

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

PRESENT

THE

UNLV NEW HORIZONS BAND

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

AND THE

UNLV COMMUNITY CONCERT BAND

ANTHONY LABOUNTY AND TAKAYOSHI "TAD" SUZUKI, CONDUCTORS

KATHARINE L. JENSEN, GRADUATE CONDUCTING ASSISTANT
ROBERT J. SANCHEZ, GRADUATE CONDUCTING ASSISTANT
ALFONZO KIMBROUGH, GRADUATE CONDUCTOR
ROBERT LOGAN BILES, DOCTORAL CONDUCTOR

THURSDAY, APRIL 29, 2010
ARTEMUS W. HAM CONCERT HALL
7:30 PM

PROGRAM

UNLV NEW HORIZONS BAND

HEBRIDES SUITE

CLARE GRUNDMAN

I. THE PEAT-FIRE FLAME
ANDREW SMOUSE, GRADUATE CONDUCTOR

MUSIC FROM CARMEN

GEORGES BIZET
ARR. RICHARD SAUCEDO

MARKUS HAHN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

SLEEPERS AWAKE

JOHANN SEBASTIAN BACH
ARR. ALFRED REED

MARKUS HAHN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

THE CORCORAN CADETS

JOHN PHILIP SOUSA

ANDREW SMOUSE, GRADUATE CONDUCTOR

PRELUDE, SICILIANO AND RONDO

MALCOLM ARNOLD
ARR. JOHN PAYNTER

II. SICILIANO
III. RONDO

- INTERMISSION -

UNLV COMMUNITY CONCERT BAND

THE KLAXON

HENRY FILMORE
ED. FREDRICK FENNELL

KATHARINE L. JENSEN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

SYMPHONY NO. 7 IN A MAJOR OP. 92

LUDWIG VAN BEETHOVEN
TRANS. ROBERT J. SANCHEZ

II. ALLEGRETTO
ROBERT J. SANCHEZ, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

COLORADO PEAKS

DANA WILSON

ROBERT LOGAN BILES, DOCTORAL CONDUCTOR

SUITE OF OLD AMERICAN DANCES

ROBERT RUSSELL BENNETT

II. SCHOTTISCHE
ALFONZO KIMBROUGH, GRADUATE CONDUCTOR

ITALIAN RHAPSODY

JULIE GIROUX

TAKAYOSHI "TAD" SUZUKI, CONDUCTOR

THE RAKES OF MALLOW

LEROY ANDERSON

ARMED FORCES: THE PRIDE OF AMERICA!

ARR. LARRY CLARK AND GREG GILPIN

PROGRAM NOTES

Hebrides Suite

Clare Grundman

Published in 1962, *Hebrides Suite* by Clare Grundman (1913-1996) is based off of Marjory Kennedy-Fraser's "Songs of the Hebrides." A group of islands off of the west coast of Scotland called the Hebrides have inspired numerous writers and composers, including Felix Mendelssohn. Grundman's suite is comprised of four movements, with the first titled "The Peat-Fire Flame."

Program notes taken from Teaching Music Through Performance in Band, vol. 5.

Music from Carmen

Georges Bizet
Arr. Richard Saucedo

George Bizet composed his opera, *Carmen* in 1875, and premiered at the Opera Comique in Paris. It was not an initial success, but eventually went on to become one of the most popular operas of all time. It has been transformed into versions for theatre, screen, and a version has even been written to be performed on ice. The music of *Carmen* is used by many, in academia and popular culture, to represent the spirit and flair of Spanish music. The version heard tonight is a medley consisting of three songs from the opera, *Habanera*, *Flower Song*, and *Toreador Song*.

Program notes taken from the score.

Sleepers Awake!

Johann Sebastian Bach
Arr. Alfred Reed

One of the requirements of Bach's position as music director of the St. Thomas Church in Leipzig was that he prepared a complete cantata for each church service and all special church holidays. Of these still-surviving, the one bearing the number 140, and entitled *Wachet Auf*, is still one of the most frequently performed. One of the striking parts of Bach's setting of this parable is the second chorus, which features the tenor section of the choir singing the choral melody while the orchestra plays an entirely different tune. Bach was so fond of this section that he arranged it for organ some years later. This *Wachet Auf!* chorus remains one of Bach's most familiar and best-loved compositions.

Program Notes Taken from the Score

The Corcoran Cadets

John Philip Sousa
Ed. Frederick Fennell

John Philip Sousa (1854-1932) composed *Corcoran Cadets* in 1890. Known as his "Eighth-note March," this march was written for the cadet drill team in Washington, DC, which was sponsored by W.W. Corcoran. Conductor Frederick Fennell, editor of this edition of *Corcoran Cadets*, chose this composition to be the first march performed by the Eastman Wind Ensemble in January of 1953.

Program notes taken from the score.

Prelude, Siciliano and Rondo

Malcolm Arnold
Arr. John P. Paynter

Prelude, Siciliano and Rondo was originally written for the brass bands for which England is well-known, titled *Little Suite for Brass*. Each movement is presented in short, clear five-part song forms. The ABACA design gives the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The liltingly expressive *Siciliano* is both slow and expressive, affording solo instruments and smaller choirs of sound to be heard and ends quietly. The rollicking *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Program notes taken from the score.

The Klaxon

Henry Fillmore
Ed. Fredrick Fennell

The great American love affair with the automobile really began to heat up in the 1920's when the family car drew us all to the roads. An old French word and a new small rectangular building- the garage, became part of life. Long before the phrase "standard equipment," the buyer of a new car had to add items such as a loud horn that worked when needed. As a boy, I remember watching my father add one to an old Buick. Even then I thought that the raucous sound of its name accomplished its commercial purpose: it was called a Klaxon.

Henry Fillmore obviously kept all avenues to the public very wide open and functioning. When his band played at the Cincinnati Automobile Show in January 1930, he seized the opportunity to introduce a new march that was most appropriate to the occasion, *The Klaxon*. Not content to play a new march named for an automobile horn, Fillmore dressed up the performance with another "first," the introduction of a new instrument, the klaxophone, a brace of the noisy devices tuned to play along with the band, presumably in the trio and break strain. -Fredrick Fennell, 1984

Program notes taken from the score.

Symphony No. 7, Op 93
II. Allegretto

Ludwig van Beethoven
Trans. Robert J. Sanchez

The Seventh Symphony's premiere concert was performed to benefit the soldiers wounded a few months earlier in the battle of Hanau. It was one of Beethoven's most successful concerts. The celebratory symphony, dedicated to both Count Moritz von Fries and Russian Empress Elisabeth Aleksiev, was performed three times in 10 weeks following its premiere. The second movement of the Seventh often is performed separately from the complete symphony, and might have been one of Beethoven's most popular compositions.

Program notes taken from NPR.org

Colorado Peaks

Dana Wilson

Written in 2005, *Colorado Peaks* was commissioned by the St. Vrain Valley Honor Band near Denver, Colorado. Written for large concert band, the piece has recurring thematic material throughout. The work, filled with gentle syncopation, simple chromaticism, and timbral variety, is essentially based on two ideas: a crisp quarter-note pulse representative of hiking and the broad reach of the distant mountains first represented in the horns. There is also a tranquil section intended to be introspective, indicative of all hiking journeys as metaphors for, and ultimately about, inward growth. The composer states: "Because the piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person's relation to them via a rugged and persistent climb."

Program notes taken from the score, and by Robert Logan Biles

Suite of Old American Dances
III. Schottische

Robert Russell Bennett

Robert Russell Bennett composed the *Suite of Old American Dances* in 1950. This suite is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which festivity demands, recalling several of the characteristic dances remembered from childhood. Bennett has described the music as "native American dance forms ... treated in a 'riot' of instrumental colors," and the composition is distinguished by superb effectiveness of instrumental writing and facile flow of musical ideas. The dances include: Cake Walk, Schottische, Western One-Step, Wallflower Waltz, and Rag.

Italian Rhapsody

Julie Giroux

Italian Rhapsody is a collection of Italian folk songs and a few operatic excerpts scored with Italian gusto! Solo Clarinet opens this work with a dramatic flair developing into a devious rendition of "The Italian Wedding Song #2" (The Wedding Tarantella). "Caderna," composed by A.D. Arcangelo, is presented in both an Italian street band and contemporary march style. Giacomo Pucini's La Boheme "Quando m'en vo" (Musetta's Waltz) makes an appearance as an accordian player serenading young lovers in the moonlight. The finale features Luigi Denza's "Funiculi! Funicula!," Giuseppe Verdi's Il Trovatore (Act II - Anvil Chorus) and Gioacchino Rossini's Wabbit of Seville.

Program notes taken from the score.

The Rakes of Mallow

Leroy Anderson

The Irish Suite, by the dean of American light music, Leroy Anderson is one of the most enduring and endearing works in the repertoire. Drawn from familiar folk tunes, its six movements present a rich musical palette brimming with color and fresh invention.

The original suite, commissioned in 1947 by the Erie Society of Boston, and by all accounts written in less than two weeks time, was comprised of only four movements when Arthur Fielder and the Boston Pops Orchestra premiered it that year. Anderson himself subsequently scored these four movements for concert band, and later added the last two.

Program notes taken from the score.

ARMED FORCES: THE PRIDE OF AMERICA!

**ARR. LARRY CLARK
AND GREG GILPIN**

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. We invite our audience to participate.

Program notes taken from the score.

UNLV NEW HORIZONS BAND PERSONNEL

Flute

Barbara Grevan-Matson
Cristy Gullett
Dena Pride
Miriam Shacter

Clarinet

Katie Adams
Colleen Britos
James Brown
Debbie Guy
Julianne "Jewel" Raquel
Shirley Rulffes
Marie Schrader
Rebecca Vansteenkiste
Linda Wischmeyer

Bass Clarinet

Cathryn Cherry

Oboe

Rochelle Tippetts

Alto Saxophone

Gayola Borzick
Simone Cramer

Tenor Saxophone

Suzanne Montabon
Todd Valli

Trumpet

Richard Kroeger
Harold Sussman
Jeremy Tippetts

Horn

Bobbie Litzinger Ginsberg
Stan Wallace

Trombone

Keith Clough
Mac McCracken
Matt Royer

Euphonium

Michelle Kenwood
Kasey Searles
John E. Tucker

Tuba

Garrison Gillham

Percussion

Corey Dalpee
Mike Jones
Ryan Lindquist
Roger Garvin
Tom Stark

UNLV COMMUNITY CONCERT BAND PERSONNEL

Piccolo

Suzanne Montabon

Flute

Chris Bambersen
Erika Bresselsmith
Carolyn Brower
Mathew Calvillo
Melissa Depetchin
Barbara Grevan Matson
Amika Kawashima
Suzanne Montabon
Sue Ochoa
Cindy O'Donnell
Jessica Ogburn
Michelle Politano Nichols
Dena Pride
Tina Stansland
Sarah Thompson
Erin Zieliński-Deloe

Oboe

Cheryl O'Donnell
Sharol Thomson
Rochelle Tippetts

Clarinet

Jane Carstrom
Melissa Carpi
Debbie Guy
Megan Hanson
Christie Leavitt
Judy Nance
Jay Postler
Hector Rosario
Jauni Seymour
Rebecca Vansteenkiste
Linda Wischmeyer
Keith Yamamoto

Bass Clarinet

Cathryn Cherry
Kristen Brosig
Mary Hickey

Bassoon

Natasha Rozzano-Strain

Alto Saxophone

Sam Chilton
Adam Clough
Dom De Luca
Danielle McCracken
Jerry Randall

Tenor Saxophone

Suzanne Morehead

Trumpet

Jeff Decks
Carolyn Kresser
Richard Kroeger
Shawn Mapleton
Vivek Narang
Andrew Smith

Horn

Judie Brush
Caitlin Bumford
Beatriz Cery-Blue
Justin Klarer
Roberts Litzinger-Ginsberg
Alexandra Mendonca
Gretchen Meng Barnhart

Trombone

David Bloom
Christian Datin
Erin Dauernheim
Jerod Giron
John Håbe
Christopher Nichols
Allan Quan
Kenneth DeMenezes

Bass Trombone

Alan Cates
Keith Clough
Clark Lord

Euphonium

Matthew Royer
John E. Tucker
Randy Yi

Tuba

Marcus Lewis
Jeffrey McCracken
Steven Needham

String Bass

Mark Stephens

Cello

Corrinne Hymel

Percussion

Stan Armstrong
Debrah Carpi
William Ferguson
Anthony Hamilton
Joseph Hennigan
Marvin Norwood
Bronson Purdy

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ARE FURTHER ENSURED**