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UNLV Symphonic Winds and UNLV New Horizons Band

Anthony LaBounty

University of Nevada, Las Vegas

Adam Hille

University of Nevada, Las Vegas

Keith Larsen

University of Nevada, Las Vegas

Adam Steff

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UNLV | Department of MUSIC

College of Fine Arts

presents

UNLV Symphonic Winds

Anthony LaBounty, conductor

Adam Hille, graduate conductor

Keith Larsen, graduate conductor

Adam Steff, graduate conductor

UNLV New Horizons Band

Adam Hille, conductor

Keith Larsen, conductor

PROGRAM

UNLV New Horizons Band

Clare Grundman
(1913–1996)

Kentucky 1800

Frank Ticheli
(b. 1958)

Portrait of a Clown

Keith Larsen, conductor

Michael Vertoske
(b. 1973)

Morning Reflection

Adam Hille, conductor

Patrick J. Burns
(b. 1969)

Gothic Dance

Keith Larsen, conductor

Gustav Holst
(1874–1934)
arr. Johan de Meij

From *The Planets*
Jupiter Hymn

James D. Ployhar
(1926–2007)

Castle, Loch & Heath
The Bonny Lighter-Boy
Scarborough Fair
High Germany

Adam Hille, conductor

INTERMISSION

UNLV Symphonic Winds

R. Vaughan Williams
(1872–1958)

Flourish for Wind Band

Adam Hille, conductor

William P. Latham
(1917–2004)

Three Choral Preludes

Adam Steff, conductor

Michael Gandolfi
(b. 1956)

Vientos y Tangos

Anthony LaBounty, conductor

Percy Aldridge Grainger
(1882–1961)

Children's March ("Over the Hills and Far Away")

Keith Larsen, conductor

Thursday, March 6, 2014

7:30 p.m.

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

PROGRAM NOTES

Clare Grundman's *Kentucky 1800* is based on the tunes of three American folk songs: *The Promised Land*, *Cindy*, and *I'm Sad and I'm Lonely*, melodies which are reminiscent of the years the pioneers were forging westward. It is a rhapsodic tone poem in which thematic material is treated in great depth and with variety. The work is a band masterpiece, which has long since become a favorite with audiences.

Program notes from the score

Frank Ticheli's *Portrait of a Clown*. Frank Ticheli is currently Composer-in-Residence of the Pacific Symphony Orchestra, and Assistant Professor of Music at the University of Southern California. A native of Louisiana, Ticheli received his doctoral and masters degrees in composition from the University of Michigan. His compositions for wind ensemble and concert band have bought him numerous accolades, including the 1989 Walter Beeler prize for Music for Winds and Percussion, and Frist Prize in the eleventh annual "Symposium for New Band Music." Other Ticheli band works include *Postcard*, *Gaia Visions*, *Fortress*, and *Cajun Folk Songs*. *Portrait of a Clown*, published in 1988, is a musical portrait of the comical and gentle sides of a clown. It was composed for, and first performed by the Murchison, Texas Middle School Matador Band, under Cherly Floyd. The work is in ABA form. Program notes from *Teaching music through performance in band*

Michael Vertoske's *Morning Reflection* was written to honor the most peaceful time of the day. For many people, a sunrise, walk or quiet moment in the morning provides a sense of tranquility to commence a new day. This introspective work captures the unique sense of serenity that any quiet early moment can uniquely impart.

The primary theme in this composition is present in several sections of the ensemble and is closely intertwined with the inner voices to form the foundation of the harmonic structure. The harmonic content and motion, combined with the melodic shape, causes the piece to gradually unfold or blossom throughout its duration.

The work is dedicated to the composer's wife, Debra.

Program notes from New Trier High School Symphonic Wind Ensemble

Patrick J. Burns' *Gothic Dance* is based on "Douce dame jolie," a 14th century love song by the French composer Guillaume de Machaut. A translated excerpt of the lyrics reveals the writer's undying devotion to his beloved:

*Sweet, lovely lady
for God's sake do not think
that I am devoted to any woman
but you alone.*

*For always, without falsehood
I have cherished you, and humbly
served you all the days of my life
without deception.*

Machaut chose not to compose a flowing, tender melody to match his lyrics, but instead crafted a rhythmically vibrant, dance-like tune whose energy is unrelenting. Apart from one note alteration in this band setting, the melody is presented exactly as Machaut wrote it. All other musical material is original and is intended to highlight the passionate spirit of Machaut's masterpiece of the Middle Ages.

Program notes from *WindRep.Org*

Gustav Holst's "Jupiter Hymn" from *The Planets*, arranged by Johan de Meij. The '*Jupiter Hymn*' comes from the fourth movement, *Jupiter, the Bringer of Jollity* from the orchestral suite *The Planets* by English composer Gustav Holst (1874-1934), written between 1914 and 1917. *The Planets* was premiered in 1918 by Sir Adrian Boult and the Royal Philharmonic Society and remains one of the most colorful examples of our 20th century orchestral literature. Program notes from the score

James D. Polyhar's *Castle, Loch and Heath*. This suite is based on three traditional songs of the English peasantry: *The Bonny Lighter-Boy*, *Scarborough Fair* and *High Germany*. This arrangement presents these historic modal melodies in an attractive contemporary setting.

Program notes from the score

Ralph Vaughan Williams' *Flourish for Wind Band* Ralph Vaughan Williams, a highly respected English composer, wrote some of the earliest works for twentieth century concert band, with many of his pieces considered pillars of band literature. *Flourish for Wind Band* was written as an overture to the pageant *Music and the People* performed in the Royal Albert Hall in 1939. It was not made available to American bands until it was published in 1972. *Flourish for Wind Band* followed on the heels of Vaughan Williams' great masterworks for band, *English Folk Song Suite* and *Toccata Marziale*, and is significant, in part, because it is a relatively easy work (grade 3), by a composer of high stature and skill.

This short work (only about 90 seconds long) was scored for military band with numerous clarinets, cornets, saxophones, euphoniums and timpani. Having been written as an overture to a pageant in the Royal Albert Hall, the score was then lost - only to reappear in 1971. Upon its discovery the work was adapted twice by Roy Douglas - first for brass band, and then for symphony

orchestra. The orchestral version is scored for wind instruments, together with double basses, timpani and percussion. This version had its first performance by the Tunbridge Wells Symphony Orchestra in 1974. Oxford University Press has published all the original parts and the adaptations, although no recordings are known.
Program Note by Steve Schwartz and the Creekside Middle School Wind Symphony

William Latham's *Three Chorale Preludes*. William Latham was educated in Kentucky, Ohio and New York, completing degrees in composition and theory at the Cincinnati College of Music in Cincinnati, Ohio. Later, he was awarded a Ph.D. in Composition at the Eastman School of Music. His principal composition teachers were Eugene Goossens and Howard Hanson. *Three Chorale Preludes*, although written in the early eighteenth-century style and based on familiar chorale melodies, are not arrangements of any existing chorale preludes. They are original compositions for band.

Movement one is based on "Ermunter Dich, Mein Schwacher Geist" ("Break Forth, O Beauteous Heavenly Light"). The text is from a Christmas hymn by Johann Rist and the melody is by Johann Schop. Many composers, including J.S. Bach in his "Christmas Oratorio", have used it. Latham's treatment sets the melody primarily in alternating sections of upper woodwinds with harmonic support and counter melody from the rest of the ensemble.

The second movement is based on "Herzlich Tut Mich Verlangen" ("My Heart is Filled With Longing"). Several texts have been set to this tune. It is best known as the "Passion Chorale," or "O Sacred Head Now Wounded." The melody originally was that of a love song, "Mein G'mut ist mir Verwirret," by Hans Leo Hassler. As such, it appeared in his collection of secular songs called *Lustgarten Neuer Deutscher Gesang* in 1601. Bach used the tune five times in the "St. Matthew Passion" in different harmonic settings.

The final movement is based on "Nun Danket Alle Gott" ("Now Thank We All God"). The text is by Martin Rinckart; the tune was probably written by Johann Cruger, first appearing in his Praxis *Pietatis Melica*, 1647. Bach used the chorale in his "Cantata for Reformation Sunday." Opening with declamatory fanfares in cornet and horn and alternating with woodwind flourishes throughout the movement, the trombone section presents this melody in Latham's setting.
Program notes from The University of Texas Symphony Band, October 12, 2011

Michael Gandolfi's *Vientos y Tangos* (Winds and Tangos) was commissioned by *The Frank L. Battisi 70th Birthday Commission Project* and is dedicated to Frank Battisi in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisi's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the 'Tango Nuevo' style of Astor Piazzolla to the current trend of 'Disco/Techno Tango,' among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano and contrabass.

I would like to express my gratitude to Mr. Battisi for his inspirational leadership as director of the New England Conservatory Wind Ensemble for over thirty years. I first heard Mr. Battisi's work when I was a student at the New England Conservatory in the late 1970's. I was instantly moved by his high artistic standards, his ability to motivate young musicians, and the respect for composers, past and present, that he always eloquently expressed to his students. I would also like to thank Dr. Frederick Harris, Jr. for his professionalism, collegiality and adept work in organizing the commission project.
Program notes by Michael Gandolfi

Percy Aldridge Grainger's *Children's March "Over the hills and far way"* is one of the earliest works written for piano and wind band and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part. It was subsequently published in an edition, which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. Another innovation in this score calls for certain members of the band to sing or "vocalize" in two passages where they are not employed with their own instruments.

With the dedication, "for my playmate beyond the hills," she is believed to be a Scandinavian beauty with which the composer corresponded for eight years but did not marry because of his mother's jealousy.
Program notes by Barry Peter Ould

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

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Keith Larsen
Adam Steff

GRADUATE STAFF

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Jimmy Smerek

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UNLV New Horizons Band

The New Horizons music program originated at the Eastman School of Music (Rochester, N.Y.) in 1991 by then Chair of the Department of Music Education, Dr. Roy Ernst. Today, there are over 120 New Horizons bands, orchestras, and choral groups across the United States, Canada, and Australia. Ernst notes that, "Older adults have the time and motivation to develop musical skills rapidly. In addition, performing music - especially in large groups - can improve health and quality of life." He adds, "Many gerontologists believe that music making supports good mental and physical health as one grows older. Studies actually indicate that participants take less medication, have reductions in depression and loneliness, and have increased strength of the immune system."

The UNLV New Horizons Band was started in January 2006 and is under the aegis of the University Bands area within the Department of Music at UNLV. This ensemble is offered as a non-credit course through the UNLV Department of Educational Outreach. In accordance with the New Horizons philosophy, this musical ensemble places an emphasis on the learning and enjoyment of music rather than the rigor and pressures of performance. Although musical comprehension and appreciation are of the highest priorities, the UNLV New Horizons Band also performs regularly throughout the academic semester both on and off the UNLV campus.

Flute

Eric Bockenstette, Sr.
Barbara Grevan-Matson
Cristy Gullet
Yukari Howard
Jolie LaChance
Jean Melby-Mauer
Joni Schmidt
Miriam Shacter
Sue Peterson

Clarinet

Collen Britos
Thomas Gasper
Linda McCracken
Hector Rosario
Marie Schrade
Juli Shapiro Rousseau

Oboe

Anita Bockenstette

Saxophone

Malcolm Bruce
Ronald Rumbaugh
Jim Casimir

Trumpet

Don Bradley
Michael Clark
Don Cody
Gregory Davis
Joe Hilger
Richard Kroeger
Emily Reddicks

Horn

Judie Brush
Bobbie Litzinger Ginsberg

Trombone

Jim Brush
Keith Clough
Mac McCracken

Euphonium

John Tucker

Tuba

Sam Morford
Cameron Thomas

Percussion

Michael Burt

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 soloists John McMurtery (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.

Piccolo

Brandon Denman
Brittany Thompson

Flute

Brandon Denman*
Jessica Raftery
Lillian Darnell
Brittany Thompson
Monique Torres

Oboe

Erika Hill*
Sharon Nakama
Rachel LaRance

English Horn

Erika Hill

Bassoon

Brock Norred*
Bronson Foster

E-flat Clarinet

Daniel Nunez

B-flat Clarinet

Guillermo Ramasasa*
Jonathan Cannon
Dora Ivanov
Jason Burchette
Sean Meyers
Gabrielle Nacion
Jennifer Tripp-Herring

Bass Clarinet

Isaiah Pickney*
Jake Breckner

Alto Saxophone

Emilio Rivera*
Mickie Plunkett
Bonson Lee

Tenor Saxophone

Efren Morales

Baritone Saxophone

Kevin Tumbagahan

Trumpet

Hazen Mayo*
Michael Weber
Juan-Pablo Macias
Julio Vargas
Oscar Rivera
Marie Myllyla

Horn

Linnie Hostetler **
Alina Eckersley*
Michael Villarreal
Nima Khanbolouki
Jordan Rush

Trombone

Tyler Barrett*
Lauren Crew
Jacob Hughes
Juan Angel
Artillio LoPresti
Kylie O'Rourke

Euphonium

K.C. Singer*
Keoni Sailer

Tuba

Troy Hart*
Sean Schwerdtfeger

Double Bass

Edward Lacala

Piano

Dejan Daskalov

Timpani

Kyle Bissantz*

Percussion

Alex Tomlinson*
Michael Burt
Sam Friend
Eddie Yervinyan
Juile Diaz

*Principal

^Graduate Teaching Assistant