3-1-2012

Las Vegas Flute Ensemble & UNLV Symphonic Winds

Jennifer Grim
University of Nevada, Las Vegas, jennifer.grim@unlv.edu

Donald William Malpass
University of Nevada, Las Vegas, donnie_malpass@yahoo.com

Anthony LaBounty
University of Nevada, Las Vegas, tony.labounty@unlv.edu

Christopher Golden
University of Nevada, Las Vegas, goldenc2@unlv.nevada.edu

Clinton L. Williams
University of Nevada, Las Vegas, will1461@unlv.nevada.edu

Follow this and additional works at: https://digitalscholarship.unlv.edu/music_orchestra

Part of the Music Performance Commons

Repository Citation
Available at: https://digitalscholarship.unlv.edu/music_orchestra/44

This Music Program is brought to you for free and open access by the Ensembles at Digital Scholarship@UNLV. It has been accepted for inclusion in Orchestra by an authorized administrator of Digital Scholarship@UNLV. For more information, please contact digitalscholarship@unlv.edu.
UNLV

Department of Music
College of Fine Arts

presents the

Las Vegas Flute Ensemble
Jennifer Grim, conductor
Donald Malpass, graduate 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)

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

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 Băta
II. Brăul
III. Pe Loc
IV. Buciumeana
V. Pourga Româneasca
VI. Mariintel

La Milonga

INTERMISSION

UNLV Symphonic Winds

Ludwig van Beethoven
(1770–1827)

March in F
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 Bartok's Romanian Folk Dances This piece is based on Romanian folk tunes from Transylvania, and was originally played on the fiddle. Bartok 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 Böhmische Landwehr (For the Bohemian Militia) is, like its siblings, a so-called Zapfenstreiche ("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 Zapfenstreiche. But the composer, wanting to enhance chances for publication, wrote another and larger trio for this "Böhmische" 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 cycle, meant to be played together. Indeed, when viewed as a single entity the ties between the marches tighten.

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 Sleave 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 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 Gumsuckers' 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 chipper 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 for more information.

Piccolo
L. Testai

Flute
Brandon Denman*
L. Testai
Jessica Ogburn
Patrick Garcia

Alto Saxophone
Emilio Rivera*
Juan Mata-Alvarez

Tenor Saxophone
Jennifer Tripp-Herring

Baritone Saxophone
Ron Holmes

Bass Clarinet
Scott McKell

Horn
Jordan Rush*
Megan Sanders
Michael Villareal
Nina Khazbolouki
Abigail DeCastro

Trombone
Noe Otani*
Lawrence Lopez
Aimee Wong

Tuba
Garrison Gilham*
Caleb Coatsworth

Bassoon
Brock Norred*
Brandon Durham
Brosom Foster

Bass Trombone
Paul Munger

Oboe
Ryan Schwartz*
Ben Serna-Grey

Euphonium
K.C. Singer*
Saxon Lewis

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

Tenor Saxophone
Jennifer Tripp-Herring

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

Trumpet
Jorge Machain*
Richard Paugh
Michael Weber
Kendall Demavivas
Aaron DeLaHuerda
Juan Maturino

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

Trumpet
Jorge Machain*
Richard Paugh
Michael Weber
Kendall Demavivas
Aaron DeLaHuerda
Juan Maturino

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

LIBRARIANS
Ali Gilroy

PATRONS AND SUPPORTERS
Dr. Neal Smatresk
Dr. Jonathan Good
Dr. & Mrs. Leonard Carpi
Mr. Allan Ginsberg
Ms. Roberta Litzinger

Dr. Jeffrey Koep
Dr. & Mrs. William Carpi
Mr. & Mrs. Jack Pickett
CSUN Student Government
The Yamaha Corporation

Dr. Tracy Leslie
Mr. Bruce Leek
Klavier Recordings