

UNLV | Department of MUSIC

College of Fine Arts

presents

UNLV Wind Orchestra

Thomas G. Leslie, conductor

Col. John R. Bourgeois, guest conductor

Green Valley High School Symphonic Band

Diane Koutsulis, conductor

PROGRAM

Bruce Broughton
(b. 1945)

Celebration

UNLV Wind Orchestra Commission
World Premiere

Modest Mussorgsky
(1839-1881)

“Introduction and Polonaise” from *Boris Godunov*

arr. John R. Bourgeois
Col. John R. Bourgeois, conductor, Director Emeritus,
United States Marine Band, “The President’s Own”
Transcription, World Premiere

Percy Aldridge Grainger
(1882-1961)
arr. by Msgt. Don Patterson

In A Nutshell
Arrival Platform Humlet
Gay but Wistful
Pastoral
The Gum-suckers March

Transcription, West Coast Premiere

INTERMISSION

Robert Jager
(b. 1939)

Esprit de Corps

Combined UNLV and Green Valley Ensembles
Col. John R. Bourgeois, conductor

John Phillip Sousa
(1854-1932)
arr. John R. Bourgeois

The Stars and Stripes Forever

Thursday, November 15, 2012

7:30 p.m.

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

Bruce Broughton's "*Celebration* was composed for Thomas G. Leslie and the UNLV Wind Orchestra as a triumphal opus affirming the ensemble's achievements, contributions and history among wind orchestras and to commemorate the year in which Professor Leslie serves as President of the American Bandmasters Association. It begins with a distinctive fanfare motif from the trumpets, horns and percussion, followed by the remainder of the brass and finally the full ensemble. The opening motif forms the basis of the piece that follows, albeit in several variations. A contrasting lyrical section appears shortly after the opening statement and once again before the final push to the end. The general feeling of the piece is exuberant and . . . well, celebratory!" Notes from the composer.

Modest Mussorgsky's *The Introduction and Polonaise* is an orchestral arrangement of music from the third act of Mussorgsky's opera *Boris Godunov* realized by Rimsky-Korsakov in 1888 - 1889. It was also, oddly, Rimsky's first orchestral work after his initial hearing of Wagner's *Der Ring des Nibelungen*. As Rimsky describes it in his autobiography *My Musical Life*:

"The first application of Wagner's orchestral methods and of an increased orchestra (in the wind choir) was made in my orchestration of the Polish dance from *Boris Godunov* for concert performance. As regards orchestration, this *Polonaise* was one of the less successful portions of Mussorgsky's opera. He orchestrated it for the performance of the Polish scene in 1873 almost exclusively for strings . . . imitating the *vingt-quatre violin du roi*. . . of the time of Lully (Louis XIV). What connection there was between this orchestra and the time of the "false Dmitri," as well as the life of Poland of that period (1605 - 1606) is incomprehensible . . . and for the following year's performances of the complete opera the composer recast the orchestration. Nevertheless, nothing of consequence came of it. Yet in its music the *Polonaise* was characteristic and beautiful; for this reason I undertook to turn it into a concert piece, the more so as *Boris Godunov* was no longer on the boards. I linger on this intrinsically lesser opus of mine because I attach importance to it, as being my first essay in the new field of orchestration that I entered herewith."

In the event, Rimsky's orchestration of Mussorgsky's *Polonaise* is gorgeous, luminous, sparkling, beautiful, and completely beside the point of the piece. In the opera, the Polish nobles are singing about how they will dismember Russia and impoverish its people. While it is a wonderful job of orchestration, it tells us far more about Rimsky's subsequent works (both *Scheherazade* and *Russian Easter Overture* were premiered in the same year that saw the premiere of his orchestration of the *Polonaise*), than it does about Mussorgsky. Notes taken from www.allmusic.com (accessed October 22, 2012).

Australian composer **Percy Grainger**, by his own preferred description, "dished up" the suite *In a Nutshell* between 1914 and 1916. It consists of four pieces and the composer made the whole suite available in versions for orchestra, solo piano, and piano, four-hands. *Arrival Platform Humlet* is, in Grainger's own description "the sort of thing one hums to oneself as an accompaniment to one's tramping feet as one paces up and down the arrival platform, waiting arrival of a belated train bring one's sweetheart from foreign parts." It is essentially a long-breathed, monophonic melody, harmonized here and there with added octaves and bare fifths. As such, Grainger also arranged it for solo instruments such as viola, violin, and oboe. An early setting, perhaps the original, is scored for the resonaphone, a bass glockenspiel, although Grainger also specifies that a marimba may be used instead. This instrument is also heard prominently in the orchestral version. The *Humlet* makes use of a bitter-sounding modal minor scale and perfectly captures a mood combining both impatience and anticipation.

Gay but Wistful (Tune in a Popular London Style) is drawn from music associated with the English music hall, and in Grainger's words, "embodies that London blend of gaiety and wistfulness so familiar in the performances of George Grossmith Jr. and other vaudeville artists." While the piece rhythmically is clearly in a popular English fashion, the harmony is darkened by a number of dissonances, some of which look forward to jazz-inflected harmonic practice and, in particular, seem curiously similar to the approach of Duke Ellington. *Pastoral* is one of Grainger's longest continuous movements at more than ten minutes, and is written in a dark, highly intense harmonic language that contrasts florid impressionistic gestures with more biting chromatic ideas. It is one of the most uncompromising and complex of Grainger's compositions, made more so in his orchestration, where he piles on yet more chromatic content resulting in a massive sound of almost Ivesian density. While Grainger was a composer known for his fanciful and somewhat verbose descriptions of the content of his works, he apparently left not a word as to the meaning or significance of *Pastoral*.

The Gum-Suckers' March was begun much earlier than the other three pieces; the first known sketch dates from 1905. It is a raucous, unbridled march that is colored by small tone clusters and it reflects both Grainger's nationalism and his enthusiasm for the music of Greig. Grainger was a native of the Australian State of Victoria; Victorians are known as "gum-suckers," as during the hot summer months they suck the leaves of Eucalyptus trees in order to stay cool. Grainger himself conducted the premiere of the orchestral version, which was given at the Norfolk Festival of Music in Norfolk, CT, in 1916. In spite of the work's highly experimental and unconventional style, Grainger's foregrounding of popular elements in the *In a Nutshell Suite* prevailed, and the work was very warmly received.

UNIVERSITY BAND STAFF

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

LIBRARIANS

Alexandra Gilroy
Ashlea Sheridan
Erin Vander Wyst

GRADUATE ASSISTANTS

Christopher C.R. Golden
Keith Larsen
Clinton L. Williams

COMMUNITY LIAISON

Allan Ginsberg

During his nearly 40 years with the Marine Band, **Colonel John R. Bourgeois**, Director Emeritus, United States Marine Band, "The President's Own," served nine presidential administrations — from presidents Eisenhower to Clinton. As Director for 17 years, he regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in the nation. Colonel Bourgeois is past president of the American Bandmasters Association, Chairman of the Board and past President of the National Band Association, a past member of the Board of Directors of the World Association for Symphonic Bands and Ensembles, American Vice-President of the International Military Music Society. He is a member of Phi Mu Alpha Sinfonia, the Military Order of the Caraboa, the Alfalfa and Gridiron Clubs of Washington, the College Band Directors National Association, and an honorary life member of the Texas Bandmasters Association. He is the President of the John Philip Sousa Foundation and his affinity for Sousa's work has earned him the Sudler Medal for Outstanding Service to Bands at the International Level.

In 1993, he was awarded the Medal of Honor of the Midwest International Band and Orchestra Clinic and the Medal of the International Percy Grainger Society. In addition, he was awarded Phi Beta Mu's Outstanding Bandmaster Award in 1986; the Distinguished Service to Music Medal by Kappa Kappa Psi in 1987; the National Band Association's Academy of Wind and Percussion Artist Award in 1990; Phi Mu Alpha Sinfonia's National Citation for "Service to Music and Dedication to Music and Country" in 1991; and in 1996, he was awarded the Austin Harding Award of the American School Band Directors Association, and is a frequent guest conductor with bands and orchestras across America and around the world.

Recognized for a fresh, interpretative style among collegiate wind orchestras, **Thomas Leslie** and the UNLV Wind Orchestra continue to excel in their commitment to commission new works by the next generation of the world's finest young composers. This ensemble, under Professor Leslie's baton, has premiered numerous pieces commissioned by UNLV, Professor Leslie and the Wind Orchestra. Professor Leslie has conducted, and recorded sixteen compact disc recordings with the UNLV Wind Orchestra. They are: *1994 – The UNLV Wind Symphony; Ghost Train; Gawd\$illa Eats Las Vegas; It Takes a Village; Monkey; No Mo' Chalumeau*, and *Chunk* (all title tracks commissioned by Thomas Leslie), *BCM... Saves the World, Bandanna*, the complete Daron Hagen opera, *3 Steps Forward*, the premiere disc in the new *UNLV Wind Orchestra Series* for Klavier Recordings, *Spiritual Planet, 4 Flew Over the Hornet's Nest, The Quest, Vegas Maximus, Concerto for Marienthal, Marquee Mojo*, and *Lost Vegas*, the newest release in the collection. All of these recordings have received noteworthy acclaim in professional journals in addition to high praise from colleagues throughout the world.

An adjudicator and conductor throughout the United States, Professor Leslie has also been invited to conduct performances and clinics internationally in Australia, Ireland, Japan, England, Scotland, France, Switzerland, Austria, Germany, and Canada. Under his direction, the UNLV Wind Orchestra has appeared as an invited performing group at the College Band Directors National Association Conference in March 1994, the Music Educators National Conference Biennial Convention in April 1998, the American Bandmasters Association National Convention in March 2001, and numerous state music educator conferences. The UNLV Wind Orchestra performed as the featured ensemble at the Hokkaido Band Association Clinic in Sapporo, Japan, in May 2002, and was featured in multiple performance tour at the *La Croix Valmer International Music Festival* in St. Tropez, France in June 2005. Professor Leslie is the founder and Musical Director for the *Las Vegas Youth Wind Orchestra*, an honor ensemble comprised of Las Vegas' most accomplished wind and percussion musicians. The UNLV College of Fine Arts awarded Professor Leslie the College of Fine Arts Teacher of the Year Award in 2006.

Thomas Leslie received degrees in Music Education from The University of Iowa and Indiana State University. Elected earlier this year, Professor Leslie is currently serving office as the 75th President of the prestigious American Bandmasters Association. He was originally inducted to membership in 1997 and he hosted the National Convention of this very distinguished group in Las Vegas in March 2001. He continues to be a long-standing member of the College Band Directors National Association, and has served as Western Division Chair for the National Band Association. Professor Leslie currently serves on the Board of Directors for the John Philip Sousa Foundation.

UNLV WIND ORCHESTRA

Flute/Piccolo

Carmella Cao^ Reno, NV
Donald Malpass**^ Cheney, WA
Jamie Leigh O'Neil Scotch Plains, NJ

Oboe

Chris Fujiwara* Honolulu, HI
Alexandra Gilroy**^ Clovis, CA
Ben Serna-Grey Vancouver, WA

Bassoon

Kim Kehau Chai II* Sapulpa, OK
Ashlea Sheridan^ Newman, CA

Contrabassoon

Brock Norred Las Vegas, NV

B-Flat Clarinet

Jonathan Cannon Bountiful, UT
Annie Douglass Sutherlin, OR
Jennifer Iles**^ Denton, TX
Jason Manalo Corona, CA
Isaiah Pickney Las Vegas, NV
Guillermo Ramasasa Las Vegas, NV
Audrey Wood Lehi, UT
Erin Vander Wyst^ Appleton, WI

Bass Clarinet

Jordan Mathisen* Chicago, IL
Scott McKell Mendon, UT

Contra Alto Clarinet

Gizmo Hall Las Vegas, NV

Contra Bass Clarinet

Brian Murphy Campbellford, ON

Alto Saxophone

Patrick Garcia^ Las Vegas, NV
Emilio Rivera San Pedro, CA

Tenor Saxophone

Brandon Taylor Las Vegas, NV

Baritone Saxophone

Nicholas Mahe Salt Lake City, UT

Trumpet

Dumitru Cernei**^ Nisporeni, Moldova
Owens Edge Las Vegas, NV
Micah Holt Colorado Springs, CO
Jorge Machain Lazaro Cardenas, Mexico
Kyle Overlay Las Vegas, NV
Richard Paugh Wichita, KS

Horn

Tom Frauenshuh Tampa, FL
Chris Golden^ Fresno, CA
Jon Holloway* Carson City, NV
Jordan Rush Las Vegas, NV

Trombone

Keith Larsen**^ Denver, CO
Bowen Gass Las Vegas, NV

Bass Trombone

Paul Olesuk^ Hampden, MA

Euphonium

Sara Shaw Las Vegas, NV
K.C. Singer* Las Vegas, NV

Tuba

Garrison Gillham Broken Arrow, OK
Daniel Uhrich* Henderson, NV

Cello

Dominique Jackson Las Vegas, NV

Double Bass

Hayden Bryant Logandale, NV
Tim Harpster Lincoln, NE

Timpani

Chris Tusa ^Baltimore, MD

Harp

Melaney Jones Las Vegas, NV

Piano/Celesta

Dr. Timothy Hoft# Las Vegas, NV
Zhu Sun Dalian, China

Percussion

Sydney Angi Catherine, AUS
Kyle Bissantz Wichita, KS
Max Feld Oceanside, NY
A.J. Merlino**^ West Long Branch, NJ
Luigi Ng Quezon City, Philippines
Michael Smith ^Bismarck, ND
Alex Tomlinson Broken Arrow, OK

*Principal

^Graduate Teaching Assistant

#Faculty