

11-4-2009

## UNLV New Horizons Band

David Irish  
*University of Nevada, Las Vegas*

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THE UNIVERSITY OF NEVADA, LAS VEGAS  
COLLEGE OF FINE ARTS  
DEPARTMENT OF MUSIC

PRESENTS

THE

**UNLV NEW HORIZONS BAND**

DAVID IRISH, GRADUATE CONDUCTING ASSISTANT, PRINCIPAL CONDUCTOR  
MARKUS HAHN, GRADUATE CONDUCTING ASSISTANT  
ANDREW SMOUSE, GRADUATE CONDUCTOR

AND THE

**UNLV COMMUNITY CONCERT BAND**

ANTHONY LABOUNTY AND TAKAYOSHI "TAD" SUZUKI, CONDUCTORS

PROF. JONATHAN GOOD, CHAIRMAN, UNLV DEPARTMENT OF MUSIC  
SPECIAL GUEST CONDUCTOR

KATHARINE L. JENSEN, GRADUATE CONDUCTING ASSISTANT  
ROBERT J. SANCHEZ, GRADUATE CONDUCTING ASSISTANT  
MARCUS F. LEWIS, GRADUATE CONDUCTOR

WEDNESDAY, NOVEMBER 4, 2009  
ARTEMUS W. HAM CONCERT HALL  
7:30 PM

## PROGRAM

### UNLV NEW HORIZONS BAND

THE CIVIL WAR

ARR. JAMES D. PLOYHAR

FLOURISH FOR WIND BAND

RALPH VAUGHAN WILLIAMS

ANDREW SMOUSE, GRADUATE CONDUCTOR

KENTUCKY 1800

CLARE GRUNDMAN

MARKUS HAHN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

JAMES BOND SUITE

ARR. FRANK ERICKSON

MARKUS HAHN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

- I. JAMES BOND THEME
- III. FOR YOUR EYES ONLY
- IV. GOLDFINGER

MONTY NORMAN  
MICHAEL LEESON AND BILL CONTI  
JOHN BARRY

AMAZING GRACE

ARR. WILLIAM HIMES

THREE AYRES FROM GLOUCESTER

HUGH M. STUART

ANDREW SMOUSE, GRADUATE CONDUCTOR

- I. THE JOLLY EARL OF CHOLMONDELEY
- II. AYRE FOR EVENTIDE
- III. THE FIEFS OF WEMBLY

THE BIG CAGE

KARL L. KING

-INTERMISSION -

### UNLV COMMUNITY CONCERT BAND

ACADEMIC FESTIVAL OVERTURE

JOHANNES BRAHMS /ARR. JAMES CURNOW

MARCHING SONG

GUSTAV HOLST

PROF. JONATHAN GOOD, SPECIAL GUEST CONDUCTOR

WILLIAM BYRD SUITE

ARR. GORDON JACOB

ROBERT J. SANCHEZ, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

- I. THE EARL OF OXFORD'S MARCH
- III. JHON COME KISSE ME NOW

WALLENSTEIN'S CAMP

BEDRICK SMETANA /ARR. LARRY DAEHN

KATHARINE L. JENSEN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

IRISH TUNE FROM COUNTY DERRY

PERCY ALDRIDGE GRAINGER

MARCUS F. LEWIS, GRADUATE CONDUCTOR

### VETERANS TRIBUTE

ARMED FORCES: THE PRIDE OF AMERICA!

ARR. LARRY CLARK AND GREG GILPIN

## PROGRAM NOTES

### ***The Civil War***

**Arr. James D. Ployhar**

*The Civil War* provides a varietal demonstration of time signatures, key signatures, tempi, and ensemble musical elements. This exciting arrangement of Civil War themes includes "The Battle Cry of Freedom," "Tenting Tonight," "The Bonnie Blue Flag," "When Johnny Comes Marching Home," "Dixie," and "Battle Hymn of the Republic."

### ***Flourish for Wind Band***

**Ralph Vaughan Williams**

British composer, Ralph Vaughan Williams (1872-1958) is one of the great wind band composers from the United Kingdom. Written as an overture to his pageant "Music and People", the piece *Flourish for Wind Band* was first performed at Royal Albert Hall in London in 1939. This piece consists of an opening fanfare section before moving to a smooth middle section with a reprisal of the fanfare to close.

### ***Kentucky 1800***

**Clare Grundman**

*Kentucky 1800* is based on the tunes of three American folk songs: "The Promised Land," "Cindy," and "I'm Sad and I'm Lonely," all of which are reminiscent of the westward migration. 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 become a favorite with audiences.

### ***James Bond Suite***

**Arr. Frank Erickson**

Beginning in 1962, the James Bond series became known for its music just as much as the action packed films. *James Bond Suite* incorporates three unforgettable themes from the films. In *Dr. No*, the John Barry Orchestra introduces what has become one of the most recognizable melodies in film history, *The James Bond Theme*. *For Your Eyes Only* appeared in the 20<sup>th</sup> installment of the series performed by Sheena Easton. This is the only opening credit sequence where the vocalist is seen performing the title track. The suite closes with the trademark blaring trumpets of *Goldfinger*, which was originally performed by Shirley Bassey and the John Barry Orchestra.



### ***Amazing Grace***

**Arr. William Himes**

This transcription of *Amazing Grace* by William Himes, director of the Chicago Salvation Army Band, is from an arrangement by Luis Maldonado. Several sections and soloists are featured throughout.

### ***Three Ayres from Gloucester***

**Hugh M. Stuart**

Hailing from Harrisburg, Pennsylvania, composer Hugh M. Stuart (1917-2006) composed *Three Ayres from Gloucester* in 1969 which consists of three movements: "The Jolly Earl of Cholmondeley," "Ayre for Eventide," and "The Fiefs of Wembley." These movements are written in the traditional English folksong style that is designed to capture the mood of peasants and their life on the fiefs of Wembley castle. The 10th century couplet that inspired this piece is:

*There's no one quite so comely  
As the Jolly Earl of Cholmondeley.*

### ***The Big Cage***

**Karl L. King**

A fast finish number written by King for the climax of Clyde Beatty's animal act, King directed his gallops in one beat per measure. Many times the snare drummer would not play after-beats, but instead played straight eighth notes throughout. An interesting point about gallops: Mr. King, in his circus bands, did not use French horns for gallops as they could not speak fast enough. He used E flat alto horns instead. Even then, it was difficult for them to play the after-beats at such a rapid tempo.

### ***ACADEMIC FESTIVAL OVERTURE***

**JOHANNES BRAHMS**

**ARR. JAMES CURNOW**

*Academic Festival Overture* is one of a pair of contrasting orchestral overtures (the other being the *Tragic Overture*). Brahms composed this song during the summer of 1880 as a musical "thank you" to the University of Breslau, which had awarded him an honorary doctorate the previous year. This work contains flowing lyrical lines and warm sounds, as well as excitement and humor. The work has remained a solid staple of today's concert-hall repertoire.

## **MARCHING SONG**

**GUSTAV HOLST**

Gustav Holst's "2 Songs Without Words" were composed for small orchestra in 1906, and received their first performance at the Royal College of Music, London, under the composer's baton in the same year on the 19<sup>th</sup> of July. The songs were dedicated to Ralph Vaughan Williams.

## **WILLIAM BYRD SUITE**

**ARR. GORDON JACOB**

Jacob set the six pieces from the *Fitzwilliam Virginal Book* in 1923 in honor of the tercentenary of Byrd's death. He selected appropriate music that would lie with ease within the tonal framework of the sonorous British military band. Boosey and Hawkes published the suite in 1924. The suite has six movements.

## **WALLENSTEIN'S CAMP**

**BEDRICK SMETANA**

**ARR. LARRY DAEHN**

Albrecht Wenzel Eusebius von Wallenstein was one of the most important military figures of the Thirty Year's War. Born in 1583 of noble parents in Hermanice, Bohemia, orphaned at the age of 13, he was educated at the universities of Altdorf, Bologna, and Padua. In 1604, he served with the Bohemian army contingent against the Hungarians, ingratiating himself with the Hapsburg emperor, Ferdinand II. During the Bohemian rebellion against Hapsburg rule (1618 - 1623) he remained loyal to Ferdinand, raising a powerful regiment that played a conspicuous part in the Hapsburg victory. For his reward, he was appointed Governor of Bohemia.

Smetana was invited to write an overture for a performance of Schiller's play in 1858. Because Smetana was captivated by Schiller's dramas and his own country's colorful history (Smetana grew up in the shadow of the Wallenstein Castle in Litomyšl, Bohemia), he approached the commission with enthusiasm. Smetana's *Wallenstein's Camp* is a four-movement symphonic tone poem. For his finale, Smetana paints a musical picture of dawn in the camp. The soldiers are awakened and a pianissimo march begins, expanding in great emotion and splendor, culminating in a brilliant theme in the brasses.



**IRISH TUNE FROM COUNTY DERRY****PERCY ALDRIDGE GRAINGER**

The composition originates from the famous Irish folk song, "O Danny Boy," first published in Ireland in 1855. Grainger wrote four settings of this song, all for differing instrumentation and all between the years of 1902 – 1918. Many sources list the date of composition as 1909, but this may be in error. The second arrangement, for piano, is dated July 1911 and labeled "British Folk-Music Setting No. 6." The band arrangement, published in 1918, bears the inscription, "British Folk-Music Setting No. 20" It thus seems very unlikely that 1909 would be the date of composition. This was not his first writing for band; the two Hill Songs were written between 1901 and 1907. The title page bears the inscription, "lovingly and reverently dedicated to the memory of Edward Grieg." This is understandable since Grieg had died a few years earlier and was friends with Grainger.

**VETERANS TRIBUTE****ARMED FORCES: THE PRIDE OF AMERICA!****ARR. LARRY CLARK****AND GREG GILPIN**

This features the songs from each of the branches of military: Army, Air Force, Coast Guard, Navy and The Marines. It is customary for members of the audience who are veterans, or who have family members who are veterans, to stand and be acknowledged when their branch of the service is acknowledged.

## UNLV NEW HORIZONS BAND PERSONNEL

### Flute

Alison Bradley  
Barbara Grevan-Matson  
Cristy Gullett  
Linda Mumford  
Nancy Poskon  
Miriam Shacter

### Clarinet

Katie Adams  
Eric Bockenstette, Sr  
Colleen Britos  
James Brown  
Debbie Guy  
Linda McCracken  
Shirley Rulffes  
Marie Schrader  
Melissa Stoner  
Linda Wischmeyer

### Oboe

Layne Garrison  
Rochelle Tippetts

### Alto Sax

Anita Bockenstette  
Gayola Borzick  
Simone Cramer

### Tenor Sax

Suzanne Montabon

### Trumpet

Alicia Askin  
Don Cody  
Richard Kroeger  
Charles Raymond  
Joe Stoner  
Harold Sussman  
Jeremy Tippetts  
Anthony Vidana

### Horn

Stan Wallace

### Trombone

Keith Clough  
Mac McCracken  
Paul Munger  
Philip Vaughn

### Euphonium

Kasey Searles  
John E. Tucker

### Tuba

Sam Morford  
Daniel Royal

### Percussion

Roger Garvin  
Tom Stark

## UNLV COMMUNITY CONCERT BAND PERSONNEL

### Piccolo

Suzanne Montabon

### Flute

Chris Bambaren  
Elizabeth Boykin  
Erika Bresselsmith  
Carolyn Brower  
Mathew Calvillo  
Matthew Dempsey  
Barbara Grevan-Matson  
Asuka Kawashima  
Suzanne Montabon  
Cindy O'Donnell  
Jessica Ogburn  
Kristen Pierce  
Michelle Politano  
Dena Pride  
Tina Stanaland  
Lindsay Testai  
Yasuko Ueda  
Erin Zielinski-Deloe

### Oboe

Cheryl O'Donnell  
Sharol Thomsen  
Rochelle Tippetts

### Clarinet

Jane Carlstrom  
Melissa Carpi  
Cathryn Cherry  
Debbie Guy  
Megan Hanson  
Christina Jolley  
Christie Leavitt  
William Stalnaker  
Mark Tomita  
Rebecca Vansteenkiste  
Linda Wischmeyer  
Adam Wurtzel  
Keith Yamamoto

### Bass Clarinet

Kristen Brosig  
Mary Hickey

### Bassoon

Kelly Haines  
Amanda Mostoller  
Natasha Rozzano-Strain

### Alto Saxophone

Sam Chilton  
Adam Clough  
Dom De Luca  
Vincent Graves  
Danielle McCracken  
Jerry Randall

### Tenor Saxophone

Veronica Bielomaz  
Suzanne Morehead  
Robert Vanacore

### Baritone Saxophone

Dr. William Carpi  
David Hudnell

### Trumpet

Ron Batula  
Philip Haines  
Richard Kroeger  
Michael Lambert  
Shawn Mapleton  
Vivek Narang  
Charles Raymond  
William Roby  
David Siu  
Andrew Smith  
Jack Williams

### Horn

Judie Brush  
Caitlin Bumford  
Beatriz Csery-Blue  
Robertia Litzinger -  
Ginsberg  
Gretchen Meng  
Adam Patonai

### Trombone

David Bloom  
Christian Datuin  
Kenneth DeMenezes  
Jerod Giron  
John Hibbs  
Christopher Nichols

### Bass Trombone

Alan Cates  
Keith Clough  
Clark Lord

### Euphoium

Matthew Royer  
John E. Tucker

### Tuba

Steven Needham  
Jeffrey McCracken

### String Bass

Mark Stephens

### Cello

Hannah Lee

### Percussion

Daniel Alameda  
Stan Armstrong  
Christopher Bernabe  
Deborah Carpi  
Bryon Maddas  
Jeremy Meronuck  
Bronson Purdy

### Librarian

Suzanne Morehead

### Community Liaison

Allan Ginsberg



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WITH THE FINANCIAL AID OF THESE SCHOLARSHIPS,  
THE CAREERS OF ASPIRING MUSIC STUDENTS  
ARE FURTHER ENSURED**