

10-2-2014

UNLV Wind Orchestra

Thomas G. Leslie
University of Nevada, Las Vegas

Zane Douglass

Palo Verde HS Wind Ensemble

David Irish
University of Nevada, Las Vegas

Palo Verde HS Choir
true

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Authors

Thomas G. Leslie, Zane Douglass, Palo Verde HS Wind Ensemble, David Irish, Palo Verde HS Choir, and Marci Gardner

UNLV | Department of MUSIC

College of Fine Arts

presents

UNLV Wind Orchestra
Thomas G. Leslie, conductor
Zane Douglass, guest conductor

Palo Verde HS Wind Ensemble
David Irish, Conductor
Palo Verde HS Concert Choir
Marci Gardner, Director of Choirs

PROGRAM

Roland Barrett
(b. 1955)

Burn

Sarah Hopkins
(b. 1958)

Past Life Melodies

John Philip Sousa
(1854–1932)

U.S. Field Artillery March

INTERMISSION

Dmitri Shostakovich
(1906–1975)
trans. by Donald Hunsberger

Festive Overture

Frank Ticheli
(b. 1958)

Postcard

David Maslanka
(b. 1943)

Requiem

Michael Daugherty
(b. 1954)

Bells For Stokowski

Thursday, October 2, 2014

7:00 p.m.

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

PROGRAM NOTES

Burn by Rolland Barrett was originally written as a brass and percussion fanfare for the prestigious Dallas Wind Symphony. *Burn* features relentlessly driving rhythms, bold contemporary harmonies, and powerful moments of elevated dynamic impact. Program note from the score.

Past Life Melodies was composed in 1991 by Sarah Hopkins for St. Peters Lutheran College, a high school in Brisbane, Australia. It was commissioned specifically for the St. Peters Chorale compact disc **Until I Saw: Contemporary Australian Choral Music**. Sarah Hopkins is a renowned and respected Australian composer who has created a very distinguished place for her unique music on the world stage.

The materials for *Past Life Melodies* evolved over a period of years, the process commencing well before St. Peters Chorale requested a piece. The melodic ideas of the work, like those in all of Sarah Hopkins' music, are simple in structure and reach deep into the soul. The first melody was one which haunted the composer for many years - a melody which came to her at moments of deep emotion. The second melody reflects her considerable interest in the music of various world cultures, and in this particular case her eight years of residence in Darwin in the north of Australia, where she had much contact with Australian Aboriginal art and music. The third section of the work utilizes [sic] a concept called harmonic-overtone singing, which is as ancient a technique as singing itself. Here the separate harmonic voices weave and dart like "golden threads" above the earthy drone sustained by the main body of the choir. The richness and subtlety of colors and the earthy hearty quality of the voices, along with an inner rhythm of very simple ideas and materials, offers the listener a communication with the very heart and soul of music itself.

Program Note by Stephen Leek

Now the official march of the United States Army, the U.S. Field Artillery March is the most famous of Sousa's many World War I compositions. The well-known finale, called the "*Caisson Song*" was actually composed in 1908 by Artillery Lieutenant Edmund L. Gruber while encamped at an Army base in the Philippines. The Sousa Band's Victor recording of this march became one of the best selling discs of the period.

Program notes from the Library of Congress

Shostakovich wrote Festive Overture in 1954 on a commission for the Bolshoi Theatre's celebration of the 37th anniversary of the October Revolution (in 1917). Shostakovich completed the piece in less than a week. It opens with an exuberant, rising fanfare which transitions to a spritely, lyrical main theme at a breakneck tempo. The overture speeds past, with a brief return to the fanfare figure before an energetic coda.

Dmitri Shostakovich was one of the great composers of the 20th century, and certainly the greatest to emerge from the Soviet Union. His relationship with the Soviet government, especially Soviet premier Joseph Stalin, defined nearly every aspect of his life. He was born in St. Petersburg and grew up in the last years of tsarist rule in Russia. The Bolshevik revolution of 1917 came when Shostakovich was 11, but its influence stayed with him the rest of his life. His rise to fame came at the hands of an aid to Leon Trotsky, a father of the revolution. Shortly thereafter, Trotsky's exile and the death of Vladimir Lenin left Stalin in charge, and he ruled with an iron fist and no patience for dissent or criticism of any kind. The arts were to reflect the official reality of Soviet existence, and thus "Formalist" works (that is, any work that displayed hints of modernism or abstract content) were at least frowned upon, if not banned outright. Shostakovich made something of a game of pushing as far towards this line as possible, sometimes even drifting past it. He was officially denounced by the regime twice, only to later rehabilitate his reputation through new, more apparently pro-Soviet works. At times the regime used him as a mouthpiece, and he seemed only too willing to comply. Yet his works often show signs of weariness or outright contempt for his government. His controversial memoir, *Testimony*, seems to confirm the notion that Shostakovich did not wish to support the Soviet regime. However, the memoir's emergence 4 years after his death and the murky circumstances of its creation, not to mention its appearance at the height of the Cold War, all call into question its truthfulness. Still, Shostakovich undeniably made beautiful music, including 15 symphonies, an equal number of string quartets, large quantities of film music, and 2 operas that he held dear for his entire life.

Program notes by Andy Pease

Frank Ticheli's Postcard was commissioned by friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that Ticheli compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, this brief "postcard" is composed as a musical reflection of her character -- vibrant, whimsical, succinct.

It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a *palindrome* -- that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as *Hannah* and *Anna*) to their children. H. Robert Reynolds' first name is *Harrah*. The theme's symmetry is often broken, sometimes being elongated; other times being abruptly cut off by unexpected events.

The B section is based on a five-note series derived from the name *Ethel*: E (E natural) T (*te* in the *solfeggio* system, B flat) H (in the German system, B natural) E (E-flat this time) L (*la* in the *solfeggio* system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.

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 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 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*; *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*, *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 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 in March of 2012, Professor Leslie served office as the 75th President of the prestigious American Bandmasters Association and currently serves as Chairman of the ABA Nominating Committee. 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 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).

Dr. Douglass has experience teaching and administering band programs at every level, from beginning band in rural Montana, to marching band performances for Bowl Games and University performances at regional and national conferences. As an active writer, Dr. Douglass has transcribed and arranged works for wind orchestras and chamber groups, many of which have received international performances, highlighted on the national tours of St. Olaf and Gustavus Adolphus Universities, performed regularly by University and High School bands around the world, and recorded on the Klavier label. His 2009 transcription of the Michael Kamen 'Concerto for Saxophone' was performed and recorded by Grammy-winning saxophonist Eric Marienthal, and his transcription of 'Etudes-Tableaux' by Rachmaninoff/Respighi is under consideration for publication by Boosey and Hawkes.

As a performer, Dr. Douglass has played with a variety of ensembles in didactic and professional settings. He has performed with the Bozeman and Lake Charles Symphonies, the Gulf Coast Brass Band, '10,000 Maniacs', The Northshore Jazz Orchestra, and many others. He has shared the stage with Eric Marienthal, The Yellowjackets, Col. John Bourgeois, Lew Soloff, The Voices Of London, Ben Vereen, Bobby Sanabria, Cajun Music Legends Terence Simien and Jo-El Sonnier, and Marcia Ball. Dr. Douglass has performed around the United States, and has performed in England, France, Germany, Switzerland, Austria, British Colombia, Alberta, and the People's Republic of China, and has conducted and presented at local, state, and regional conferences throughout the U.S.

Postcard was completed in the summer of 1991. Its first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band conducted by H. Robert Reynolds.

David Maslanka composed his *Requiem* in 2013. A Requiem is a Mass for the dead. This relatively brief instrumental piece with the title *Requiem* is not a Mass, but serves a parallel function – the need to lay to rest old things in order to turn the mind and heart toward the new.

I have an abiding interest in why humans go to war. I have recently read much about World War II, and was confronted once again with the awful fact of fifty million needless deaths. Shostakovich thought of every one of his compositions as a tombstone, and wished that he could have written a separate memorial piece for every person who died in war.

I do believe that we are in a major transitional time, and that this transition happens first in each of us. My *Requiem* is both for the unnamed dead of all wars, and for each person making their own inner step, saying goodbye in order to say hello.
Program notes by the composer.

Michael Daugherty's *Bells for Stokowski* for Symphonic Band was commissioned by a consortium including the University of Michigan (Michael Haithcock), Arizona State University (Gary Hill), Baylor University (Kevin Sedatole), University of Colorado (Allan McMurray), Ithaca College (Steve Peterson), Louisiana State University (Frank Wickes), Michigan State University (John Whitwell), Riverside, CA Community College (Kevin Mayse), University of Tennessee (Gary Sousa), University of Texas (Jerry Junkin), and Texas Tech University (John Cody Birdwell). Its first performance was given by the University of Michigan Symphony Band, conducted by Michael Haithcock, in the Michigan Theater, Ann Arbor, Michigan, on October 2, 2002. It was performed by the Arizona State University Wind Ensemble, conducted by Gary Hill, at the National Conference of the College Band Directors National Association, Minneapolis, Minnesota, on March 27, 2003.

Bells for Stokowski is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience's expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in *Fantasia* resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear. In *Bells for Stokowski*, I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate.

The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own "transcription" of Bach's C Major Prelude from *The Well-Tempered Klavier*. In keeping with Stokowski's musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout *Bells for Stokowski*. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the symphonic band resound like an enormous, rumbling gothic organ.
Program notes from the score

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

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Flute

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Philip Kleutgens

Oboe

Jackie Scarbrough

Bassoon

Lucas LaVoie

Luis Rocher

Clarinet

Zach Moreimi

Emily Paredes

Alana Banico

Haydn Calvert

Scott Weiner

Megan Sugitani

Madison DeLaFuente

Samantha Bell

Alto Clarinet

Alex Nelson

Bass Clarinet

Jonathan Lown

Elisha Reliford

Contra-Alto Clarinet

Kamryn Ditona

Contrabass Clarinet

Alexa Johnson

Soprano Saxophone

Chris Mallon

Alto Saxophone

Danny Contreras

Ryan Myers

Tenor Saxophone

Sebastian Gracia

Baritone Saxophone

Levi Larkin

Trumpet

Mike Myers

Alexia Olivares

Bryan DeAndrade

Aaron Brodsky

Adam Draper

Tal Amber

Sarah Smith

Kirt Perez

French Horn

McKay Curriden

Matthew Jeong

Emily Feuerstein

Trombone

Joseph Pugh

Greggory Moran

Nickolas Acevedo

Bass Trombone

Jonathan Brauer

Euphonium

Ryan Smith

Thomas Choi

Michael Feuerstein

Tuba

Fernando Perez

Sean Kim

Cello

Jessica Nemchek

Ian Ramsey

String Bass

Robert Menga

Percussion

Timothy Chen

Ceejay Guiking

Amanda Jones

Rymmel Librodo

Patrick Linihan

Nathan Mast

Mason Storey

Matthew Walker

Choir

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Emaly Arcos

Samantha Arcos

Sadie Avila

Chenoa Bethards

Alexia Bolden

Cydney Bqxx

Julia Breckner

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Haley Conrad

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Maria Adriana Cruz Lara

Bejarano

Luis De Souza

Christopher Dell Acqua

Hope Freeland

Kristien Shane Gallardo

Jorden Greene

Julian Guerrero

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Dillon Powell

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Carlos Reyes

Nathan Rodak

Olivia Salinas

Micah Sandoval

Alexia Smith

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Etevis Tofaeono

Jonathan Trujillo

Ki Ana Tseu

Alexandria Valbuena

Nelida Valdez

Brooklyn Walker

Jonathan Williams

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Piccolo

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Erika Hill Ewa Beach, HI
Sharon Nakama Kula, HI

English Horn

Chris Fujiwara* Honolulu, HI

Bassoon

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Bronson Foster Salt Lake City, UT

Contrabassoon

Kevin Eberle*^ Redlands, CA

E-Flat Clarinet

Daniel Nuñez^ Navasota, TX

B-Flat Clarinet

Brandilyn Davidson*^ Dallas, TX
Ivan Ivanov^ Bulgaria
Isaiah Pickney Las Vegas, NV
Quinn Ngo Las Vegas, NV
MyungSuk Han Seoul, Korea
Jonathan Cannon Bountiful, UT
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Contra Alto Clarinet

Jason Burchette Mililani, HI

Contra Bass Clarinet

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Soprano Saxophone

Patrick Garcia* Las Vegas, NV

Alto Saxophone

Patrick Garcia* Las Vegas, NV
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Bonson Lee Las Vegas, NV

Tenor Saxophone

Emilio Rivera San Pedro, CA

Baritone Saxophone

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Hayzen Mayo Halifax, NS
Justin Bland^ Clinton, MD
Michael Weber Brooklyn, NY
Juanpablo Macias Las Vegas, NV
Bronson Pascual Honolulu, HI

Horn

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Jon Holloway*^ Carson City, NV
Sarah Walton^ Gainesville, GA
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Dylan Musso Arcadia, CA
Bowen Gass Las Vegas, NV

Bass Trombone

Allan Quan Las Vegas, NV

Euphonium

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K.C. Singer Las Vegas, NV
Keoni Sailer Moab, UT

Tuba

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Cello

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Harp

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Timpani

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Alex Tomlinson Broken Arrow, OK
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