States West Point Choir for the Paramount Motion Picture “We Were Soldiers”, but was also used as the recessional at President Ronald Reagan’s funeral. The Lyrics are as follows:

To fallen soldiers let us sing
Where no rockets fly nor bullets wing
Our broken brothers let us bring
To the Mansions of the Lord

No more bleeding, no more fight
No prayers pleading through the night
Just divine embrace, eternal light
In the Mansions of the Lord

Where no mothers cry and no children weep
We will stand and guard through the angels sleep
While through the ages safely keep
The Mansions of the Lord

We remember the sacrifices of all of you who have put on the uniform to serve in the United States military. We honor you, our veterans, who have proven your heroism and love of country time and time again. You have consistently defended our ideals across the globe; and you are an inspiration to those who defend America today. We in the United States of America, will always be grateful and we honor and respect you for your service and sacrifice.

Manhattan Beach
John Philip Sousa

During John Philip Sousa’s lifetime, Manhattan Beach was a highly fashionable New York summer resort. In 1893, Sousa and his band began a long-term engagement there. Manhattan Beach March was composed during that first summer and has since become a staple of bands all over the world. The Sousa Band performed this march in an unconventional way by playing the trio and last section of the march as a short descriptive piece. In this interpretation, soft clarinet arpeggios suggest the rolling ocean waves as one strolls along the beach. A band is heard in the distance. It grows louder and then fades away as the stroller continues along the beach.
Proclamation and Procession is a majestic fanfare statement for the developing concert band. Beginning with a bold proclamation that features the brass section, the procession follows in a very regal setting. This piece is dedicated to Iowa’s Woodside Middle School Band.

Americans We

Henry Fillmore

James Henry Fillmore, was possibly the most flamboyant bandsman of his time, an era that stretched across 50 years. During those years he probably wrote, arranged and edited more band music than any other composer/bandmaster in history. According to his biographer, Paul Bierley, Fillmore composed over 250 works and arranged over 750 others. To keep his name from flooding the market, he composed under a total of eight names: Harold Bennett for easy pieces; Al Hayes and Will Huff for moderately easy music; and Gus Beans, Ray Hall, Harry Hartley, Henrietta Moore, and his own name for the rest.

Fillmore had problems deciding on a title for this march. His band was giving a series of concerts at the local zoo, so he would introduce the new work as The Cincinnati Zoo one day, and Pure Food and Health the next. Finally, realizing that it was probably his finest march, he published it in 1929 as Americans We and dedicated it to “all of us.” It forms one third of the great triad of marches that are the basis of our patriotic inspiration. The three marches are, of course: Fillmore’s Americans We, Bagley’s National Emblem, and Sousa’s The Stars and Stripes Forever.

The Student Prince

S. Romberg

Arr. Bennett

The Student Prince is an operetta with music by Sigmund Romberg. It is based on Wilhelm Meyer-Förster’s play Alt Heidelberg. Romberg’s primary significance lies in the original operettas he created during the 1920s. His first original operetta was The Student Prince (1924) whose libretto and score both exude the concept of ‘nevermore’, portrayed musically through the waltz. Three of his most famous songs, “Deep In My Heart, Dear,” and “Golden Days and Drinking Song” are waltzes from The Student Prince. Other important numbers from the show are “Students Marching Song” and “Serenade.”

American Riversongs

Pierre LaPlante

Pierre La Plante’s “American Riversongs” is based on traditional and composed music of an earlier time when the rivers and waterways were the lifelines of a growing nation. “American Riversongs” begins with a rousing setting of “Down the River,” followed by an expansive and dramatic treatment of “Shenandoah,” or “Across the Wide Missouri” as it is sometimes called. After a brief transition, a brass band plays a quadrille-like version of Stephen Foster’s “The Glendy Burk.”

Program Notes

At Sight

Harold Bennett

Arr. Larry Clark

At Sight, originally written by Harold Bennett (aka Henry Fillmore) includes many of the standard march elements for teaching a young band. While it does not include a break strain, it does include the standard modulation to the subdominant at the trio and includes the standard repeats of marches. As in standard Fillmore form, this evening’s performance will not be as originally notated.

The arranger writes “At Sight is the ninth Harold Bennett march that I have arranged. It has been my endeavor over the past few years to breathe new life into these delightful little marches.”

Blue Ridge Saga

James Swearingen

James Swearingen’s talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. Mr. Swearingen is currently Professor of Music, Department Chair of Music Education and one of several resident composers at Capital University located in Columbus, Ohio. He also serves as a staff arranger for the famed Ohio State University Marching Band. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio. His first teaching assignment took him to the community of Sunbury, Ohio. He then spent fourteen years as Director of Instrumental Music at Grove City High School where his marching, concert and jazz bands all received acclaim for their high standards of performing excellence.

“Blue Ridge Saga” begins with a slow and beautiful ballad which turns into a up-beat and dynamic sound that is full of impressive rhythms and melodies. Coming to a close with the familiar ballad, this piece is a complete show within itself.

Gypsydance

David Holsinger

Once again the composer draws inspiration from his admiration of the piano works of Bela Bartok. Many times in the early “Mikrokosmos,” we find Bartok attempting to free young Peter’s mind from the “box” mentality by shifting accents in established meters or, as is done in Holsinger’s Gypsydance, shifting keys within a single key signature. The key signature says E-flat major, but starts in F minor, and throughout the song make our way through the home key ending the piece in B-flat major. Gypsydance also allows students to stylistically explore staccato and full value melodic lines.
Song of Solace

Larry Neeck has written over 60 works for concert band and jazz ensemble which are published internationally by the C.L. Barnhouse Company. He has written for the internationally acclaimed jazz violinist Regina Carter, and for jazz saxophonist James Carter. His music has been recorded by Walking Frog Records, and has been heard on PBS television, and has also received five ASCAP awards for his compositions. Song of Solace provides an opportunity for bands to focus on tone and dynamics, while playing with sensitivity and expression.

The Sleigh Ride

Wolfgang A. Mozart  
Arr. Patrick Dunnigan

The Sleigh Ride was composed in 1791 as part of the Three German Dances (K. 605) for chamber orchestra. The original score consists of two sections in standard minuet and trio form of the Classical period followed by an extended coda section. Specifically, Mozart entitled the trio section as “the sleighride” (Die Schlittenfarht) but the entire work is commonly referenced by this designation.

Patrick Dunnigan is Assistant Director of Bands at Florida State University where he conducts the Symphonic Band, Concert Band and teaches courses in undergraduate conducting and music education. He is also director of the FSU Marching Chiefs. Dunnigan holds a Masters Degree in conducting from Northwestern University.

Salvation is Created

Pavel Tschesnokoff  
Arr. Bruce Houseknecht

Subtitled “A Chorale Prelude,” this composition is based on a beautiful Russian Orthodox chorale by the Pavel Tchesnokov. A Russian who lived from 1877 to 1944, Tchesnokov was a choral conductor, teacher, and composer with over 400 choral works to his credit. This composition retains the clarity of harmony that characterized Tchesnokov’s works. Structured around alternating brass and woodwind choirs, the work maintains a flowing tempo throughout.

Proclamation and Procession

Robert W. Smith

Robert W. Smith is one of the most popular and prolific composer-arrangers of concert and marching band literature in America. His compositions have been used in presidential welcoming ceremonies in Japan, Macy’s Thanksgiving Day Parades in New York, and on major network television programs throughout the United States and Europe.

UNLV New Horizons Band

Piccolo  
Suzanne Montabon

Bass Clarinet  
Marguerite Janes

Flute  
Christy Guillett

Alto Saxophone  
Andrea Clarke

Sarah Strauss  
Anita Bockenstette

Clarinet  
Miriam Shacter

Eric Bockenstette

Clarinet  
Linda Wischmeyer

Trumpet  
Don Graviet

Shirley Rulffes  
Don Cody

Christian Abbott  
Joe Stoner

Colleen Britos  
Jeremy Tippett

Debbie Guy  
Anthony Vidana

Linda McCracken  
Rochelle Tippett

Bass Clarinet  
Marguerite Janes

Bass Trombone  
Keith Clough

Clarinet  
Linda Wischmeyer

Euphonium  
Cindy Edlund

Soprano Saxophone  
Don Graviet

Bass Trombone  
John Tucker

Trombone  
John Hibbs

Euphonium  
Sam Morford

Mac McCracken  
John Tucker

Phil Graviet  
Cindy Edlund

Bass Trombone  
Vanessa Spykerman

Clarinet  
Mac McCracken

Tuba  
Ann Bisenius

Trombone  
John Hibbs

Clarinet  
Christian Abbott

Percussion  
Larry Flashberg

Soprano Saxophone  
John Hibbs

Clarinet  
Joe Stoner

Clarinet  
Christian Abbott

Colleen Bmos

Clarinet  
Jeremy Tippett

Bone  
Linda Wischmeyer

Clarinet  
Linda Wischmeyer

Bass Trombone  
Shirley Rulffes

Clarinet  
Don Graviet

Horn  
Don Cody

Clarinet  
Linda McCracken

Horn  
Debbie Guy

Clarinet  
Colleen Britos

Horn  
Debbie Guy

Clarinet  
Linda McCracken

Trombone  
Debbie Guy

Clarinet  
Linda McCracken

Trombone  
Debbie Guy

Clarinet  
Linda McCracken

The UNLV New Horizons Band was started in January 2006 and is under the aegis of the university bands area within the Department of Music at the University of Nevada, Las Vegas and is offered as a non-credit course through the UNLV Department of Educational Outreach. In accordance with the New Horizons philosophy, this musical ensemble places a higher emphasis upon the learning and enjoyment of music above the rigor and pressures of performance. Although musical comprehension and appreciation are of the highest priorities, the UNLV New Horizons Band also performs regularly throughout the academic semester both on and off the UNLV campus. The band is open to anyone with the desire to play an instrument within the concert band idiom and is under the supervision of UNLV Associate Professor of Music Anthony LaBounty. For more information, please contact LaBounty at (702)895-3733 or tony.labounty@unlv.edu.
Formed in January of 1987, the UNLV Community Concert Band is under the aegis of the UNLV Bands and is offered as a non-credit course through the UNLV Department of Educational Outreach. The band's 70-plus members range in age from college to senior citizen. The band plays a wide variety of music and performs on and off-campus each semester. No formal auditions are required to join, but members must have at least one year or more of high school playing experience.
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BARRY MANILOW SCHOLARSHIP
UNLV MARCHING BAND SCHOLARSHIP
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ABE NOLE MUSIC SCHOLARSHIP
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WE ARE GRATEFUL FOR THE SUPPORT OF THESE INDIVIDUALS AND FOUNDATIONS.
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