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UNLV New Horizons Band & UNLV Community Band- 25th Anniversary

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Authors

Clinton L. Williams, Don Bradley, James Brush, Benjamin Franke, Steven Mowen, Anthony LaBounty, Zane Douglass, and Christopher Golden

UNLV

Department of Music
College of Fine Arts

presents the

UNLV New Horizons Band

Clinton L. Williams, conductor
Don Bradley, graduate guest conductor
James Brush, guest conductor
Ben Franke, graduate guest conductor
Steven Mowen, graduate conducting assistant

PROGRAM

UNLV New Horizons Band

Robert W. Smith
(b. 1958)

Ben Franke, conductor

Dmitri Kabalevsky
(1904–1987)

James Brush

James Brush, conductor

Frank Erickson
(1923–1996)

Johnnie Vinson

Don Bradley, conductor

Larry Clark
(b. 1963)

Steven Mowen, conductor

INTERMISSION

UNLV Community Band

Welcoming Remarks

James Curnow
(b. 1943)

Gustav Holst
(1874–1934)

Ben Franke, conductor

Albert Oliver Davis

Christopher Golden, conductor

arr. Sammy Nestico
(b. 1924)

Zane Douglass, conductor

UNLV Community Band – 25th Anniversary

Anthony LaBounty, conductor
Zane Douglass, conductor
Christopher Golden, graduate conducting assistant
Ben Franke, graduate conducting assistant

Rites of Tamburo

Suite in Minor Mode

- I. Dance
- II. A Little Song
- III. The Horseman

Ides of March

Symphonette for Band

- I. *Allegro*
- II. *Adagio*
- III. *Allegro*

Newcastle March

Engines of Resistance

Col. Allan Ginsberg (U.S. Army, Ret.)

Fanfare Prelude: God of Our Fathers

First Suite in E-flat

- I. Chaconne
- II. Intermezzo
- III. March

Songs of Wales

- I. Land of My Fathers, The Marsh of Ruddlan
- II. Venture Gwen
- III. All the Day (Folk Dance),
Rising of the Lark, Vale of Rhondda

A Tribute to Harry James

Samuel R. Hazo
(b. 1966)

Davide Delle Cese
(1856–1938)

Bill Moffit
(1926–2008)

Danny Boy

Inglesina

Armed Forces Salute

Wednesday, April 11, 2012

7:30 p.m.

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

PROGRAM NOTES

Robert W. Smith's "*Rites of Tamburo* does not refer to the rites of any particular place or culture, but does draw upon the concept of a formal celebration. "Tamburo" is Italian for drum, and as the name suggests the percussion family is largely the driving force behind the piece. The piece blends many different musical styles drawn from many different cultural roots." Teacher's Guide. <http://www.k-state.edu/musiceducation/teachingunits/RitesOfTamburo/RitesOfTamburoTU.htm> (accessed March 26, 2012).

Originally written for piano by **Dmitri Kabalevsky**, "here is a marvelous collection of settings for band in contrasting styles [transcribed by Seikmann/Oliver]. "Dance" is written in a moderate tempo and features a trumpet melody and active percussion writing. "A Little Song" is in a slower cantabile style, with haunting harmonies and lovely melodic lines. Finally, "The Horseman" is up-tempo and rhythmic, with a definite Russian flavor. *Suite in Minor Mode*. Quality music for young players. <http://www.sheetmusicplus.com/title/Suite-in-Minor-Mode/5669808> (accessed March 26, 2012).

James Brush's *Ides of March* was composed in 1972 and dedicated to the Coontz Junior High School Band from Bremerton, Washington. "It is full of melody liberally tossed about to all sections and has a logical form, good scoring, and modest ranges. It will sound strong with nearly any instrumentation, yet its chromatic alterations and fresh harmonies take it beyond the routine class." *Ides of March*. The Instrumentalist, October 1972.

Frank Erickson "was a composer, conductor, arranger, and author of books on band method. He also lectured at the University of California at Los Angeles (1958) and was professor of music at San Jose State University. For a number of years he worked for a music publishing company, and later began his own company. He served with the United States Army Air Force from 1942-1946, and wrote arrangements for army bands during that time. After the war ended he worked in Los Angeles as a trumpet player and jazz arranger. He was a life member of the National Band Association, elected to the Academy of Wind and Percussion Arts in 1986, and a member of ASCAP (American Society of Composers, Authors and Publishers), Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Phi Beta Mu, and the American Bandmasters Association." *Symphonette for Band* is a three-movement work appropriate for intermediate musicians. Frank Erickson. http://www.windrep.org/Frank_Erickson (accessed March 27, 2012).

With "over 400 published works, **Johnnie Vinson**, is an internationally recognized composer of music for band." His *Newcastle March* is a "perennial favorite and will make any band sound great. The fine ensemble writing creates a rich setting for the lyrical melody, which features an especially nice low register clarinet solo in the middle section." Biography. <http://www.johnnievinson.com/Bio> (accessed March 29, 2012). *Newcastle March*. <http://www.jwpepper.com/4944229.item> (accessed March 29, 2012).

Larry Clark's *Engines of Resistance* displays "two opposing themes resist one another. A constant motor element in the winds fights the lyrical melodic material. Each new angular theme is more forceful than the last. Percussion is a separate color opposing the winds." This exciting composition is full of energy and provides a great introduction or finale to any concert. *Engines of Resistance*. Notes from http://www.windrep.org/Engines_of_Resistance#Program_Notes (accessed March 27, 2012).

As a conductor, composer and clinician, **James Curnow** has traveled throughout the United States, Canada, Australia, Japan and Europe, where his music has received wide acclaim and has won several awards for band compositions. Curnow has been commissioned to write over two hundred works for concert band, brass band, orchestra, choir and various vocal and instrumental ensembles. His published works now number well over four hundred. His work, *Fanfare Prelude: God of our Fathers*, will open the UNLV Community Band's 25th anniversary, as it was the opener to the very first Community Band Concert 25 years ago.

Written in 1909, **Gustav Holst's** *Suite in E-Flat* is generally regarded as a cornerstone work for concert band and is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the *Chaconne* is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style, then in a *cantabile* mood, the two styles alternating throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The *March* is introduced by a British band quick-march pulse from the brass and followed by Holst's *Land of Hope and Glory* version of the *Chaconne* theme in the great *sostenuto* tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the *coda* with a dynamic marking of *ffff*!

From: http://www.windband.org/foothill/pgm_note/notes_h.htm#Holst. Accessed on 4/2/12.

From the hills and vales of Wales have come many of the world's most melodious folk songs. Rich in vocal tradition, the Welsh have a way of singing that is unsurpassed. These authentic folk melodies included in **Albert Oliver Davis' *Songs of Wales*** are among their finest. From: "Songs of Wales." Ludwig Music publishing Company, Cleveland, OH.

For the mature ensemble or community band, **Sammy Nestico's** tribute to big band trumpeter and band leader **Harry James** is an absolute gem. Naturally it requires a hotshot soloist, and a solid concept of swing style, but with these great tunes in the hands of a master arranger, you can't go wrong! Includes *Ciribiribin*, *The Mole*, *You Made Me Love You*, and *Trumpet Blues and Cantabile*. From: http://www.hebu-music.de/kataloge/2007_HalLeonard.htm. Accessed on 4/2/12.

Danny Boy is one of over 100 songs composed to the same tune. The author was an English lawyer, Frederic Edward Weatherly (1848-1929), who was also a songwriter and radio entertainer. In 1910 he wrote the words and music for an unsuccessful song he called *Danny Boy*. In 1912 his sister-in-law in America sent him a tune called the *Londonderry Air* which he had never heard before. He immediately noticed that the melody was perfectly fitted to his *Danny Boy* lyrics, and published a revised version of the song in 1913. The arranger for this piece tonight, **Samuel R. Hazo**, has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo was twice named "Teacher of Distinction" by the southwestern Pennsylvania Teachers' Excellence Foundation. He received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. He is also sponsored by Sibelius Music Software. Recordings of his compositions appear on Klavier Records and Mark Records. From: <http://www.standingstones.com/dannyboy.html> and <http://www.samuelrhazo.com/bio.html>. Both accessed on 4/3/12.

Daide Delle Cese's *Inglesina*, originally *L'Inglesina*, known by its popular title, *The Little English Girl*, was composed in 1871. The work is one hundred and eighty eight measures in length (not counting two repeated sections), lasting approximately five minutes. The piece is best defined as a concert march or *marcia sinfonica*, composed in a flexible form that does not adhere to the functionality normally associated with the standard military march. Its phrases and sections are often asymmetrical with various elements of the composition reintroduced to create dramatic effect. Additionally, the sudden dynamic shifts and wide-ranging expressiveness do not lend themselves to the accepted standard military march functions normally associated with the use of the compositional style outside of the concert hall. The tempo marking in the edition, *Tempo di Marcia*, absent from the Pagani publication, leaves open a broad range of interpretation, as the musical character may be maintained within a metronomic range from quarter note equals 104 to 126. *Inglesina* gained popularity in a variety of polls about marches conducted by Karl M. Holvik and Norman E. Smith between 1961 and 1986, both in the United States and internationally. It remains an important part of the march repertoire, particularly of interest as an example of late nineteenth-century, Italian concert march style. From: <http://maccat.cantonlocal.org/cshs/band/L%27Inglesina/Composition.htm>. Accessed on 4/2/12.

Bill Moffit's *Armed Forces Salute* is a medley of songs from each branch of the United States armed services. It includes, "The Caisson Song," "Semper Paratus," "The Marines' Hymn," "The U.S. Air Force," and "Anchors Aweigh." From: <http://highlandcountypress.com/Main.asp?SectionID=2&SubSectionID=75&ArticleID=5446>. Accessed on 4/2/12.

UNLV NEW HORIZONS

The New Horizons music program originated at the Eastman School of Music (Rochester, N.Y.) in 1991 by then chair of the department of music education, Dr. Roy Ernst. Today there are over 120 New Horizons bands, orchestras or choral groups across the United States, Canada and Australia. 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, and as a credit (one academic credit) course for UNLV students. 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.

Flute

Diane Clarke
Judith Fightmaster
Barbara Grevan-
Matson
Cristy Gullett
Jolie LaChance
Cathryn Peterson
Lindsay Testai
Sue Peterson Weiner

Clarinet

Colleen Britos
Cathryn Cherry
Sarah Glick
Isaiah Pickney
Marie Schrader
Sue Peterson Weiner

Alto Saxophone

Anita Bockenstette
Eric Bockenstette, Sr.
Maria Rodriguez

Tenor Saxophone

Jim Casimir
Jean Edwards
Ronald Rumbaugh

Trumpet

Michael Clark
Don Cody
Joe Hilger
Richard Kroeger
Cary Spencer
Harold Sussman

Horn

Travis Bernau
Judie Brush
Bobbie Litzinger
Ginsberg
Stan Wallace

Trombone

Jim Brush
Keith Clough
Mac McCracken

Euphonium

John Tucker
Audrey Wood

Tuba

Charles Atkins
Sam Mordord
Cameron Thomas

String Bass

Paul Snyder

Percussion

Andrew Granelli
Brock Hastings
Cameron Knowles
Sofiane Merkouche
Tony Reed
Holly Samayoa

UNLV COMMUNITY CONCERT BAND

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. UNLV students may receive academic credit at the regular per-credit rate. 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. Rehearsals are held each Wednesday evening (during fall and spring semesters only) from 7:00pm-9:20 pm in BMC (Beam Music Center) room 160 on the UNLV campus. To view a campus map, please visit the unlv.edu main website. Please contact Prof. Anthony LaBounty (tony.labounty@unlv.edu) for additional information.

Piccolo

Suzanne Montabon

Flute

Chris Bambaren
Barbara Matson
Suzanne Montabon
Sue Ochoa
Cindy O'Donnell
Anne Scully
Miriam Shacter
Jenee Sutter
Amanda Yardley

Oboe

Cheryl O'Donnell
Sharol Thomsen

Bassoon

Amanda Askins
Sarah Glanister
Ruth Martini

Clarinet

Carlos Mata-Alvarez
Jane Carlstrom
Melissa Carpi
Cathryn Cherry
Jeff Downey
Beth Duerden

Debbie Guy
Lynn Hunsinger
Hachig Kazarian
Bon Kim
Karen Kimes
Ernie Krausman
Christie Leavitt
Judy Nance
Jay Poster
Alicia Rivera
Linda Wischmeyer
Keith Yamamoto

Bass Clarinet

Brian Askins
Kristen Brosig
Mary Hickey
Bill Stalnaker

Alto Saxophone

Adam Clough
Samantha Hanzel
Joe Lara
Nicole Musolino
Jerry Randall
Hector Rosario
Joe Schaben

Tenor Saxophone

William Carpi

Suzanne Morehead
Todd Valli

Baritone Saxophone

William Carpi

Horn

Nick Barrett
Beatriz Csery-Blue
Judie Brush
Roberta Litzinger

Trumpet

Gregory Davis
Jessica Foltin
Richard Kroeger
Cody Little
Shawn Mapleton
David Mulkey
Vivek Narang
Charles Raymond
David Rubinstein
Michael Weber

Trombone

Keith Clough
Dennis Daniel
Jack Hibbs
David Hood

Lawrence Lopez
Clark Lord

Euphonium

Christopher Grace
Mareah Martin
John Tucker

Tuba

Charles Atkins
Caleb Coatsworth
Randall Dannen
Andrew Palik
Cameron Thomas

String Bass

Hayden Bryant

Timpani

Bronson Purdy

Percussion

Stan Armstrong
Sonne Bustos
Holly Giron-Samayoa
Luigi Ng
Bronson Purdy

ACKNOWLEDGEMENTS

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Anthony LaBounty, Associate Director of Bands
Zane Douglass, Instructor of Conducting

GRADUATE TEACHING ASSISTANTS

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Steven Mowen
Clinton L. Williams

LIBRARIAN

Suzanne Morehead

COMMUNITY LIASON

Allan Ginsberg

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