UNLV New Horizons Band & The Las Vegas Flute Ensemble & The UNLV Community Band

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Markus Hahn, Andrew J. Smouse, Jennifer Grim, Anthony LaBounty, Jonathan E. Good, Takayoshi Suzuki, and Jeffrey Alan Malecki
The UNLV Community Band
Anthony LaBounty, conductor
Jonathan Good, Department Chair, special guest conductor
Takayoshi "Tad" Suzuki, special guest conductor
Jeffrey A. Malecki, doctoral conducting assistant

The UNLV New Horizons Band
Markus Hahn, conductor
Andrew J. Smouse, conductor

The Las Vegas Flute Ensemble
Dr. Jennifer Grim, conductor

PROGRAM

Forrest Hunsicker (1914-1995) - Andrew J. Smouse
Vaclav Nelhybel (1919-1996) - Markus Hahn
John Zdechlik (b. 1937) - Andrew J. Smouse
John Phillip Sousa (1854-1932) - Markus Hahn

INTERMISSION

Johann Sebastian Bach (1685-1750) - Jennifer Grim
Antonin Dvorak (1841-1904) - Jennifer Grim
Joseph Bodin de Boismortier (1671-1775) - Jennifer Grim

INTERMISSION

Pietro Mascagni (1863-1945) - Takayoshi "Tad" Suzuki
John Gibson (b. 1946) - Jonathan Good
Percy Aldridge Grainger (1882-1961)
Richard Rodgers (1874-1934) - Jeffrey A. Malecki
Bill Moffit (1925-2008)

Thursday, April 28, 2011

7:30pm

Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas
FORREST HUNSICKER (1914-1995) served as the band director at Bedford High School in Bedford, PA for 37 years. During his tenure at Bedford High School, he composed a number of original marches for the band. Influenced by his father’s stories of playing in Sousa’s band, Hunsicker’s marches are written in the traditional style of Sousa, although his harmonies do not strictly reflect this style. *Hail Pennsylvanians* has been dedicated to Mahlon Dimond, former student of Hunsicker and former band director of Bedford High School. Notes from the score.

VACLAV NELHYBEL (1919-1996) states, “Festivo is an overture-type composition in which the woodwinds and the brasses are constantly confronting each other like two antagonists in a dramatic scene.” The resulting percussive concept of wind performance is a characteristic of Nelhybel’s compositional style. Notes from the score.

JOHN ZDECHLIK (b. 1937), after conducting *Chorale and Shaker Dance* numerous times, decided to create a simplified version of this work. *Chorale and Shaker Dance 2* is an evolving treatment of two basic melodic ideas. The first is a simple, single-phrased chorale. The second is a traditional American Shaker song “Simple Gifts.” These two melodies are used in alternation, combination, and with extreme rhythmic variation throughout the composition. Notes from the score.

The Minnesota March, written for the University of Minnesota, is one of only four marches John Philip Sousa (1854-1932) wrote for universities. At the time of its completion, Sousa called the march, “the best piece I have ever written.” The piece is filled with the “rollicking character” that is appropriate in a college composition. Notes from Carl M. Anderson, “History of the Minnesota March.”

Although J. S. BACH (1685-1750) was a humble and modest man, he would never hesitate to dazzle audiences with his virtuosity and compositional skill, particularly on the pipe organ, his favorite instrument. The “Little” Fugue in G Minor (as opposed to the much longer Fugue and Fantasia) is one of many pieces that does just that. Over the years Bach’s works have been transcribed for many different musical instruments. In today’s performance the challenge facing the transcriber was to transpose the notes from the extremely wide range of the pipe organ to that of the flute choir, taking great care to maintain the clarity and integrity of all four voices of the Fugue. Two of the voices are played by the standard concert flute, and the remaining two by the alto and bass flutes. Notes by Lynton Eckhart.

Originally composed in 1875, *Serenade for Strings, Op. 22* represents a time when Antonin Dvorak (1841-1904) began to be recognized as a serious composer. As such, Dvorak wrote this beautiful piece in just 12 short days. *Valse*, taken from the Serenade’s second movement, is a waltz arranged by Shaul Ben-Meir for flute choir. Ben-Meir is a former flutist with the Detroit Symphony Orchestra. Notes by Donald Malpass.

Written in 1727, this three-movement work demonstrates Joseph Bodin de Boismortier’s (1671-1775) Baroque style. With smooth technical passages and ingenious polyphonic writing, this piece shows Boismortier as the masterful French composer that he was. Having a royal license to publish his own music, Concerto No. 4 being one of them, Boismortier experienced a life of wealth and privilege. Notes by Donald Malpass.

Pietro Mascagni (1863-1945) was an Italian-born contemporary of Puccini. After studying at the Milan Conservatory, he traveled Europe as a composer and conductor to gain wide acclaim. Mascagni’s one-act masterpiece, *Cavalleria rusticana*, was a resounding success at the premiere in Rome (1890) and within a few months had been rapturously received in all the principal cities of Europe and America. For over a century it has enjoyed a place in the repertory of leading singers and conductors, and today it is usually paired with Leoncavallo’s *Pagliacci*, a work of similar concision from which it has become virtually inseparable. Notes from Michele Girardi, Grove Music Online.

While visiting the Busch-Riesinger Museum at Harvard University, John Gibson (b. 1946) encountered a relief sculpture by Kaethe Kollwitz titled “Resting in the Peace of His Hands.” Kollwitz was a significant German artist whose work often expressed suffering and anguish related to World Wars I and II. This was a rare work that expressed “the feeling of utter peace” for both artist and composer. The piece was written for Jack Delaney and the Southern Methodist University Wind Ensemble, premiered in 1994. Notes from the score.

Percy Aldridge Grainger (1882-1961) was puzzled at being labeled a composer of “genial and jolly works.” Knowing he considered his work a “pilgrimage of sorrow,” Chalor Ragsdale was inspired to arrange a group of his “tragic ballads” for modern concert band. As per Grainger’s claim, the subjects of Three Tragic Ballads include a hanging, a knight mouldering in a ditch, and murder. “Father and Daughter” tells the story of a father savagely decapitating his daughter’s lover, and in retribution, is burnt in his house by the girl. Notes from the score.

When *South Pacific* opened at the Majestic Theatre in New York in 1949, the team of Richard Rodgers and Oscar Hammerstein were well established as the most innovative team writing for the Broadway stage. Two of their earlier collaborations, *Oklahoma* and *Carousel*, has set new standards in all aspects of creative thought, and with *South Pacific* they reached heights that others could only imagine. The musical also broke new ground by pairing one of the most unlikely pairs in history as the main romantic interest, a young American girl from Weatherford, Texas, Mary Martin, and the international opera star Ezio Pinza. The musical won the Pulitzer Prize in 1950, and ran for 1,925 performances. Notes from the score.

UNLV New Horizons Band

Flute
Jolie Lachance
Erica Gerber
Barbara Greban-Matson
Crissy Gullett
Meghan Phenicie
Omar Sandoval
Michelle Ward

Oboe
Cat Maiorca

B-Flat Clarinet
Colleen Britos
Ron Dreamer
Isaiah Pinckney
Marie Schrader

Bass Clarinet
Cathryn Cherry
Marguerite Janes

Alto Saxophone
Anita Bockenstette
Eric Bockenstette, Sr.
Gayola Borzick
Steve Collins

Tenor Saxophone
Suzanne Montabon

Trumpet
Michael Clark
Richard Kroeger
Heidi Porter
Brian Soehngen
Harold Sussman
Kenneth Wiener

Horn
Judie Brush
Bobbie Litzinger Ginsberg

Las Vegas Flute Ensemble

Donald Malpass, Graduate Assistant
Elizabeth Boykin
Matthew Calvillo
Michelle Henegan

Oboe
Shakariyah Jimerson
Asuka Kawashima
Jolie Lachance
Sharon Ludlam
Jessica Ogburn

Bassoon
Christopher DomDeLuca
Mary Hickey

Alto Saxophone
Sam Chilton
Adam Clough
Joseph Lara
Nicole Musolino
Victor Rameker
Jerry Randall
Joseph Schaben
JeAnna Stephens

Tenor Saxophone
Suzanne Morehead
Dena Pride
Todd Valli

Baritone Saxophone
William Carpi

Tuba
Jamie Leigh O'Neil
Sierra Paul
Michelle Ward

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Barbara Greban-Matson
Karen Hanks
Suzanne Montabon
Cindy O'Donnell
Susan O'Sullivan
Miriam Shacter
Tina StanaLand

Oboe
Cheryl O'Donnell
Benjamin Serna

B-Flat Clarinet
Jane Carlstrom
Melissa Carpi
Jeff Downey
Beth Duerden
Lynn Hunsinger
Hachig Kazarian
Christi Leavitt
Judy Nance
Carol Polizia
Hector Rosario
Melissa Rothermel
William Stalnaker
Rochelle Tippett
Linda Wischmeyer

Bassoon
Brandon Durham
Ruth Martini

Alto Saxophone
Dom De Luca
Mary Hickey

Tenor Saxophone
Suzanne Montabon

Trumpet
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Richard Kroeger
Michael Lambert
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Vivek Narang
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ACKNOWLEDGEMENTS

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Allan Ginsberg

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