UNLV | Department of MUSIC
College of Fine Arts

presents

UNLV Symphonic Winds
Anthony LaBounty, conductor
Chris Golden, graduate conducting assistant
Keith E. Larsen, graduate conducting assistant

UNLV New Horizons Band
Clinton L. Williams, graduate conducting assistant
Keith E. Larsen, graduate conducting assistant

PROGRAM

UNLV New Horizons Band

Robert W. Smith
(b. 1958)

On The Rising Winds
Keith E. Larsen, conductor

Larry Daehn
(b. 1939)

A Song for Friends
Clinton L. Williams, conductor

Johnnie Vinson
(b. 1944)

Grand Galop
Keith E. Larsen, conductor

Charles L. Booker, Jr.
(b. 1952)

Civil War Saga
Clinton L. Williams, conductor

INTERMISSION

UNLV Symphonic Winds

Caesar Giovannini
(b. 1925)

Fanfare, Choral and Fugue
Anthony LaBounty, conductor

Timothy Mahr
(b. 1956)

Fantasia in G

Percy Grainger
(1882–1961)

Lincolnshire Posy
Lisbon
Horkstow Grange
The Lost Lady Found
Chris Golden, conductor

Charles Ives
(1874–1954)

Variations on America
Anthony LaBounty, conductor

Sergei Prokofiev
(1891–1953)

March, Op. 99
Keith E. Larsen, conductor

Tuesday, March 5, 2013
7:30 p.m.
Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas
Robert W. Smith's *On The Rising Winds* was inspired by an experience during a flight over the beautiful state of Georgia. Flying on a smaller plane on the clearest of Sunday mornings, the ascent was very gradual, slowly revealing the natural beauty of the state. Beginning with the softest of winds, the mysterious introduction gives way to the most exuberant of flights, culminating in an exciting final statement. The title also suggests and celebrates the ever-increasing skills of wind band musicians at this level.

Dr. John Culvahouse sed the University of Georgia Band commissioned this piece for the 1997 Mid-Fest Honor Band. Belwin-Mills Music Publishing Corp., 1998.

Growing up in farm country of Rosendale WI, Larry Daehn began his music career. Locally educated, Mr. Daehn earned his Bachelors of Music Education at UW-Oshkosh and then Masters at UW-Platteville. He has been teaching for the past several years in New Glarus, WI. In addition to teaching he composes many pieces that are endearing as well as entertaining and is the owner of Daehn Publications. *A Song for Friends* was composed in 1997 and is a great choice for the band repertoire. The comfortable instrumental range allows players to be expressive while producing good tone. The melodic lines are easy to identify and create phrase shape. The simplistic melody really embodies the true and simplistic joys of friendship. Daehn Publications, 1997.

**Johnnie Vinson's Grand Galop** is a concert march in this traditional circus march style. The circus march, also called "circus gallop" and sometimes "screamer," is an American musical genre. Quoting Wikipedia, circus marches "...were mostly composed in a 60-year period (1895-1953). Circuses were in need of music that would stir the audience into a frenzy, as four-footed animals galloped across the ring. Because march music was a prominent part of American music at that time, and because it carried such a quick tempo, it was this that ringleaders demanded." Prominent composers of circus marches included Henry Fillmore (1881-1956) and Karl L. King (1891-1971). Hal Leonard Corporation, 2012.

Charles L. Booker Jr.'s *Civil War Saga* (Prairie Grove 1862) was composed in the spring of 2008 for the Prairie Grove High School Band in commemoration of the 100-year anniversary of the Prairie Grove Battlefield National Park. The piece I a musical representation of the The Battle of Prairie Grove fought December 7, 1862 in Northwest Arkansas. Even thought the battle resulted in a tactical stalemate, it essentially secured northwest Arkansas for the Union. The clarinet presents the main theme, gravely foretelling the soldier's fate. A short interlude follows and the troops begin steadily marching toward the battle. Civil War Saga was premiered by the Prairie Grove High School band on January 9, 2009, Gerry Nichols, conductor.

Charles L., Booker, Jr. is Associate Professor of Music at the University of Arkansas, Fort Smith where he has served as Director of Bands, Director of Jazz Studies, and Chair of the Music Department. He currently teaches conducting, orchestration, theory and composition. Mr. Booker is an internationally known composer, and a former U.S. Army Bandmaster, receiving his degrees from the University of the State of New York and the University of Texas at San Antonio. Booker Music Publication, 2008.

*Fanfare, Chorale and Fugue* was written by Caesar Giovannini, a composer and pianist who was educated at the Chicago Conservatory (Bachelors/Master of Music degrees) and a pianist in the United States Navy Band in Washington DC. He joined NBC in Chicago as a staff pianist (1949-1956), and ABC in Chicago in 1958. In 1960, he moved to Los Angeles, where he became active as pianist, composer and arranger for various Motion Picture and Television studios in Hollywood, California. Arizona has been his home since 1983, where he continues his career as a composer of band and ensemble music. His instrumental compositions include "El Toredo" and "Brazilian Polka". www.imdb.com/name/nm0320520/bio (accessed February 13, 2013).

**Timothy Mahr** is Professor of Music and Director of Bands at the University of Minnesota Duluth. He conducts the Symphonic Wind Ensemble, Concert Band, and Marching Band; teaches applied low brass and instrumental methods; and supervises instrumental student teaching. A native of Wisconsin, Mr. Mahr earned his Bachelor's degree from St. Olaf College and a Master of Music degree in trombone performance from the University of Iowa. *Fantasia in G* is a joyful celebration for winds and percussion. The piece was inspired by the opening line of Johann Schiller's poem, *Ode to Joy*: "Freude, Schoener Goetterfunken" (Joy, Bright Spark of Divinity). The same text was used by Ludwig van Beethoven in his famed Symphony No. 9. *Fantasia in G* was written for the St. Olaf College Band and was first performed by that ensemble in January 1983. Notes by the composer.

*Lincolnshire Posy* by Percy Grainger for concert band was composed in 1937 for the American Bandmasters Association. Considered Grainger's masterpiece, the 16-minute-long work is composed of six movements, each adapted from folk songs that Grainger had collected on a 1905-1906 trip to Lincolnshire, England. The work debuted with three of the movements on March 7, 1937 by the Milwaukee Symphonic Band, a group composed of members from several bands including the Blatz Brewery and Pabst Blue Ribbon beer factory worker bands in Milwaukee, Wisconsin.

Unlike other composers that attempted to alter and modernize folk music for band, such as Ralph Vaughan Williams, Grainger wished to maintain the exact sense of stylizing that he experienced from the singers. Grainger wrote: "Each number is intended to be a kind of musical portrait of the singer who sang its underlying melody... a musical portrait of the singer's personality no less than of his habits of song, his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." Grainger dedicated his "bunch of Wildflowers" to "the old folksingers who sang so sweetly to me." http://en.wikipedia.org/wiki/Lincolnshire_Posy (accessed February 7, 2013).
Charles Ives composed his *Variations on ‘America’* when he was 17 and working as church organist in his hometown. Originally composed for organ, the work was later popularized in a 1949 arrangement for orchestra by William Schuman; William E. Rhoads provided the wind band transcription in 1964. This composition of five variations represents the earliest known example of musical polytonality. They are humorous in character and full of surprises. He used his musical unorthodoxy to assert his independence from the genteel musical life of 19th century New England, while demonstrating his ability to be a “cut up” to his male peers. He was also asserting his devout patriotism. [http://www.windband.org/foothill/pgm_note/notes_ij.htm](http://www.windband.org/foothill/pgm_note/notes_ij.htm) (accessed February 13, 2013).

Sergei Prokofieff successfully composed in many musical forms. His *Athletic Festival March* captured the spirit of the band medium as few composers have done before. In the *March, Op. 99*, one of his latest opus numbers, he has, if anything, written even more felicitous band music. It once again proves the value of the original work for band as against the often-hackneyed transcription or arrangement. This “March” is not apparently meant for the marching band although one feels the overtones of the quickstep style and it surely is not in the Grand March tradition. It must be played in a lively tempo with a very light spirit. There was no metronome indication in Prokofief’s original score and the present one is provided from the premiere performance in this Hemisphere, which was given by Dr. Serge Koussevitzky conducting the Combat Infantry Band on May 31, 1945. MCA Music Publishing, 1946.

**UNLV New Horizons Band**

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, and choral groups across the United States, Canada, and Australia. Ernst notes that, “Older adults have the time and motivation to develop musical skills rapidly. In addition, performing music - especially in large groups - can improve health and quality of life.” He adds, “many gerontologists believe that music making supports good mental and physical health as one grows older. Studies actually indicate that participants take less medication, have reductions in depression and loneliness, and have increased strength of the immune system.”

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 UNLV. This ensemble is offered as a non-credit course through the UNLV Department of Educational Outreach. In accordance with the New Horizons philosophy, this musical ensemble places an emphasis on the learning and enjoyment of music rather than the rigor and pressures of performance. Although musical comprehension and appreciation are of the highest priorities, the UNLV New Horizons Band also performs regularly throughout the academic semester both on and off the UNLV campus.

**Flute**
Barbara Grevan Matson
Crisy Gullett
Yukari Howard
Jolie Schmidt
Miriam Shaeter
Sue Petersen Weiner

**Bassoon**
Erinn Barker

**Clarinet**
Colleen Britos
Tomas Gasper
Crystal Holder
Linda McCracken
Ricky Nishizuka
Marie Schrader
Juli Shapiro-Rousseau

**Alto Saxophone**
Anita Bockenstette
Eric Bockenstette, Sr.
William Quinn
Ronald Rumbaugh

**Tenor Saxophone**
Jim Casimir
Jean Edwards

**Trumpet**
Michael Clark
Don Cody
Gregory Davis
Andy Decker
Joe Hiliger
Richard Kroeger
Cary Spencer
Harold Sussman
Anthony Vidana

**French Horn**
Jadcie Brush
Roberta Litzinger Ginsberg
Stan Wallace

**Trombone**
Heidi Andersen
Jim Brush
Keith Clough
Mac McCracken

**Euphonium**
Joe Stoner
John E. Tucker

**Tuba**
Cameron Thomas

**Percussion**
Joseph Orduna
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 Symphonic Winds is directed by Prof. Anthony LaBounty. Graduate assistants from the masters and doctoral conducting degree programs also regularly conduct the group.

In addition to regularly scheduled concerts each semester, the Symphonic Winds performs for UNLV Commencement ceremonies and has also served as a special exhibition ensemble premiering the wind band transcription of Sonata for Alto Saxophone by Robert Muczynski at the North American Saxophone Alliance Conference (2011). The group has also performed with special guest soloists John McMurtery (flute), Gary Cook (percussion) and Timothy Jones (percussion). The Symphonic Winds have also recorded numerous catalogued wind band repertoire holdings of TRN Music Publisher, Inc. The Symphonic Winds serves as an excellent laboratory ensemble for undergraduate and graduate composition students by rehearsing and recording student compositions each semester.

Piccolo
Lindsay Testai

Soprano Saxophone
Justin Marquis
Emilio Rivera

Trombone
Lauren Crew
Lawrence Lopez
Artilio LoPresti

Flute
Brandon Denman
Carmella Cao
Lindsay Testai

Ato Saxophone
Justin Marquis
Nick Mahe

Bass Trombone
Noe Otani

Oboe
Sharon Nakama
Erika Hill
Samantha Kishi
Rachel LaRance

Tenor Saxophone
Efren Morales

Euphonium
K.C. Singer

English Horn
Erika Hill

Baritone Saxophone
Brandon Taylor

Tuba
Garrison Gillham

Bassoon
Brock Norred
Bronson Foster

Tenor Horn
Michael Villareal
Alina Eckersley
Robert St. Luce
Nima Khanbolouki

String Bass
Zuriel Santoyo

Clarinet
Jonathan Cannon
Audrey Wood
Romna Humphries
Jordan Mathisen
Emilio Rivera
Gabrielle Nacion

Trumpet
Jorge Machain
Richard Paugh
Owens Edge
Hazan Mayo
Michael Weber
Juanpablo Macias
Marie Myllyla

Bass Clarinet
Isaiah Pickney
Jennifer Tripp

Percussion
Kyle Bissantz
Chris Dye
Alex Tomlinson
Bronson Purdy
Tom Schaefer

Bass Saxophone
Nick Mabe

Trombone
Lauren Crew
Lawrence Lopez
Artilio LoPresti

Tuba
Garrison Gillham

Henry Bassoon
Brock Norred

Tenor Saxophone
Efren Morales

Baritone Saxophone
Brandon Taylor

Euphonium
K.C. Singer

Clarinet
Jonathan Cannon
Audrey Wood
Romna Humphries
Jordan Mathisen
Emilio Rivera
Gabrielle Nacion

Bass Clarinet
Isaiah Pickney
Jennifer Tripp

Trumpet
Jorge Machain
Richard Paugh
Owens Edge
Hazan Mayo
Michael Weber
Juanpablo Macias
Marie Myllyla

Acknowledgements

University Band Staff
Thomas G. Leslie, Director of Bands
Anthony LaBounty, Associate Director of Bands
Dr. Zane Douglass, Instructor of Conducting

Graduate Teaching Assistants
Christopher C. R. Golden
Keith Larsen
James Smerek (Graduate Staff Assistant)
Clinton L. Williams

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