

4-25-2013

Foothill High School Wind Symphony and UNLV Symphonic Winds

Travis Pardee
Foothill High School

Nick Waters
Foothill High School

Philip Haines
Foothill High School

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Repository Citation

Pardee, T., Waters, N., Haines, P., LaBounty, A., Golden, C., Larsen, K. E. (2013). Foothill High School Wind Symphony and UNLV Symphonic Winds. 1-8.

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Authors

Travis Pardee, Nick Waters, Philip Haines, Anthony LaBounty, Christopher Golden, and Keith E. Larsen

UNLV | Department of MUSIC

College of Fine Arts

presents

Foothill High School Wind Symphony

Travis Pardee, Director of Bands

Nick Waters, Associate Director of Bands

Philip Haines, Associate Director of Bands

UNLV Symphonic Winds

Anthony LaBounty, Conductor

Christopher Golden, Graduate Conducting Assistant

Keith E. Larsen, Graduate Conducting Assistant

PROGRAM

Foothill High School Wind Symphony

Jan van der Roost
(b. 1956)

Firework

Philip Haines, conductor

Percy Grainger
(1882–1961)

Spoon River

Travis Pardee, conductor

Sam R. Hazo
(b. 1966)

Chorus Angelorum

Samuel Barber
(1910–1981)

Commando March

Nick Waters, conductor

Yasuhide Ito
(b. 1960)

Festal Scenes

Travis Pardee, conductor

INTERMISSION

UNLV Symphonic Winds

Peter Mennin
(1923–1983)

Christopher Golden, conductor

Canzona

Percy Grainger
(1882–1961)

Lincolnshire Posy
Lisbon
Horkstow Grange
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found

Edvard Grieg
(1843–1907)
trans. James Curnow

Keith Larsen, conductor

The Last Spring

Leonard Bernstein
(1918–1990)
trans. Frank Bencriscutto

Anthony LaBounty, conductor

Symphony No. 1
Profanation

John Philip Sousa
(1854–1932)

The Gallant Seventh

Thursday, April 25, 2013

7:30 p.m.

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

BIOGRAPHIES AND PROGRAM NOTES

Jan Van der Roost was born in Duffel, Belgium, in 1956. At a very young age he was introduced to the prominent names in the wind, fanfare and brass band repertoire and very soon Van der Roost felt the urge to put something on paper himself. At the Lemmens Institute he received a thorough musical education and he received a triple laureate diploma for trombone, music history and music education. In 1979 he continued his studies at the Royal Conservatoires of Ghent and Antwerp, culminating in a diploma for composition. At the moment he teaches at the Lemmens Institute and conducts the wind band at this college. Besides being an arranger and composer, he conducts the "Midden Brabant" brass band and is a much asked for adjudicator and guest conductor. Van de Roost is a very versatile composer. Alongside pieces for wind band, his list of works includes items for brass quintet, choir, piano, guitar, string orchestra, solo instruments and symphony orchestra. Many of his compositions have been performed on radio and t.v. or have been recorded on CD by renowned performers in many countries.

In composing **Firework**, Jan Van der Roost has once again succeeded in creating another spectacular intro following on "Flashing Winds" and "Signature". In just over a minute the composer shows the band off in a powerful and virtuosic manner.

A Captain Charles H. Robinson heard a tune called "Spoon River" played by a rustic fiddler at a country-dance at Bradford, Illinois (U.S.A.) in 1857. When Edgar Lee Masters' "Spoon River Anthology" appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles; that of the old tune and that of the poem- book- and he sent "Spoon River" tune to Masters, who passed it on to Percy Grainger. The tune is very archaic in character, typically American, and yet akin to certain Scottish and English dance-tune types. Percy Grainger's setting of **Spoon River** (begun March 10, 1919; ended February 1, 1929) aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: "For Edgar Lee Masters, poet of pioneers."

Chorus Angelorum (Choir of Angels) was commissioned to serve as a memorial for Hereford High School 9th grade student Joey Baseman and his grandmother Audrey (Joan) Baseman who were both tragically killed when their car was struck while driving home from school on November 8th, 2005. This fatal accident was caused when a young driver felt that the car in front of her was not going fast enough. In trying to pass that car, she crossed a double yellow line just as the hill crested. This happened at the exact moment the Baseman's car was driving in the opposing lane. The most significant as well as poignant lesson we must learn from this is from Joey Baseman's school journal entry on November 8, 2005, written just hours before he died.

"Nowadays, people are always in a rush. No one ever stops to smell the roses."
- Joey Baseman's English Journal Entry, 11/08/05

The image of a choir of angels appears three times, prominently, in writings we know. The first is in the second verse of "O Come All Ye Faithful." The second is in the Latin Requiem Mass. But the third is the most touching by far. In *Helmet*, Shakespeare wrote Horatio's famous line, "Good night sweet prince. And flights of angels sing thee to thy rest."

Barber wrote his **Commando March** shortly after being enlisted in the United States Army during the Second World War. The work was completed in February 1943 and was premiered on May 23 of that year by the Army Air Force Tactical Training Command Band in Convention Hall, Atlantic City, New Jersey, most likely with the composer conducting. The critic Fredric V. Grunfeld writing in *High Fidelity* magazine described the march as "an old-fashioned quickstep sporting a crew cut," and the work received many performances in the final years of the war. Barber made a transcription of the march for full orchestra, which was premiered by Serge Koussevitzky leading the Boston Symphony Orchestra at Symphony Hall in Boston on October 29, 1943.

Samuel Barber established himself as an accomplished composer early in his career by winning the prestigious American Prix de Rome while studying at the Curtis Institute. Born in West Chester, Pennsylvania, Barber enlisted in the Army Air Forces in 1943. His compositional approach may be best described in the words of famed conductor Arturo Toscanini: "...simple and beautiful." Such qualities are exemplified in his most famous work, *Adagio for Strings*. While on active duty, Barber composed notable pieces for the war effort including his second symphony, the *Flight Symphony*, as well as his only composition for wind band, **Commando March**. The work was premiered on May 23, 1943, by the Army Air Forces Tactical Training Command Band in Convention Hall, Atlantic City, N.J. The work received many performances in the final years of the war, solidifying its place as a classic centerpiece in wind band literature.

Festal Scenes was composed from four folk songs from the Aomori Prefecture of Japan: *Jongara-jamisen*, *Hohai-bushi*, *Tsugary-aiya-bushi*, and *Nebuta-festival*. Scoring calls for instrumentation identical to American Symphonic Band or Wind Ensemble Instrumentation, except that two extra Japanese percussion instruments are added to the regular percussion section: the *Tebiragane* (antique cymbal), and the *Nebuta-daiko*, similar to a bass drum but played with a thin bamboo stick wrapped in vinyl tape. Imaginative scoring for the percussion instruments with the inclusion of Japanese instruments coupled with the use of the four joyful Japanese folk songs depict a true festive atmosphere in this work.

Ito was inspired to write *Festal Scenes* after receiving a letter from wandering philosophical friend in Shanghai, who said "- everything seems like Paradise blooming all together. Life is a festival, indeed."

The Ominato Band of the Japan Maritime Self Defense Force commissioned *Festal Scenes*. It received its premiere performance in Japan on October 28, 1986, under the direction of Shoji Iwashita, and received its American premiere at the American Bandmasters Association convention in Knoxville, Tennessee, in 1987, by the University of Illinois Concert Band, James Keene, Conductor, with the composer serving as guest conductor. Its second performance in the U.S.A. was at the WASBE convention in Washington D.C., July, 1988, by the United States Air Force Band, Lt. Col. James Bankhead, Conductor.

Yasuhide Ito was born December 7, 1960 in Hamamatsu City, Shizuoka Prefecture of Tokyo in Japan. He completed graduate work at Tokyo University of Fine Arts and Music in 1986. He studied composition with Professor Teruyuki Noda. Ito is a pianist and won first prize in the 5th Music Competition of Shizuoka Prefecture in 1980. As a composer, Ito won 3rd prize in the 51st Music Competition of Japan with a work for orchestra, and in 1986 won the 1st prize for a composition for saxophone. He is a member of the Japanese composer's association, *Shinshin-kai*, the Japanese Society for Contemporary Music, and the Japanese Bandmasters Association. He is the regular conductor of the Tsukuba University Band. In addition he teaches at Sakuyo Music College, Tokyo Conservatoire Shobi, and Komaba Junior High School, which is attached to Tsukuba University. Ito has won acclaim for his dynamic conducting. He also works regularly as a composer and an accompanist of vocal music.

Ito's compositions include *Sinfonia*, *Liturgia Sinfonica*, **Festal Scenes**, *Zweisamkeit for Saxophone and piano*, Graduation for euphonium and piano commissioned by the great Japanese euphonium player, Tohru Miura, and premiered by Mr. Miura at the International Tuba-Euphonium Conference in Austin, Texas, in 1986.

Canzona is a short, brisk work. Which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations; a cantabile section follows this. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Peter Mennin is among the most gifted and important of the younger American composers. The list of honors, awards, and commissions he has already received is an impressive one. Mennin was born in Erie, Pennsylvania, and received his musical training at Oberlin Conservatory and the Eastman School of Music, where he studied with Howard Hanson and Bernard Rodgers. Mr. Mennin's works include, besides his six Symphonies, a cantata entitled *The Christmas Story*, *Concerto for Orchestra*, a *Concerto for Cello and Orchestra*, a String Quartet, a smaller work for string orchestra entitled *Fantasia*, several choral compositions, piano pieces, and other material on a smaller scale and for different media. (Taken from score)

Lincolnshire Posy is a piece by Percy Grainger for concert band composed in 1937 for the American Bandmasters Association. Considered Grainger's masterpiece, the 16-minute-long work is composed of six movements, each adapted from folk songs that Grainger had collected on a 1905–1906 trip to Lincolnshire, England. The work debuted with three of the movements on March 7, 1937 by the Milwaukee Symphonic Band, a group composed of members from several bands including the Blatz Brewery and Pabst Blue Ribbon beer factory worker bands in Milwaukee, Wisconsin.

Unlike other composers that attempted to alter and modernize folk music for band, such as Ralph Vaughan Williams, Grainger wished to maintain the exact sense of stylizing that he experienced from the singers. Grainger wrote: "Each number is intended to be a kind of musical portrait of the singer who sang its underlying melody... a musical portrait of the singer's personality no less than of his habits of song, his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone."

Grainger dedicated his "bunch of Wildflowers" to "the old folksingers who sang so sweetly to me." http://en.wikipedia.org/wiki/Lincolnshire_Posy (accessed February 7, 2013).

Edvard Grieg was born in Bergen, Norway on June 15, 1843 and died in the same city on September 4, 1907. He was the most important Norwegian composer during the nationalist-Romantic period. He is best known for his lyrical, folk song-like melodies, his works for piano and his most successful orchestral work, the *Peer Gynt Suite*, based on Norwegian mythology. **The Last Spring** comes from *Two Elegiac Melodies for String Orchestra, opus 34*. Originally composed in 1880 as two songs in his opus 33 album entitled, *The Wounded Heart* and *Spring*. For his string orchestra transcription, Grieg revised the titles slightly to provide a better indication of its emotional content. **The Last Spring** has a lovely melody and a very somber character. (Taken from score)

Bernstein's first symphony was his entry into a competition sponsored by the New England Conservatory. Although it didn't win the competition, the work greatly impressed Fritz Reiner, Bernstein's conducting teacher at Curtis, who agreed to premier it with the Boston Philharmonic. Composing in 1942, a year before his conducting debut, Bernstein was struck by the terrible fate that was then descending upon the Jews in Europe. He expanded on his already written *Hebrew Song*, retitling it as the finale, *Lamentation*. The preceding movements were titled *Prophesy* and *Profanation*. The three movements correspond to the story of the prophet Jeremiah of the Book of Lamentations. Bernstein did not intend the work to be programmatic but rather to create an "emotional quality." The scherzo second movement, **Profanation**, was written to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people.

Bernstein takes a "Stravinskian" approach to motivic composition in **Profanation**. Symmetrical and asymmetrical meters are juxtaposed in an abrupt fashion as the composer develops compact musical cells that emphasize rhythm over melody. Bernstein delivers these modern compositional techniques in a palatable fashion that audiences enjoy. <http://www.windrep.org/Profanation> (accessed April 1, 2013)

John Philip Sousa wrote **The Gallant Seventh** for the 7th Regiment, 107th Infantry, of the New York National Guard. Its conductor Major Francis Sutherland had been a cornetist in Sousa's band before joining the Army during the First World War. The march was premiered by members of the 7th Regiment's band and of Sousa's band at the NY Hippodrome in November 1922. It is the only one of all Sousa marches that has two breakstrains, following the pattern; IAABBCDCEC(EC). The tempo is slower than the majority of Sousa marches. Written during the last decade of Sousa's career, it is considered one of his best. http://programnotes.wikia.com/wiki/The_Gallant_Seventh (accessed April 1, 2013)

Foothill High School Wind Symphony

Flute

Squillante, Gabrielle #\$\$@
Caimol, Candace #\$\$@
Bernard, Ieshia \$
Russell, Brenna \$
Oehler, Rachel \$
Diaz, Julie \$
Sandusky, Nikki
Robinson, Marco \$
Tennant, Cheyenne \$

Oboe

Davis, Maranda \$
Topham, Madison

Bassoon

Arndt, Crystal #\$\$@
Topham, Elissa
Rudd, Bailie #\$\$

Clarinet

Mahe, Sabrina #\$\$@
Schwenk, Cameron #\$\$
Hayashi, Samantha #\$\$
Bottoms, Joshua #\$\$@
Clouse, Brett #\$\$
Moya, Amanda \$
Stradling, Brittney \$
Dickinson, Jason \$

Bass Clarinet

Nguyen, Eric #\$\$
Fleming, Hannah

Contrabass Clarinet

Pehrson, Holden

Alto Saxophone

Campbell, Kamron #\$\$@
Harris, Jennifer #\$\$@
Leake, Mallory
Anderson, Kolten #\$\$@

Tenor Saxophone

Ketchum, Drew #\$\$
Westover, Alyssa \$

Baritone Saxophone

Sterbentz, Randy #\$\$

Trumpet

Cox, Zachary #\$\$@
Barilleaux, Matt #\$\$
Timok, Brandon #\$\$
Noto, Cameron
Gamett, Markus
Hoeft, Max
Larcom, Hayden #\$\$
Whitmore, Zach

Horn

Quarnberg, Megan #\$\$
Albertie, Brianna
Dowd, Azure
Urdanivia, Victoria
Austin, Jacob

Trombone

Johnson, Kyle #\$\$@
Perez, Kaleb
Algeyer, Mayson \$
Ruesch, Tyler \$

Hoeft, Liam \$

Ruesch, Brian \$
Fox, Christian \$
Banzon, Kyle

Euphonium

Sailer, Keoni #\$\$@
Chumas, George #\$\$
Avants, Austin \$

Tuba

Garcia, Emilio #\$\$
Hutchinson, Ethan
Wilson, Ryder

Percussion

(Alphabetical)

Alcaraz, Willie \$
Bunker, Alex \$
Campos, Andrew \$
Curry, Mack \$
DeMarinis, Lucky \$
Duck, Heather \$
Harris, Lydia \$
Honey, Alaina \$
Munoz, Jose \$
Vazquez, Frederick \$
Williamson, Shelby \$

Denotes CCSD Honor
Band Participant
\$ Denotes "Superior
Rating at Solo &
Ensemble
@ Denotes NMEA All-
State Participant

Foothill High School Bands Staff

Travis Pardee, Director of Bands
Nick Waters, Associate Director of Bands
Phil Haines, Assistant Director of Bands
Lisa Austin, Band Secretary
Whitney Reveyrand, Woodwind Coach
Katherine Jensen, Woodwind Coach
Jonathan Cannon, Woodwind Coach
Yasuko Ueda, Woodwind Coach

Mark McArthur, Woodwind Coach
Richard Paugh, Brass Coach
Michael Weber, Brass Coach
Michael Manley, Brass Coach
Michael Coers, Percussion Coach
Mark Ferratt, Percussion Coach
Steven Buck, Percussion Coach
Lori Haines, Color Guard Instructor

Patrons and Supporters

Mrs. Jeanne Donadio
Mr. Jordan Phee
Mrs. Darlin Delgado
Mr. Bill Love
Mr. Zenon Brooks
Mrs. Tina Lahr
Mr. Greg Gaskill
Mr. John Riley
Ms. Heather Grantham-
Scobie
Ms. Lana Carey
Mr. Matt Iglitz
Mr. Jim Lind
Mr. Phillip Haines
Mrs. Lori Haines
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Mrs. Lisa Austin
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Mrs. Tracy Kline
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Ms. Tamera Bassett
Dr. Rick McEnaney
Ms. Sheri Manning
Mr. Tom Float
Mr. Stephen Ferradino
Mr. Steven Buck
Mr. Mike Coers
Mr. Danny Branuelas
Mr. Doug Carter
Jeremy and Heather
Sanborn
Steve and Jan Herrin
TAMA Drums

Lowe's
Bonnie's Flowers
Emerald Island
Findlay Fiat
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Findlay Cadillac
Eastgate Insurance
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The Falcon Band Booster

Dennis Curry, Westside Building Material Las Vegas, INC.



Special Thanks to Bulk Carrier Services and Day & Night Towing, Inc. for their generous donation of the Marching Band semi truck and trailer.

UNLV Symphonic Winds

The UNLV SYMPHONIC WINDS is open to music and non-music majors who successfully audition into the ensemble. Students in this ensemble primarily perform standard wind band literature with an emphasis upon practical pedagogical foundations. The Symphonic Winds is directed by Prof. Anthony LaBounty. Graduate assistants from the masters and doctoral conducting degree programs also regularly conduct the group.

In addition to regularly scheduled concerts each semester, the Symphonic Winds performs for UNLV Commencement ceremonies and has also served as a special exhibition ensemble premiering the wind band transcription of Sonata for Alto Saxophone by Robert Muczynski at the North American Saxophone Alliance Conference (2011). The group has also performed with special guest soloist John McMutery (flute), Gary Cook (percussion) and Timothy Jones (percussion). The Symphonic Winds have also recorded numerous catalogued wind band repertoire holdings of TRN Music Publisher, Inc. The Symphonic Winds serves as an excellent laboratory ensemble for undergraduate and graduate composition students, rehearsing and recording student compositions each semester.

Flute

Brandon Denman
Lindsay Testai
Carmella Cao

Oboe

Sharon Nakama
Erika Hill
Samantha Kishi
Rachel LaRance

English Horn

Erika Hill

Bassoon

Brock Norred
Bronson Foster

Clarinet

Jonathan Cannon
Audrey Wood
Ronna Humphries
Jordan Mathisen
Emilio Rivera
Gabrielle Nacion

Bass Clarinet

Isaiah Pickney
Jennifer Tripp

Alto Saxophone

Justin Marquis
Nick Mahe

Tenor Saxophone

Efren Morales

Baritone Saxophone

Brandon Taylor

French Horn

Michael Villareal
Alina Eckersley
Robert St. Luce
Nima Khanbolouki

Trumpet

Jorge Machain
Richard Paugh
Owens Edge
Hazen Mayo
Michael Weber
Juanpablo Macias
Marie Myllyla

Trombone

Lauren Crew
Lawrence Lopez
Artilio LoPresti

Bass Trombone

Noe Otani

Euphonium

K.C. Singer

Tuba

Garrison Gillham

String Bass

Zuriel Santoyo

Timpani

Max Feld
Luigi Ng

Percussion

Kyle Bissantz
Chris Dye
Alex Tomlinson
Bronson Purdy
Tom Schaefer