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UNLV Wind Orchestra

Thomas G. Leslie
University of Nevada, Las Vegas

Jonathan Good
University of Nevada, Las Vegas

Zane Douglass

Dean Snavelly

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UNLV | Department of MUSIC

College of Fine Arts

presents

UNLV Wind Orchestra

Thomas G. Leslie, conductor

Jonathan Good, guest conductor

Zane Douglass, guest conductor

Dean Snaveley, graduate conductor

PROGRAM

Silvestre Revueltas
(1899–1940)

Janitzio

Steven Bryant
(b. 1972)

Dusk

Zane Douglass, conductor

Vincent Persichetti
(1915–1987)

Masquerade for Band

Jonathan Good, conductor

INTERMISSION

Percy Aldridge Grainger
(1882–1961)

Spoon River

Dean Snaveley, conductor

John Mackey
(b. 1973)

The Frozen Cathedral

Thursday, February 27, 2014

7:30 p.m.

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

PROGRAM NOTES AND BIOGRAPHIES

Silvestre Revueltas' *Janitzio*, is one of the most genial of his short orchestral works, which takes its name from an island in Lake Patzcuaro in the Mexican state of Michoacán. Revueltas' composition is hardly a loving tribute to the island of the title; rather, the composer takes a gleeful poke at the tourists who had overrun the place. Revueltas wrote: "Lake Patzcuaro is filthy. Romantic travelers have dressed it up with postcard-style verses and music. Not to be outdone, I added my grain of sand. Posterity will undoubtedly reward me for this contribution to our tourist industry."

Loud and festive, but with an easy waltz-like swing, *Janitzio* evolves from a theme in 3/8, evoking a local melody as though played by an out-of-tune band. Typically, Revueltas frequently interrupts the flow with abrupt changes of instrumentation and character. The central section of the work's ABA structure allows the oboe and clarinet, then trumpet and horn to provide an unexpectedly tender respite; before long, however, the festive music of the opening returns in full force. Dr. Zane Douglass transcribed this version for the UNLV Wind Orchestra. -Program notes by James Reel.

Steven Bryant's *Dusk*, This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. "I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion." *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness. -Program notes from www.stevenbryant.com

Persichetti's *Masquerade for Band* is a unique contribution to wind repertoire that illustrates depth and sophistication in the context of a simple theme and variation structure. The composer sought to integrate several examples from his theory textbook, *Twentieth Century Harmony*, into a complete composition. The resulting piece reflects Persichetti's mannerisms, including copious rhythmic play, modal melodic structures, abrupt shifts in color, and idiomatic wind band scoring. -Program notes from *Great Music For Wind Band* (Chad Nicholson).

Percy Grainger's orchestral setting of *Spoon River* was published in 1929, with instructions for what he called "elastic scoring" allowing the conductor to perform the work with any number of instrumental combinations, from three instruments up to a full orchestra, as long as proper balance was achieved. The piece became widely popular, and Grainger traveled around the United States, performing the flashy piano part as a soloist with many different orchestras.

By this time in his career, Grainger was already popular with band musicians, having published several popular works for band. In February of 1933, Edwin Franko Goldman heard that Grainger was preparing a band version of "Spoon River" for his publisher, G. Schirmer. Goldman wrote to the composer, suggesting that he would "be very glad indeed to use this number frequently" with the Goldman Band. Goldman also planned to use Grainger's "Irish Tune," "Blithe Bells," "Hill Song," and "Children's March" during the 1933 season.

The premier performances of "Spoon River" were set for June 22 at New York University and June 23 in Central Park. By May the parts had been created and were read through by the Columbia University band. It appears, however, that the parts were created rather hastily, and without the benefit of a full score. The parts were rife with errors in transposition and range. Grainger never completed a full score for the band version of "Spoon River," and, although it was performed a few times after the premier, the work did not end up getting published. Eventually, after Grainger's death, and without reference to these parts, Glenn Cliffe Bainum published a band arrangement of "Spoon River," and it is through Bainum's version that most band musicians have become familiar with it.

An envelope containing the parts created by Grainger were discovered in the basement of Coe College in Cedar Rapids, Iowa in 1992. The dusty envelope was addressed to Grainger's home in Queensland, but was never mailed. Dr. William Carson and Allan Naylor used the parts enclosed to create a newly published, historical edition of Grainger's original arrangement for the Goldman band. Southern Music of San Antonio, Texas published the work in 2010. -Program notes from the score and The Grainger Museum.

John Mackey's *The Frozen Cathedral*. The Koyukon call it "Denali," meaning "the great one," and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on land in the world—a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey's *The Frozen Cathedral*.

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park.

The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work *Turning*. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute—made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

-Program note by Jake Wallace

Jonathan Good

Jonathan Good is Professor of Music and Chair of the Department of Music. He holds a Master of Music degree in history and literature from Ohio University, and a Bachelor of Music degree in music education from Mansfield University (PA). His musicological studies were guided by Richard Wetzels; conducting studies by Thomas Lee, Adrian Gnam, Thomas Schippers, and Robert Shaw, and studies in composition by Karl Arndt.

Internationally recognized as a leading authority on British music for wind band, Good maintains an active schedule as guest conductor, lecturer, and adjudicator, and has appeared in these capacities throughout the United States, Canada, and the United Kingdom. He is the author of *British Music for Wind Band*, a conductor's resource guide to the wind band music of the United Kingdom and the Republic of Ireland.

Dr. Zane Douglass

Dr. Zane Douglass is the Visiting Instructor of Conducting at the University of Nevada, Las Vegas. His duties at UNLV include Graduate and Undergraduate Conducting, the UNLV Brass Ensemble; and assisting with the Wind Orchestra, The UNLV Community Band, the 'Star of Nevada' Marching Band, and the 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. Students in Dr. Douglass's Low Brass 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 served as Principal Trombone with the Bozeman Symphony, the Montana Ballet Orchestra, and performed 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, the Montana Bandmasters symposium, and the Nevada Music Educators annual conference. 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.

Dr. Douglass earned a Doctor of Musical Arts in Conducting from the University of Nevada, Las Vegas, a Masters of Music in conducting from Central Washington University, and a Bachelor of Music Education from Montana State University-Bozeman. Prior to his appointment to UNLV, Dr. Douglass was Director of Bands at Montana State University and McNeese State University, director of the Snohomish High School Band Program in Snohomish, Washington, instructor of music at Central Washington University, and band teacher in both the Bozeman and Park City, Montana School Districts. Dr. Douglass has received numerous awards throughout his career, including: Honorary Member: Kappa Kappa Psi (Beta Chapter - 2010); Honorary Member: Tau Beta Sigma (Theta Tau Chapter - 2005); International Association of Jazz Educators Outstanding Service Award (2005); Graduate Teaching Assistantships (University of Nevada, Las Vegas: 2002-2004; Central Washington University 1996-1998); Pi Kappa Lambda honorary music fraternity (1998).

Dean Ellis Snavelly

Dean Snavelly is a first year graduate assistant pursuing a DMA in Wind Conducting at UNLV. His duties at UNLV include managing and performing in the UNLV Wind Orchestra, and assisting with the UNLV Community Band. An active educator, performer, and clinician; Mr. Snavelly has taught band, choir, theatre, conducting, and instrumental pedagogy classes at the secondary and collegiate levels. As a performer on Tuba, Trombone, and as a vocalist, Mr. Snavelly has performed in both live and studio productions, including: Soundwave (The Seattle Sounders FC), Seattle Rock Orchestra, Exhoxo, The Jazz Police, Jim Cutler Jazz Orchestra, The Bellevue Symphony, The Sammamish Symphony and Brass Band NW. He has performed at the Jazz Educators Network conferences in both Louisville KY (2011) and Atlanta GA (2012), and as a guest conductor at the CBDNA Western regional conference in Reno, NV (2011).

Mr. Snavelly has studied conducting under: Thomas Leslie, Larry Gookin, Dr. Daniel Baldwin, Dr. Nikolas Caoile, and Marlin Owen. He has studied brass under: Roger Bobo, Loren Marsteller, Steven Eklund, Dr. Jeffrey Snedeker, Dr. Curtis Peacock, Dr. John Neurohr, Dr. Russell Schultz, Tom Gause, Stephen Fissel, Jeff Uusitalo, Dick Shearer, and Charles Bolton. He has shared the stage with many great musicians, including: Ingrid Jensen, Wycliffe Gordon, Mike Longo, Sara Gazarek, John and Bucky Pizzarelli, Doc Severinsen, Dave Barduhn, Kim Richmond, Clay Jenkins, Dan Helseth, Deanna Swoboda, Douglas Yeo, Toby Oft, George Stone and Menachem Pressler.

Mr. Snavelly earned his Bachelors of Music in Tuba Performance and a music education certification in 1998 from Central Washington University. In 2012 he received a Masters of Music in Conducting with a cognate in Jazz Pedagogy, also from Central Washington University. Mr. Snavelly's televised performance of Timothy Broege's *No Sun, No Shadow* was awarded Central Washington University's "Outstanding Graduate Creative Project" in 2012. He is also a featured conductor on Curtis Peacock's CD, "Plog: Three Miniatures - Peacock: Concerto".

Thomas Leslie

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, Bruce Broughton, Eric Whitacre, Frank Ticheli, United States Marine Band Conductor Emeritus Colonel John Bourgeois (Ret.), United States Air Force Band Conductor Colonel Lowell Graham (Ret.), United States Navy Band Conductor/Commander John Pastin (Ret.), Dr. Harry Began, Director Emeritus, University of Illinois, Grammy Award winning recording artists Eric Marienthal, Jimmy Haslip, Will Kennedy and Russell Ferrante.

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 eighteen compact disc recordings with the UNLV Wind Orchestra. They are: 1994 – *The UNLV Wind Symphony; Ghost Train; GaudSilla Eats Las Vegas; It Takes a Village; Monkey; No Mo' Chalumeau, 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 *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, Lost Vegas, and Ventanas*, 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 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 a multiple performance tour at the *La Croix Valmer International Music Festival* in St. Tropez, France in June 2005. 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. In March 2012, Professor Leslie was elected to serve office as the 75th 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 he 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.

UNIVERSITY BAND STAFF

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

LIBRARIAN

Erin Vander Wyst

INSTRUMENT INVENTORY

Ashlea Sheridan

WIND ORCHESTRA MANAGER

Dean Snavelly

GRADUATE TEACHING ASSISTANTS

Keith Larsen
Adam Steff

GRADUATE STAFF

Adam Hille
Jimmy Smerek

COMMUNITY LIAISON

Col. (Ret.) Alan Ginsberg

UNLV WIND ORCHESTRA**Piccolo**

Jamie Leigh O'Neil Scotch Plains, NJ

Flute

Lynn Tsai*[^] Columbus, GA
Brandon Denman Las Vegas, NV
Jessica Rafferty Las Vegas, NV

Oboe

Chris Fujiwara* Honolulu, HI
Sharon Nakama Kula, HI

English Horn

Ben Serna-Grey Vancouver, WA

Bassoon

Kevin Eberle*[^] Redlands, CA
Ashlea Sheridan*[^] Newman, CA

Contrabassoon

Brock Norred Las Vegas, NV

B-Flat Clarinet

Erin Vander Wyst*[^] Appleton, WI
Audrey Wood Lehi, UT
Guillermo Ramasasa Las Vegas, NV
Isaiah Pickney Las Vegas, NV
Jonathan Cannon Bountiful, UT
Dora Ivanov Las Vegas, NV
Annie Douglass Sutherlin, OR
Jay Savoy Las Vegas, NV

Eb Clarinet

Jonathan Cannon Bountiful, UT

Bass Clarinet

Joey Schrotberger Lincoln, NE

Contra Alto Clarinet

Jason Burchette Mililani, HI

Contra Bass Clarinet

Brian Murphy Campbellford, ON

Alto Saxophone

Patrick Garcia* Las Vegas, NV
Daniel Nuñez [^] Navasota, TX

Tenor Saxophone

Emilio Rivera San Pedro, CA

Baritone Saxophone

Justin Marquis [^] Cincinnati, OH

Trumpet

Justin Bland*[^] Clinton, MD
Kevin Tague*[^] LaPorte, IN
Richard Paugh Wichita, KS
Hazen Mayo Holifax, NS
Marie Myllyla Wausau, WI

Horn

Jon Holloway*[^] Carson City, NV
Linnie Hostetler [^] Hollsopple, PA
Sarah Walton*[^] Gainesville, GA
Alina Eckersley Las Vegas, NV

Trombone

Keith Larsen*[^] Denver, CO
Paul Olesuk*[^] Hampden, MA
Bowen Gass Las Vegas, NV
Dylan Musso Arcadia, CA

Bass Trombone

Alan Quan Las Vegas, NV

Euphonium

Leanne Stamp* Las Vegas, NV
K.C. Singer Las Vegas, NV

Tuba

Stephen Turner*[^] Augusta, GA
Dean Snavelly*[^] Gresham, OR
Troy Hart Las Vegas, NV

Cello

Lindsay Johnson Las Vegas, NV

Double Bass

Summer Kodama Las Vegas, NV
Tim Harpster Lincoln, NE

Harp

Emily Montoya Las Vegas, NV

Piano/Celesta

Ryan Kelly Las Vegas, NV

Timpani

Caleb Pickering*[^] Paris, TX

Percussion

Adam Steff*[^] Orlando, FL
Ryan Harrison*[^] Adelaide, Australia
Cara Froerlich Loveland, CO
Luc Brust Wichita, KS [^]
Luigi Ng Quezon City, Philippines
Alex Tomlinson Broken Arrow, OK
Chris Dye Las Vegas, NV
Kyle Bissantz Wichita, KS

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