College of Fine Arts

presents

UNLV Graduate Wind Quintet
Chrissy McHugh, flute
Alexandra Gilroy, oboe
Erin VanderWyst, clarinet
Ashlea Sheridan, bassoon
Jon Holloway, horn

UNLV New Horizons Band
Clinton L. Williams, graduate conducting assistant
Christopher Golden, graduate conducting assistant

UNLV Community Band
Anthony LaBounty, conductor
Zane Douglass, conductor

PROGRAM

UNLV Graduate Wind Quintet

Paquito D’Rivera
(b. 1948)

Aires Tropicales for Woodwind Quintet
Alborada
Son
Habanera
Contradanza

UNLV New Horizons Band

Michael Sweeney
(b. 1952)

Christopher Golden, conductor

David Holsinger
(b. 1945)

Clinton L. Williams, conductor

Michael Sweeney
(b. 1952)

Silverbrook

Christopher Golden

Ralph Ford
(b. 1963)

Strange Pursuit

Clinton L. Williams

Michael Story
(b. 1956)

Ancient Spirits

Christopher Golden

Richard L. Saucedo
(b. 1957)

Into the Clouds!

Clinton L. Williams
INTERMISSION

UNLV Community Band

Gustav Holst (1874-1934)
Moorside March
Dr. Zane Douglass, conductor

Terig Tucci (1897-1973)
La Bamba De Vera Cruz
arr. Hunsberger
Anthony LaBounty, conductor

Steven Mahpar (b. 1977)
Old West Medley
25th Anniversary Commission and Premiere
Col. Allan Ginsberg, presenter

George Gershwin (1898-1937)
The Symphonic Gershwin
arr. Warren Barker

Jacques Press (b. 1930)
Wedding Dance
arr. Herbert Johnston

Bill Moffit (1926-2008)
Armed Forces Salute

November 7, 2012 7:30 p.m.
Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas
Born in Havana, Cuba, clarinetist/alto saxophonist/composer Paquito D’Rivera has become one of the most well known crossover artists in the music field today. His numerous appearances as classical clarinet soloist with symphony orchestras, rave reviews as a jazz and Latin artist on both clarinet and saxophone, and appearances on the David Letterman, Regis and Kathie Lee, and Sunday Morning shows are just part of his diverse experience in the music field. Since his defection from Cuba in 1980, D’Rivera has taken command of his role as cross cultural ambassador, creating and promoting a multinational style that moves from Mozart to bebop to Latin. He has served as co-director of the United Nation Orchestra, a post formerly held by his mentor, Dizzy Gillespie, as well as touring with his own quintet and co-leading the “Caribbean Jazz Project” with Dave Samuels and Andy Narell. Mr. D’Rivera is the recipient of three Grammy awards, including the 1997 award for Best Latin Jazz Artist. This exciting seven-movement work for quintet was commissioned by the Aspen Wind Quintet. It was premiered in 1984 in New York City at the Frick Collection by Bärli Nugent, flute, Robert Ingliss, oboe, Todd Levy, clarinet, Chris Komer, horn, and Susan Heineman, bassoon.

Michael Sweeney’s Gates of Orion is written entirely in one tempo in the style of an extended fanfare. Appropriate for use at contests or festivals, this composition would also work as an opening concert selection. The bold first section uses fanfare-like themes while the percussion section highlights impact points. In the wind parts, accented 8th notes should be slightly detached and quarter notes should be played full value. The overall intensity should build gradually leading to the climactic statement at meas. 47. The final section at meas. 56 begins with a fragment of the main theme being passed around to several sections. At meas. 64, rhythmic elements from the first section return and lead to the powerful ending. Notes from score. Hal Leonard, 1997.

David Holsinger’s Gypsy Dance draws inspiration from his admiration of the piano works of Bela Bartok for young players. Many times in the early “Mikrokosmos”, we find Bartok attempting to free young Peter’s mind from the “box” mentality by shifting accents in established meters or, as is Holsinger’s Gypsy Dance, shifting keys within a single key signature. Notes from score. Wingert-Jones Music, 1994.

Michael Sweeney’s Silverbrook was commissioned by the Silverbrook Middle School Band in West Bend, Wisconsin, directed by Heidi Baumann-Schuppel. It was premiered by the Silverbrook Bands on March 9, 2006 with the composer conducting. Silverbrook was designed to feature a variety of styles and emotions while exploring different orchestration combinations within the context of the young concert band. The opening segment combines muted trumpets and xylophone on a rhythmic drone, out of which evolve a series of chords in the clarinets and low brass. Rhythmic vitality and drive are provided primarily by the percussion section, although brass and woodwinds also contribute pulsating figures at times. Notes from score. Hal Leonard, 2006.

Ralph Ford’s Strange Pursuit is an exciting, up-tempo piece for younger players that will enhance their knowledge of chromatic notes beyond the standard B-flat scale. The tonality of this piece constantly moves between B-flat major and its parallel minor. Carefully observe all articulations, with an emphasis on learning to distinguish the two types of accent markings by ear. Notes from score. Alfred Music, 2007.

Michael Story writes this about his piece Ancient Spirits: Many Native American tribes believed in the mysterious power of spirits. These spirits, experienced through rituals and visions, offered early cultures insight into man’s relationship with nature. Music, especially that of the flute and drum, was used to summon these spirits during religious ceremonies and rituals. Notes from score. Belwin Music, 1999.

Richard L. Saucedo’s Into The Clouds is based on the composers experience as a pilot. “You join the ranks of those less bound by conventional limits on time, distance, and personal freedom. You take off to wide-open skies in any direction on the compass. But more than that, it’s freedom as you’ve never known it, far from the commonplace. Finally, being a pilot symbolizes individualism and self-reliance. You are in control and you make the choices. There’s nothing like the experience of flight, except possibly the experience of music, and I hope the enthusiasm of both can be found in this piece. Enjoy!” Notes from score. Hal Leonard, 2007.

In 1927, Gustav Holst was commissioned to write a competition piece for the BBC and the National Brass Band Festival Committee. The result was The Moorside Suite. It is said that Holst was very happy upon hearing the fifteen
brass bands play his piece in the competition at the Crystal Palace, London, in 1928. The suite has three movements: Scherzo, Nocturne, and March. Gordon Jacob arranged the suite for orchestra in 1952 and for wind band in 1960. The March begins with a rising, four-note motive that leads into a vigorous theme, noteworthy because of its six-bar phrases. A second theme, employing more normal eight-bar phrases, is introduced by the alto saxophone. The trio is reminiscent of the ceremonial marches of Elgar and Walton in its pomp and dignity. After a brief modulatory section based on the opening motive, the first two themes are restated and the march concludes with a coda containing material from the trio. http://www.windband.org/foothill/pgm_note/notes_h.htm#Holst (accessed October 17, 2012).

Terig Tucci was an Argentine composer, violinist, pianist, and mandolinist. He was born in Buenos Aires in 1897. His first composition, Carifios de Madre, was performed for a zarzuela at the Avenida Theatre in 1917. Following a career as a violinist in local cinema orchestras, he left in 1923 for New York, and from 1930 to 1941, performed for NBC Radio. Prominent recording label RCA Victor named Tucci executive producer of their lucrative Latin American music unit in 1932, and in 1934, he performed with fellow countryman Carlos Gardel during the renowned tango vocalist's Paramount Pictures contract. Tucci led his tango orchestra in numerous RCA recordings, notably My Buenos Aires, in 1958. He retired from RCA Victor in 1964, and in 1969, wrote a reflection on Gardel's last days, Gardel en Nueva York. Tucci lived out his final years in his Forest Hills, Queens, home. He died during a visit to Buenos Aires in 1973, and was buried in New York. La Bamba de Vera Cruz is Tucci's best-known pasodoble. La Bamba is a regional dance of the state of Veracruz, which is located near the Gulf of Mexico. A boy and girl in brightly colored dress, most likely reds and whites, perform the flirtatious dance. http://www.medinacommunityband.org/spring-2012-concerts (accessed October 17, 2012).

Los Angeles-based musician and composer, Steven Mahpar enjoys a versatile career writing for film, television, and the concert stage. As one of Los Angeles' active composers for television and film, Steven Mahpar has scored numerous animation and independent films including “Red” directed by Hyunjoo Song and “Last Stop Los Angeles” directed by Saied Pousti. His scores for film follow his influences from film music legends such as Alfred Newman, Jerry Goldsmith, and Miklos Rozsa. Old West Medley was first commissioned as a horn ensemble piece. The idea was to put some of the great “Old West” movie themes into one arrangement. Due to the success and just plan fun of the horn ensemble version, Roberta and Allan Ginsberg commissioned the writing of the same arrangement for wind ensemble. The piece contains the themes from “How The West Was Won,” “Blazing Saddles,” and “The Magnificent Seven.” All outstanding film scores!

Composer George Gershwin occupies a unique place in history of American Music. A gifted writer of popular songs, musical comedies and other music, he was able to combine the styles of "Tin Pan Alley" and "Carnegie Hall" music in a way which seemed perfectly clear to him, but was never quite right with many music critics. When Al Jolson began singing "Swanee" (which Gershwin wrote in 15 minutes) his fame and fortune began to soar almost overnight. This arrangement, The Symphonic Gershwin by Warren Barker, features the blending of three well-known Gershwin works: "An American in Paris", "Cuban Overture" and "Rhapsody in Blue". Symphonic Gershwin, http://www.ebswe.org/program_notes.htm#The%20Symphonic%20Gershwin (accessed October 17, 2012).

Born in Russia, Jacques Press began studying piano at the age of six and later studied composition in Paris. He played piano for silent movies during his teens, lived for a short time in Istanbul and Paris, and toured Europe with his own orchestra in 1924-25. He immigrated to the U.S. in 1926. After 12 years as an arranger for several large New York City movie houses, he moved to Hollywood, where he was active as a composer and arranger of songs and scores for films. The Wedding Dance is a lively hora from his Hasseneh Symphonic Suite for Orchestra. James Huff, http://programnotes.wikia.com/wiki/Wedding_Dance_from_the_Symphonic_Suite_%22Hasseneh%22 (accessed October 17, 2012).

History and tradition are the essence of Bill Moffit’s masterful arrangement Armed Forces Salute, showcasing each of our country’s five greatest service songs; The Caisson Song (Army), The U.S. Air Force, Anchors Aweigh (Navy), Semper Paratus (Always Ready), and The Marine’s Hymn.
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**
- Erica Gerber
- Barbara Greven Matson
- Cristy Gullet
- Jolie Schmidt
- Miriam Shacter
- Sue Petersen Weiner

**Clarinet**
- Anita Bockenstette, Sr.
- Colleen Britos
- Ron Dreamer
- Ricky Nishizuka
- Marie Schrader
- Juli Shapiro-Rousseau

**Alto Saxophone**
- Anita Bockenstette
- Eric Bockenstette, Sr.

**Tenor Saxophone**
- Jim Casimir
- Jean Edwards

**Trumpet**
- Michael Clark
- Don Cody
- Gregory Davis
- Joe Hilger
- Richard Kroeger
- Cary Spencer

**Trumpet cont.**
- Harold Sussman

**French Horn**
- Judie Brush
- Roberta Litzinger
- Ginsberg
- Jack Rubin
- Stan Wallace

**Trombone**
- Jim Brush
- Keith Clough
- Mac McCracken

**Euphonium**
- John E. Tucker

**Tuba**
- Cameron Thomas

**Percussion**
- Vincent Huber
- Cameron Knowles
- Roy Reynolds
- Tom Schafer
- Tom Stark

**UNLV Community 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 also receive academic credit at the regular per-credit rate. The band has developed into a musical organization capable of performing some of the most challenging repertoire written for the wind band idiom and has played for several distinguished guest conductors including, Col. John R. Bourgeois, Director, United States Marine Band (“The President’s Own”), Washington, D.C., Dr. W. J. Julian, Director of Bands Emeritus, University of Tennessee, Dr. Paula Crider, Director Emeritus, University of Texas Longhorn Band and renown Hollywood television and motion picture composer and arranger Warren Barker. Academically, the band serves as an invaluable laboratory ensemble for graduate students in the UNLV Department of Music masters and doctoral conducting degree programs.

During St. Patrick’s Day festivities in 2009, members of the band presented a concert at St. Patrick’s Cathedral in Dublin, Ireland. To celebrate its 25th Anniversary, the band presented two special concerts at home in 2012 and traveled to Italy in June 2012. Accompanied by special guest conductor Col. John Bourgeois, Director Emeritus, United States Marine Band, Washington, D. C., the group presented a concert in Palestrina, Italy with touring in Rome, Florence and Venice.

The group rehearses each Wednesday evening from 7:00pm-9:20pm during regular fall and spring semesters. Interested persons may register on-line (please see ‘UNLV Educational Outreach’ course offerings at unlv.edu website). Please contact Prof. Anthony LaBounty (tony.labounty@unlv.edu) for additional information.
Flute
Melody Bliss
Diane Clarke
Cristina Donley
Barbara Grevan Matson
Chi-Wai Mak
Suzanne Montabon
Sue Ochoa
Cindy O'Donnell
Cathryn Peterson
Anne Scully

Clarinet
Jake Bearden
Jane Carlstrom
Melissa Carpi
Andrea Cereceres
Cathryn Cherry
Linda Cofsky
Beth Duerden
Henry Fang
Debbie Guy
Cecil Harold
Lynn Hunsinger
Karen Kimes
Christopher Kuranko
Christie Leavitt
Tyler Lyon
Andrew Mendizabal
Judy Nance
Ricky Nishizuka

Clarinet cont.
Elaine Paprotyn
Kristian Peterson
Jay Poster
Alicia Rivera
Linda Wischmeyer
Keith Yamamoto

Bass Clarinet
Kaylee Hedegaard
Mary Hickey

Oboe
Rachel LaRance
Leonardo Mendizabal
Cheryl O'Donnell
Sharol Braley Thomsen

Bassoon
Amanda Askins
Sarah Glanister
Ruth Martini

Alto Saxophone
Adam Clough
Sam Hanzel
Nicole Musolino
Jerry Randall
David Valladares

Tenor Saxophone
Brian Askins
Suzanne Morehead
Todd Valli

Baritone Saxophone
William Carpi

Trumpet
Gregory Davis
Jessica Foltin
Carolyn Kresser
Richard Kroeger
Cody Little
Shawn Mapleton
David Mulkey
Larry Ransom
Charles Raymond
David Rubinstein
Jeff Stults

French Horn
Judie Brush
Beatriz Csery-Blue
Patty Duffey
Philip Koslow
Robert Litzinger Ginsberg
Adam Patonai

Trombone
Jim Brush
John Hibbs
Larry Lyon
Alan Cates

Bass Trombone
Keith Clough
Clark Lord

Euphonium
John E. Tucker

Tuba
Andrew Palik
Cameron Thomas
Andrew Felt

Double Bass
Alan Butterfield

Percussion
Sydney Angi
Stan Armstrong
Bill Cole
Richard Kashanski
Cameron Knowles
Michael Leary
Holly Samayoa

Librarian
Suzanne Morehead

ACKNOWLEDGEMENTS

UNIVERSITY BAND STAFF
Thomas G. Leslie, Director of Bands
Anthony LaBounty, Associate Director of Bands
Dr. Zane Douglass, Instructor of Conducting

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Keith Larsen
James Smerek (Graduate Staff Assistant)
Clinton L. Williams

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