

5-7-2008

The UNLV Community Concert Band 20th Anniversary Concert

UNLV Community Concert Band

Eric Ewazen

Juilliard School

Anthony LaBounty

University of Nevada, Las Vegas, tony.labounty@unlv.edu

Takayoshi Suzuki

University of Nevada, Las Vegas

Jeffrey Koep

University of Nevada, Las Vegas, jeffrey.koep@unlv.edu

See next page for additional authors

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Authors

UNLV Community Concert Band, Eric Ewazen, Anthony LaBounty, Takayoshi Suzuki, Jeffrey Koep, Thomas Leslie, David Irish, Jeffrey McCracken, Zach Hartley, and Danielle McCracken



THE UNLV
DEPARTMENT
OF MUSIC

PRESENTS

THE UNLV
COMMUNITY CONCERT BAND
20TH ANNIVERSARY CONCERT

WITH SPECIAL GUEST
ERIC EWAZEN

ANTHONY LABOUNTY
TAKAYOSHI "TAD" SUZUKI
CONDUCTORS

MAY 7, 2008, 7:30 PM

ARTEMUS HAM HALL • WEDNESDAY
UNLV COMMUNITY CONCERT BAND

20th ANNIVERSARY

50 UNLV

CELEBRATING FIFTY YEARS

May 1, 2008

Congratulations to the University of Nevada, Las Vegas' Community Concert Band as they celebrate their 20th Anniversary. We are proud to share a milestone anniversary with the Band, as UNLV celebrates its 50th!

This year marks the first time ever award of UNLV Artist-in-Residence funding to bring guest composer, and Juilliard faculty professor, Eric Ewazen, to guest conduct the Band. Mr. Ewazen, an award winning composer and conductor, has been specially commissioned to write a piece of music dedicated to the Band. This only adds to the Band's illustrious history of having the opportunity to play for some very distinguished guest conductors including, Colonel John R. Bourgeois, Director, United States Marine Band (*"The President's Own"*); 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.

Highlights of special performances during the last 20 years include the UNLV Department of Continuing Education's 40th Anniversary (now known as Educational Outreach), and UNLV's 50th Anniversary celebrations. Also included in their 20-year concert history are performances for the 50th Anniversary of the United States Air Force in 1997, and Congressional Academy Night, hosted by Senators Harry Reid and Richard Bryan, and U.S. Representatives Jim Bilbray and Barbara Vucanovich, in 1990.

UNLV's Community Concert Band is comprised of UNLV students, as well as community members, and hosts a variety of professions and ages. It has developed into a musical organization capable of performing some of the most challenging repertoire. The Band has performed at numerous concerts both on and off campus, many of which have helped benefit local charities such as Big Brothers and Big Sisters of Southern Nevada. Band is offered as a non credit course through UNLV's Office of Educational Outreach.

As the Band celebrates its 20th Anniversary, I would ask that you join me to express support and appreciation for their dedication to the Arts. May they have many fine performances ahead of them!

Sincerely,



David B. Ashley
President

University of Nevada, Las Vegas
President's Office
BOX 451001 • 4505 S Maryland Parkway
Las Vegas, NV 89154-1001
Main 702-895-3201 • Fax 702-895-1088

WELCOMING REMARKS
Dr. Jeffrey P. Koep, Dean, UNLV College of Fine Arts

FANFARE AND HYMN OF BROTHERHOOD Jay Bocook
Thomas G. Leslie, conductor

SILVER STAR World Premiere Eric Ewazen
Eric Ewazen, artist-in-residence / special guest conductor

OCCIDENT AND ORIENT Camille Saint-Saëns / edit L. Schissel
Takayoshi "Tad" Suzuki, conductor

EARLY ONE MORNING FROM "TWO GRAINGER MELODIES"
Percy Aldridge Grainger / trans. J. Kreines
David Irish, conductor

CAJUN FOLKSONGS Frank Ticheli
Jeffrey McCracken, conductor

THE BELTWAY JAM Jack Stamp
Zacharey Hartley, conductor

AMERICAN HERO Bruce Broughton
Anthony LaBounty, conductor

— INTERMISSION —

UNDER THE DOUBLE EAGLE Josef Franz Wagner / arr. R. Thurston
Anthony LaBounty, conductor

FANTASIA: ON BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR Mark Camphouse
Takayoshi "Tad" Suzuki, conductor

BRITISH WATERSIDE: THE JOLLY SAILOR arr. Percy Aldridge Grainger / adapt. J. Moss
Jeffrey McCracken, conductor

MARCH OF THE MOGUL EMPERORS Sir Edward Elgar / trans. R. Longfield
Danielle McCracken, conductor

ARMED FORCES: THE PRIDE OF AMERICA! arr. G. Gilpin & L. Clark
Anthony LaBounty, conductor

FANFARE & HYMN OF BROTHERHOOD

Jay Bocook

Commissioned by the Gamma Eta chapter of Phi Mu Alpha, at Furman University, Greenville, South Carolina, this impressive work is built around two chorale themes and a recurring fanfare. After the boldly stated opening, a bright allegro developmental section becomes increasingly more intense until a dramatic cadence is reached. The introduction of antiphonal brass soar above the ensemble and play a grandiose version of the first chorale. The band re-enters and both ensembles play the climactic ending to the work, in a new key, and with both hymns being heard simultaneously.

SILVER STAR

Eric Ewazen (b. 1954)

Notes from the composer:

Commissioned by the Allan and Roberta Ginsberg Fund, Nevada Community Foundation as a gift to the University of Nevada, Las Vegas Community Concert Band on the occasion of entering its third decade.

Silver Star is gratefully dedicated to the UNLV Community Concert Band, under the Direction of Anthony LaBounty, with special thanks to my dear friends, Bobbie Litzinger and Allan Ginsberg, who made this commission possible.

As a celebratory piece commemorating the 20th anniversary of the band, Silver Star celebrates the joy of music making in a part of the country with such extraordinary beauty, that I wanted to reflect both the wonderful music-making of the ensemble, as well as the grandeur of the surrounding landscapes on this high desert plateau with both the desert and mountain vistas. The piece seems to begin at dawn with quiet, peaceful, somewhat introspective melodies leading to the rip-roaring break of day, as the sun starts giving the landscapes its golden glow. In a traditional Sonata-Allegro form, characteristic of the classic overtures, heroic and lyrical melodies are presented, developed, and revisited. My sincere thanks to the outstanding musicians of the UNLV Community Concert Band for introducing Silver Star to you! (Silver Star refers to the flag of the state of Nevada with its shining silver star!)

OCCIDENT AND ORIENT

Camille Saint-Saëns (1835-1921), edited by L. Schissel

The years of the French revolution provided an important development in the history of bands with the rise of the large wind band replacing Harmoniemusick of the Classical Era. Harmoniemusick, a chamber ensemble of six or eight parts, 2 each of oboes, horns and bassoons and sometimes clarinets, was preferred wind combination of the era.

With the rise of more public bands as represented by the large wind ensembles such as the Garde Nationale Band, which performed for special occasions with the original music composed by Mehul, Gossec, Berlioz and others, the modern band came into existence. It was in this tradition that **Camille Saint-Saëns** composed the first of his four works for band, *Orient et Occident (Occident and Orient)* in 1869.

EARLY ONE MORNING FROM "TWO GRAINGER MELODIES"

Percy Aldridge Grainger (1882-1961) / trans. J. Kreines

Grainger began this setting in 1901, but did not complete it until 1939-40, when he made three different scorings. In 1950, he made yet another version (for Stokowski), which differs in several respects from the earlier ones.

The text of the song is as follows:

Early one morning, just as the sun was rising
I heard a maid sing in the valley below
'O don't deceive me, O never leave me!

How could you use a poor maiden so?
Remember the vows you made to your Mary
Remember the bower where you vowed to be true
O don't deceive me, O never leave me
How could you use a poor maiden so?

CAJUN FOLKSONGS

Frank Ticheli (b. 1958)

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British eventually resettling in South Louisiana. Today there are nearly one million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories and songs of their ancestors.

Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the Archive of Folk Music in the Library of Congress. "La Belle et Le Capitaine" and "Belle" can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana).

In *Cajun Folksongs*, "La Belle et Le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. The second song, "Belle," is a musical depiction of a certain man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, but to no avail.

THE BELTWAY JAM

Jack Stamp (b. 1954)

Notes from the composer:

In the Spring of 2002, I received a commission from Col. Gary Lamb and the United States Army Band (Pershing's Own) in Washington, D.C., to write a work to be premiered at the American Bandmasters Convention the next March. Due to some family issues, I was forced to cancel the commission. Feeling remorse, I decided to write this short opener as a gift to the band and Col. Lamb for their understanding during that time.

I grew up in the metropolitan area of Washington D.C. and Route 495 (which surrounds the area) known as the Beltway. It is famous for its daily traffic jams. This piece is "jazzy," so there is a play on words with the word "jam" as in "traffic jam" and "jam session."

AMERICAN HERO

Bruce Broughton (b. 1945)

Bruce Broughton is one of the most versatile composers working today. He is not only a great film composer, but he has also written major orchestral works including *The Magic Horn*, which was commissioned jointly by the Chicago, Seattle and National Symphonies. Among his film credits are: *Silverado* (nominated for an Oscar), *Homeward Bound*, *Harry and The Hendersons*, *The Boy Who Could Fly*, *Lost In Space*, *Miracle on 34th Street*, *Presidio* and *The Rescuers Down Under*.

American Hero was written in the summer of 2000 and dedicated to Brigadier General Robert L. Scott Jr., author of the book, *God Is My Co-Pilot*.

UNDER THE DOUBLE EAGLE

Josef Franz Wagner (1856-1908) / arr. R. Thurston

Josef Franz Wagner was a military bandmaster and composer, known as the “Austrian March King.” He wrote about 400 compositions, 250 of which have been published. He wrote *Under The Double Eagle*, his most popular and enduring composition, in 1902. It later became the official march of the First Austrian Artillery Regiment Number 2. The title refers to the double eagle in the coat of arms of the Austro-Hungarian double monarchy. America’s own “March King,” John Philip Sousa, liked the piece enough to record it three times with his own band.

FANTASIA: ON BLACK IS THE COLOR OF MY TRUE LOVE’S HAIR

Mark Camphouse (b. 1954)

Notes from the composer:

Most folk songs tell a story and provide the listener with a lyrical expression of a mood through various images and symbols. “Black is the Color” possesses an abundance of those qualities. It has always been a special folk song to me as some of my earliest recollections of singing while in elementary school were of this wonderfully evocative song.

*In my **Fantasia**, I have incorporated two versions of “Black is the Color”: one of English origin and the other more characteristically American (Appalachian) in flavor.*

BRITISH WATERSIDE: THE JOLLY SAILOR

arr. Percy Aldridge Grainger / adapt. John Moss

British Waterside is a jolly, uncomplicated setting perhaps reflecting the fact that **Grainger** had no phonograph recording of the song. He took it down by ear from Mr. Samuel Stokes in August of 1906, at Retford Almshouses, Retford, Nottinghamshire, England.

Grainger arranged the work for piano and voice on September 22-23, 1920 in New York City, and presented it as a Christmas gift to his mother Rose.

MARCH OF THE MOGUL EMPERORS

Sir Edward Elgar (1857-1934) / trans. R. Longfield

Edward William Elgar (1857-1934) was born in the village of Broadheath, near Worcester. His father and uncle kept a music shop in Worcester and his father was the organist of a Roman Catholic church in Worcester. His family could not afford to send him to a music conservatory, so he had lessons on violin, organ, piano and other instruments from local musicians and taught himself theory from books. Elgar’s ambition was always to be a composer. His big break came in 1884, when his first work was published: *The Romance for Violin and Piano*.

March of The Mogul Emperors is an excerpt from Sir Edward Elgar’s imperial masque *The Crown X* Op. 66. It was composed for the stage in 1912 to celebrate the Indian coronation of the new king and queen when the great subcontinent was a part of the British empire. The heady swirl and majestic pacing of the march is reminiscent of Elgar’s better-known occasional music, such as the earlier *Imperial March* and the set of *Pomp and Circumstance* marches.

ARMED FORCES: THE PRIDE OF AMERICA!

arr. G. Gilpin & L. Clark

Written to pay tribute to each of the five branches of the armed services: *The Caisson Song* (Army), *The Marine’s Hymn* (Marines), *Anchor Aweigh!* (Navy), *Semper Paratus* (Coast Guard), and *The U.S. Air Force* (Air Force), this arrangement, connected with stirring march themes from John Philip Sousa is as definitive a rendering as possible to honor service men and women past and present and to honor the spirit and excellence of our nation’s armed forces.



ERIC EWAZEN UNLV Artist-in-Residence, Special Guest Conductor

Eric Ewazen (b. 1954) is an important, highly regarded, American composer. His music for brass instruments, and increasingly wind and percussion, has become standard in the repertoire in recent years. Soloists and ensembles from orchestras such as the Berlin Philharmonic, Vienna Philharmonic, Concertgebouw and all the major U.S. orchestras have performed his music. In the summer of 2008, the Cleveland Orchestra will be performing his *Ballade for Clarinet, Harp and String Orchestra* at Blossom Music Center.

Ewazen has garnered numerous prestigious commissions in the new century, including several on patriotic subjects for wind ensemble: *Legacy* (2000), for the bicentennial of the U.S. Military Academy at West Point; *Flight* (2001), for the USAF Heritage of America Band, Langley VA to commemorate the 100th anniversary of powered flight; and *A Hymn for the Lost and the Living* (2001), the composers impressions and experiences as a New Yorker and witness to the tragedy and aftermath of 9/11. He has recently been commissioned by the Buffalo Philharmonic to write a Percussion Concerto for Evelyn Glennie for the 2009-2010 season.

During the current performance season, he has been a guest at the Saratov Conservatory in Moscow, and gave a series of master classes and concerts in Tokyo in April. Recently, he has been a guest at various conservatories and universities including the Conservatoire in Lyon, the Salamanca Conservatory in Spain, and in the U.S. at Stanford, Curtis, University of Texas, Eastman, New England Conservatory, and Peabody, among others.

Dr. Ewazen earned a B.M. at the Eastman School of Music, M.M. and D.M.A. degrees from the Juilliard School. His teachers have included Milton Babbitt, Samuel Adler, Warren Benson, and Gunther Schuller. A member of the faculty of The Juilliard School since 1980, his music can be heard on over 50 commercially released CDs on labels including EMI Classics, Hyperion, New World, Cala, Albany, Well-Tempered, Resonator Records, Helicon, and D'Note, among others.

UNLV COMMUNITY CONCERT BAND HISTORY

The UNLV Community Concert Band, the longest continuously operating community instrumental group in the Las Vegas valley, was formed in January 1987. Thomas G. Leslie, then and current Director of UNLV Bands, was inspired by the concept of the integration of a community band into the fabric of a university music program during a visit to several universities in Arizona. Upon his return from that trip, he began the formation of such a group in association with UNLV Bands. Professor Leslie, through his contacts with CCSD band directors, UNLV students and Alums, friends of the UNLV music program, and a number of articles in the local print media, was able to bring together about a 50 piece band that first semester. Leslie appointed his Associate Director, Daniel J. Farris as the Band's first conductor. That first semester band included five individuals who are still playing in the Community Band: Dr. Bill Carpi, baritone saxophone; Jack Hibbs, trombone; Mary Hickey, bass clarinet; Christie Leavitt, clarinet; and Suzanne Morehead, tenor saxophone. There are another dozen or so musicians still in Las Vegas who were Band members that first semester.

Data and programs from the first several years are rather sparse, since many thought that because the Strip was awash in a flood of live music, readily available, at reasonable prices, a community band would be a passing fad. The first concert was performed in Artemus Ham Hall on April 27, 1988. That first documented concert contained two features that have continued throughout the years. First, it was a shared concert with another group, in this case the UNLV Concert Band (an all-student band that later became the UNLV Symphonic Band). Over the years, the Band shared the stage with many bands including: the University Wind Ensemble (later renamed the UNLV Wind Orchestra), CCSN Community Band, Las Vegas British Brass Band, the Air National Guard Band of the West, and the UNLV New Horizons Band (the latest UNLV community band), among others.

The second recurring characteristic is the use of the Community Band as an integral part of the graduate degree program in instrumental conducting. Nearly every masters (M.M) and doctoral (D.M.A.) candidate in instrumental conducting (over 35 individuals) have had podium conducting time in front of the group in both rehearsals and performances.

Now entering its third decade, this group has had nearly 900 individuals as its members. Typically, in any given semester, the Band has 65-75 members. The largest it has been is 118 members. In our two decades, we have had players as young as middle school students and as seasoned as 88 years young. This gentleman, who is still playing in the band, is Jerry Randall of the Alto Saxophone section. Jerry personifies our claim that playing music is a life skill that can be pursued long after you are forced to retire from other recreational activities. From its beginning, the group has drawn its membership from both the academic and the community arena. UNLV students, from all disciplines, can take the Band for credit. The Band is always populated with students from a variety of CCSD schools and band directors and music teachers currently working as well as retired. Community members are drawn from a host of professions: from A (accountants) to Y (yoga instructors), no zoologists yet. And, we have had members for every letter in between, including P for Predator Maintenance Officer, Major David Hood, who just returned from a tour in Afghanistan.

The Band in its first two decades has given over 80 concerts both on campus as well as in the communities across the valley. These off-campus concerts have been for community associations, fraternal organizations, municipal governments, and convention visitors. In the Band's history, there have been only two music directors. The first was Dan Farris, for three semesters, followed by Anthony LaBounty, who has led the group since the fall of 1988. LaBounty has often remarked that, "with every year that passes, the Band's playing abilities have been on a constantly increasing arc." The UNLV Community Concert Band now enters its third decade, buoyed by the strength brought forth from its past, and ready to take on the next decade of discoveries and challenges, including a world premiere performance of a work especially written for this Band.



ANTHONY LABOUNTY UNLV Associate Professor

Anthony LaBounty is Associate Professor of Music and the Assistant Director of Bands at the University of Nevada, Las Vegas where he directs the UNLV "Star of Nevada" Marching Band, University Symphonic Winds, the UNLV "Runnin' Rebel" Basketball Pep Band, and the UNLV Community Concert Band. In his 20th year as a member of the UNLV Department of Music faculty, he has helped develop the UNLV Bands to become one of the finest collegiate band programs in the nation. In addition to his duties with the bands at UNLV, he teaches courses within the music education degree programs and is an active clinician and adjudicator throughout the United States. He has served as a guest conductor and performer throughout Europe and in Japan, Mexico and China. Under his direction the UNLV "Star of Nevada" Marching Band and the UNLV "Runnin' Rebel" Basketball Pep Band have performed on numerous nationally televised UNLV Rebel Football and Basketball games. In 2005 the UNLV Band under LaBounty's direction performed to an estimated international Asian television audience of 340 million viewers (source: Hong Kong Tourism Board) in a special invited performance at the Cathay Pacific International Chinese New Year Parade and Festival in Hong Kong, China. LaBounty is also a freelance musical arranger for numerous professional groups performing in Las Vegas.

LaBounty's original composition for wind orchestra entitled *Le Sentier*, was premiered in 2007 and will be recorded by the UNLV Wind Orchestra on the Klavier record label for national and international distribution in 2008.

A native of southern California, LaBounty holds a bachelor's degree from the University of Arizona, and completed graduate studies with honors from the University of Illinois. He is state chairman of the Nevada Chapter of the National Band Association, and is a member in the Phi Delta Kappa Honorary Fraternity, the National Honor Society of Phi Kappa Phi, and is a past member of the Texas Music Educators Association.



TAKAYOSHI "TAD" SUZUKI UNLV Instructor of Conducting

Takayoshi Suzuki enrolled at the Tokyo Conservatoire Shobi as a music education major in 1970. While completing his education degree, he began attending the Tokyo National University of Fine Arts. During his university days, he was active as a trombonist with several recording studios, the Tokyo Kosei Wind Orchestra and the Japan Philharmonic Orchestra. He returned to his alma mater, Fukuoka Technical University High School, in 1974 to become the Music Teacher and Band Director. In addition to his high school teaching assignments, he was the conductor of the Fukuoka University Wind Ensemble. During the 15 years he was band director, the Fukuoka Technical University High School Wind Orchestra traveled to Tokyo for the All Japan Band Contest for 13 consecutive years. In that time, the band won the Gold Prize five times, Silver four times and the prestigious Grand Prix (Sweepstakes) Award four times. In 1987, the Fukuoka Technical University High School Wind Orchestra became the first Japanese high school band to perform at the annual Mid-West Band and Orchestra clinic in Chicago. The group was so well received a fifteen-minute standing ovation followed. In 1991, Mr. Suzuki was invited by the president of the Tokyo Conservatoire Shobi to return to his alma mater and become a faculty member.

Mr. Suzuki has been an Instructor of Conducting at UNLV since 1995. His duties include teaching private conducting lessons, conducting seminar courses and a variety of education classes. In addition to his duties at the university, Professor Suzuki is a highly sought after clinician and guest conductor throughout Japan and the United States. He is the music director of the United Brass in New York City.

This ensemble consists of graduates from America's most prestigious music schools including The Juilliard School, The Cleveland Institute of Music, Eastman School of Music, The Curtis Institute of Music and the New England Conservatory of Music, in addition to such professional orchestras including The Boston, Dallas, Utah and Tokyo Symphonies, The Buffalo, Hong Kong, and Shanghai Philharmonic Orchestras. Mr. Suzuki is also the music director of the TAD Wind Symphony, a professional group consisting of former students and professional musicians from numerous orchestras in Japan. Mr. Suzuki has conducted and recorded five compact recordings with his groups. These recordings are: *Tad Steps*, 2002, Basic Video Arts Co., Ltd., Japan, *The United Brass*, 2000, Basic Video Arts, Co., Ltd., Japan, *Tad Wind Symphony: Concert Vol. 6*, 1999, Soundseek Laboratories Ltd., *Legendary IV: Most Memorable Performances of H.S. Bands*, 1999, Brain Company, Ltd., *Enigma Variations*, 1998, Brain Company, Ltd. His conducting teachers include: Seiji Ozawa, Leonard Bernstein, Yasuhiko Shiozawa and Kenichirou Kobayashi.

Mr. Suzuki is a member of the All Japan Band Director's Association, the Bandmasters Academic Society of Japan, the World Association of Symphonic Bands and Ensembles and recently became the only native Japanese Director to be voted into the American Bandmaster's Association.

PERFORMERS

PICCOLO

Suzanne Montabon

FLUTE

Anita Bockenstette
Elizabeth Boykin
Barbara Grevan Matson
Michelle Henegan
Leslie Luk
Cindy O'Donnell
Michelle Politano
Tina Stanaland
Nancie Webster-Johnson

CLARINET

Melissa Carpi
Ronna Humphries
Christie Leavitt
Toby McEvoy
Judy Nance
Jay Poster
Hector Rosario
William Stalnaker
Mark Stephens
Rochelle Tippetts
Rebecca Vansteenkiste
Linda Wischmeyer
Adam Wurtzel
Keith Yamamoto

BASS CLARINET

Kristen Brosig
Dom De Luca
Mary Hickey
John E. Tucker

OBOE

Jaclyn Mauch
Cheryl O'Donnell

BASSOON

Natasha Rozzano

ALTO SAXOPHONE

Sam Chilton
Adam Clough
Sarah Edmonston
James Kingery
Danielle McCracken
Jerry Randall
Jonathan Remund

TENOR SAXOPHONE

Suzanne Morehead
Dena Pride
Robert Vanacore

BARITONE SAXOPHONE

William Carpi

TRUMPET

Melissa Betschart
Clark Danner
Orin Gunderson
Michael Lambert
Shawn Mapleton
Andrew Smith
Cary Spencer
Rod Woodrum

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Rich Campos
Elke Cashmon
Craig Knutson
Roberta Litzinger
Gretchen Meng
Tina Walstad

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David Hood
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Clark Lord
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Robert Campbell
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Mike Edmonston
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Suzanne Morehead

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Director of Bands

Thomas G. Leslie

Associate Director of Bands

Anthony LaBounty

Instructor of Conducting

Takayoshi "Tad" Suzuki

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The Presser Foundation

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Don King / Showtime Productions Minority Scholarship

Allan and Roberta Ginsberg Horn Scholarship

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UNLV COMMUNITY CONCERT BAND

20th ANNIVERSARY