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## Las Vegas Flute Ensemble & UNLV Symphonic Winds

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# UNLV

Department of Music  
College of Fine Arts

presents the

## Las Vegas Flute Ensemble

Jennifer Grim, conductor  
Donald Malpass, graduate assistant

## UNLV Symphonic Winds

Anthony LaBounty, conductor  
Christopher Golden, graduate conducting assistant  
Clinton L. Williams, graduate conducting assistant

### PROGRAM

#### UNLV Flute Ensemble

Johann Sebastian Bach  
(1685–1750)  
(arr. Lynton Eckhart)

Arcangelo Corelli  
(1653–1713)

Modest Mussorgsky  
(1839–1881)  
(arr. Eckhart)

Béla Bartok  
(1881–1945)

Christopher Caliendo  
(b. 1959)

French Suite No. 5, BWV 816  
VII. *Gigue*

Concerto VIII  
I. *Vivace – Grave*  
II. *Allegro*  
III. *Adagio – Allegro – Adagio*  
IV. *Vivace*  
V. *Allegro*

Pictures at an Exhibition  
*Ballet des poussins dans leurs coques*

Romanian Folk Dances  
I. *Joc cu Bâta*  
II. *Brâul*  
III. *Pe Loc*  
IV. *Buciumeana*  
V. *Poarga Româneasca*  
VI. *Maruntel*

La Milonga

### INTERMISSION

#### UNLV Symphonic Winds

Ludwig van Beethoven  
(1770–1827)

March in F

Gustav Holst  
(1874–1934)

Second Suite in F

- I. March
- II. Song Without Words "I'll love my Love"
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

Walter Piston  
(1894–1976)

Tunbridge Fair

Percy Aldridge Grainger  
(1882–1961)  
arr. Glenn Cliffe Bainum  
(1888–1974)

Australian Up-Country Tune

Scott Joplin  
(1867–1917)  
arr. John Bourgeois

Sunflower Slow Drag

Thursday, March 1, 2012

7:30 p.m.

Artemus W. Ham Concert Hall  
Performing Arts Center  
University of Nevada, Las Vegas

#### PROGRAM NOTES

**Johann Sebastian Bach's** *French Suite No. 5, Gigue* This work, which was originally written for keyboard, dates from 1723. The gigue is a lively baroque dance based on the British jig, and is typically the last movement in a dance suite. Tonight's performance is the world premiere of the arrangement for flute ensemble.

**Arcangelo Corelli's** *Concerto, VIII* This concerto grosso was originally scored for two concertino violins and cello, ripieno strings, and continuo. In this arrangement, the two piccolos recreate the violin lines and the solo flute takes over the part of the concertino cello. The piece alternates between soli passages of the piccolos and flute, and the tutti passages of the flute choir.

**Modest Mussorgsky's** *Ballet des poussins dans leurs coques (Dance of the Chicks in their Shells)* Mussorgsky's large-scale piano work, *Pictures at an Exhibition* was written in 1874. Audiences may be more familiar with the arrangement for full orchestra by Maurice Ravel. Here, the Las Vegas Flute Ensemble's very own Lynton Eckhart arranged the work for our group.

**Béla Bartók's** *Romanian Folk Dances* This piece is based on Romanian folk tunes from Transylvania, and was originally played on the fiddle. Bartók wrote this piece as a set of piano pieces, but they have since been arranged for various instrumental groups, such as string orchestra, full symphony orchestra, and here in the present version for flute ensemble.

**Christopher Caliendo's** *La Milonga* *La Milonga* is an Argentine peasant dance, bright up-tempo, filled with fiery energy. It received the "first prize" for Newly Published Flute Music for Multiple Flutes by NFA - 2000.

**Ludwig van Beethoven's** *March in F* In the period between 1809 and 1810, Beethoven wrote three marches for wind band and this one was the first of the trio. Some believe the second, in C, WoO. 19, may have been written much later, but it most probably also came from this same two-year period. The March in F major, Für die Böhmisches Landwehr (For the Bohemian Militia) is, like its siblings, a so-called Zapfenstreich ("military tattoos," but in a musical sense, a march with a trio). After Beethoven completed this march, he added a brief trio, probably in 1809 or 1810. The other two lacked trios at the time, which in a strict sense, did not qualify then as Zapfenstreich. But the composer, wanting to enhance chances for publication, wrote another and larger trio for this "Böhmisches" march and added ones for the other two later on, probably in 1822-23. Beethoven's plan failed to get them into print then, but all three Marches were published posthumously. This March No. 1, however, seems to have first been published in Berlin around 1818. Near the end of this work a theme is heard by the trumpet that turns out

to be the main theme of the March No. 3, in C (actually, the middle one of the three as Beethoven arranged them), thus establishing a link among this trio of works and indicating to many musicologists that the three stand as a unit or cycle, meant to be played together. Indeed, when viewed as a single entity the ties between the marches tighten further: played in the apparently intended order, the C major March serves, in a sense, as a grand trio within the whole cycle. The March No. 1 was first performed on August 15, 1810, for Empress Maria Ludovica. Already Beethoven had added the original trio and done some reorchestrating. The march theme is attractive, as is the trio section that Beethoven added in the 1820s. The tempo is fast for the march and the whole piece is quite colorful. From: <http://www.classicalarchives.com/work/112430.html#tvf=tracks&tv=about> date accessed: 2/14/12.

**Gustav Holst's *Second Suite in F***, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The opening march movement uses three tunes, the first of which is a lively morris dance. The folk song *Swansea Town* is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block harmonies - a typically English sound. *Claudy Banks* is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The first two tunes are repeated to conclude the first movement. The second movement is a setting for the English folk song *I'll Love My Love*. It is a sad story of a young maiden driven into Bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The Hampshire folk song, *The Song of the Blacksmith*, is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer's rhythm on the blacksmith's anvil. The English country dance and folk song, *The Dargason*, dating from the sixteenth century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune *Green Sleeves* is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart. From: [www.philharmonicwinds.org/music\\_second\\_suite\\_in\\_F.htm](http://www.philharmonicwinds.org/music_second_suite_in_F.htm) date accessed: 2/14/12.

**Walter Piston's *Tunbridge Fair*** was written for the Symphonic Band and commissioned by the American Bandmasters Association in 1950. Piston was a graduate of Harvard where he later became a professor of music. The piece "Tunbridge Fair" clearly outlines the impact Piston had on the development of wind band music both as a pedagogue and composer. Intricate rhythms and syncopation are a reoccurring theme throughout as it is in Intermezzo form: A, B, A, B, A, Coda.

**Percy Aldridge Grainger's *Australian Up-Country Tune*** This arrangement is based on Mr. Grainger's original version for unaccompanied voices with word-less syllables. The choral version bears the following note:

"This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called 'Up Country Song.' In that tune I had wished to voice Australian up-country feeling as Stephen Foster had American countryside feelings in his songs. I have used this same melody in my Australian 'Colonial Song' and in my Australian 'The Gum-suckers' March.' This choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, California, August 9, 1928 by the exquisite Smallman a cappella Choir." From: <http://www.uah.edu/music/wind-ensemble> date accessed: 2/14/12.

**Scott Joplin's *Sunflower Slow Drag*** is full of gaiety and sunshine, having the chippier emotional character found in many of Joplin's happiest compositions. After a brief introductory passage, the jaunty main theme appears in all its ragtime cheer, typical of Joplin's works. The closing is especially reminiscent of the close of his more famous *The Entertainer* with big, celebratory chords leading to the second section of both works. While not as well known, this cheerful four minute works deserves all the fame and popularity as the better known *The Entertainer*.

#### **About the Arranger**

The career of Col. Bourgeois, the 25th director of the United States Marine Band, spanned nine presidential administrations, from Eisenhower to Clinton. He retired from the Marine Corps after serving as the band's director and music advisor to the White House for 17 years.

He joined the Marine Corps in 1956 and joined "The President's Own" U.S. Marine Band in 1958, serving as a French horn player and staff arranger. He became director of the band in 1979, and served in that capacity until his retirement in 1996.

Under his leadership, the Marine Band presented its first overseas performances. In 1990, Col. Bourgeois led the band on a historic 18-day concert tour of the former Soviet Union. Col. Bourgeois directed 19 national concert tours - a tradition started by John Philip Sousa in 1891.

Since his retirement, he has continued to be extremely active as a guest conductor and clinician and is also an Artist-in-Residence at his alma mater, Loyola University. Notes from: "Sunflower Slow Drag." Wingert-Jones Publications

## UNLV FLUTE ENSEMBLE

Donald Malpass, Graduate Assistant

John Asti  
Elizabeth Boykin  
Matthew Calvillo  
Taylor Caravella  
Brandon Denman

Lynton Eckhart  
Michelle Henegan  
Christine Johnson  
Christina McHugh  
Diana Monda

Jessica Ogburn  
Jamie Leigh O'Neil  
Lisa Stephenson  
Nathan Wine

## UNLV SYMPHONIC WINDS

The UNLV Symphonic Winds is open to music and non-music majors who successfully audition into the ensemble. Students in this ensemble primarily perform standard wind band literature with an emphasis upon practical pedagogical foundations. The ensemble rehearses Tuesdays, Thursdays & Fridays from 8:30am-9:45am, and can satisfy requisite ensemble requirements for scholarship and non-scholarship students. Contact Anthony LaBounty at [tony.labounty@unlv.edu](mailto:tony.labounty@unlv.edu) for more information.

### Piccolo

L. Testai

### Flute

Brandon Denman\*  
L. Testai  
Jessica Ogburn  
Patrick Garcia

### Oboe

Ryan Schwartz\*  
Ben Serna-Grey

### Bassoon

Brock Norred\*  
Brandon Durham  
Bronson Foster

### Clarinet

Audrey Wood\*  
Isaih Pickney  
Jonathan Cannon  
Jordan Mathisen  
Ronna Humphries  
Courtney Friesen

### Bass Clarinet

Scott McKell

### Alto Saxophone

Emilio Rivera\*  
Juan Mata-Alvarez

### Tenor Saxophone

Jennifer Tripp-Herring

### Baritone Saxophone

Ron Holmes

### Horn

Jordan Rush\*  
Megan Sanders  
Michael Villareal  
Nima Khanbolouki  
Abigail DeCastro

### Trumpet

Jorge Machain\*  
Richard Paugh  
Michael Weber  
Kendall Demavivas  
Aaron DeLahuerta  
Juan Maturino

### Trombone

Noe Otani\*  
Lawrence Lopez  
Aimee Wong

### Bass Trombone

Paul Munger

### Euphonium

K.C. Singer\*  
Saxon Lewis

### Tuba

Garrison Gillham\*  
Caleb Coatsworth

### Percussion

Kyle Bissantz\*  
Max Feld  
Manuel Gamazo  
Luigi Ng  
Bronson Purdy  
Cameron Knowles  
Chris Dye

\*denotes principal

## ACKNOWLEDGEMENTS

### UNIVERSITY BAND STAFF

Thomas G. Leslie, Director of Bands  
Anthony LaBounty, Associate Director of Bands  
Zane Douglass, Instructor of Conducting

### GRADUATE TEACHING ASSISTANTS

Christopher C. R. Golden  
Steven Mowen  
Clinton L. Williams

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Ali Gilroy

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