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UNLV Symphonic Winds

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UNLV

Department of Music
College of Fine Arts

presents the

UNLV Symphonic Winds

Guest Artists

Gary Cook Timothy Jones

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

PROGRAM

James Curnow (b. 1959)	Fanfare for Spartacus
Christopher Golden, conductor	
Francis McBeth (1933–2012)	Chant and Jubilo
Clinton L. Williams, conductor	
Frank Ticheli (b. 1958)	Amazing Grace
Steven Mowen, conductor	
Percy Aldridge Grainger (1882–1961)	Marching Song of Democracy
Anthony LaBounty, conductor	

INTERMISSION

Philip Glass (b. 1937)	Concerto Fantasy for Two Timpanists
Gary Cook, timpani Timothy Jones, timpani	

Thursday, April 12, 2012

7:30 p.m.

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

PROGRAM NOTES

James Curnow has become one of the most prolific writers for concert and brass bands as well as symphony orchestra. He has commissioned to compose over one hundred works for band and other ensembles. His most recent works have been written for the Tokyo Symphony Orchestra, the U.S. Army Band (Washington D.C.), and a commission for a celebratory fanfare and theme for the transfer of the Olympic Flag from Barcelona to Atlanta for the 1996 Summer Olympic Games. *Fanfare for Spartacus* was commissioned by the Michigan State University Band program in celebration of their 125th year of operation. The piece was dedicated to Dr. John Whitwell, the current director of bands at the time. After an expansive brass fanfare, a driving *allegro festivo* section develops a secondary theme. A brief chorale from the woodwinds is punctuated by repeated fanfare motives which lead into a final recap of the opening themes and the conclusion of the work. (UNLV Wind Orchestra. "Fanfare for Spartacus" Monkey. Mark Custom Recording Service, INC. 1999.)

Francis McBeth's *Chant and Jubilo* was commissioned by the Four States Bandmasters Convention in Texarkana, TX, and was first performed by the Four States Bandmasters Band in January of 1962. It is a work in two connected contrasting movements. The Chant is a modal movement reminiscent of the early church organum and should be done in a very sensitive manner, with the Jubilo contrasting with its explosive lower brass and percussion." "Chant and Jubilo." Southern Music Company, 1962.

Frank Ticheli describes his piece, *Amazing Grace*, as follows: "I wanted my setting of Amazing Grace to reflect the powerful simplicity of the words and melody - to be sincere, to be direct, to be honest - and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity. I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about "Amazing Grace" reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity. The spiritual, "Amazing Grace," was written by John Newton (1725-1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, "Amazing Grace" has since grown to become one of the most beloved of all American spirituals." *Amazing Grace* was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994 by the Michigan State University Wind Symphony, John Whitwell conducting. From: http://www.windrep.org/Amazing_Grace accessed 3/21/12.

Percy Aldridge Grainger was inspired to write *Marching Song of Democracy* while attending the Paris Exhibition of 1900. Amongst the artistic, philosophical, and musical inspirations involved, there was also a poem by Walt Whitman, "A Backward Glance O'er Travl'd Roads." Also a statue of George Washington along with meeting John Philip Sousa and hearing his band excited Grainger's mind. Though he did imagine this piece to be performed in a setting far different from standard instrumental ensembles: "My original plan was to write my "Marching Song of Democracy" for voices and whistlers only (no instruments), and to have it performed by a chorus of men, women, and children singing and whistling to the rhythmic accompaniment of the tramping feet as they marched along in the open air. But a later realization of the need for instrumental color (inherent in the character of the music from the first) ultimately led me to score it for the concert-hall. An athletic, out-of-door spirit must, however, be understood to be behind the piece from start to finish," (program note from the orchestral score of *Marching Song of Democracy* - Percy Grainger). The band score was started and completed in July of 1948. From: <http://sites.google.com/site/marchingsongofdemocracy/Home/student-guide> date accessed: 3/21/12.

Philip Glass *Concerto Fantasy for Two Timpanists* was commissioned for the Timpanist Johnathan Haas by: The American Symphony Orchestra, Leon Botstein: Music Director The Milwaukee Symphony Orchestra, Andreas Delfs: Music Director The Peabody Symphony Orchestra, Hajime Teri Murai: Music Director The Phoenix Symphony, Hermann Michael: Music Director The Saint Louis Symphony Orchestra, and Hans Vonk: Music Director. It was premiered on November 19, 2000 in Avery Fisher Hall, Lincoln Center in New York (U.S.A.) by Jonathan Haas and Svetoslav Stoyanovby with the American Symphony Orchestra conducted by Leon Botstein. Notes from the composer - "Jonathan Haas approached me almost ten years ago with an invitation to write a Timpani Concerto for him. It seemed we were in agreement to begin our project when a series of operas and symphonic commissions led to a series of postponements. Now, years later, the work is finally completed, a three movement concerto with cadenza. It has also grown into a "double" concerto requiring two timpanists playing a total of nine timpani between them."

From: http://www.philipglass.com/music/compositions/concerto_fantasy_for_2_timpanists_orchestra.php date accessed: 3/21/12.

GUEST ARTISTS



Gary Cook is well known as the author of *Teaching Percussion*, currently in its third edition with DVDs and used worldwide. He is Professor Emeritus of Music at the University of Arizona where he founded the percussion department in 1975 and taught for thirty-three years until retiring in 2008. Prior to that he taught at Louisiana Tech University. From 1994 to 1999 he served as Director of the UA School of Music and Dance. Cook was Timpanist and Principal Percussionist with the Tucson Symphony Orchestra for over two decades and held similar posts with the Arizona Opera and other orchestras. In the summer, Cook is Principal Percussionist with the Crested Butte Music Festival in Colorado and has performed with other summer music festivals in Colorado and Nevada. He enjoys commissioning new music for percussion and chamber music and voice combinations and has premiered and recorded many commissions. His most recent CD on Albany Records features the Philip Glass *Concerto Fantasy for Two Timpanists and Wind Ensemble*. Cook was President of the international professional organization, the Percussive Arts Society (PAS), from 2007-2008 and received the PAS Lifetime Achievement in Education Award in 2011. He is most proud of his many former students who hold distinguished professorships in colleges and universities around the country and in Trinidad, perform professionally around the world, and are successful teachers and performers in all areas of music and the arts.



Dr. Timothy Jones is Lecturer in Percussion Studies at UNLV, Vice President of the Nevada PAS chapter and freelance percussionist. In addition to performing internationally as a soloist and contemporary artist, Dr. Jones is the author of *Rock 'n' Roll Origins and Innovators*, several published percussion articles, is coordinator of ZISAMP-USA (Nebojsa Zivkovic's summer academy) and has performed with the Las Vegas Philharmonic, Opera Las Vegas, Andrea Bocelli, Mary Wilson, Sarah Brightman, Michael Buble, Josh Groban, Peter Cetera, David Foster, The Killers, Buddy Greco and Nebojsa Zivkovic. Dr. Jones is proud to endorse Vic Firth sticks and mallets, Sabian Cymbals and Yamaha concert percussion.

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

Lindsay Testai

Flute

Brandon Denman*
Lindsay Testai
Jessica Ogburn
Patrick Garcia

Oboe

Ryan Schwartz*
Ben Serna-Grey

Bassoon

Brock Norred*
Brandon Durham
Bronson Foster

Contrabassoon

K.C. Chai

Clarinet

Audrey Wood*
Isaiah 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

Kenneth Singer*
Saxon Lewis

Tuba

Garrison Gillham*
Caleb Coatsworth

Percussion

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

String Bass

Hayden Bryant

*denotes principal

ACKNOWLEDGEMENTS

UNIVERSITY BAND STAFF

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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

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