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 poignantly 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 Koussievitzky 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 finals 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-aia-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.”


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-kaï, 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, Zweiseitkeit 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 Rogers. 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."


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 Prophecy 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; IAAABBCDCEC(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.

Foothill High School Wind Symphony

Flute
Squillante, Gabrielle $#@
Cainol, Candace $#@
Bernard, Ieshia $
Russell, Brenna $
Oehler, Rachel $
Diaz, Julie $
Sandusky, Nikki
Robinson, Marco $
Tennent, 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, Brianne
Dowd, Azure
Urdanivia, Victoria
Austin, Jacob

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

Ruesch, Brian $
Fox, Christian $
Banzon, Kyle

Euphonium
Sailer, Keoni $#@
Churaas, George $
Avarts, 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 Reverand, 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  
Mr. Ron Battani  
Mr. Scott Kissen

Mrs. Lisa Austin  
Mrs. Pamela Pardee  
Mrs. Tracy Kline  
Mr. Don May  
Ms. Tamera Bassett  
Dr. Rick McEnaney  
Ms. Sheri Manning  
Mr. Tom Float  
Mr. Stephen Ferradino  
Mr. Steven Buck  
Mr. Mike Coers  
Mr. Danny Branelas  
Mr. Doug Carter  
Jeremy and Heather Sanborn  
Steve and Jan Herrin  
TAMA Drums

Lowe’s  
Bonnie’s Flowers  
Emerald Island  
Findlay Fiat  
Findlay Toyota  
Findlay Cadillac  
Eastgate Insurance  
Ralph’s Tire Pros  
Evans Drum Heads  
Mack Family Foundation  
All Pro Broadcasting, Inc  
Wolzinger Family Foundation  
MGM Resorts International  
The Falcon Band Booster

Dennis Curry, Westside Building Material Las Vegas, INC.

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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
Hazem Mayo
Michael Weber
Juanpablo Macias
Marie Mylyla

**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