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UNLV Wind Orchestra

Thomas G. Leslie
University of Nevada, Las Vegas

Zane Douglass

Dean Snavelly
University of Nevada, Las Vegas

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UNLV | Department of MUSIC

College of Fine Arts

presents

UNLV Wind Orchestra

Thomas G. Leslie, conductor

Zane Douglass, guest conductor

Dean Snavelly, graduate conductor

PROGRAM

Andrew Rindfleisch
(b. 1963)

Zane Douglass, conductor

The Light Fantastic
Do The Hustle

Michael Forbes
(b. 1973)

Consequences

Igor Stravinsky
(1882–1971)

Timothy Hoft, piano

Concerto for Piano and Wind Instruments
Largo-Allegro-Piú mosso-Maestoso
Largo
Allegro

INTERMISSION

Mikhail Glinka
(1804–1857)

arr. by Anthony Brackett

Dean Snavelly, conductor

Ruslan and Ludmilla

Francis Poulenc
(1899–1963)

Trio for Oboe, Bassoon, and Piano

Leonard Bernstein
(1918–1990)

Marina Sturm, clarinet

Prelude, Fugue, and Riffs
Prelude for the Brass
Fugue for the Saxes
Riffs for Everyone

Thursday, April 10, 2014

7:30 p.m.

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

PROGRAM NOTES

Andrew Rindfleisch's *The Light Fantastic* is a large-scale three movement work for wind ensemble commissioned by the Serge Koussevitzky Foundation and the Library of Congress. Its title refers to the poetic expression "to trip the light fantastic", meaning, "to go dancing". The third movement, *Do the Hustle*, is a movement from which the Bass Clarinet explodes as soloist. Here, the ensemble presents and quickly moves through a series of ostinato "grooves" (the principal one being referencing the 1970's mega disco hit of the same name). As the movement unfolds, the Bass Clarinet dances around and weaves in and out of these grooves. Each groove is often quickly concluded by a climax of sorts, only to be wound back up again and sent in another direction. With a full blown virtuoso cadenza, the Bass Clarinet suspends this activity briefly, followed by a final flourish and a race to the finish. Program notes by Phillip Huscher, program annotator for the Chicago Symphony Orchestra.

Igor Stravinsky began composing his *Concerto for Piano and Wind Instruments* in the summer of 1923. The work was completed on April 21, 1924; he was the soloist at the first performance, conducted by Serge Koussevitzky, on May 22, 1924, in Paris. The orchestra consists of two flutes and piccolo, two oboes and english horn, two clarinets, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, timpani, and double basses.

Stravinsky would offer a handful of ways to define the word "concerto" before his career was over. This work for piano and winds was the first, and it was followed by pieces that look back as far as the eighteenth-century concerto grosso and others that help us to hear the original meaning of the word (from the Italian *concertare*, to join together, and the Latin *concertare*, to fight or contend) in new ways.

In this work, Stravinsky joins a solo piano and a wind orchestra, and both choices deserve comment. The sound of winds alone, (unsweetened by strings) was a characteristic Stravinsky sonority in the early 1920s (the *Symphonies of Wind Instruments* is the first important example). His urge to write for the piano was new—ignited, perhaps, by transcribing three movements from *Petrushka* for Artur Schnabel in 1921. Stravinsky found the combination of piano and winds logical and apt. "Strings and piano, a sound scraped and a sound struck, do not sound well together," he wrote, ignoring the achievements of Mozart and Beethoven, among others. "Piano and wind, sounds struck and blown, do."

This concerto was written for Serge Koussevitzky's Paris concerts, and when the score was nearly finished, the conductor suggested that Stravinsky play the solo himself. Stravinsky got into shape by spending long, happy hours with Czerny exercises. He was in fine form at the premiere, in May 1924, but his mind began to play tricks: "After finishing the first movement," he recalled, and just before beginning the Largo which opens with a passage for solo piano, I suddenly realized that I had completely forgotten how it started. I said so quietly to Koussevitzky, who glanced at the score and hummed the first notes. That was enough to restore my balance and enable me to attack the Largo.

Despite this episode, Stravinsky enjoyed playing his own music, and he continued to perform the concerto, retaining exclusive performance rights for five years. But things did not always go smoothly. "Another time," he recalled, while playing the same concerto, I suffered a lapse of memory because I was suddenly obsessed by the idea that the audience was a collection of dolls in a huge panopticon. Still another time, my memory froze because I suddenly noticed the reflection of my fingers in the glossy wood at the edge of the keyboard.

Every one of Stravinsky's concerto-like works both borrow and depart from tradition; this one takes as its backbone the classic layout in a three-movement, fast-slow-fast pattern. The first movement also is conventional in overall shape: it begins with a somber introduction for the winds; the piano enters boisterously to launch the body of the movement with fast and aggressive music that is persistently percussive and driven. The winds are forever indebted to the piano for ideas, and a sense of drama develops as material is transformed by the exchange. The gestures of eighteenth-century music—of Bach and Scarlatti in particular—tease the listener's ears, but on closer inspection, every measure bears the unmistakable stamp of Stravinsky's own hand.

The piano opens the second movement with a stately melody over the steady progression of heavy, left-hand chords. Like much memorable music, it is strikingly simple; one wonders how the composer could have forgotten it, even in a terrible moment of stage fright. After a rhapsodic cadenza, the tone changes; the piano launches a livelier new section, and—after another brief cadenza—leads without pause into the final Allegro. The pace of the third movement is relentless; the piano often dominates, and there is scarcely a measure to which it does not contribute. The writing throughout—for both piano and winds—is brilliant and vigorous. Just before the end, the music stops short (victim to another memory lapse?), then the piano quietly repeats a single chord in different rhythmic patterns. The concerto seems to start over again, from the top, but, with a parting glance at the dolls in the panopticon, all is recovered and the piano chases the orchestra to the final chord.

Program notes by Phillip Huscher, program annotator for the Chicago Symphony Orchestra.

Bernstein composed *Prelude, Fugue and Riffs* in 1949 at the request of jazz great Woody Herman, but by the time the score was ready, Herman's band had broken up. Four years later, Bernstein reorchestrated it as a big dance number for his new musical comedy *Wonderful Town*, but it was cut during rehearsals in New Haven, weeks before the show hit Broadway. By then, Benny Goodman had heard about the piece and wanted to perform it. Bernstein quickly recognized that *Prelude, Fugue and Riffs* would be the ideal finale for his "The World of Jazz" television show, and the piece was premiered on TV on October 16, 1955, with Goodman as soloist. The title, like the music, is pure Bernstein: a little Bach, a little swing; something high-brow, something down home. The piece is continuous, highlighting trumpets and trombones in the prelude, a quintet of saxophones in the fugue (not exactly textbook, but pretty contrapuntal, nonetheless), and the solo clarinet with the entire band in the concluding riffs.

Program notes by Phillip Huscher, program annotator for the Chicago Symphony Orchestra.

BIOGRAPHIES

Dr. Timothy Hoft

A pianist of unique versatility, Timothy Hoft is in demand as a soloist and chamber musician. In recent years, Hoft has given performances in the concert halls of France, Italy, Czech Republic, England, Scotland, and the U.S., including Carnegie Hall's Weill Recital Hall, the John F. Kennedy Center for the Performing Arts, the Phillips Collection, the Piano Salon at Yamaha Artist Services, and the Smith Center-Cabaret Jazz. He has performed with the Detroit Civic Symphony Orchestra, the Orchestra of St. Peter by the Sea, the Peabody Camerata, the Peabody Wind Ensemble, and currently performs with the Phillips Camerata, the ensemble-in-residence at the Phillips Collection in Washington D.C.

An active accompanist and chamber musician, Hoft has collaborated in chamber performances with members of the Baltimore Symphony Orchestra, Detroit Symphony Orchestra, National Symphony Orchestra, San Francisco Symphony, Las Vegas Philharmonic, as well as faculty members of the Mannes College of Music, Peabody Conservatory of Music, Louisiana State University, Penn State University, to name a few. Hoft frequently performs with virtuoso flutist, Anastasia Petanova, having given performances in numerous venues such as The Phillips Collection, the Kennedy Center for Performing Arts, l'Hotel d'Assezat in Toulouse, France and The New York University in Florence, Italy. In addition, Hoft is also an accomplished harpsichordist, having studied early music, continuo, and performance practice issues with Edward Parmentier.

Hoft earned a Bachelor's of Music degree in piano performance from the University of Michigan, as well as Master's of Music and Doctor of Musical Arts degrees from the Peabody Conservatory of Music. His primary interests include collaborating with composers and performing unfamiliar repertoire. He has given world premieres of the works of several living composers, most notably, the Concerto for piano and wind ensemble, "Solar Traveller," by Judith Lang Zaimont.

After graduation, Hoft joined the music faculty at SUNY Fredonia, where he taught piano, accompanying, and chamber music. He performed numerous times for the Ethos New Music Society, SUNY-Fredonia's recital series devoted exclusively to contemporary music. In 2012, Hoft joined the music faculty at the University of Nevada-Las Vegas as Assistant Professor of Piano and Accompanying. He maintains an active performance schedule in Las Vegas, frequently collaborating with the UNLV music faculty.

Dr. Marina Sturm

Dr. Marina Sturm, Associate Professor of Clarinet, joined her first orchestra, the Phoenix Symphony, at the age of 18. She went on to join the Hong Kong Philharmonic, Frankfurt Radio Orchestra, Washington Opera/Kennedy Center Orchestra, San Francisco Symphony, and New Zealand Symphony. During the summer months she has performed at the Grand Teton Music Festival, Santa Fe Opera, City of Barcelona Symphony, Caramoor Festival, OK Mozart Festival, and Bard Music Festival. Her studies began in Milwaukee at the Wisconsin Conservatory of Music, Institute de Hautes Etudes Musicales in Montreux, Switzerland, Victoria University in Wellington, New Zealand, where she received her MM in Performance with Distinction, and State University of New York at Stony Brook, where she received her DMA.

Sturm won first prize in the National Clarinet Competition in Denver and was a semi-finalist at the International Competition in Geneva.

Prior to joining the faculty of UNLV in 2004, she taught at the Hong Kong Conservatory of Music, Lawrence University Academy, Victoria University Wellington, New Zealand, Stony Brook as a Graduate Assistant, and Bard High School/Early College in New York. Sturm is currently a member of the American Symphony Orchestra and has performed with New York City Opera, Orchestra of St. Ignatius Loyola, Orchestra of St. Luke's, American Ballet Theater, Columbia Sinfonietta, and Second Helpings, directed by Joan Tower. Recent performance highlights include: 70th birthday celebration of Steve Reich at Lincoln Center, "South Pacific" at Carnegie Hall recorded and broadcast on PBS, International Contemporary Classical Music Festival in Lima, Peru, and Mito Chamber Orchestra with Seiji Ozawa in Japan.

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UNLV WIND ORCHESTRA

Rindfleisch

Flute

Lynn Tsai *
Jamie Leigh O'Neil
Brandon Denman

Oboe

Chris Fujiwara
Sharon Nakama

Clarinet

Jonathan Cannon
Isaiah Pickney

Bass Clarinet

Erin Vander Wyst *

Bassoon

Kevin Eberle *
Ashlea Sheridan *

Horn

Jon Holloway *
Linnie Hostetler *

Trumpet

Justin Bland *
Kevin Tague *

Trombone

Keith Larson *
Bowen Gass

Tuba

Stephen Turner *

Forbes

Euphonium

Leanne Stamp
K.C. Singer

Tuba

Stephen Turner *
Dean Snavelly *

Stravinsky

Piccolo

Jamie Leigh O'Neil

Flute

Lynn Tsai *
Brandon Denman

Oboe

Chris Fujiwara
Sharon Nakama

English Horn

Ben Serna-Grey

Clarinet

Erin Vander Wyst *
Guillermo Ramasasa

Bassoon

Kevin Eberle *
Ashlea Sheridan *

Horn

Jon Holloway *
Linnie Hostetler *
Sarah Walton *
Alina Eckersley

Trumpet

Justin Bland *
Kevin Tague *
Richard Paugh
Hazen Mayo

Trombone

Keith Larsen *
Bowen Gass
Alan Quan

Tuba

Stephen Turner *

String Bass

Tim Harpster
Summer Kodama

Timpani

Caleb Pickering *

Glinka

Eb Clarinet

Guillermo Ramasasa

Bb Clarinet

Erin Vander Wyst *
Audrey Wood
Dora Ivanov
Annie Douglass
Jay Savoy
Sean Meyers
Daniel Nuñez

Alto Clarinet

Isaiah Pickney

Bass Clarinet

Joey Schrotberger
Justin Marquis *

Eb Contra Clarinet

Jason Burchette

Bb Contra Clarinet

Brian Murphy

Poulenc

Oboe

Chris Fujiwara *

Bassoon

Ashlea Sheridan *

Piano

TBA

Bernstein

Alto Sax

Patrick Garcia
Daniel Nuñez *

Tenor Sax

Emilio Rivera
Brian Murphy

Bari Sax

Justin Marquis *

Trombones

Keith Larson *
Paul Olesuk *
Bowen Gass
Dean Snavelly *

Drums

Adam Steff *

Bass

Summer Kodama

Piano

Ryan Kelly *

Percussion

Ryan Harrison *

* Denotes Graduate Teaching Assistant