THE UNIVERSITY OF NEVADA, LAS VEGAS  
COLLEGE OF FINE ARTS  
DEPARTMENT OF MUSIC

PRESENT  
THE  

UNLV NEW HORIZONS BAND  
DAVID IRISH, DIRECTOR  
MARKUS HAHN, GRADUATE CONDUCTING ASSISTANT  
ANDREW SMOUSE, GRADUATE CONDUCTOR

AND THE  

UNLV COMMUNITY CONCERT BAND  
ANTHONY LABOUNTY AND TAKAYOSHI "TAD" SUZUKI, CONDUCTORS  

KATHARINE L. JENSEN, GRADUATE CONDUCTING ASSISTANT  
ROBERT J. SANCHEZ, GRADUATE CONDUCTING ASSISTANT  
ALFONZO KIMBROUGH, GRADUATE CONDUCTOR  
ROBERT LOGAN BILES, DOCTORAL CONDUCTOR

THURSDAY, APRIL 29, 2010  
ARTEMUS W. HAM CONCERT HALL  
7:30 PM
PROGRAM

UNLV NEW HORIZONS BAND

HEBRIDES SUITE
I. THE PEACE-FIRE FLAME
   ANDREW SMOUSE, GRADUATE CONDUCTOR

MUSIC FROM CARMEN
   GEORGES BIZET
   MARKUS HAHN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

SLEEPERS AWAKE
   JOHANN SEBASTIAN BACH
   ARR. ALFRED REED
   MARKUS HAHN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

THE CORCORAN CADETS
   ANDREW SMOUSE, GRADUATE CONDUCTOR

PRELUDE, SICILIANO AND RONDO
   MALCOLM ARNOLD
   II. SICILIANO
   III. RONDO

   INTERMISSION

UNLV COMMUNITY CONCERT BAND

THE KLAXON
   HENRY FILMORE
   ED. FREDERICK FENNELL
   KATHARINE L. JENSEN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

SYMPHONY No. 7 IN A MAJOR Op. 92
   LUDWIG VAN BEETHOVEN
   TRANS. ROBERT J. SANCHEZ
   ROBERT J. SANCHEZ, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

COLORADO PEAKS
   DANA WILSON
   ROBERT LOGAN BILES, DOCTORAL CONDUCTOR

SUITE OF OLD AMERICAN DANCES
   II. SCHOTTISCH
   ROBERT RUSSELL BENNETT
   ALFONZO KIMBROUGH, GRADUATE CONDUCTOR

ITALIAN RHAPSODY
   JULIE GIROUX
   TAKAYOSHI "TAD" SUZUKI, CONDUCTOR

THE RAKES OF MALLOW
   LEROY ANDERSON

ARMED FORCES: THE PRIDE OF AMERICA!
   ARR. LARRY CLARK AND GREG GILPIN
**Program Notes**

*Hebrides Suite* by Clare Grundman (1913-1996)

Published in 1962, *Hebrides Suite* by Clare Grundman is based off of Marjory Kennedy-Fraser’s “Songs of the Hebrides.” A group of islands off of the west coast of Scotland called the Hebrides have inspired numerous writers and composers, including Felix Mendelssohn. Grundman’s suite is comprised of four movements, with the first titled “The Peat-Fire Flame.”

Program notes taken from Teaching Music Through Performance in Band, vol. 5.

*MUSIC FROM CARMEN* by Georges Bizet

George Bizet composed his opera, *Carmen* in 1875, and premiered at the Opera Comique in Paris. It was not an initial success, but eventually went on to become one of the most popular operas of all time. It has been transformed into versions for theatre, screen, and a version has even been written to be performed on ice. The music of *Carmen* is used by many, in academia and popular culture, to represent the spirit and flair of Spanish music. The version heard tonight is a medley consisting of three songs from the opera, *Habanera*, *Flower Song*, and *Toreador Song*.

Program notes taken from the score.

*Sleepers Awake!* by Johann Sebastian Bach

One of the requirements of Bach’s position as music director of the St. Thomas Church in Leipzig was that he prepared a complete cantata for each church service and all special church holidays. Of these still-surviving, the one bearing the number 140, and entitled *Wachet Auf*, is still one of the most frequently performed. One of the striking parts of Bach’s setting of this parable is the second chorus, which features the tenor section of the choir singing the choral melody while the orchestra plays an entirely different tune. Bach was so fond of this section that he arranged it for organ some years later. This *Wachet Auf!* chorus remains one of Bach’s most familiar and best-loved compositions.

Program Notes Taken from the Score
The Corcoran Cadets

John Philip Sousa (1854-1932) composed *Corcoran Cadets* in 1890. Known as his “Eighth-note March,” this march was written for the cadet drill team in Washington, DC, which was sponsored by W.W. Corcoran. Conductor Frederick Fennell, editor of this edition of *Corcoran Cadets*, chose this composition to be the first march performed by the Eastman Wind Ensemble in January of 1953.

Program notes taken from the score.

Prelude, Siciliano and Rondo

Malcolm Arnold

Arr. John P. Paynter

*Prelude, Siciliano and Rondo* was originally written for the brass bands for which England is well-known, titled *Little Suite for Brass*. Each movement is presented in short, clear five-part song forms. The ABACA design gives the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The liltingly expressive *Siciliano* is both slow and expressive, affording solo instruments and smaller choirs of sound to be heard and ends quietly. The rollicking *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Program notes taken from the score.

The Klaxon

Henry Filmore

Ed. Frederick Fennell

The great American love affair with the automobile really began to heat up in the 1920's when the family car drew us all to the roads. An old French word and a new small rectangular building- the garage, became part of life. Long before the phrase "standard equipment," the buyer of a new car had to add items such as a loud horn that worked when needed. As a boy, I remember watching my father add one to an old Buick. Even then I thought that the raucous sound of its name accomplished its commercial purpose: it was called a Klaxon.

Henry Fillmore obviously kept all avenues to the public very wide open and functioning. When his band played at the Cincinnati Automobile Show in January 1930, he seized the opportunity to introduce a new march that was most appropriate to the occasion, *The Klaxon*. Not content to play a new march named for an automobile horn, Filmore dressed up the performance with another "first," the introduction of a new instrument, the klaxophone, a brace of the noisy devices tuned to play along with the band, presumably in the trio and break strain. -Fredrick Fennel, 1984

Program notes taken from the score.
**Symphony No. 7, Op 93**  
Ludwig van Beethoven  
Trans. Robert J. Sanchez  

II. Allegretto  

The Seventh Symphony's premiere concert was performed to benefit the soldiers wounded a few months earlier in the battle of Hanau. It was one of Beethoven's most successful concerts. The celebratory symphony, dedicated to both Count Moritz von Fries and Russian Empress Elisabeth Aleksiev, was performed three times in 10 weeks following its premiere. The second movement of the Seventh often is performed separately from the complete symphony, and might have been one of Beethoven's most popular compositions.

Program notes taken from NPR.org  

**Colorado Peaks**  
Dana Wilson  

Written in 2005, *Colorado Peaks* was commissioned by the St. Vrain Valley Honor Band near Denver, Colorado. Written for large concert band, the piece has recurring thematic material throughout. The work, filled with gentle syncopation, simple chromaticism, and timbral variety, is essentially based on two ideas: a crisp quarter-note pulse representative of hiking and the broad reach of the distant mountains first represented in the horns. There is also a tranquil section intended to be introspective, indicative of all hiking journeys as metaphors for, and ultimately about, inward growth. The composer states: “Because the piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person’s relation to them via a rugged and persistent climb.”

Program notes taken from the score, and by Robert Logan Biles  

**Suite of Old American Dances**  
Robert Russell Bennett  

III. Schottische  

Robert Russell Bennett composed the *Suite of Old American Dances* in 1950. This suite is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which festivity demands, recalling several of the characteristic dances remembered from childhood. Bennett has described the music as "native American dance forms ... treated in a 'riot' of instrumental colors," and the composition is distinguished by superb effectiveness of instrumental writing and facile flow of musical ideas. The dances include: Cake Walk, Schottische, Western One-Step, Wallflower Waltz, and Rag.
**Italian Rhapsody**  
Julie Giroux

Italian Rhapsody is a collection of Italian folk songs and a few operatic excerpts scored with Italian gusto! Solo Clarinet opens this work with a dramatic flair developing into a devious rendition of "The Italian Wedding Song #2" (The Wedding Tarantella). "Caderna," composed by A.D. Arcangelo, is presented in both an Italian street band and contemporary march style. Giacomo Pucini's La Boheme "Quando m'en vo" (Musetta's Waltz) makes an appearance as an accordian player serenading young lovers in the moonlight. The finale features Luigi Denza's "Funiculi! Funicula!," Giuseppe Verdi's Il Trovatore (Act II - Anvil Chorus) and Gioacchino Rossini's Wabbit of Seville.

Program notes taken from the score.

**The Rakes of Mallow**  
Leroy Anderson

The Irish Suite, by the dean of American light music, Leroy Anderson is one of the most enduring and endearing works in the repertoire. Drawn from familiar folk tunes, its six movements present a rich musical palette brimming with color and fresh invention.

The original suite, commissioned in 1947 by the Erie Society of Boston, and by all accounts written in less than two weeks time, was comprised of only four movements when Arthur Fielder and the Boston Pops Orchestra premiered it that year. Anderson himself subsequently scored these four movements for concert band, and later added the last two.

Program notes taken from the score.

**Armed Forces: The Pride of America!**  
ARR. LARRY CLARK AND GREG GILPIN

It is customary for members of the audience who are veterans or who have family members who are veterans to stand and be acknowledged when their branch of the service is acknowledged. We invite our audience to participate.

Program notes taken from the score.
UNLV NEW HORIZONS BAND PERSONNEL

Flute
Barbara Greven-Matson
Cristy Gullett
Dena Pride
Miriam Slechter

Clarinet
Katie Adams
Colleen Britos
James Brown
Debbie Gay
Julianne "Jewel" Raquel
Shirley Ruffin
Marie Schrader
Rebecca Vansteenkiste
Linda Wischmeyer

Bass Clarinet
Cathryn Cherry

Oboe
Rochelle Tippett

Alto Saxophone
Gypsie Borzick
Simone Cramer

Tenor Saxophone
Suzanne MONTBON
Todd Valli

Trumpet
Richard Kroeger
Hansd Sundman
JenHOY Tippett

Horn
Bobbie Litzinger Ginsberg
Staan Wallace

UNLV COMMUNITY CONCERT BAND PERSONNEL

Flute
Chris Benaumen
Felisa Boushendil
Carolyn Brower
Mathew Calvillo
Melissa Depodest
Barbara GressoMatson
Andrea Kawashima
Suzanne Montboun
Sue Ochon
Cindy O’Donnell
Jessica Ogbara
Michelle Poliomo Nichols
Deb Pride
Tim Stensdell
Sarah Thompson
Erin Zicklak-Dolce

Oboe
Cheryl O’Donnell
Sharon Thomason
Rochelle Tippett

Clarinet
Jane Calabrese
Melissa Capil
Davee Gay
Megan Hansen
Christian Louisotten
Julie Neume
Jay Proux
Heather Ramirez
Joni Sayre
Rebecca Vansteenkiste
Linda Wischmeyer
Keith Yamamoto

Bass Clarinet
Cathryn Cherry
Kristen Brodie
Mary Hicksey

Bassoon
Natalie Rozzano-Strain

Alto Saxophone
Sam Chilton
Ash Cough
Dom Di Lona
Danielle McCracken
Jury Randall

Tenor Saxophone
Suzanne Moorehead

Trumpet
Jeff Deck
Carolyne Kramer
Richard Kroeger
Shawn Maltson
Vivek Narang
Andrew Smith

Horn
Audie Bratt
Caillin Bumoff
Beatrix Canby-Blye
Justin Klaw
Roberts Leizinger-Ginsburg
Alexandra Monfared
Gretchen Meng-Barnhart

Trombone
David Blooni
Christian Daniels
Toni Dauenhauer
Jerod Giron
John Hilbs
Christopher Nichols
Allan Quan
Kenneth Deloexena

Trombone
Keith Cough
Mac McCracken
Matt Royer

Euphonium
Michelle Kewood
Kasey Searls
John E. Tucker

Tuba
Garrison Gillham

Percussion
Casey Dalpee
Mike Jones
Ryan Lindsey
Roger Garvin
Tom Stark
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Thomas G. Leslie

Associate Director of Bands
Anthony LaBounty

Instructor of Conducting
Takayoshi "Tad" Suzuki

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Katie Jensen
Jeffrey A. Malecki
Robert J. Sanchez

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Asuka Kawashima
Kanade Oi
Suzanne Morehead
Emilee Wong

Community Liaison
Allan Ginsberg

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