

# UNLV | Department of MUSIC

College of Fine Arts

presents

## **UNLV New Horizons Band**

Dean Snavelly, conductor

Adam Hille, conductor

Steve Goldeck, conductor

## **UNLV Community Concert Band**

Anthony LaBounty, conductor

Zane Douglass, conductor

Adam Steff, graduate conductor

## **PROGRAM**

### **UNLV New Horizons Band**

Frank Ticheli  
(b. 1958)

Joy

Adam Hille, conductor

Carl Stromen  
(b. 1940)

Cumberland Cross

Dean Snavelly, conductor

David Gillingham  
(b. 1947)

At Morning's First Light

Steve Goldeck, conductor

Samuel Hazo  
(b. 1966)

Our Kingsland Spring

Andrew Boysen, Jr.  
(b. 1968)

Tricycle

Dean Snavelly, conductor

Kenneth J. Alford  
(1881–1945)

Colonel Bogey

Edited by: Frederick Fennell

Adam Hille, conductor

## **INTERMISSION**

## UNLV Community Band

Jack Stamp  
(b. 1954)

Cenotaph (Fanfare for Band)

Adam Steff, conductor

Gustav Holst  
(1874–1934)

Second Suite in F for Military Band

Edited by: Frederick Fennell

Steven Reineke  
(b. 1970)

Main Street Celebration

Zane Douglass, conductor

Clare Grundman  
(1913–1996)

American Folk Rhapsody No. 2

Adam Steff, conductor

Ángel Gregorio Villoldo  
(1861–1919)

El Choclo (Argentine Tango)

arr. by Robert Longfield

Zane Douglass, conductor

arr. by Bill Moffit  
(1926–2008)

Armed Forces Salute

Anthony LaBounty, conductor

Col. (U.S. Army, Ret.) Allan Ginsberg, Moderator

Proceeds from tonight's concert will benefit the Club Christ Ministries, CCM Learning Centers.



CCM Learning Centers equip youth to break the statistics common in low-income communities by extending education beyond the classroom. Right in the heart of struggling communities, centers are strategically placed to be both a place of refuge and learning. Through a combination of mentoring, educational enrichment and literacy development, students are given the tools necessary to succeed both in the classroom and the world. All of this in their own backyard.

If you're interested in learning more about CCM Learning Centers or volunteering, visit our website at [clubchrist.org](http://clubchrist.org) or email us at [info@clubchrist.org](mailto:info@clubchrist.org).

Wednesday, November 5, 2014

7:30 p.m.

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



## PROGRAM NOTES

**Frank Ticheli's *Joy*** is an expression of its namesake: simple, unabashed joy. A boisterous, uninhibited quality is implied in the music, not only at climactic moments, but also by the frequent presence of sudden and dramatic stylistic contrasts. The main melody and overall mood of the work (and its companion piece, *Joy Revisited*) were inspired by a signal event: the birth of our first child. The intense feelings that most any father would feel on such a day were, in my case, accompanied by a simple little tune which grabbed hold of me in the hours preceding her birth, and refused to let go throughout the day and many days thereafter. Indeed, until I jotted it down in my sketchbook, it did not release its grip. Seven years and two children later, I stumbled upon that old sketch and discovered (or rediscovered) that it would serve perfectly as the foundation for a joy-filled concert band overture. Program Notes from <http://www.manhattanbeachmusic.com/html/joy.html>.

**Carl Strommen's *Cumberland Cross*** is an original composition in binary form. The A section is a flowing chorale using contrasting choirs of instruments allowing not only dynamic contrast, but contrast of timbral effect as well. The B section is in direct contrast, a lively melody presented again by contrasting choirs of instruments as well as exciting tutti sections supported by strong percussion. The work concludes with a return of the A theme followed by a two measure coda on the B melody. Program Notes by Dean Snively

**David Gillingham's *At Morning's First Light*** is a programmatic work that captures the serenity and beauty of daybreak. From the opening thin layers of sound, a broad, sweeping feel emerges, sprinkled with active lines depicting nature awakening. Program Notes from the Score

**Samuel Hazo's *Our Kingsland Spring*** was commissioned by my friend Elizabeth E. Taylor, District Band Chair for the Georgia Music Educator's Association District 8 Middle School Honor Band. It was premiered by this ensemble in Kingsland, Georgia in a wonderful festival for which I was invited to guest conduct. The students and their teachers were so enjoyable to be around that I decided on this title to commemorate our time together. OUR KINGSLAND SPRING was the final piece in our festival concert, which was actually held on the first day of Spring 2004. Program Notes from the Composer

**Andrew Boysen Jr's *Tricycle*** was commissioned by the Northshore Schools, All-City Band Festival. Directors of the participation schools were Mike Brehmer, Jason Meltzer, Dennis Runyon, Steve Zachar, and Glenn Williams. The title of the work refers to both the structure of the piece and the event for which it was commissioned. The All-City Band Festival involves three schools performing and working together as one, much as all three wheels of a tricycle must work together to move forward. The music reflects this idea by having three separate themes introduced on their own before finally being combined to work together as one musical entity. The title is even more appropriate considering the playful and innocent qualities of the piece as a whole. *Tricycle* is a piece that is meant to be light, fun, and happy. Program notes from the score.

**The *Col. Bogey March* by Kenneth J. Alford** uses the interval of a descending minor third to evoke a common sense of recognition, and is important to the innate appeal of this march. Playing golf in Scotland in 1913, Alford heard the two-note interval whistled as a warning. It became the basis of this march, with the familiar golf term "bogey" in the title. Bawdy lyrics were added by World War I British troops, much to Alford's chagrin. The march was later featured in the film *The Bridge on the River Kwai*.

Kenneth J. Alford was a pseudonym for Frederick Joseph Ricketts (1881–1945); Alford was his mother's family name. Born the son of a coal merchant in London, he studied both piano and organ as a child and by the age of fourteen was playing cornet in the Royal Irish Regiment Band. He completed the bandmaster's course at the Royal Military School of Music at Kneller Hall in 1908. Most of his marches were composed during the next two decades while he was bandmaster of the Second Battalion Argyll and Sutherland Highlanders. Alford is best remembered for his restrained and dignified "poetic" marches. He was as famous in England for his marches as Sousa was in the United States.

Program Notes from <http://www.windband.org/foothill/jun98.htm>.



**Cenotaph (Fanfare for Band) by Jack Stamp** is a programmatic fanfare. A Cenotaph is a "statue or monument to a person not buried there." The Lincoln Memorial and Washington Monuments are familiar examples of cenotaphs. This fanfare connotes a breathtaking structure such as one of these cenotaphs. After the explosive percussion introduction, the work begins with a five part fugue. An accelerando leads to a layering of ostinatos including a 7/8 hemiola in the woodwinds. The fugue subject returns in augmentation and is harmonized in a chorale style. *Cenotaph* was commissioned by Mitchell Fennell and the California State University at Fullerton Bands for the 1992 Southern California All-State Band. Program Notes from the Composer

**Second Suite in F for Military Band by Gustav Holst** was composed in 1911 and uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The opening march movement uses three tunes, the first of which is a lively morris dance. The folk song *Swansea Town* is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block harmonies - a typically English sound. *Claudy Banks* is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The first two tunes are repeated to conclude the first movement. The second movement is a setting for the English folk song *I Love My Love*. It is a sad story of a young maiden driven into Bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The Hampshire folk song, *The Song of the Blacksmith*, is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer rhythm on the blacksmith anvil. The English country-dance and folk song, *The Dargason*, dating from the sixteenth century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune *Greensleeves* is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart. Program Notes from The University of Maryland Wind Orchestra <http://www.umwindorchestra.com/2010/07/holst-second-suite-in-f.html>

**Steven Reineke's Main Street Celebration** was commissioned by his high school alma mater, Tippecanoe High School in Tipp City, Ohio, and depicts his fond memories growing up in this small town just north of Dayton, Ohio. He vividly remembers playing hide-n-seek with his friends in the cornfield on the way to Friday night football games and spending lazy days lounging by the Miami River. Coming of age in this Norman Rockwell type of town instilled in him a sense of community, pride, respect and responsibility. This piece is a celebration of small town ideals that are learned on Main Streets across America. Program Notes from Composer

**American Folk Rhapsody No. 2 by Clare Grundman**, composed in 1959, was dedicated to Manley Whitcomb and the Florida State University Band. It opens with a fanfare quoting *Skip to My Lou*, followed by a leisurely transition into *Billy Boy* in a waltz style. *Skip to My Lou* runs through several variations before entering into a regal, march-like introduction of *Shenandoah*. After the short march, Grundman's rhapsodic writing returns and interweaves *Skip to My Lou* with *Shenandoah*, featuring beautiful melodic timbres and lush alto saxophone/horn counter lines. The piece closes with a broad restatement of *Billy Boy* in 4/4 and a maestoso climax. Program Note by the Creekside Middle School Wind Symphony

**El Choclo by Ángel Gregorio Villoldo** was premiered in 1903 - the date appears on a program of the venue - at the elegant restaurant "El Americano" on 966 Cangallo Street (today Teniente General Perón) by the orchestra led by José Luis Roncallo, who had to disguise it by titling the number as "danza criolla" a Creole dance, because the owner of the local did not like tango music. Despite it, there is a belief that it was composed in 1898. Undoubtedly, next to "La cumparsita" it is the tango tune most widely spread. Why *El Choclo*? Irene Villoldo, sister of the composer, once explained it to the singer Juan Carlos Marambio Catán. These are her words - "El Choclo" was in fact a tough guy who, as well, was a pimp that was based in the surroundings of Junín and Lavalle. He was called by that name because of the color of his hair. The reference is interesting because it denies that phrase about the origin of the title that Francisco García Jiménez fancifully attributed to the composer - Pa' mi el choclo es lo más rico del puchero. (The ear of corn is the tastier thing of a stew for me) - When Villoldo wrote the first lyric of that tango he was careful not to allude to the pimp in it.

Program Notes from <http://www.todotango.com/english/history/chronicle/127/El-choclo-El-choclo-and-its-curious-adaptation-into-English/>

**Bill Moffit's Armed Forces Salute** is a medley of songs from each branch of the United States armed services. It includes, "The Caisson Song," "Semper Paratus," "The U.S. Air Force," "Anchors Aweigh" and "The Marines' Hymn." Program Notes taken from the score.



**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  
Suzanne Morehead

**INSTRUMENT INVENTORY**

Erin Vander Wyst

**WIND ORCHESTRA MANAGER**

Dean Snavelly

**GRADUATE TEACHING ASSISTANTS**

Adam Hille  
Adam Steff

**GRADUATE STAFF**

Steve Goldeck  
Jimmy Smerek

**COMMUNITY LIAISON**

Col. (U.S. Army, Ret.) Allan Ginsberg

**UNLV New Horizons Band****Flute**

Melody Bliss  
Barbara Grevan-Matson  
Cristy Gullet  
Yukari Howard  
Jolie LaChance  
Jean Melby-Mauer  
Sue Peterson  
Joni Schmidt  
Miriam Shacter

**Clarinet**

Eric Bockenstette, Sr.  
Collen Britos  
Thomas Gasper  
Marie Schrade  
Juli Shapiro Rousseau

**Oboe**

Anita Bockensette

**Saxophone**

Jim Casimir  
Hector Rosario  
David Valladares

**Trumpet**

Don Bradley  
Michael Clark  
Don Cody  
Gregory Davis  
Robbyn Gibson  
Joe Hilger  
Richard Kroeger

**Horn**

Bobbie Litzinger Ginsberg

**Trombone**

Keith Clough  
John Morgan

**Euphonium**

John Tucker

**Tuba**

Sam Morford  
Cameron Thomas

**Percussion**

Linda Morgan  
Janine Wuerz  
Joshua Yelle

**Cello**

Susan Maunder

**UNLV NEW HORIZONS BAND**

The New Horizons music program originated at the Eastman School of Music (Rochester, N.Y.) in 1991 by then chair of the department of music education, Dr. Roy Ernst. Today there are over 120 New Horizons bands, orchestras or choral groups across the United States, Canada and Australia. "Older adults have the time and motivation to develop musical skills rapidly. In addition, performing music – especially in large groups, can improve health and quality of life." Ernst noted. Ernst adds, "many gerontologists believe that music making supports good mental and physical health as one grows older and studies indicate that participants take less medication, have reductions in depression and loneliness and have increased strength of the immune system."

The UNLV New Horizons Band was started in January 2006 and is under the aegis of the university bands area within the Department of Music at the University of Nevada, Las Vegas and is offered as a non-credit course through the UNLV Department of Educational Outreach, and as a credit (one academic credit) course for UNLV students. In accordance with the New Horizons philosophy, this musical ensemble places a higher emphasis upon the learning and enjoyment of music above the rigor and pressures of performance. Although musical comprehension and appreciation are among the highest priorities, the UNLV New Horizons Band also performs regularly throughout the academic semester both on and off the UNLV campus. The band is open to anyone with the desire to play an instrument within the concert band idiom and is under the supervision of UNLV Associate Professor of Music Anthony LaBounty. To register, please visit the UNLV Educational Outreach website at [edoutreach@unlv.edu](mailto:edoutreach@unlv.edu). For more information, please contact LaBounty at (702) 895-3733 or [tony.labounty@unlv.edu](mailto:tony.labounty@unlv.edu).

Rehearsals for the UNLV New Horizons Band take place each Tuesday evening (during fall and spring semesters) from 7:00pm-9:20pm in BMC 160. Please visit [unlv.edu](http://unlv.edu) to view a campus map, if necessary.



## UNLV Community Concert Band

### Flute

Diane Clarke  
Linda Cofsky  
Barbara Grevan-Matson  
Michelle Henegan  
Suzanne Montabon  
Sue Ochoa  
Cindy O'Donnell

### Oboe

Marisa Davidson  
Cheryl O'Donnell  
Sharol Brailey Thomsen

### Bassoon

Issai Edge  
Nicolas Guevara

### B-Flat Clarinet

Melissa Carpi  
Miranda Cooper  
Annie Douglass  
Beth Duerden  
Debbie Guy  
Claudia Kistingner  
Christie Leavitt  
Judy Nance  
Jay Poster  
Kendra Rhines  
Barbara Schaad  
Jerome Thym  
Linda Wischmeyer  
Keith Yamamoto

### Bass Clarinet

Mary Hickey  
Tyler Lyon  
William Stalnaker

### Alto Saxophone

Adam Clough  
Louann Ditmyer  
Efren Morales  
Rene Olive  
Kevin Tumbagahan  
Tyler Wolf

### Tenor Saxophone

Vincent Graves  
Michael McGuire  
Suzanne Morehead

### Baritone Saxophone

William Carpi  
Brandon DeWitte

### Trumpet

James Brunner  
Gregory Davis  
Jessica Foltin  
Richard Kroeger  
David Mulkey  
Vivek Narang  
Curtis Popp  
Larry Ransom  
Charles Raymond  
Roar Schaad  
Randall Stupka

### Horn

Beatriz Csery-Blue  
Patty Duffey  
Ruberta Litzinger-Ginsberg  
Adam Patonai

### Trombone

Dennis Daniel  
Lawrence Lopez  
Larry Lyon

### Bass Trombone

Keith Clough  
Bruce Mangan

### Euphonium

Shawn Mapleton  
John Morgan  
John E. Tucker

### Tuba

Cameron Thomas  
Stephen Turner  
George Saunders

### String Bass

Alan Butterfield

### Timpani

Richard Kashanski

### Percussion

Stan Armstrong  
Bill Cole  
Sam Friend  
Angela Hall  
Ryan Harrison  
Richard Kashanski  
Johann Thomsen

## UNLV COMMUNITY CONCERT BAND

Formed in January of 1987, the UNLV Community Concert Band is under the aegis of the UNLV Bands and is offered as a non-credit course through the UNLV Department of Educational Outreach. UNLV students may receive academic credit at the regular per-credit rate. The band's 70-plus members range in age from college to senior citizen. The band plays a wide variety of music and performs on and off-campus each semester. No formal auditions are required to join, but members must have at least one year or more of high school playing experience.

Rehearsals are held each Wednesday evening (during fall and spring semesters only) from 7:00pm-9:20pm in BMC (Beam Music Center) room 160 on the UNLV campus. To view a campus map, please visit the [unlv.edu](http://unlv.edu) main website. Please contact Prof. Anthony LaBounty ([tony.labounty@unlv.edu](mailto:tony.labounty@unlv.edu)) for additional information.

Registration is \$39 for all non-UNLV students. Interested persons may register on-line via the Office of Educational Outreach. To do this, please visit UNLV Office of Educational Outreach website at: <http://edoutreach.unlv.edu>, or register on-site at BMC 160 with payment.