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## UNLV Wind Orchestra

Thomas G. Leslie  
*University of Nevada, Las Vegas*

Zane S. Douglass  
*University of Nevada, Las Vegas*

Bill Bernatis  
*University of Nevada, Las Vegas*

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College of Fine Arts

presents the

# UNLV Wind Orchestra

**Thomas G. Leslie, conductor**

**Zane S. Douglass, guest conductor**

**Bill Bernatis, horn**

## PROGRAM

Karel Husa  
(b. 1921–)

Smetana Fanfare

Zane S. Douglass, guest conductor

James A. Beckel Jr.  
(b. 1948–)

*The Glass Bead Game*

The Call and Awakening

Father Jacobus

Magister Ludi Coronation & Death

Bill Bernatis, horn

Malcolm Arnold  
(1921–2006)

*Water Music*

*Allegro maestoso*

*Andantino*

*Vivace*

William Schuman  
(1910–1992)

When Jesus Wept

Arturo Marquez  
(b. 1950–)  
trans. Zane Douglass

Conga del Fuego Nuevo

Thursday, October 4, 2012

7:30 p.m.

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

**Karel Husa's *Smetana Fanfare for Wind Ensemble*** was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 13, 1984 in San Diego by the SDSU Wind Ensemble, on the occasion of the centennial celebration of Smetana's death. This short work uses two excerpts from Smetana's symphonic poem *The Wallenstein's Camp*, completed in 1859 in Goteborg, Sweden, during his exile from Prague. Notes from score, G. Schirmer, Inc. 1984.

**James Beckel Jr.'s *The Glass Bead Game*** is a horn concerto loosely based on the Herman Hesse novel of the same title. In the first movement, two main themes dominate. The work opens with a *bi-tonal motif* based in E Flat Major and A Major. This musical idea is meant to represent Herman Hesse's existential philosophy about life, which is reflected in his novel. Simply put, Hesse believed that man exists as an individual in a purposeless universe that is basically hostile. This conflict between man and his environments is represented by the juxtaposition of the two keys. His main character of this movement in fact succumbs to the cold waters of glacier fed lake at the end of the book. The other main theme is a *leitmotif* representing the main character, Joseph Knecht, and is first stated by the Solo Horn at Letter A of the first movement. The dialogue of this theme between horn and flute and piccolo was inspired by the introduction of the Music Master in this novel. Joseph Knecht meets the Music Master, who accepts our main character into the intellectual society of the elite Castalia.

The second movement is dedicated to Father Jacobus. While the first movement *leitmotif* for Joseph Knecht was based on 5ths going up; Father Jacobus' *leitmotif* is based on 5ths going down. The second movement makes much use of sounds sustained into each other as you would hear in a great cathedral. The movement is meant to reflect the peace that Joseph Knecht felt with the introduction of history and religion.

The final movement is the most programmatic. This movement begins with the opening celebration of Joseph Knecht's coronation to the post of Magister Ludi. The celebration is heard at first from a great distance. Since Joseph Knecht is reticent about his promotion to this high post, the horn soloist, representing our main character, never plays the *Celebration March Melody*. The solo horn instead answers the melody with protest. This opening section of the final movement grows to a frenzy introducing us finally to the *Presto Theme* featuring the solo horn. The theme from the second movement is briefly referenced at letter Mm as Joseph Knecht, now burdened with the responsibilities of the Magister Ludi, reflects on his more tranquil past at the monastery with Father Jacobus. At the close of this movement, the drowning sequence is loosely reflected in the music when the opening themes of the third movement return as our main character drowns.

Opening thematic material to the second movement is used as a transition to return us to the original Joseph Knecht *leitmotif* at letter Rr in the final movement. Programmatically this is referencing the end of this great movement where Joseph Knecht's student, Tito, is now sitting on the lake's shore in shock over the death of this teacher, Joseph Knecht. But our main character lives on in Tito's mind as a wonderful teacher and mentor. Notes from score, James A. Beckel Jr., 1997.

***Water Music***, composed by **Malcolm Arnold**, Op. 82 was commissioned by the National Trust for the opening of the Stratford Canal on June 11, 1964. The music disappeared after the first performance and remained unplayed until it was rediscovered 20 years later and performed by the RNCM Wind Orchestra at the Third Conference of the British Association of Symphonic Bands and Wind Ensembles. The *Allegro maestoso* opens with a brass fanfare that introduces the interval of a minor seventh from which music of the melodic material springs; the movement has a lyrical middle section featuring pairs of oboes and bassoons. The second movement, *Andantino*, has a tune played five times, each a minor third higher so that the final statement is in the key of the beginning. The *Vivace* finale has exciting brass tunes and virtuoso woodwinds writing to bring the piece to a rousing conclusion. Notes from score, Paterson's Publications Limited, 1993.

**William Schuman's *When Jesus Wept*** was transcribed by the composer from his *New England Triptych, three pieces for Orchestra after William Billings*. Based on the round of the American composer, William Billings (1746-1800), this Prelude is intended to serve as an introduction to the composer's *CHESTER*, overture for Band based on Billings' *Hymn and Marching Song of the American Revolution*. Notes from score, Paterson's Publications Limited, 1993.

**Arturo Marquez's *Conga del Fuego Nuevo*** was composed in 2009 and premiered in Mexico City, Mexico the same year. No one who was present at the Columbia Orchestra's March 2011 concert is likely to forget Arturo Marquez's *Danzon No. 2*, which brought the house down. Here is another rich slice of Mexican populism from this occasionally very stern composer (Marquez is a leader in Mexican electronic music): a no-holds-barred Conga, complete with that all-important "trip" at the end of the main phrase. This piece is in some danger of causing a jerking line of patrons to circumnavigate the Jim Rouse Theatre. However, it would probably be a better idea to remain seated and appreciate the two prominent contrasting trumpet solos that waft the whole world of Mariachi music into the concert hall—and the sheer effervescence of the piece. If you have never been to Mexico before, you have now. Notes from [http://www.columbiaorchestra.org/uploads/2011-12/press\\_room/Program%20Notes%2012JUN02.pdf](http://www.columbiaorchestra.org/uploads/2011-12/press_room/Program%20Notes%2012JUN02.pdf) (accessed September 11, 2012).

#### **UNIVERSITY BAND STAFF**

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

#### **LIBRARIANS**

Alexandra Gilroy  
Ashlea Sheridan  
Erin Vander Wyst

#### **GRADUATE TEACHING ASSISTANTS**

Christopher C.R. Golden  
Keith Larsen  
Clinton L. Williams

#### **COMMUNITY LIAISON**

Allan Ginsberg

**Bill Bernatis** is currently Associate Professor of Horn at the University of Nevada, Las Vegas, hornist with the Sierra Winds, assistant principal horn with the Chautauqua Symphony Orchestra, and principal horn with the Las Vegas Philharmonic. Prior to his coming to UNLV, Bill was Assistant Professor of Horn at Del Mar College in Corpus Christi, Texas, Baylor University in Waco, Texas, and Ithaca College in Ithaca, New York. His performing background includes a wealth of orchestral and chamber music. He has been principal horn with the Corpus Christi Symphony, the Waco Symphony, the San Angelo Symphony, the Breckenridge Music Institute, and the Cayuga Chamber Orchestra. He has also performed with the Ithaca Brass, the Ithaca Wind Quintet, Baylor Chamber Players, Baylor Brass Quintet, and the Texas Brass Ensemble. He was an instructor for the Empire Brass Seminar at the Boston University Tanglewood Institute and a member of the AIMS orchestra in Graz, Austria.

His teachers include John Iltis, William Scharnberg, and Philip Farkas. After receiving his BM from Washburn University, Bill taught music in public school for three years, then went on to earn his MM at Indiana University and pursued doctoral studies at the University of North Texas. Over the years, Bill has performed solo recitals, judged competitions, done studio recording, and held master classes around the country. He has toured with the Dallas Brass, performed solos with the Corpus Christi Symphony, Waco Symphony, Corpus Christi Chamber Orchestra, Dallas Wind Symphony, the Victoria Bach Festival, the Penfield Symphony, and International Horn Society regional and international workshops. He is still an active recitalist and freelance performer.

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 composers Malcolm Arnold, Eric Whitacre and Frank Ticheli, United States Marine Band Conductor Emeritus Colonel John Bourgeois, (Ret.), Colonel Lowell Graham, Conductor United States Air Force Band, (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.

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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 Professor Leslie's baton, has premiered numerous pieces commissioned by UNLV, Professor Leslie and the Wind Orchestra. Professor Leslie has conducted, and recorded sixteen compact disc recordings with the UNLV Wind Orchestra. They are: 1994 – *The UNLV Wind Symphony; Ghost Train; Gawd\$illa Eats Las Vegas; It Takes a Village; Monkey; No Mo' Chalumeau*, and *Chunk* (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*, *The Quest*, *Vegas Maximus*, *Concerto for Marienthal*, *Marquee Mojo*, and *Lost Vegas*, the newest release in the collection. All of these recordings have received noteworthy acclaim in professional journals in addition to high praise from colleagues throughout the world.

An adjudicator and conductor throughout the United States, 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 was featured in 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 *Las Vegas Youth Wind Orchestra*, an honor ensemble comprised of Las Vegas' most accomplished wind and percussion musicians. The UNLV College of Fine Arts awarded Professor Leslie the CFA Teacher of the Year Award in 2006.

Thomas Leslie received degrees in Music Education from The University of Iowa and Indiana State University. Elected earlier this year, Professor Leslie is currently serving office as the 75<sup>th</sup> President of the prestigious American Bandmasters Association. He was originally inducted to membership in 1997 and he hosted the National Convention of this very distinguished group in Las Vegas in March 2001. He continues to be a long-standing member of the College Band Directors National Association, and has served as Western Division Chair for the National Band Association. Professor Leslie currently serves on the Board of Directors for the John Philip Sousa Foundation.

**Dr. Zane Douglass** is in his first year as Visiting Instructor of Conducting at UNLV. His duties at UNLV include teaching Graduate and Undergraduate Conducting, the UNLV Brass Ensemble; and assisting with the Wind Orchestra, Community Band, Symphonic Winds, 'Star of Nevada', and UNLV Basketball Pep Band. Prior to returning to UNLV, Dr. Douglass was Director of Bands and Low Brass Studies at Montana State University in Bozeman, Montana. He was Conductor and Music Director for the Montana State Wind Symphony, and directed the "Spirit of the West" Marching and Pep Band. He taught courses in Music Education, Brass Pedagogy, Conducting and Graduate Theory and History, and coordinated and taught the Trombone/Euphonium/Tuba studio. During his tenure at Montana State University, the 'Spirit of the West' doubled in enrollment, and the low brass studio enrollment increased three-fold. Students from Dr. Douglass's studio have been selected to perform in various clinics and honor groups, including the Rafael Mendez Institute and the American Intercollegiate Wind Ensemble. Dr. Douglass has diverse professional experience as a conductor and music educator, conducting symphony orchestras, wind orchestras, choirs, brass ensembles, chamber ensembles and percussion ensembles. Active as a conductor and clinician, Dr. Douglass has given clinics and performances throughout the country, has served as guest conductor for the Lake Charles (Louisiana) Symphony Orchestra, and is currently principal trombone with the Bozeman Symphony, the Montana Ballet Orchestra, and performs in the Intermountain Opera Orchestra. His 2007 performance of Keith Gates' An American Requiem with the Voices of London has aired numerous times on Louisiana Public Television. He has guest conducted at the Louisiana Music Educators State Conference, the College Band Directors National Association bi-annual conference, and has presented at the Montana Music Educators Conference and the Montana Bandmasters symposium. Dr. Douglass has attended numerous clinics and seminars hosted by various conductors throughout the country, including a session with former conductor and concertmaster of the New York Philharmonic, Michael Gilbert. Dr. Douglass is committed to enhancing the image of the wind band as a means of artistic expression through creative programming, discovering and commissioning new works of artistic merit, transcribing quality orchestral repertoire, and unique musical interpretation.

## UNLV WIND ORCHESTRA

### Flute/Piccolo

**Carmella Cao**^ Reno, NV  
**Donald Malpass**^^ Cheney, WA  
**Jamie Leigh O'Neil** Scotch Plains, NJ

### Oboe

**Chris Fujiwara**\* Honolulu, HI  
**Alexandra Gilroy**^^ Clovis, CA  
**Ben Serna-Grey** Vancouver, WA

### Bassoon

**Kim Kehau Chai II**\* Sapulpa, OK  
**Ashlea Sheridan**^ Newman, CA

### Contrabassoon

**Brock Norred** Las Vegas, NV

### B-Flat Clarinet

**Jonathan Cannon** Bountiful, UT  
**Annie Douglass** Sutherlin, OR  
**Jennifer Iles**^ Denton, TX  
**Jason Manalo** Corona, CA  
**Isaiah Pickney** Las Vegas, NV  
**Guillermo Ramasasa** Las Vegas, NV  
**Erin Vander Wyst**^ Appleton, WI  
**Audrey Wood** Lehi, UT

### Bass Clarinet

**Jordan Mathisen**^ Chicago, IL  
**Scott McKell** Mendon, UT

### Contra Alto Clarinet

**Gizmo Hall** Las Vegas, NV

### Contra Bass Clarinet

**Brian Murphy** Campbellford, ON

### Alto Saxophone

**Patrick Garcia**^ Las Vegas, NV  
**Emilio Rivera** San Pedro, CA

### Tenor Saxophone

**Brandon Taylor** Las Vegas, NV

### Baritone Saxophone

**Nicholas Mahe** Salt Lake City, UT

### Trumpet

**Justin Bland**^^ Clinton, MD  
**Dumitru Cernei**^^ Nisporeni, Moldova  
**Owens Edge** Las Vegas, NV  
**Micah Holt**^ Colorado Springs, CO  
**Jorge Machain** Lazaro Cardenas, Mexico  
**Richard Paugh** Wichita, KS

### Horn

**Tom Frauensuh** Tampa, FL  
**Chris Golden**^ Fresno, CA  
**Jon Holloway**\* Carson City, NV  
**Jordan Rush** Las Vegas, NV

### Trombone

**Keith Larsen**^^ Denver, CO  
**Bowen Gass** Las Vegas, NV

### Bass Trombone

**Paul Olesuk**^ Hampden, MA

### Euphonium

**Sara Shaw** Las Vegas, NV  
**K.C. Singer**\* Las Vegas, NV

### Tuba

**Garrison Gillham** Broken Arrow, OK  
**Daniel Uhrich**\* Henderson, NV

### Cello

**Dominique Jackson** Las Vegas, NV

### Double Bass

**Hayden Bryant** Logandale, NV  
**Tim Harpster** Lincoln, NE

### Timpani

**Chris Tusa** ^Baltimore, MD

### Harp

**Melaney Jones** Las Vegas, NV

### Piano/Celesta

**Zhu Sun** Dalian, China

### Percussion

**Kyle Bissantz** Wichita, KS  
**Max Feld** Oceanside, NY  
**A.J. Merlino**^^ West Long Branch, NJ  
**Luigi Ng** Quezon City, Philippines  
**Michael Smith** ^Bismarck, ND  
**Alex Tomlinson** Broken Arrow, OK

\*Principal

^Graduate Teaching Assistant