Department of Music
College of Fine Arts

presents the

UNLV Wind Orchestra
Thomas G. Leslie, conductor
Takayoshi "Tad" Suzuki, conductor
Clinton L. Williams, conductor

Philip Sparke
(b. 1951)
A Weekend in New York
Takayoshi "Tad" Suzuki, conductor

Justin Raines
(b. 1979)
Nightmares and Nocturnes
***World Premier***

Camille Saint-Saens
(1835-1921)
Pas Redouble
Clinton L. Williams, conductor

H. Owen Reed
(b. 1910)
La Fiesta Mexicana
I. Prelude and Aztec Dance
II. Mass
III. Carnival

Thursday, April 21, 2011
7:30 p.m.
Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas
PROGRAM NOTES

Philip Sparke (b. 1951) was commissioned by the United States Army Field Band in Washington, DC, Colonel Thomas H. Palmatier, commander and conductor, in 2008. Sparke comments: “The work opens with a description of the cityscape and tries to capture the excitement of my first experiences in Manhattan. This leads to a laid-back blues theme on alto saxophone which is taken up by the whole band but is abruptly interrupted by faster music, which could be called ‘Street Scene.’ This is followed by a passionate melody from the middle of the band, which depicts, perhaps, a sense of awe at the whole experience until I walk past the open door of a jazz club, the music spilling out onto the street. The alto saxophone again takes the lead and quotes a short theme from my own Trombone Concerto to represent the snatch of music that the passer-by briefly hears. The ‘street’ music soon returns, eventually leading back to the opening material. A short coda brings the work to a close.” Information from score.

Justin Raines (b. 1979) composed Nightmares and Nocturnes for the UNLV Wind Orchestra. Raines provided the following information about his work. “Have you ever felt like there was a monster in the closet? As adults we often forget the anxiety we once felt when our parents, very uncERemoniously and without compassion, sacrificed us to our closet monster every evening. Maybe that is a bit exaggerated, but many people retain that very primitive fear of the dark things that go bump in the night, and this piece reintroduces these concepts through music. With a mixture of acoustic instruments, electronic sound samples, the human voice, and the occasional lullaby quote, this programmatic work explores some of the most frightening moments in dreams: being chased by monsters, falling, and drowning.” Information provided by the composer.

Camille Saint-Saëns (1835-1921) composed his Pas Redouble in 1887. “Originally written for four-hand piano, it was transcribed for band by Arthur Frackenpohl. The tempo of a pas redouble varies with the proficiency of the performer(s), as well as the wishes of the composer and the customs of that period. During the mid-nineteenth century, military units in some nations were marching to a cadence of about ninety steps per minute for the slow march (pas ordinaire), 120 for the quick march (pas redouble), and 160 to 180 for the double-quick march (pas de charge). Frackenpohl recommends a tempo of 144 for this march.” Information from score and http://www.windband.org/foot/hill/pgm_note/notes_s.htm#Saint-Saens.

H. Owen Reed (b. 1910) composed La Fiesta Mexicana for Lt. Colonel William F. Santelmann and the United States Marine Band in 1954. This three-movement work musically depicts a traditional Mexicana fiesta. The first movement, “Prelude and Aztec Dance,” begins with the tolling of church bells and soaring fireworks, which open the fiesta. Trumpets announce the start of a parade while a band is heard in the distance. The crowd becomes fascinated by the Aztec dancers who dance in a frenzy until the climax. The second movement, “Mass,” begins with the tolling of church bells, a reminder that the fiesta is a religious celebration. This movement musically portrays the rich and poor gathering in the old cathedral to worship. The final movement, “Carnival,” evokes the sounds of a carnival including the circus, markets, bull fighting, town bands, and cantinas with mariachi bands. Information from score.
UNLV WIND ORCHESTRA

Piccolo
Katharine Jensen* Las Vegas, NV

Flute
Katharine Jensen* Las Vegas, NV
Donald Malpas*^ Cheney, WA
Kristen Pierce Las Vegas, NV

Oboe
Chris Fujiwara Honolulu, HI
Alex Hayashi* Honolulu, HI

English Horn
Ryan Schwartz Las Vegas, NV

Bassoon
Kim Kebau Chai II*^ Sapulpa, OK
Emily Park Grady* Long Island City, NY

B-Flat Clarinet
Christopher Armeno Las Vegas, NV
Brian Murphy Campbellford, Canada
Isaiah Pickney Las Vegas, NV
Guillermo Ramassasa Las Vegas, NV
Clint Williams* Ft. Smith, AR

Bass Clarinet
Gizmo Hall Las Vegas, NV

Contra Alto Clarinet
Megan Hanson Las Vegas, NV

Contra Bass Clarinet
Logan Biles* Las Vegas, NV

Soprano Saxophone
Markus Hahn** Minneapolis, MN

Alto Saxophone
Patrick Garcia Las Vegas, NV
Markus Hahn** Minneapolis, MN

Tenor Saxophone
Ronald Holmes Las Vegas, NV

Baritone Saxophone
Scott McKell Mendon, UT

Trumpet
Aaron DeLaHuerta Las Vegas, NV
Kendall Demavivas Mission Viejo, CA
Kyle Overlay Henderson, NV
Richard Faugh Wichita, KS
David Shepard* Canio, CA
Isaac Tubb San Diego, CA

Horn
Jenni Kearns Madisonville, KY
Erlin Paul* Waterford, CT
Jordan Rush Las Vegas, NV
Fred Stone* Las Vegas, NV

Trombone
James Nelson* Las Vegas, NV
Dave Philippus* Las Vegas, NV
Dustin Stevens Las Vegas, NV

Bass Trombone
Paul Munger Salt Lake City, UT

Euphonium
Brad Bradley Las Vegas, NV
Leanne Stamp ** Las Vegas, NV

Tuba
Garrison Gillham Broken Arrow, OK
Saxon Lewis* Collinsville, OK

Cello
Anthony Rodriguez* Las Vegas, NV
Dominique Jackson Las Vegas, NV

Double Bass
Hayden Bryant Logandale, NV
Blake Riley* Henderson, NV

Timpani
Corene Peltier Kaneohe, HI

Harp
Gina Bombola*Lodi, CA

Piano/Celesta
Danbi Cho Seoul, South Korea

Percussion
Christopher Bernabe Chicago, IL
Kyle Bissantz Wichita, KS
Charles Gott Las Vegas, NV
Melaney Scarberry Henderson, NV
Jack Steiner* Reading, PA

Rehearsal Assistant
Jeffrey Malecki** Sterling Heights, MI
Andrew Smouse^ Bedford, PA
Daniel Uhrich* Henderson, NV

*Principal
^Graduate Teaching Assistant

ACKNOWLEDGEMENTS

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We are grateful for the support of these individuals and foundations. With the financial aid of these scholarships, the careers of aspiring music students are further ensured.

The UNLV Wind Orchestra is pleased to announce the release of their newest recording *MARQUEE MOJO* by Klavier Records. This album is currently available for purchase from amazon.com, iTunes, and other record sales websites.