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UNLV Symphonic Winds, UNLV Flute Ensemble, and Sin City Winds

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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Authors

Anthony LaBounty, Adam Hille, Keith Larsen, Adam Steff, Jennifer Grim, Carmella Cao, and UNLV Graduate Sextet

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 Flute Ensemble

Jennifer Grim, conductor
Carmella Cao, graduate conductor

Sin City Winds

UNLV Graduate Sextet

PROGRAM

UNLV Flute Ensemble

Johann Sebastian Bach
(1685–1750)

6 Voice Ricercare from the Musical Offering BWV 1079

Ryohei Hirose
(1930–2008)

Blue Train

John Palmer
(b. 1954)

Flautista
Mambo
Bolero

Sin City Winds

Leoš Janáček
(1854–1928)

Mladi (Youth) for Wind Sextet
Allegro
Andante Sostenuto
Vivace
Allegro Animato

INTERMISSION

UNLV Symphonic Winds

John Williams
(b. 1932)
arr. by Jim Curnow

Liberty Fanfare

Keith Larsen, conductor

Ralph Vaughan Williams
(1872–1958)
arr. by Walter Beeler

Rhosymedre

Adam Hille, conductor

A Grainger Set:

Percy Aldridge Grainger
(1882–1961)

Lads of Wamphray

Anthony LaBounty, conductor

Percy Aldridge Grainger

Adam Steff, conductor

Colonial Song

Johan Halvorsen

(1864–1935)

Entry March of the Boyars

Adam Hille, conductor

Thursday, April 17, 2014

7:30 p.m.

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

PROGRAM NOTES

Johann Sebastian Bach's *Ricercare* In 1747, Johann Sebastian Bach visited Frederick II, King of Prussia, at his residence in Potsdam, Germany. The reason for his visit was due to his son, Carl Philipp Emanuel, who was employed by the king as a court musician. Frederick II, an amateur musician himself, studied flute with Quantz, and was quite knowledgeable about music. During this infamous visit, Frederick II asked Bach to improvise a three-voice fugue on an unusually long and complex theme that he provided. According to legend, Frederick then asked Bach to improvise a six-voice fugue on the same subject. Bach said that he needed time to think about the piece and send it to the king. The result of that visit led to the Musical Offering, a series of canons and fugues, all based on the theme Frederick provided, now known as the "theme of the king." This "Royal Theme" is heard at the opening of the *Ricercare*, and is repeated numerous times by all of the instruments throughout the piece. The performance you will hear tonight is an arrangement of the six-voice fugue, scored for piccolo, 2 flutes, 2 alto flutes, and bass flute, by Kyril Magg, former flutist with the Cincinnati Symphony.

Ryohei Hirose's *Blue Train* Japanese composer, Ryohei Hirose, studied at the Tokyo National University of Fine Arts and Music, and was professor at the Kyoto City University of the Arts from 1977 to 1996. He wrote works for both Western and Japanese instruments, and is best known for his pieces for recorder and shakuhachi. *Blue Train*, for flute orchestra, is named after the Blue Trains of Japan, which are long-distance sleeper cars, and are blue in color. Elements of train sounds permeate the piece, from the opening and closing piccolo clusters, representing the train whistle, to the repetitive eighth note patterns and whirling melodies throughout the piece.

John W. N. Palmer's *Flautista* Palmer is a Canadian composer, arranger, and bass trombonist from Orillia, Ontario. He is a Graduate of Queen's University and has remained in Eastern Ontario, teaching music in the public schools of Brockville and Kingston, directing music for local theater, playing in the Kingston Symphony, and the Greg Renunions Big Band. His compositions have been performed by such institutions as the Kingston Symphony, the Mississauga Symphony, Brassworks, and the National Arts Centre Orchestra.

Leoš Janáček's *Mládí (Youth) for Wind Sextet* Moravian composer Leoš Janáček is known today primarily for his operas, especially *Janůfa* and *The Cunning Little Vixen*. He spent most of his life and career in the city of Brno, which during his life alone changed political allegiances several times. Today, the city lies in the southeast region of the Czech Republic, near the country's borders with Austria and Romania. While Janáček certainly includes winds in his operatic scoring, *Mládí (Youth)* is his only composition for winds outside of a large orchestral or operatic setting, save one exception. *March of the Bluebirds* or *March of the Blue Boys* for piccolo and piano, often with military-type drum was written in 1924 as well. Janáček would, later that year, rework the piece as the third movement (Vivace) of the present sextet. The composer's reasons for adding a bass clarinet to the traditional woodwind quintet instrumentation are unclear, though it is certain that Janáček was familiar with the small wind ensembles called "Wind Harmonies" that were fixtures at St. Thomas' monastery in Brno, where Janáček resided for some time earlier in his career. These ensembles, though usually larger than the present sextet, were ever-present reminders of the compositional colors available when writing for winds. The origin of the work's title, "*Mládí (Youth)*," is less mysterious. 1924 was a nostalgic year for Janáček; the first biographical materials about him were published and he wrote several articles for German periodicals recalling events of his past, particularly those during his residence at the monastery in Brno. Both *Mládí* and *March of the Bluebirds* fit nicely into the composer's apparent desires to reminisce about his earlier years as he approached his monumental seventieth birthday. *Mládí* is a work full of surprising tonal colors and rhythmic contrasts that continuously engage both the performer and the audience; Janáček successfully blends the folk idioms of his youth into a cohesive, four-movement work that continues to fascinate listeners ninety years after its composition.

John Williams's *Liberty Fanfare* Few modern composers have achieved the level of name recognition that is enjoyed by John Williams. Composer of scores to such popular films as *Jaws*, *Close Encounters of the Third Kind*, *E.T.*, and of course *Star Wars*, Williams has managed to bring modern classical music to the ears — and record shelves — of many American families who have never even heard of Robert Schumann or Gustav Mahler.

In 1986, for the celebration of the 100th birthday of the Statue of Liberty, Williams was commissioned by the Statue of Liberty-Ellis Island Foundation to write a fanfare for orchestra.

"As fanfares go, [it] is a humdinger," wrote Anthony Tommasini, chief music critic of the New York Times. "It's got two great tunes: a brassy and boisterous fanfare riff, all roulades and flourishes and forward motion; and a long-lined tune for hushed-up strings that sounds like lots of others Williams has composed for Hollywood, but still gets you right in the back of the throat."

Program note provided by Joe Nickell

Ralph Vaughan Williams' *Rhosymedre* In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre*, sometimes known as "Lovely," has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

A moving bass line and a treble obbligato in faster notes often characterized by descending sixths surrounds the hymn tune in long values. Vaughan Williams has joined together hymn tune, bass, and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

Program Note by Walter Beeler.

Percy Aldridge Grainger's Lads of Wamphray Grainger composed this march as a birthday gift for his mother in 1905, basing it on melodies and musical material from a Scottish "border ballad". The poem celebrates a bloody skirmish between two clans in 1593. In the march, Grainger sought to express the dare-deviltry of the cattle-raiding, swashbuckling English and Scottish "borderers" of the period as portrayed in collections of border ballads of the 14th, 15th, and 16th centuries.

Program Note by James Huff, 23 November 2008 (UTC) (from the program notes of The Claremont Winds, submitted with permission)

Percy Aldridge Grainger's Colonial Song Percy Grainger (1882-1961) was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed "the supreme virtue of never being dull." Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines, which predated electronic synthesizers. His many masterworks for winds include Lincolnshire Posy, Irish Tune from County Derry, and Molly on the Shore.

Colonial Song began life as a piano solo. Grainger wrote it in 1911 as a gift to his mother, Rose. It represents a comparatively rare instance of Grainger relying on an original melody rather than extant folk sources. Grainger has created versions of the piece for different ensembles as small as piano trio and as large as symphony orchestra. The military band version appeared as a result of Grainger's time in the US Army bands in 1918.

Grainger wrote (in his customary strapping, blue-eyed English rhetoric) of Colonial Song: "...I have wished to express feelings aroused by my thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general."

"Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's Huckleberry Finn, and in Stephen C. Foster's adorable songs 'My Old Kentucky Home,' 'Old Folks at Home,' etc."

"I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expressions), which are also reflected here."

Colonial Song was intended by the composer to be the first composition in a series of works labeled, "Sentimentals." Ultimately Grainger abandoned the idea of such a series, but clearly Colonial Song remained intimately dear; the dedication inscribed on the score in the composer's hand reads, "This military band dish-up as Loving Yule-Gift to Mumsie, Yule, 1918."

Program notes supplied by Andy Pease's Wind Band Blog and CSUN courtesy of the LA Phil.

Johan Halvorsen's Entry March of the Boyars From the 10th through the 17th centuries, the Boyars were the highest ranking members of the Bulgarian, Romanian, Russian, and Ukrainian aristocracy, second only to the ruling princes. Halvorsen's Entry March of the Boyars depicts the ceremonial entrance of these aristocrats in a theatrical setting. A solo clarinet introduces the regal theme, and more instruments are added to represent the approach of the entourage. Woodwind ornamentation complements the brass fanfares. This piece did not receive national recognition until Grieg, who was the uncle of Halvorsen's wife, created an arrangement for piano in 1898. Halvorsen describes his inspiration for this composition:

Got hold of an encyclopaedia to find out what Bucharest was like. There I read about the art-loving Queen Carmen Sylva and the descendants of the rich, distinguished Boyars who invaded Bucharest so and so many years ago. 'This would look good in the newspapers,' I thought. And then there was the Queen! She would immediately summon me to the palace with my quartet. I had to find release, so I wrote a march and called it The March of the Boyars, and just when I had finished it, the same afternoon, Edvard Grieg came in. 'Now, how are you doing? Already in full swing I see.' He saw the manuscript on the piano, looked at it carefully and said: 'That is good!'

Program Note by Edward Harris

UNIVERSITY BAND STAFF

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Anthony LaBounty, Associate Director of Bands
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WIND ORCHESTRA MANAGER

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GRADUATE TEACHING ASSISTANTS

Keith Larsen
Adam Steff

GRADUATE STAFF

Adam Hille
Jimmy Smerek

COMMUNITY LIAISON

Col. (Ret.) Allan Ginsberg

UNLV Flute Ensemble

Melanie Shumway Addington, Linda Cofsky, Diana Correa, Andrea Darby, Bryanna Daugherty, Luella Daugherty,
Brandon Denman, Jean Melby-Mauer, Suzanne Montabon, Lisa Rubin, Monique Torres, Karissa Webster

Sin City Winds

Jamie Leigh O'Neil, flute and piccolo
Chris Fujiwara, oboe
Jon Cannon, clarinet
Erin Vander Wyst, bass clarinet
Kevin Eberle, bassoon
Jon Holloway, horn

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 McMurtry (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

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
Gabriel Nacion
Jennifer Tripp-Herring

Bass Clarinet
Isaiah Pickney*
Jake Breckner

Alto Saxophone
Emilio Rivera*
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 Villareal
Nima Khanbolouki
Jon Holloway

Trombone
Tyler Barrett*
Lauren Crew
Jacob Hughes
Juan Angel

Trombone cont'd
Artillio LoPresti
Kylie O'Rourke

Euphonium
K.C. Singer*
Keoni Sailer

Tuba
Troy Hart*
Sean Schwerdtfeger

Double Bass
Edward Lacala

Timpani
Kyle Bissantz*

Percussion
Alex Tomlinson*
Michael Burt
Manny Gamazo
Sam Friend
Eddie Yervinyan
Juile Diaz

*Principal

^Graduate Teaching Assistant