

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

PRESENT

THE  
RED ROCK  
SAXOPHONE QUARTET

AND THE

UNLV SYMPHONIC WINDS

ANTHONY LABOUNTY, CONDUCTOR

JONATHAN GOOD, CHAIRMAN, UNLV DEPARTMENT OF MUSIC,  
SPECIAL GUEST CONDUCTOR

KATHARINE L. JENSEN, GRADUATE CONDUCTING ASSISTANT  
JEFFREY A. MALECKI, GRADUATE CONDUCTING ASSISTANT  
ROBERT J. SANCHEZ, GRADUATE CONDUCTING ASSISTANT

THURSDAY, APRIL 8, 2010  
ARTEMUS W. HAM CONCERT HALL  
7:30 PM

**PROGRAM**

**THE RED ROCK SAXOPHONE QUARTET**

QUATUOR POUR SAXOPHONES

PIERRE MAX DUBOIS

- I. OVERTURE: BRILLANTE
- II. DOLOROSO
- III. SPIRITUOSO
- IV. ANDANTE-PRESTO

INTRODUCTION ET VARIATIONS SUR UNE RONDE POPULAIRE

GABRIEL PIERNÉ

-INTERMISSION -

**UNLV SYMPHONIC WINDS**

OLYMPIC FANFARE AND THEME

JOHN WILLIAMS/ ARR. JAMES CURNOW

KATHARINE L. JENSEN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

ALLELUIA

RANDALL THOMPSON/ TRANS. LEWIS J. BUCKLEY

JEFFREY A. MALECKI, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

NEW WORLD DANCES

MARTIN ELLERBY

JONATHAN GOOD, CHAIRMAN, UNLV DEPARTMENT OF MSUIC  
SPECIAL GUEST CONDUCTOR

- I. EARTH DANCE
- II. MOON DANCE
- III. SUN DANCE

THE LAST SPRING

EDVARD GRIEG/ ARR. JAMES CURNOW

KATHARINE L. JENSEN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

SYMPHONY NO. 3 FOR BAND

VITTORIO GIANNINI

ROBERT J. SANCHEZ, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

- IV. ALLEGRO CON BRIO

THE PICADORE

JOHN PHILIP SOUSA/ ARR. KEITH BRION

# PROGRAM NOTES

## *QUATUOR POUR SAXOPHONES*

### **PIERRE MAX DUBOIS**

Pierre Max Dubois (1930-1995), a French composer, studied at the Paris Conservatoire from 1949-1953. There he studied piano with Jean Doyen and composition with Darius Milhaud. A gifted composer in all mediums, Dubois won the *Prix de Rome* in 1955 with his composition *Le rire de Gargantua*. In 1964, Dubois embarked on conducting tours of France, Belgium, Canada and the United States. Dubois was a prolific composer for the classical saxophone repertoire, writing over forty compositions for saxophone or saxophone ensembles of various sizes. This can most likely be attributed to his friendship with renowned classical saxophonist and pedagogue, Jean-Marie Londeix. Dubois's two concerti for alto saxophone are standards in the repertoire as well as *Quatuor pour Saxophones* (1956). His compositional style draws from Jean Françaix, Sergei Prokofiev, and Darius Milhaud.

Program notes composed by Markus Hahn

## *INTRODUCTION ET VARIATIONS SUR UNE RONDE POPULAIRE*

### **GABRIEL PIERNÉ**

Gabriel Pierné (1863-1937) was a prominent French conductor and composer. Pierné attended the Paris Conservatoire from 1874-82, studying composition with Jules Massenet, and organ with Cesar Franck. At the age of nineteen, Pierné won the *Prix de Rome* for his cantata, *Edith*. In 1903, he became assistant conductor of the *Concerts Colonne*. Eventually promoted to principle conductor, Pierné conducted and premiered numerous works, most notable the premiere of Stravinsky's infamous *Firebird*.

Pierné, composing under the pseudonym Henri Constant, was a prominent composer of piano solos, incidental music, oratorios, ballet, and chamber music. Pierné's compositions are noted for their rich melodies and stylistic architecture. His most famous composition is his oratorio, *La Croisade des Enfants*. *Introduction et Variations sur une Ronde Populaire* (1930) is a standard in the saxophone quartet repertoire. It is dedicated to legendary classical saxophonists Marcel Mule, Paul Romby, Georges Chauvet, and Georges Charron.

Program notes composed by Markus Hahn

## A Brief History of Classical Saxophone

The history of the saxophone begins around 1840 with an instrument inventor, Adolph Sax. He patented his invention in 1846, calling his new instrument a Saxophone, meaning, the sax sound. Originally intended for use in military bands and orchestras, the saxophone was written about with much anticipation, due to its unique tone color, and artistic possibilities offered by no other instrument at that time. Military schools were first to begin teaching saxophone lessons, but once accepted into the Paris Conservatory, schools across Europe and North America began offering instruction in saxophone.

By 1930, around 150 compositions had been written for classical saxophone. It began to be accepted by mainstream classical composers of the time. Concert works for solo saxophone and orchestra were composed by Claude Debussy (1904 rev. 1919), Jacques Ibert (1934), Alexander Glazunov (1936), and Frank Martin (1938). By this time, composers began to use the classical saxophone in their orchestral compositions as well. Maurice Ravel, Alban Berg, Arthur Honegger, George Gershwin, Leonard Bernstein, Sergei Prokofiev, Aaron Copland, Georges Bizet, Dmitri Shostokovich, Richard Strauss, Darius Milhaud, and Sergei Rachmaninov all included classical saxophone in compositions further solidifying the instruments place in the classical medium.

Today, classical saxophone is taught around the world at conservatories and universities. Well over 30,000 works have been written for or include saxophone in classical context. Some notable performers and pedagogues of saxophone are Arno Bornkamp, Otis Murphy, Kenneth Tse, Eugene Rousseau, Claude Delangle, Nobuya Sugawa, Timothy McAllister, Joseph Lulloff, Jean Formeau, Donald Sinta and Nicolas Prost among countless others. As these artists continue to perform, they help solidify the saxophone as an instrument to be considered at an equal level of all other classical instruments.

## **OLYMPIC FANFARE AND THEME**

**JOHN WILLIAMS/ ARR. JAMES CURNOW**

“The Olympic Games continue to fascinate and inspire each one of us—with every presentation of the Games, we experience that complete dedication and unshakeable will to persevere that typifies the goal of each competitor. The human spirit soars, and we strive for the best within us. These are the qualities, which we seek to capture, describe and preserve through music, and it has been my great honor to contribute *Olympic Fanfare and Theme* to the 1984 Los Angeles Olympic Games. I dedicate it lovingly to all participating athletes, from who we derive so much strength and inspiration.”

- John Williams, May, 1984

## **ALLELUIA**

**RANDALL THOMPSON/ TRANS . LEWIS J. BUCKLEY**

In 1940, Serge Koussevitsky, then Music Director of the Boston Symphony Orchestra, founded the Berkshire Music Center (now known as the Tanglewood Music Center) as a summer academy where young musicians could continue training under leading musicians and teachers. For Tanglewood's inaugural ceremony, Koussevitsky wanted a living American composer to write a choral fanfare. However, Randall Thompson, the commissioned composer, wrote something very different. Moved by the circumstances in Europe during World War II, Thompson offered the introspective *Alleluia* rather than a joyful fanfare. Just as it was on July 8, 1940 for the first season, the ritual singing of *Alleluia* by the entire student body (more than 400 students each year) is the final offering during the Tanglewood Music Center's opening ceremony.

Program notes contributed to by Steven Dennis Bodner.

## **NEW WORLD DANCES**

**MARTIN ELLERBY**

*New World Dances* was commissioned by the Royal Northern College of Music, Manchester, with funds provided by the Federation for Sport and the Arts (through the National Lottery).

Cast in three short movements the work endeavors to recreate the pioneering spirit of the journey across America, the then New World, as this vast continent was opened up and its wonders exposed. The three dance episodes that make up the suite are symbolic in an analogous sense to this ‘reaching’ principle: the first- *Earth Dance* – is a vigorous overture, pushing out the frontiers; the interlude – *Moon Dance* - contemplate the huge distances to be crossed and *Sun Dance* represents the realization of the American dream, rhythmic and full of energy. Written in affectionate tribute to America and its people *New World Dances* was rather symbolically completed on July 4<sup>th</sup>.

Notes written by the composer.

## ***THE LAST SPRING***

### **EDVARD GRIEG/ ARR. JAMES CURNOW**

Edvard Grieg was born in Bergen, Norway on June 15, 1843 and died in the same city on September 4, 1907. He was the most important Norwegian composer during the nationalistic-Romantic period. He is best known for his lyrical, folk song-like melodies, his works for piano and his most successful orchestral work, the Peer Gynt Suite, based on Norwegian mythology.

*The Last Spring* comes from *Two Elegiac Melodies for String Orchestra, op. 34.* "With a lovely melody and a somber character, Grieg tries to emulate the feelings of a man's last spring before he eternally sleeps.

Program notes taken from the score.

## ***SYMPHONY NO. 3 FOR BAND***

### **VITTORIO GIANNINI**

#### **IV. ALLEGRO CON BRIO**

Symphony No. 3 was composed on a commission (through the Mary Duke Biddle Foundation) by the Duke University Band and its conductor, Paul Bryan, during the summer of 1958 in Rome, Italy, where Giannini said, "I can give no other reason for choosing to write a Symphony to fulfill this commission than that I 'felt like it', and the thought of doing it interested me a great deal." The entire piece has four movements, is a Grade 5 difficulty (NBA lists it as a Grade 6) and lasts about twenty-three minutes.

Program notes taken from "Teaching Music Through Performance in Band, Vol. 1"

## ***THE PICADORE***

### **JOHN PHILIP SOUSA/ ARR. KEITH BRION**

Composed in 1889. "The Picador" was one of several marches sold outright to the publisher, Harry Coleman, for \$35 each. That sum included arrangements for band, orchestra, and piano. The frontispiece of the original sheet music depicts a bullfight scene with a picador in action. If the mild mannered Sousa had seen a bullfight before composing this march, he would surely have chosen another title. After witnessing a bullfight while on vacation in Mexico, he was shocked by what he had seen and thereafter referred to bullfighting as a worthless and unfair sport."

Program notes taken from the score.

# THE RED ROCK SAXOPHONE QUARTET

Mark McArthur	Soprano Saxophone
Markus Hahn	Alto Saxophone
Bryan Wente	Tenor Saxophone
Conrad Allen	Baritone Saxophone

## UNLV SYMPHONIC WINDS PERSONNEL

### **Piccolo**

Erica Rosenberry

### **Flute**

Emily Schank  
Kristen Pierce  
Asuka Kawashima  
Erica Rosenberry  
Erika Bresselsmith

### **Oboe**

Alex Hayashi  
Kirsten Kraemer

### **E. Horn**

Alex Hayashi

### **Bassoon**

Erik Foote

### **Clarinet**

Keaton Martin  
Megan Hanson  
Ronna Humphries  
Ron Holmes  
Kendra Dahl

### **Bass Clarinet**

Dr. William Carpi

### **Alto Saxophone**

Robert J. Sanchez  
Josh Randolph  
Michael Plunkett

### **Tenor Saxophone**

Dylan Robey

### **Baritone Saxophone**

Kasey Searles

### **Horn**

Jordan Rush  
Michael Villareal  
Chris Simko

### **Trumpet**

Travis Higa  
Megumi Kurokawa  
Evan Wozniak  
Brett Lusk  
Kendall Demavivas  
Aaron De la Huerta

### **Trombone**

Dustin Stevens  
Noe Otani

### **Bass Trombone**

Saxon Lewis

### **Euphonium**

Brad Bradley  
Emily Lawlor  
Kenneth Singer

### **Tuba**

Zach Jackson  
Garrison Gillham  
Steven Needham

### **Cello**

Corinne Hymel

### **String bass**

Blake Riley

### **Timpani**

Jeremy Meronuck

### **Percussion**

Jeremy Meronuck  
Daniel Alameda  
Chris Bernabe  
Michael Jones  
Ryan Lindquist  
Bronson Purdy

### **Harp**

Melaney Scarberry

### **Piano**

Emily Lawlor

## **University Band Staff**

Director of Bands  
**Thomas G. Leslie**

Associate Director of Bands  
**Anthony LaBounty**

Instructor of Conducting  
**Takayoshi "Tad" Suzuki**

Graduate Teaching Assistants

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**David Irish**  
**Katie Jensen**  
**Jeffrey A. Malecki**  
**Robert J. Sanchez**

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**Asuka Kawashima**  
**Emilee Wong**  
**Suzanne Morehead**

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**Allan Ginsberg**

**THE UNLV MUSIC DEPARTMENT WOULD LIKE TO  
ACKNOWLEDGE THE**

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**SCHOLARSHIPS IN HORN PERFORMANCE**

**WE ARE GRATEFUL FOR THE SUPPORT OF THESE  
INDIVIDUALS AND FOUNDATIONS.  
WITH THE FINANCIAL AID OF THESE SCHOLARSHIPS,  
THE CAREERS OF ASPIRING MUSIC STUDENTS  
ARE FURTHER ENSURED**