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

PRESENT

THE

UNLV SYMPHONIC WINDS

ANTHONY LABOUNTY, CONDUCTOR

CHARLES MAGUIRE, DOCTORAL CONDUCTING ASSISTANT*
FREDERICK UMAR, DOCTORAL CONDUCTING ASSISTANT*
RAUL BARCENES, MASTERS CONDUCTING ASSISTANT*
ZACH HARTLEY, MASTERS CONDUCTING ASSISTANT*

*THIS PERFORMANCE IS OFFERED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DOCTOR OF MUSICAL ARTS AND MASTER OF MUSIC DEGREES

WEDNESDAY, APRIL 4, 2007
ARTEMUS W. HAM CONCERT HALL
7:30 PM
CONCERT PROGRAM

PROCESSION OF NOBLES                  RIMSKY-KORSAKOV
                      TRANS. E. LEIDZEN

SYMPHONY NO. 2                  JOHN BARNES CHANCE
I. ENERGICO
II. ELEVATO
III. SLANCIO

THREE CHORALE PRELUDES             WILLIAM LATHAM
                                  FREDERICK UMAR, DOCTORAL CONDUCTING ASSISTANT, CONDUCTOR

CHESTER OVERTURE                  WILLIAM SCHUMAN
                                  RAUL BARCENES, MASTERS CONDUCTING ASSISTANT, CONDUCTOR

- INTERMISSION -

GAворкна Fanfare                  JACK STAMP
                                  ZACH HARTLEY, MASTERS CONDUCTING ASSISTANT, CONDUCTOR

SYMPHONY NO. 3 FOR SYMPHONIC BAND  V. GIANNINI
II. ADAGIO
                                  CHARLES MAGUIRE, DOCTORAL CONDUCTING ASSISTANT, CONDUCTOR

FESTAL SCENES                      YASUHIDE ITO
                                  ZACH HARTLEY, MASTERS CONDUCTING ASSISTANT, CONDUCTOR

POMP AND CIRCUMSTANCE NO. 1        SIR EDWARD ELGAR
                                  TRANS. RETFORD/REED
                                  FREDERICK UMAR, DOCTORAL CONDUCTING ASSISTANT, CONDUCTOR

Procession of Nobles

N. Rimsky-Korsakov/Trans. E. Leidzen

Born into an aristocratic family, Nicolai Rimsky-Korsakov (1844-1908) showed musical promise at an early age, but elected to study the Russian Imperial Naval College in St. Petersburg and join the Russian Navy. It was when he met Mily Balakirev (of whom with other composers created “The Five”; a consortium of composers) that he began to concentrate on composition. Rimsky-Korsakov later became Professor of Composition and orchestration at the St. Petersburg Conservatory until his death from angina in 1909.

During the season of 1868-1870, the idea of an “Opera Ballet” based on a subject of Slavonic mythology was conceived by the director of Imperial Theatres in St. Petersburg. The work, “Mlada”, commissioned music from Cui, Borodin, Mussorgsky and Rimsky-Korsakov, but was never completed. Rimsky-Korsakov decided to complete an opera-ballet of the same name with the same myths twenty years later. Procession of Nobles is the cortege (“ceremonial procession”) of this opera, which is four movements. It debuted at the Marinsky Theatre in 1893.

Symphony No. 2

John Barnes Chance (1932-1972) was born in Beaumont, TX in 1932. He received his undergraduate and graduate education from the University of Texas at Austin where he studied composition with noted composers Clifton Williams and Kent Kennan. After his discharge from the Army, he went on to be the composer-in-residence for the Greensboro, NC schools in the Ford Foundation’s Young composer’s project. He is noted especially for his piece Variations on a Korean Folk Song, which was the recipient of the 1966 American Bandmasters Association Ostwald Award. He taught at the University of Kentucky until 1972 when he was fatally electrocuted in his home at the age of 40.

In 1962, Chance and mentor Clifton Williams made an agreement to write a work based on four note motive, C#-D-F-E. After Williams heard the first two movements of a simple sketch (which became the first two movements of this symphony), he gave up on the idea. Ten years later, the Northwest Music Center in North Dakota commissioned him to write a work dedicated to the Minot State College Wind Ensemble. After some tweaking and adding a third movement to the previous sketch, Symphony No.2 was completed. Unfortunately, Chance never got to hear it before his tragic death.

Three Chorale Preludes

William Latham

William Latham (b. 1917) taught theory and composition at the University of Northern Iowa from 1946-1965, attaining the rank of Professor of Music in 1959. In 1965, he joined the faculty at the North Texas State University where he served as Coordinator of the Composition program and Director of Graduate Studies in music. He was designated Distinguished Professor of Music and after retirement, named Professor Emeritus. His works have been performed by the Cincinnati Symphony, the Eastman-Rochester Philharmonic, the Dallas Symphony, the St. Louis Symphony, and Radio Orchestra in Brussels, Belgium and Hilversum, Holland, under such well-known conductors as Eugene Goossens, Howard Hanson, Thor Johnson, Anshel Brusilow, John Giordano, and Walter Susskind.

Three Chorale Preludes is an original composition composed in the early 18th century style and based on familiar chorale melodies. The first is based on *Ermunter Dich, Mein Schwcher Geist* (Break Forth, O Beauteous Heavenly Light), which was a Christmas hymn first published in Johann Rist’s Hymnische Lieder in 1641. The second movement derived from *Herzlich Tut Mich Verlangen* (My Heart is Filled With Longing), a melody of a love song by Hans Leo Hassler. The third movement comes from *Nun Danket Alle Gott* (Now Thank We All Our God), first appearing in Johann Cruger’s Praxis Pietatis Melica in 1647.
Chester Overture for Band  
William Schuman

William Schuman (1910-1992) studied at the Malkin Conservatory in New York, the Teachers College of Columbia University, and the Mozarteum Academy in Salzburg. He became instructor of music at Sarah Lawrence College and was later appointed President of the Juilliard School of Music and in 1962 became the first president of the Lincoln Center for the Performing Arts.

Chester Overture for Band is a wind transcription to a set entitled New England Triptych: Three Pieces after William Billings written for orchestra in 1956. The pseudomovements (“Be Glad Then, America”, “When Jesus Wept”, and “Chester”) were themes borrowed from Revolutionary War composer William Billings. Chester was based on a Revolutionary War hymn and marching song of the same name, and was considered by many to be the “unofficial national anthem” during the war. The original theme is introduced in the beginning by the woodwinds and then in the brasses. It is then developed in the next section through a series of popular compositional devices at the time. The closing section recaps the hymn-like theme and brings it to a dramatic close.

Chester

Let tyrants shake their iron rod,  
And Slav’ry clank her galling chains  
We fear them not, We trust in God  
New England’s God forever reigns

The Foe comes on with haughty stride  
Our troops advance with martial noise  
Their Vet’rans flee, before our Youth  
And Gen’rals yield to beardless boys

What grateful Off’ring shall we bring?  
What shall we render to this Lord?  
Loud Hallelujah let us sing  
And praise His Name on Ev’ry Chord

Gavorkna Fanfare  
Jack Stamp

Jack Stamp (b. 1954) is Professor of Music and Conductor of Bands at Indiana University of Pennsylvania (IUP), where he teaches courses in undergraduate and graduate conducting. He received his Bachelor of Science in Music Education degree from IUP, a Master’s in Percussion Performance from East Carolina University, and a Doctor of Musical Arts degree in Conducting from Michigan State University. Dr. Stamp’s primary composition teachers have been Robert Washburn and Fisher Tull. He has studied with American composers David Diamond and Joan Tower and with conductor Eugene Corporon. In 2000, he was inducted into the prestigious American Bandmasters Association. The Keystone Wind Ensemble, which he founded and conducts, has produced several recordings on the Citadel label. He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain.

Gavorka was the first fanfare Stamp wrote for concert band. This brisk and energetic piece is unique in that it features the full wind band, rather than just the more traditional brass and percussion sections. This instrumentation was the outcome of a request from Eugene Corporon, one of Stamp’s conducting instructors at Michigan State University, who asked for a piece that would be a good opener for the entire band at the 1991 College Band Directors National Association conference. The word “Gavorkna” is a nonsense word that Corporon created and holds no real translation in any language.

Symphony No. 3 for Symphonic Band  
Vittorio Giannini

Vittorio Giannini (1903-1966) began his music career by taking violin lessons with his mother at their home in Philadelphia. At the age of nine he was awarded a scholarship to the Royal Conservatory in Milan, Italy, where he studied composition with Trucco. He returned to New York in 1917 where he completed his graduate studies at the Juilliard School, studying violin with Hans Letz and Albert Spaulding, and composition with Rubin Goldmark. From 1939 to 1965 he served as professor of composition at the Juilliard School of Music, the Manhattan School of Music, and the Curtis Institute. He was a guiding force in the founding of the North Carolina School of the Arts and served as its first president.

Tonight we perform the second movement of his Symphony No. 3 for Symphonic Band. The second movement takes advantage of the lyric windwood sound of the band and in ABA form presents a quiet, restful section of great beauty.

Festal Scenes  
Yasuhide Ito

A native of Japan, Yasuhide Ito (b. 1960) is an award-winning composer, virtuoso pianist, and conductor. He currently serves on the faculties of the Tokyo National University of Fine Arts and Music, the Tokyo Conservatoire Shobi, the Sakuyo College of Music, and the Senzoku College of Music. In addition to his teaching duties, Ito also performs as a concert accompanist for Okamura Takao, a prominent Japanese bass vocalist. Finally, Ito is a strong advocate for the concert band, having written over thirty works for the medium. Along with conducting the Tsukuba University Band, he is also an active member of the Japanese Society for Contemporary Music and the Japanese Bandmasters Association.

Commissioned by the Ominato Band of the Japan Maritime Self-Defense Force, Festal Scenes is Ito’s first major band piece. It was premiered by the commissioning ensemble on October 8, 1986, and later received its first U.S. performance by James Keene and the University of Illinois Band. Derived from four folk songs taken from the Aomori Prefecture of Japan, Festal Scenes supplements “traditional” band instrumentation with two Japanese percussion instruments: the Tebiragane (a large antique cymbal) and the Nebuta-daiko (similar to a bass drum, but played with a thin bamboo stick wrapped in vinyl tape). According to Ito, he was inspired to write this work upon receiving a letter from a friend who said, “Everything seems like Paradise blooming together. Life is a festival, indeed.”

Pomp and Circumstance No.1  
Edward Elgar

Edward W. Elgar (1857-1934) was the first English composer to win international recognition in more than 200 years. Born in Broadheath, near Worcester, Elgar learned to play violin reasonably well and developed proficiency on organ, basson, cello, trombone and other instruments. He had no formal musical training (his academic schooling ended at age 15) and served in a variety of positions, which include a church organist and music therapist. His inspiration came from his wife, and after she died, stopped composing for several years. Elgar received many honors, including knighthood in 1904 and many honorary doctorates.

Pomp and Circumstance No.1 was the first part of a set of six marches that were to be suitable for concert and marching use. This march retained its popularity since it was premiered by the Liverpool Orchestra Society in 1901 and for many years, was the required accompaniment for newsreel glimpses of Britain’s royal family.
UNLV SYMPHONIC WINDS PERSONNEL

Piccolo
Kelley Hetherington

Flute
Kim Davidson
Vanessa Spykerman
Aska Kawashima
Justine Crawford
Britany Mull

Oboe
Makoto Ochida
Erin Milne

Bassoon
Eric Foote

Clarinet
Kanade Oj
Taylor DeCol
Aki Oshima
Devin Marvosh
Layton Santos
Nick Wideman
Rebecca Orozco

Bass Clarinet
Sheryl Gamiao
Dr. William Carpi

Alto Saxophone
Sean Acre
Shane Pascual
Samantha Bravo
Alex Harris

Tenor Saxophone
DeNitra Williams

Baritone Saxophone
David Hudnell

Trumpet
Megumi Kurokawa
Justin Johnson
Cara Ann Sommers
Terufumi Matsukuma
Brett Scott
Blake Farmer
Ryan Foytik
Rachel Zilliot

Horn
Christopher Kase
Fred Stone
Tom Hanratty
Bryce Nakaoka

Trombone
Dario Workman
Sonny Paez

Bass Trombone
Hitomi Shoji

Euphonium
Emily Lawlor
Matt Dadey

Tuba
Rorke Bowman

Percussion
Paul Schmidt
Ryan Shaffer
Tyler Lozier
Haley Etchison
Deborah Carpi
Stephen Ferradino
Joey Hennigan
Ryan Thorp

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CAL MCKINLEY MUSIC MEMORIAL SCHOLARSHIP
ABE NOLE MUSIC SCHOLARSHIP
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