



# UNLV

UNIVERSITY OF NEVADA LAS VEGAS

College of Fine Arts ~ Department of Music

Presents a

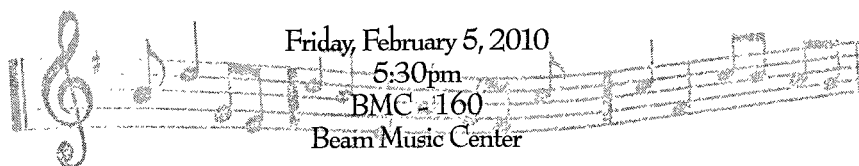
Doctoral Recital

# Rod L. Henley

Conductor

*featuring*

*The Real World Winds*



Friday, February 5, 2010

5:30pm

BMC - 160

Beam Music Center

# ~ Program ~

## Children's March

Percy Grainger  
(1882 – 1961)

## Come, Sweet Death

Johann Sebastian Bach  
(1685 – 1750)

## Divertimento for Band, op. 42

Vincent Persichetti  
(1915 – 1987)

I. Prologue

II. Song

III. Dance

IV. Burlesque

V. Soliloquy

VI. March

## Ballad for Band

Morton Gould  
(1913 – 1996)

## William Byrd Suite

Gordon Jacob  
(1895 – 1981)

I. The Earle of Oxford's March

II. Pavana

III. Jhon come kisse me now

V. Wolsey's Wild

## Elsa's Procession to the Cathedral from "Lohengrin"

Richard Wagner  
(1813 – 1883)

Dedicated to Dr. John M. Long

## The Padstow Lifeboat

Malcolm Arnold  
(1921 – 2006)

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Chuck Foley, UNLV Recording Studios and especially Kathleen W. Osgood, for her  
most generous support.*

*This performance is presented in partial fulfillment of the requirements for the degree  
Doctor of Musical Arts .*

*Rod L. Henley is a student of Thomas G. Leslie.*

## Children's March

Percy Grainger  
revised by Frank Erickson

In Children's March Grainger displays his quality skills for scoring in this light and carefree work. Scored for band in 1919, Children's March had roots within a piano solo which Grainger had composed between 1916 and 1918. At the time it was re-scored, Grainger was a member of the U.S. Coast Guard Artillery Band and, thus, the march reflects an orchestration to take advantage of that group's instrumentation. In composition, Grainger was of the opinion that it is in the lower octaves of the band (and from the larger members of the reed families) that the greatest expressivity is to be found. Consequently we find in his Children's March a more liberal and highly specialized use of such instruments as the bassoons, English horn, bass clarinet and the lower saxophones than is usual in writing for military band. The march was first performed by the renowned Goldman Band in 1919 and was also recorded in its original form by the same band with the composer conducting. <http://web.cn.edu/band/programnotes.html>

## Come, Sweet Death (Komm', Süsser Tod)

Johann Sebastian Bach  
transcribed by Alfred Reed

This is probably one of the most beautiful pieces of work ever created. Bach's use of the chorale tune as cantus firmus lends structure, drama, and theological commentary to his weekly Leipzig cantatas and to the great Christmas and Passion oratorios. The tune "Komm süsser Tod" fails to conform to the traditional AAB form of the Lutheran chorale, which may be explained by the scholarly conjecture that Bach wrote it himself. The realization heard here was adapted freely from the Bach by Alfred Reed and is a band "standard." <http://www.cerddorion.net/performances/program>

## Divertimento for Band

Vincent Persichetti

Each of the six movements of the *Divertimento* covers completely different moods and styles. The work has a beautiful balance from the agitated woodwind figures and aggressive brass polychords in the first and last movements to the delicate and lyrical inner movements. This compendium of styles is rare for a single work. It has been said that Persichetti's use of instruments makes the reeds the movers, the brass the pointers, and the percussion the connectors and high-lighters. The *Prologue* is driving and electric, while the *Song* demonstrates Persichetti's lyricism as he weaves two simple and attractive melodies together. The music does *Dance* in the third movement as it is handed about the woodwinds, around a trumpet solo passage. The "pesante" opening of the *Burlesque* suddenly changes to "brightly" with no change in the tempo, but a complete change in the texture. The beauty of the *Soliloquy* belongs to the solo cornet. The percussion entrance of the March returns the pace to that of the original opening as the brass and woodwind choirs work over the punctuation and timbre of the percussion section. [http://www.windband.org/foothillpgm\\_note/notes\\_op.htm#Persichetti](http://www.windband.org/foothillpgm_note/notes_op.htm#Persichetti)

## Ballad for Band

Morton Gould

The composer offered the following commentary: "Ballad for Band is basically an introverted piece that starts slowly, is linear, and has a quiet lyricism; it is not big band in the sense that there is little razzledazzle. A discerning listener who is programmed to appreciate the nuances and subtlety of a contemporary piece would respond favorably to this, but others merely find it from relatively pleasant to slightly boring. Only certain listeners respond to what this piece represents musically." The romanticism of folk music is strongly evident in Ballad for Band. It also captures the spirit of popular music and dance forms. The beauty of the melody can hide the complexities of theme exchanges within the sections of the band. Antecedent and consequent phrases play off each other and build tension. Accents, syncopation, and lively rhythmic patterns complement the lush harmonies of the chord structures. [http://www.windband.org/foothillpgm\\_note/notes\\_g.htm#Gould](http://www.windband.org/foothillpgm_note/notes_g.htm#Gould)

## William Byrd Suite

Gordon Jacob  
freely transcribed from the *Fitzwilliam Virginal Book*

Gordon Jacob, a native of London, ranks as one of the foremost contributors to the repertoire of original works for large wind ensembles. He composed this Suite in 1923 as his contribution to the tercentenary of William Byrd's death; Byrd (1539 – 1623) was the foremost composer of the Elizabethan age. The Suite is Jacob's setting of six Byrd pieces that he felt were appropriate to the tonal framework of the British military band and at the same time portray the harmonic charm and rhythmic vitality that characterized the English madrigal and keyboard style of Byrd's time. [http://programnotes.wikia.com/wiki/William\\_Byrd\\_Suite](http://programnotes.wikia.com/wiki/William_Byrd_Suite)

## Elsa's Procession to the Cathedral from "Lohengrin"

Richard Wagner  
transcribed by Lucien Cailliet

This masterwork was written to exploit every possible emotion related to love and passion in the band, as well as in the listener. The arranger, Lucien Cailliet, notes that the tempo should never exceed 80 quarter note beats per minute, but is specifically allowed to flux ever so slightly in order to add to the expressive feel, as long as it does not change too much too fast. This is a processional, so the intensity will be slowly building until the end, when Elsa reaches the cathedral for her wedding! <http://www.bsu.edu/web/ickinkley/Unit%20Study/UnitStudy.htm>

## The Padstow Lifeboat

Malcolm Arnold

On July 19, 1968, a new lifeboat station was inaugurated in Padstow. For the occasion Arnold composed this special march. One of the distinctive features of this march was inspired by a lighthouse near the Padstow station, whose foghorn sounded a pitch between middle C and D. Arnold incorporates this sound in his march, rounded off to D, as the composer put it, "for the sake of musical unity." A stomping march rhythm accompanies the opening tune, in the key of A flat, rudely punctuated by that foghorn D. Later portions of the march feature a contrasting melody with embellishments, and a briefly threatening arpeggio-laden section. The opening tune returns, and the march closes with a high spirited recap of the embellished second theme. <http://www.answers.com/topic/the-padstow-lifeboat-march-for-orchestra-op-94>

## THE REAL WORLD WINDS PERSONNEL

Rod L. Henley, Conductor

Piccolo	Katharine Jensen	Horn 1	Lee Higbie *
Flute 1	Emily Shank *	Horn 2	Tina Walstad
Flute 2	Asuka Kawashima	Horn 3	Tracy Echeverri
Oboe 1	Mark Runkles *	Horn 4	Mike Villarreal
Oboe 2	Tamara Leake	Cornet 1	Lou Gonzalez *
English Horn	Tamara Leake	Cornet 2	Isaac Tubb
Bassoon 1	Kim Chai *	Cornet 3	Thomas Brecheisen
Bassoon 2	Pierre Plax	Trumpet 1	Daniel Beck
Clarinet 1	Jonathan Troy *,	Trumpet 2	Zachary Curtis
	Guillermo Ramasasa	Trombone 1	Robert Scann *
Clarinet 2	Aki Oshima,	Trombone 2	John Tyler
	Chris Armano	Trombone 3	Paul Munger
Clarinet 3	Kanade Oi,	Euphonium	Jeff Malecki *, Brenden Higbie
	Christopher Mendez-Preciado	Cello	Anthony Rodriguez
Eb Alto Cl	Cobb Alexander	Bass	Blake Riley
Bass Clarinet	Adam Hoffman	Tuba	Dan Urich *, Saxon Lewis
ContraB Clar	Keaton Martin	Harp	Melaney Scarborough
1st Eb Alto Sax	Robert Sanchez *	Piano	Crystal Cho
2nd Eb Alto Sax	Ronald Holmes	Timpani	Corene Peltier
Bb Tenor Sax	Eli Tredup		
Eb Bari Sax	Alex Jackson		
Percussion	Jack Steiner *, Patrick Burke, Melaney Scarberry, Dave Ringenbach		

\* Principal