

UNLV | Department of MUSIC

College of Fine Arts

presents

UNLV New Horizons Band

Keith Larsen, conductor

Adam Hille, conductor

UNLV Community Concert Band

Anthony LaBounty, conductor

Zane Douglass, conductor

Cara Froelich, graduate student conductor

Dean Snavely, graduate student conductor

Adam Steff, graduate student conductor

PROGRAM

Raymond Birch

(1876–1915)

arr. by Timothy Broege

Blue Goose Rag

Frank Ticheli

(b. 1958)

Keith Larsen, conductor

Shenandoah

Hugh M. Stuart

(1917–2006)

Three Ayres from Gloucester

James Barnes

(b. 1949)

Adam Hille, conductor

Yorkshire Ballad

Béla Bartók

(1881–1945)

arr. by Philip Gordon

From "Children's Album"

Jack Bullock

(b. 1938)

Keith Larsen, conductor

Cartoon Carnival

INTERMISSION

Ralph Vaughan Williams

(1872–1958)

Cara Froelich, conductor

Flourish for Wind Band

Frank Ticheli

(b. 1958)

Adam Steff, conductor

Loch Lomond

John Zdechlik
(b. 1937)

Chorale and Shaker Dance

Cara Froelich, conductor

Philip Sparke
(b. 1951)

The Sun Will Rise Again

Dean Snively, conductor

Hiroshini Hoshina
(b. 1936)

Fu-Mon

Adam Steff, conductor

Aaron Copland
arr. by Clare Grundman
(1900–1990)

A Copland Tribute

Zane Douglass, conductor

Karl King
(1891–1971)

Circus Days March

Dean Snively, conductor

Bill Moffit
(1926–2008)

Armed Forces Salute

Anthony LaBounty, conductor

Wednesday, April 30, 2014

7:30 p.m.

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

PROGRAM NOTES

Timothy Broege's *Blue Goose Rag* First published in 1916 by J.A. Forster, Chicago, the *Blue Goose Rag* by Charles L. Johnson first appeared under the pseudonym Raymond Birch. It is a classic piano rag with three strains. The band arrangement was first done in 1975 for the concert band of Manasquan School, Manasquan, New Jersey, and was revised in 1980. The original piano score can be found in "Classic Piano Rags", Dover Publications. Timothy Broege was born on November 6, 1947 in Neptune, New Jersey. He received his education from Northwestern University. His compositions for band are numerous and range in difficulty from elementary band works to those commissioned for the advanced college wind ensemble. Program Notes from The Wooster High School Music Department <http://www.whsmusic.nvi.net/pdf/springbandprogram2000.pdf>

Frank Ticheli's *Shenandoah* The Shenandoah Valley and the Shenandoah River are located in Virginia. The origin of the name for this river and valley is obscure. The origins of the folk song are equally obscure, but all date to the 19th century. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler's love for a Native American woman. The composer writes:

In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy -- its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

Program Note by Frank Ticheli

Hugh M. Stuart's *Three Ayres from Gloucester* Hugh M. Stuart was born in Harrisburg, Pennsylvania where he grew up and later received his music training from Oberlin Conservatory of Music, Columbia Teachers College, Rutgers University, Newark State College, and the University of Michigan. He taught instrumental music in the schools of Maryland and New Jersey for 33 years and is known for his work of more than 100 published compositions, arrangements, method books, band and orchestral collections, solos, and ensembles in the educational field as well as a clinician in over 45 states. *Three Ayres from Gloucester* is a 3-movement suite written in the early English folksong style, this piece came into being as a result of the composer's fascination with an old 10th century couplet: "There's no one quite so comely As the Jolly Earl of Cholmondeley." The resulting three compositions: *The Jolly Earl of Cholmondeley*, *Ayre for Eventide* and *The Fiefs of Wembley* are in early English folk song style and are designed to capture the mood of the peasants and their life on the fiefs of Wembley castle.

Program notes from http://www.ithaca.edu/music/live/docs/2012_2013/20130427_campusband.pdf

James Barnes' *Yorkshire Ballad* Composed in the summer of 1984, James Barnes's *Yorkshire Ballad* was premiered at the Kansas Bandmasters Association Convention in Hutchinson, Kansas, by the late Claude T. Smith, who was serving as the guest conductor for the Kansan Intercollegiate Band. Since being published in 1985, it has become one of the composer's most popular works. It has been arranged for full orchestra and string orchestra by the composer, for marimba and piano by Linda Maxey, for flute choir by Arthur Ephross, and for trombone or tuba/euphonium ensemble by Jon Bohls.

The composer writes "over the years, many conductors and teachers have called me to ask about the work, and whether the tune itself is in fact a folksong. *Yorkshire Ballad* is not a folksong, but it is written in that style. I composed this little piece so that younger players would have the opportunity to play a piece that is more or less in the style of Percy Grainger's *Irish Tune from County Derry*. Even Grainger's easier works are too difficult for most youngsters to do them musical justice, so I thought I would write a little piece that might emote of the feelings and colors of Grainger's wonderful music, but, at the same time, was technically much more accessible to the younger player."

"People always ask me what I was trying to portray when I wrote *Yorkshire Ballad*. All I can say is that I was thinking of the beautiful, green Yorkshire Dales of northern England; the rolling hills and the endless stretch of beautiful pasturelands that my wife and I loved so much when, a year before, we had driven through this most marvelous spot in the world."

Program notes from Andy Pease's Wind Band Blog

Béla Bartók's *From "Children's Album"* arranged by Philip Gordon The '*Jupiter Hymn*' comes from the fourth movement, *Jupiter, the Bringer of Jollity* from the orchestral suite *The Planets* by English composer Gustav Holst (1874-1934), written between 1914 and 1917. *The Planets* was premiered in 1918 by Sir Adrian Boult and the Royal Philharmonic Society and remains one of the most colorful examples of our 20th century orchestral literature.

Program notes from the score

Jack Bullock's *Cartoon Carnival* Everyone loves to laugh, and comics were created many years ago to fill that need. Found every day in newspapers as a full page of laughable creations and on Sundays as a section all their own, they made reading the news a bit brighter each day. They even could be found collected in magazine form.

When motion pictures became popular, "cartoons" became an added "short" to the main feature and were immediately popular because they were animated versions of comics. With the advent of sounds, main themes of these cartoons became immediately recognizable, and the various hits, bams, crunches, slides, and crashes were intensified with sounds, generally piercing and loud. What an effect! And then TV got into the act. The rest is history.

This medley salutes the artistry and sense of humor of a group of people, the illustrators, who have devoted their lives to making us laugh-sometimes at ourselves. This concert band medley re-creates the theme songs of six of the most popular cartoons ever produced.

Program notes from score.

Ralph Vaughan Williams, a highly respected English composer, wrote some of the earliest works for twentieth century concert band, with many of his pieces considered pillars of band literature. *Flourish for Wind Band* was written as an overture to the pageant "Music and the People", performed in the Royal Albert Hall in 1939. The score was then lost, only to reappear in 1971. It was not made available to American bands until it was published in 1972. *Flourish for Wind Band* followed on the heels of Vaughan Williams' great masterworks for band, *English Folk Song Suite* and *Toccata Marziale*, and is significant, in part, because it is a relatively easy work (grade 3), by a composer of high stature and skill.

Program Note by the Creekside Middle School Wind Symphony

Frank Ticheli's setting of the famous folksong *Loch Lomond* is simple yet charming, preserving faithfully the melody and adding interesting harmonic vocabulary. It tells the tale of two Scottish soldiers who were imprisoned at Carlisle Castle in England, following the Battle of Culloden Moor. One of the soldiers was to be executed, while the other was to be set free. According to Celtic legend, those who died in foreign lands had their spirits travel to their homelands through the "low road," the route for the souls of the departed. The song is from the point of view of the soldier to be executed, who tells his friend "ye'll tak' the high road and I'll tak' the low road," in effect saying that the freed soldier will return alive, while he himself would return in spirit. He remembers his past and the "bonnie lass" (pretty girl) he will never see again, and sadly accepts death. *Loch Lomond* was commissioned by the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, Nigel Durno, conductor. It received its premiere on 18 June 2002 by the commissioning ensemble at Royal Concert Hall in Glasgow, Scotland.

Program Notes by Nikk Pilato

John Zdechlik's 1971 composition *Chorale and Shaker Dance* combines a simple chorale theme, introduced by the woodwinds, with variations of the well-known Shaker Hymn "Simple Gifts." There is a progression of instrumental timbres and chord textures as the themes alternate and commingle. Brief solos for flute, clarinet, saxophone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing a fiery obbligato based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending.

Program Notes by Anthony Johnny

Philip Sparke, *The Sun Will Rise Again* - On March 11th 2011 a massive 9.0- magnitude earthquake occurred off the coast of northeastern Japan. Sparke writes: "I'm writing these programme notes barely a week later and the death toll caused by the quake and resulting tsunami already exceeds 6000, with thousands of people still unaccounted for. I have many friends associated with many bands throughout Japan and one of these, Yutaka Nishida, suggested I write a piece to raise money to help those affected by the disaster. I was immediately attracted by the idea and have arranged *Cantilena* (a brass band piece recently commissioned by the Grenland International Brass Festival, Norway) for wind band, giving it a new title to honour my friends in the Land of the Rising Sun."

The royalties from this piece are being donated to the Japanese Red Cross Society Emergency Relief. The distributors, De Haske, will generously donate all net profits from sales of this piece, and have pledged a substantial advance payment to the Red Cross so that what little help this project generates can be immediate.

Program notes from the score.

Hiroshi Hoshina's *Fu-Mon* was commissioned by the AJBA as a required piece for its 1987 Concert Competition. The title has no special meaning. The conductor's impression of the work is more important than any cultural inference. As it is not technically difficult, it is the composer's wish that performing this piece will be a pleasant and joyful experience.

Program notes from the score.

Clare Grundman's *A Copland Tribute*, a collage of passages from works of Aaron Copland, was created in 1958 to honor the eminent Brooklyn-born composer's 85th birthday. This adaptation will enable concert band performers and their audiences to enjoy a varied sampling from the most popular music of one of America's most esteemed composers.

A Copland Tribute begins with a statement of *Fanfare for the Common Man*, a work for brass and percussion composed in 1942 to honor the role of the common man during World War II. Copland later used an altered version of this music as the introduction to the finale of his Third Symphony. Elements of both versions are found in the Grundman setting.

Next come several passages from one of Copland's most celebrated works, *Appalachian Spring*, a ballet composed for Martha Graham and commissioned by the Elizabeth Sprague Coolidge Foundation. Included is the popular "Variations on a Shaker Melody" ('Tis the Gift to be Simple'). *Appalachian Spring* was premiered by Miss Graham in 1944 and received the 1945 Pulitzer Prize for music, as well as the Music Critics Circle Award for the 1944-45 season.

Grundman's *A Copland Tribute* concludes with music from two dance episodes from the ballet *Rodeo*: "Buckaroo Holiday" and "Hoe-Down." Originally titled "The Courting at Burnt Ranch," *Rodeo* was created in collaboration with choreographer Agnes De Mille, commissioned by the Ballet Russe de Monte Carlo for its 1942-43 season.

Program notes from the score.

Karl King composed *Circus Days* in 1944. It was composed to reminisce about the days when he performed in circus bands. The piece can be performed at a bright march tempo or a very fast gallop with sharp contrasts in dynamics. King dedicates the piece to his trumpeter friend Gerald "Jerry" Huffman.

Program notes from Dean Snavelly

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 Marines' Hymn," "The U.S. Air Force," and "Anchors Aweigh."

Program notes 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

Ashlea Sheridan

WIND ORCHESTRA MANAGER

Dean Snavelly

GRADUATE TEACHING ASSISTANTS

Keith Larson
Adam Steff

GRADUATE STAFF

Adam Hille
Jimmy Smerek

COMMUNITY LIAISON

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

UNLV New Horizons Band**Flute**

Eric Bockenstette, Sr.
Barbara Grevan-Matson
Cristy Gullet
Yukari Howard
Jolie LaChance
Jean Melby-Mauer
Miriam Shacter
Sue Peterson

Clarinet

Collen Britos
Thomas Gasper
Linda McCracken
Hector Rosario
Marie Schrade
Juli Shapiro Rousseau

Oboe

Anita Bockenstette

Saxophone

Malcolm Bruce
Ronald Rumbaugh
Jim Casimir
John Yamamoto

Trumpet

Don Bradley
Michael Clark
Don Cody
Gregory Davis
Joe Hilger
Richard Kroeger
Emily Reddicks

Horn

Judie Brush
Beatriz Csery-Blue
Bobbie Litzinger Ginsberg

Trombone

Jim Brush
Keith Clough
Mac McCracken

Euphonium

John Tucker

Tuba

Sam Morford
Cameron Thomas

Percussion

Michael Burt

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. For more information, please contact LaBounty at (702)895-3733 or 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 to view a campus map, if necessary.

UNLV Community Concert Band

Flute

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

Oboe

Cheryl O'Donnell
Erika Hill

Bassoon

Aaron Cadiz

B-Flat Clarinet

Melissa Beck
Jane Carlstrom
Melissa Carpi
Miranda Cooper
Annie Douglass
Beth Duerden
Jennifer Flynn
Crystal Holder
Debbie Guy
Claudia Kistinger
Christie Leavitt
Sean Myers
Judy Nance
Jay Poster
Alicia Rivera
Barbara Schaad
Linda Wischmeyer
Keith Yamamoto

Bass Clarinet

Mary Hickey
Tyler Lyon

Alto Saxophone

Bronson Lee
Adam Clough
Kevin Tumbagahan

Tenor Saxophone

Leo Echazabal
Suzanne Morehead
Todd Valli

Baritone Saxophone

John Yamamoto

Trumpet

Gregory Davis
Hilary Fagan
Jessica Foltin
Richard Kroeger
David Mulkey
Vivek Narang
Larry Ransom
Charles Raymond
Roar Schaad
Julio Vargas-Guerra

Horn

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

Trombone

Heidi Andersen
Dennis Daniel
Lawrence Lopez
Artilio Lopresti
Kylie Ann O'Rourke
Tessa Will
Sean Wyatt

Bass Trombone

Keith Clough
Juan Vasquez

Euphonium

Shawn Mapleton
John E. Tucker
Jeremy Valdez

Tuba

Shawn Schwerdtfeger
Cameron Thomas

Timpani

Richard Kashanski

Percussion

Stan Armstrong
Sam Friend
Cara Froelich
Richard Kashanski
Ricardo Reese
Eddie Yervinyan

Ukulele

Kasey Flynn

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 main website. Please contact Prof. Anthony LaBounty (tony.labounty@unlv.edu) for additional information.

Registration is \$30 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.