

11-14-2007

Scarlet & Silver Jubilee

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Authors

Thomas Leslie, Takayoshi Suzuki, Anthony LaBounty, Eric Whitacre, Dr. Alfonse Anderson, and Dr. Richard McEnaney

QUINCY

The University of Nevada, Las Vegas
College of Fine Arts
Department of Music

*Scarlet
& Silver*

A SPECIAL EVENT CELEBRATING THE
FIFTY-BIRTH ANNIVERSARY OF
THE UNIVERSITY OF NEVADA,
LAS VEGAS

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YUKIYOSHI "TAD" SUZUKI
ANTHONY LIBONATI
Conductors

ERIC WHITACKER
DR. ALFONSE ANDERSON
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*Scarlet
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THE 50TH ANNIVERSARY
OF UNLV

The University of Nevada, Las Vegas
College of Fine Arts
Department of Music

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TAKAYOSHI "TAD" SUZUKI
ANTHONY LaBOUNTY
Conductors

ERIC WHITACRE
DR. ALFONSE ANDERSON
DR. RICHARD McENANEY
Special Guests

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Artemus Ham Concert Hall
Wednesday Evening
November 14, 2007
7:30 p.m.

Scarlet & Silver Jubilee

A CONCERT COMMEMORATING
THE 50TH ANNIVERSARY
OF UNLV



Thomas G. Leslie
conductor

Takayoshi "Tad" Suzuki
conductor

James Barnes (b. 1949)

SCARLET AND SILVER JUBILEE

A "Vegas" Overture for Band

World Premiere

Giacomo Puccini (1792-1868)

NESSUN DORMA

Aria from the final act of "Turandot"

Dr. Alfonse Anderson, soloist

Choir:

Valeriya Ore, Dominick Chenes, Michael Posa

Anthony LaBounty (b. 1963)

LE SENTIER

World Premiere

Anthony LaBounty, conductor

Eric Whitacre (b. 1970)

OCTOBER

Eric Whitacre, conductor

Mark B. Camphouse (b. 1954)

TRIBUTE

Takayoshi "Tad" Suzuki, conductor

Camille Saint-Saëns (1835-1921)

PAS REDOUBLÉ, op.86

Dr. Richard McEnaney, conductor

Eric Whitacre (b. 1970)

GHOST TRAIN

I. Ghost Train

II. At the Station

III. The Motive Revolution

Scarlet and Silver Jubilee
A "Vegas" Overture for Band

James Barnes (b. 1949)

World Premiere
Commemorating the 50th Anniversary of the University of Nevada, Las Vegas

This work is dedicated to the UNLV Wind Orchestra, Thomas G. Leslie, conductor. "Scarlet and Silver Jubilee" is a creative testament to the dedication, bold leadership and visionary spirit of the UNLV Presidential Cabinet, 50th Anniversary Celebration Committee, and the Dean of the College of Fine Arts.

Nessun Dorma
Aria from the final act of "Turandot"

Giacomo Puccini (1792-1868)

transcribed by Takayoshi Suzuki

The Aria, whose title translates from Italian as "No one will sleep", follows the proclamation by the Princess Turandot that no one shall sleep: They shall all spend the night attempting to find out the name of the unknown prince, Calàf, who has set the challenge that if his name cannot be found out, the cold Princess Turandot will marry him. Calàf sings, indicating his certainty that their efforts to discover his name will be in vain.

*Nobody shall sleep!...
Nobody shall sleep!
Even you, o Princess,
in your cold room,
watch the stars,
that tremble with love and with hope.
But my secret is hidden within me,
my name no one shall know...*

*No!.. No!...
On your mouth I will tell it when the light shines.
And my kiss will dissolve the silence that makes you mine!...
(No one will know his name and we must, alas, die.)
Vanish, o night!
Set, stars! Set, stars!
As dawn, I will win! I will win! I will win!*

Le Sentier

Anthony LaBounty (b.1963)

World Premiere

"In June of 2005, I was invited to serve as a guest performer and musical arranger for the UNLV Wind Orchestra in special concert performances at the Festival des Anches located in the picturesque French Riviera town of La Croix Valmer. As part of the lodging amenities, my family and I were privileged to stay at a beautiful villa called La Vieux Saunier. Rolling hills bordered by the Mediterranean Sea and the perfectly complimentary vineyards, orchards, wildlife and a tranquil lifestyle enjoyed by its citizenry became the impetus for the composition of *Le Sentier*.

Le Sentier, translated as the path or the way, is a musical rendering of my family's travels throughout France which begins with original thematic material evoking the pastoral environs unique to Provence. A second, but perhaps more prominent musical motive is borrowed from the pre-recorded musical cue, vocalized by a female voice and repeatedly played on the public address system before the announcement of train arrivals and departures, and familiar to passengers at train stations throughout France. The third, gradual introduction of themes from the 4th movement of Bach's *Cantata No. 140, Wachet Auf* (BWV 140) includes the main hymn tune borrowed by Bach and written by Hans Sachs (1494-1576) with text written by Philipp Nicolai (1556-1608). These are also used to emblemize the main body of the piece reminiscent of our many excursions including those from Toulon in the south, to Caen in the northern region of Normandie, and on to the famed Val De Loire region. To represent the final leg of this memorable journey, Bayeaux to Paris, I chose the American hymn

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To God Be The Glory signaling, with motivic restatements of the aforementioned themes, the final arrival to the person and place figuratively and literally more glorious than that of any great city.”

Jesus lui dit: Je suis le chemin, la verite, et la vie. Nul ne vient au Pere que par moi. — Jean 14:6

Le Sentier is lovingly dedicated by the composer to mentor and friend Dr. Harry Begian, Director of Bands Emeritus, University of Illinois, and specially commissioned for the UNLV Wind Orchestra, Thomas G. Leslie, Conductor.

October

Eric Whitacre (b. 1970)

“*October* is my favorite month. Something about the crisp autumn air and the subtle changes in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds. *October* was premiered May 14, 2000 and is dedicated to Brian Anderson, a man who brought it all together.”

Tribute

Mark D. Camphouse (b. 1954)

Tribute was composed for the Commander of the U.S. Army Band Col. Eugene W. Allen and his wife, Claire, to honor all American women who have served their country in the armed forces. The work was premiered in April, 1985, at Radford University with the composer conducting The United States Army Band. Other significant performances include those by the Northwestern University Symphonic Wind Ensemble under the direction of John P. Payntner. The work is ceremonial in character with two outer fanfare-like sections contrasted by a lyrical middle section.

Tribute was runner-up for the 1986 Oswald Award for band composition sponsored by the American Bandmasters Association. Composer-conductor **Mark Camphouse** is currently Associate Professor of Music and Director of Bands at Old Dominion University in Virginia.

Pas Redoublé, op. 86

Camille Saint-Saëns (1835–1921)
transcribed by Arthur Frackenpohl

Originally written for four-hand piano, it was transcribed for band by Arthur Frackenpohl. The tempo of a *pas redoublé* varies with the proficiency of the performer(s), as well as the wishes of the composer and the customs of that period. During the mid-nineteenth century, military units in some nations were marching to a cadence of about ninety steps per minute for the slow march (*pas ordinaire*), 120 for the quick march (*pas redoublé*), and 160 to 180 for the double-quick march (*pas de charge*).

Ghost Train

Eric Whitacre

“The legend of the *Ghost Train* is about a supernatural machine that roars out of the night through forgotten towns and empty canyons, and is deeply rooted in American folklore, and it was this spirit that I tried to capture.

The compositional challenge came in creating a larger three movement work from the first movement which was originally conceived and performed as a single event.

I felt that the use of trains as a source of sounds and inspirations was virtually inexhaustible, but I wanted to save the integrity of the original while using it as the architectural foundation. *At the Station* is just that: the train comes to a roaring halt and the passengers depart. In this movement I see countless images: friends and family reunited, the soaring architecture of the station itself, and the genuine sincerity and innocence of the era. After a reflective pastiche the locomotive builds up steam and slowly departs, grand and graceful. *The Motive Revolution* is twofold in its implication. The name refers to the period between 1850 and 1870 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motive throughout the movement. The train blazes across the country side, moonlight glistening off its dark steel, and ends with a final, heroic tribute to these machines and the people who worked them.”

Ghost Train was written for and dedicated to Thomas G. Leslie and the UNLV Wind Orchestra.

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Eric Whitacre

An accomplished composer, conductor and lecturer, **Eric Whitacre** has quickly become one of the most popular and performed composers of his generation. The Los Angeles Times has praised his compositions as “works of unearthly beauty and imagination, [with] electric, chilling harmonies,” while The Philadelphia Inquirer has called him “the hottest thing in choral music.” Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, *Go, Lovely, Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano.

Many of Whitacre's works have entered the standard choral and symphonic repertoires and have become the subject of several recent scholarly works and doctoral dissertations. His works *Water Night*, *Cloudburst*, *Sleep*, *Lux Aurumque* and *A Boy and a Girl* are among the most popular choral works of the last decade, and his *Ghost Train*, *Gawd\$illa Eats Las Vegas*, and *October* have achieved equal success in the symphonic wind community. To date, Whitacre's published works have received thousands of performances and sold well over 350,000 copies worldwide.

As a conductor, Mr. Whitacre has appeared with hundreds of professional and educational ensembles throughout the world. In the last ten years he has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore and much of Europe, as well as dozens of American universities and colleges where he regularly conducts seminars and lectures with young musicians.

Most recently, Whitacre has received acclaim for *Paradise Lost*, a cutting edge musical combining trance, ambient and techno electronica with choral, cinematic, and operatic traditions. Winner of the ASCAP Harold Arlen award, this musical also gained Whitacre the prestigious Richard Rodgers Award for most promising musical theater composer.

Whitacre has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association and the American Composers Forum. His first recording, *The Music of Eric Whitacre*, was hailed by The American Record Guide as one of the top ten classical albums of 1997. In 2001, he became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association. His music has been featured on dozens of commercial and independent recordings, and a full collection of his a cappella music will be released under the Hyperion label in spring 2006. Mr. Whitacre lives in Los Angeles with his wife, celebrated soprano Hila Plitmann and their son.



Dr. Alfonse Anderson

Dr. Alfonse Anderson, Associated Professor of Voice at University of Nevada, Las Vegas, received his bachelor and master's degrees in music from Texas Southern University, and DMA in voice and pedagogy from the University of Arizona.

Dr. Anderson has performed for over 30 years in the United States with such notable organizations as the Houston Grand Opera, Arizona Opera, Des Moines Metro Opera, Minnesota Opera, Opera Las Vegas, Oakland Opera, Virginia Opera, Opera South, Opera Columbus, Opera North and Chicago Opera Theatre.

Alfonse has performed in concerts with the National Symphony Orchestra, Chautauqua Symphony, Warsaw Symphony, Krakow Symphony, Las Vegas Philharmonic and the Henderson Symphony. He also performs frequently in recitals and concerts in many major cities such as Washington D.C., Baltimore, Philadelphia, Chicago and New York.

He has taught voice for over 20 years and in that time his students have won international, national and regional vocal competitions with such notable organizations as the MET Opera, NATS, Leontyne Price, Marian Anderson, Mario Lanza, Palm Spring Vocal Competition to name a few. Many of his students have performed in young Artist Programs such as the internationally recognized Academy of Vocal Arts in Philadelphia, Aspen Musical Festival, American Institute of Musical Studies, Opera Theatre of St. Louis, Chautauqua Opera, Des Moines Opera, Opera North and Portland Opera.

Dr. Anderson has also performed throughout Europe, South America and Poland in concerts and operatic performances. In addition, he performed the role of the “Leader” in the premier recording of the opera *Bandanna* by Daron Hagen. In Las Vegas he is regularly heard singing with Opera Las Vegas, The Tenors-3 and throughout the U.S. and Europe with the internationally acclaimed American Spiritual Ensemble.



Dr. Richard McEnaney

Dr. Richard McEnaney is the Coordinator of Secondary Fine Arts for the Clark County School District, Las Vegas, NV. He is an adjunct member of the Music Education Faculty at Northern Arizona University and has served on the Music Education Faculties at Southern Utah University, UNLV, Sierra Nevada College and NAU. Dr. McEnaney served six years as the Associate Director of Bands and Assistant Professor of Music Education at Northern Arizona University, and as the NAW Summer Music Camp and Preparatory Arts School Director. Dr. McEnaney earned his Bachelors Degree in Music Education from the University of Arizona, Masters of Music/ Instrumental Conducting from the University of Nevada, Las Vegas, and Doctorate in Curriculum and Instruction, with emphasis on Secondary Arts Pedagogy from Northern Arizona University. For the last 20 years he has taught band, choir, orchestra, and general education courses at the secondary and university levels and is a nationally recognized adjudicator.



THOMAS G. LESLIE Conductor of The UNLV Wind Orchestra

As Director of Bands, and Professor of Conducting, **Thomas Leslie** has earned recognition for high quality performances of the UNLV Bands. During his tenure at UNLV, his bands have received critical acclaim from members of the international music world. Such notables include composer Malcolm Arnold, United States Marine Band Conductor Emeritus Colonel John Bourgeois, (Ret.), United States Navy Band Conductor Commander John Pastin (Ret.), Dr. Harry Begian, Director Emeritus, University of Illinois, Grammy Award winning recording artists Eric Marienthal, Jimmy Haslip, Will Kennedy and Russell Ferrante.

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 Mr. Leslie's baton, has premiered numerous pieces commissioned by UNLV, Professor Leslie and the Wind Orchestra. Mr. Leslie has recently conducted, and recorded thirteen compact disc recordings with the UNLV Wind Orchestra. They are: *1994 - The UNLV Wind Symphony; Ghost Train; Gaud's Silla Eats Las Vegas; It Takes a Village; Monkey; No Mo' Chalumeau*, and *Cbunk* (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*, and *The Quest*, the newest release in that collection. All of these recordings have received noteworthy acclaim in professional journals in addition to high praise from colleagues throughout the world.

As an adjudicator and conductor in 40 states, and the District of Columbia, 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 recently returned from a 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 new *Las Vegas Youth Wind Orchestra*, an honor ensemble comprised of Las Vegas' most accomplished wind and percussion musicians.

Thomas Leslie received degrees in Music Education from The University of Iowa and Indiana State University. Professor Leslie was elected as a member of the prestigious American Bandmasters Association in 1997 and in March 2001 he hosted the National Convention of this very distinguished group. He continues to be a long-standing member of both the College Band Directors National Association, the Music Educators National Conference, has served as Western Division Chair for the National Band Association and was recently appointed to the Board of Directors for the John Philip Sousa Foundation in Washington, D. C.



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.



ANTHONY LaBOUNTY UNLV Associate Professor / Associate Director of Bands

Anthony LaBounty is Associate Professor of Music and the Associate 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 19th 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. LaBounty is also a freelance musical arranger for numerous professional groups performing in Las Vegas.

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.

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