UNLV WIND ORCHESTRA
THE LAS VEGAS ACADEMY WIND ENSEMBLE

sketches

Artemus Ham Concert Hall
Thursday Evening
October 2, 2008
7:30 p.m.
LAS VEGAS ACADEMY WIND ENSEMBLE

Roger Cichy
Brian Downey, conductor

Percy Aldridge Grainger
Ye Banks and Braes O’Bonnie Doon
Logan Biles, conductor

Morton Gould/arr. Philip Lang
American Salute
Brian Downey, conductor

UNLV WIND ORCHESTRA

Fisher Tull
Sketches on a Tudor Psalm
Thomas G. Leslie, conductor

Anthony LaBounty
Prayer for Asia
World Premiere
Takayoshi “Tad” Suzuki, conductor

Malcolm Arnold
Four Scottish Dances
Rod L. Henley conductor

Johan Halvorsen
In Memoriam
Col. John R. Bourgeois, conductor

Mikhail Glinka
Polish Dance
Col. John R. Bourgeois, conductor

COMBINED ENSEMBLES

Peter Ilyich Tchaikovsky
Cossak Dance
Col. John R. Bourgeois, conductor
**Bugs**

With the success of *Colours*, a work in which each movement is a depiction of a particular color, composer Roger Cichy began considering other ‘topics’ of the sort for ideas that might transpire into future musical compositions. *Bugs* came to mind a few years ago and the thought of giving a “musical personality” to the selected bugs seemed humorous, inventive, and capricious all at the same time. The insect and spider collection at the Field Museum of Natural History in Chicago, Illinois provided inspiration, and at the same time, made it difficult for Cichy to narrow the list down to about six or so. The particular bugs represented in this suite were chosen partly because of the contrasting styles of music that would be composed for each.

Prelude, which begins the suite, was not conceived as a part of the original set of movements but was included when Cichy began work on the piece. “The suite seemed to need an introduction and this just came out and fell into place,” commented Cichy. The prelude is meant to suggest many of the creatures we associate as bugs.

Dragonfly portrays several issues. First, the insect is really considered an aquatic bug, spending most of its life under water while emerging only in its adult stage to take to the air. The second issue is reflected in folklore, where the dragonfly is responsible for flying around at night and sewing shut the mouths of fibbing boys and girls.

Praying Mantis, as its name infers, provides a perfect topic for a slow, religioso movement. The rather bizarre mating tendencies of the praying mantis were purposefully left out of this movement.

Black Widow Spider was a movement Cichy could not resist. Set to a cool blues, the opening statement was written with an eight note pattern (eight legs of a spider) which changes several times in order of notes but contains the same pitches. Within a few repetitions of the pattern, five more notes are added to complete a dodecaphonic (twelve-note) scale. In its entirety, the dodecaphonic scale is played from C to C an octave higher working inward to the center pitch (F#), which represents the spider’s web. The textures begin changing from cool blues to hot as the black widow spider approaches its prey with its deadly venom.

The suite would be incomplete without the most gorgeous of all insects, the butterfly. Cichy chose *Tiger Swallowtail* for no particular reason other than it is commonly called the “flying flower.” Set in a lyrical style, this movement musically depicts the grace and beauty of such a remarkable insect.

The final movement, *Army Ant*, provides the perfect subject for a march-style piece. Cichy created a dissonant march portraying the ants as savage predators which are constantly on the move.

**Ye Banks and Braes o’ Bonnie Doon**

Percy Grainger considered the folk singers the “kings and queens of song... lords in their own domain – at once performers and creators.” He once described concert singers as slaves to tyrannical composers. It was for the wind band, a “vehicle of deeply emotional expression,” that Grainger made some of his most memorable folk song settings, several of which are now cornerstones of band repertoire. *Ye Banks and Braes o’ Bonnie Doon* is a slow, sustained Scottish folk tune. Grainger’s original setting of this was done in 1901 for “men’s chorus and whistlers,” and the present version for band was published in 1901.

**American Salute**

Morton Gould’s music is unique in its Americanism and in the seemingly endless wealth of creativity displayed by the composer. Like much of his music, this work is semi-serious in nature – a reflection of Gould’s uncanny skill in thematic development. Using only “When Johnny Comes Marching Home Again” for melodic resources, he contrives a brilliant fantasy. Originally written for orchestra (in 24 hours) and later set for band, *American Salute* has become a favorite for both media.

**Sketches on a Tudor Psalm**

*Sketches on a Tudor Psalm*, composed in 1971, is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. After the introduction sets the harmonic character of juxtaposed major and minor triads, the theme is first presented by solo alto saxophone. The variations begin to unfold in the Allegro section, while fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme. A coda continues the development as the music builds to a triumphant close on a major chord.

Fisher Tull was director of the Department of Music at Sam Houston State University at Huntsville, Texas. He holds the degree of Doctor of Philosophy in composition from North Texas State University where he was a student of Samuel Adler. He has won numerous prizes in composition, among them the Ostwald Prize sponsored by the American Bandmasters Association for his *Toccata* in 1970.

**Prayer for Asia**

I resolved to write a work for wind band that was simple in melodic and textural expression. Certainly, the title conveys reverence and reflection, a programmatic rendering central to the inspiration of the theme: a musical entreaty for, and on behalf of, a part of the world often idealized in western thinking.

Roger Cichy (b. 1956)

Percy Aldridge Grainger (1882-1961)

Morton Gould (1913-1996)

Fisher Tull (1934-1994)

Anthony LaBounty (b. 1963)
Although melodic and harmonic compositional impressions are incorporated as customary musical factors in the aforementioned cultural sorting, the inspiration for Prayer for Asia is based upon an original hymn tune and text containing stanzas and chorus:

\[ \text{Holy is the Lamb, Agnus Dei} \]
\[ \text{Holy is the Lamb that takes our sins away!} \]

\[ \text{Worthy is the Lamb, sing in one accord,} \]
\[ \text{Sing to Him 'Hosanna!' – Jesus Christ the Lord!} \]

\[ \text{Alleluia, to the King, prayers and praises – offering,} \]
\[ \text{Alleluia, to the King prayers and praises – offering.} \]

Prayer for Asia is dedicated to my friend and colleague Takayoshi “Tad” Suzuki and will be premiered in Las Vegas by the UNLV Wind Orchestra on October 2, 2008 with Professor Suzuki conducting. A native of southern California, Anthony LaBounty earned a bachelor’s degree in music from the University of Arizona and a master’s degree with honors from the University of Illinois. He is in his 16th year as a member of the UNLV music department, where he directs the UNLV “Star of Nevada” Marching Band, University Symphonic Winds, the UNLV “Runnin’ Rebel” Basketball Pep Band, and the UNLV Community Concert Band. — Anthony LaBounty

### Four Scottish Dances

Malcolm Arnold was born in England where his musical talents as a composer and trumpeter were realized at an early age. He played professionally with the London Philharmonic and BBC Symphony Orchestras, interrupted with an unhappy stint of war service (which ended when he deliberately shot himself in the foot). In 1948 he received the Mendelssohn Scholarship for composing, which catapulted him into a long period of copious output. Arnold was knighted in 1993. The Four Scottish Dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are based on all original melodies but one, the melody of which was composed by Robert Burns. The first dance is in the style of a slow Strathspey – a slow Scottish dance in 4/4 meter with many dotted notes, frequently in the inverted arrangement of the ‘Scotch snap.’ The name was derived from the Strath Valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin (saxophones in the band edition). — Malcolm Arnold

### In Memoriam

Johan Halvorsen started his professional career as a violinist at age 15, playing in theatre productions throughout Oslo, Norway. As he rose through the ranks of performance, he was eventually appointed to the Helsinki Music Institute. Here, he grew to be accepted into the circle of artists representing the nationalist Norwegian tradition, including composer Edvard Grieg. He was eventually encouraged to conduct and compose, earning his ultimate reputation as a popular composer of rich Norwegian symphonic music blended with French Romantic orchestration.

Johan Halvorsen’s In Memoriam, Opus 30 was written for the great Norwegian poet Bjørnstjerne Bjørnson. Bjørnson won the Nobel Prize in literature in 1903, and was well versed in larger works such as plays in addition to poetry. The two men became very close friends and Halvorsen composed a funeral march in his honor upon his death in 1910. The music’s link with Bjørnson is underscored by the fact that it opens with a paraphrase of the Norwegian national anthem which is played in C minor. At the peak it suddenly falls away, and, transcending a roll of the timpani, the anthem is played in its entirety. It starts gently, “like the rustle in the reeds,” wrote Peter Linderman in his review of the composition, “swelling to a hymn of praise sung by the whole population. Linked with it are two concluding bars which bring us as dreams to earth, in this case dreams of a great and much-loved writer and dramatist whom we have lost but will never forget.” — from New Grove Dictionary of Music & John Bourgeois

### Polish Dance

Mikhail Glinka was born into a noble family in 1804. His title of the “Father of the Russian National Movement” came from his streamlining of Russian folk styles into traditional Western idioms. He spent a significant time in Milan at age 26, where he met and studied with Italian opera composers Vincenzo Bellini and Gaetano Donizetti. Although deciding not to follow in the Italian operatic tradition per se, the influence is apparent in his first major work, A Life for the Tsar. Although being back in Russia for the premier, the rest of Glinka’s life is peppered with European influence. Hector Berlioz conducting his works in Paris, and Glinka actually died in Berlin shortly after Giacomo Meyerbeer conducted his Tsar at court.

Mikhail Glinka wrote the opera A Life for the Tsar in 1836, considered the cornerstone of Russian national opera repertory. It centers around
militant Ivan Susanin, who ultimately dies to conceal the identity of the first Romanov emperor from Polish invaders. The opera takes a strong stance against the Poles, devoting most of the second act to stereotypical hearty dances such as the Mazurka and Krakoviak, while other acts juxtapose more lyrical and significant Russian themes. The Krakoviak's fast accented and syncopated rhythms originated in the Krakow area of Poland, but spread to Vienna and Paris in the mid-nineteenth century as a boisterous ballroom dance. — from New Grove Dictionary of Music

**Cossak Dance**

Peter Tchaikovsky composed the opera *Cherevichki, The Slippers* between February and March 1885 at Maidanovo, Russia. In Act III, a forest sprite warns water nymphs that Vakula, the Devil's antagonist, is coming and that he wants to commit suicide. The Devil jumps out of Vakula's sack and tries to get his soul in exchange for Oxana, Vakula's beloved, but Vakula instead climbs on the Devil's back. Vakula forces the Devil to take him to St. Petersburg. The Devil puts down Vakula in the tsaritsa's court and disappears into the fireplace. Vakula joins a group of cossacks who are going to see the tsaritsa. The Devil takes Vakula away and the Cossak Dance commences.

**COL. JOHN R. BOURGEOS** Director Emeterius U.S. Marine Band, "The President's Own"

During his nearly 40 years with the Marine Band, Colonel Bourgeois served nine presidential administrations — from presidents Eisenhower to Clinton. As director for 17 years, he regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in the nation.

Colonel Bourgeois is past president of the American Bandmasters Association, chairman of the board and past president of the National Band Association, a past member of the Board of Directors of the World Association for Symphonic Bands and Ensembles, American vice-president of the International Military Music Society. He is a member of Phi Mu Alpha Sinfonia, the Military Order of the Carabow, the Alfa Alpha Gridiron Clubs of Washington, the College Band Directors National Association, and an honorary life member of the Texas Bandmasters Association. He is the president of the John Philip Sousa Foundation and his affinity for Sousa's work has earned him the Sudler Medal for Outstanding Service to Bands at the International Level.

In 1993, he was awarded the Medal of Honor of the Midwest International Band and Orchestra Clinic and the Medal of the International Percy Grainger Society. In addition, he was awarded Phi Beta Mu's Outstanding Bandmaster Award in 1986; the Distinguished Service to Music Medal by Kappa Kappa Psi in 1987; the National Band Association's Academy of Wind and Percussion Artist Award in 1990; Phi Mu Alpha Sinfonia's National Citation for "Service to Music and Dedication to Music and Country" in 1991; and in 1996, he was awarded the Austin Harding Award of the American School Band Directors Association, and is a frequent guest conductor with bands and orchestras across America and around the world.

**ROD L. HENLEY** Doctoral Assistant Conductor of UNLV Bands

Rod Henley has a history of conducting, producing, arranging, and composing. He has been featured as a trombone soloist and vocalist with Vocal Jazz Hall of Fame icons The Four Freshmen, as well as winning a Grammy award for the platinum Atlantic CD/music video "Vocalese" with The Manhattan Transfer.

Rod is presently a doctoral assistant conductor of UNLV Bands, faculty adjunct at the College of Southern Nevada, concert tours with the Hollywood Hills Orchestra, and music specialist in the Clark County School District.

**BRIAN DOWNEY** Director Las Vegas Wind Ensemble

Brian Downey is entering his fourth year as a music teacher at the Las Vegas Academy of International Studies, Performing and Visual Arts, and his fourteenth year in teaching. His responsibilities include teaching the Symphonic Band, Wind Ensemble, Brass Chamber classes, and co-director of the Philharmonic Orchestra. Mr. Downey is a graduate from the University of New Mexico, where he earned a Bachelor's degree in music education. He recently earned a Masters of Arts from Southern Oregon University in 2005 through the American Band College. While earning his undergraduate degree he was bass trombonist in the Santa Fe Symphony for three years, first call substitute for the New Mexico Symphony, as well as performing many other jobs on call. His teaching career has taken him to positions in El Paso, Texas, Río Rancho, New Mexico, and Clark County, Nevada.

In 2005, Mr. Downey was named "Nevada's Teacher that Makes a Difference in Music Education in America" by *String Band and Orchestra Magazine*. Mr. Downey is also entering his sixth year as co-director for the Las Vegas Youth Symphony. In addition to his directing responsibilities, Mr. Downey was the Clark County Band Director Association's president from 2001-2003, and is currently serving as past President for the Nevada Music Educators Association.
THOMAS G. LESLIE  Conductor of The UNLV Wind Orchestra

As Director of Bands, and Professor of Conducting, Thomas Leslie has earned recognition for high quality performances of the UNLV Bands. During his tenure at UNLV, his bands have received critical acclaim from members of the international music world. Such notables include composer Malcolm Arnold, United States Marine Band Conductor Emeritus Colonel John Bourgeois, (Ret.), United States Navy Band Conductor Commander John Pastin (Ret.), Dr. Harry Begian, Director Emeritus, University of Illinois, Grammy Award winning recording artists Eric Marienthal, Jimmy Haslip, Will Kennedy and Russell Ferrante.

Recognized for a fresh, interpretative style among collegiate wind orchestras, Thomas Leslie and the UNLV Wind Orchestra continue to excel in their commitment to commission new works by the next generation of the world’s finest young composers. This ensemble, under Mr. Leslie’s baton, has premiered numerous pieces commissioned by UNLV, Professor Leslie and the Wind Orchestra. Mr. Leslie has recently conducted, and recorded thirteen compact disc recordings with the UNLV Wind Orchestra. They are: 1994 – The UNLV Wind Symphony, Ghost Train; Gaudi$illa Eats Las Vegas; It Takes a Village; Monkey; No Mo’ Chalumeau, and Chunk (all title tracks commissioned by Thomas Leslie), BCM... Saves the World, Bandanna, the complete Daron Hagen opera, 3 Steps Forward, the premiere disc in the new UNLV Wind Orchestra Series for Klavier Recordings, Spiritual Planet, 4 Flew Over the Hornet’s Nest, The Quest, and Vegas Maximus, the newest release in that collection. All of these recordings have received noteworthy acclaim in professional journals in addition to high praise from colleagues throughout the world.

As an adjudicator and conductor in 40 states nationally, and the District of Columbia, Professor Leslie has also been invited to conduct performances and clinics internationally in Australia, Ireland, Japan, England, Scotland, France, Switzerland, Austria, Germany, and Canada. Under his direction, the UNLV Wind Orchestra has appeared as an invited performing group at the College Band Directors National Association Conference in March 1994, the Music Educators National Conference Biennial Convention in April 1998, the American Bandmasters Association National Convention in March 1994, the Music Educators National Convention in March 2001, and numerous state music educator conferences. The UNLV Wind Orchestra performed as the featured ensemble at the Hokkaido Band Association Clinic in Sapporo, Japan, in May 2002, and most recently returned from a multiple performance tour at the La Croix Valmer International Music Festival in St. Tropez, France in June 2005. Professor Leslie is the founder and Musical Director for the new Las Vegas Youth Wind Orchestra, an honor ensemble comprised of Las Vegas’ most accomplished wind and percussion musicians. The UNLV College of Fine Arts awarded Professor Leslie the CFA Teacher of the Year Award in 2006.

Thomas Leslie received degrees in Music Education from the University of Iowa and Indiana State University. In March 2008, Professor Leslie was elected to the Board of Directors of the prestigious American Bandmasters Association following his original induction to membership in 1997. In March 2001 he hosted the National Convention of this very distinguished group. He continues to be a long-standing member of both the College Band Directors National Association, the Music Educators National Conference, has served as Western Division Chair for the National Band Association and was recently appointed to the Board of Directors for the John Philip Sousa Foundation.

TAKAYOSHI “TAD” SUZUKI  UNLV Instructor of Conducting

Takayoshi Suzuki enrolled at the Tokyo Conservatoire Shobi as a music education major in 1970. While completing his education degree, he began attending the Tokyo National University of Fine Arts. During his university days, he was active as a trombonist with several recording studios, the Tokyo Kosei Wind Orchestra and the Japan Philharmonic Orchestra. He returned to his alma mater, Fukuoka Technical University High School, in 1974 to become the Music Teacher and Band Director. In addition to his high school teaching assignments, he was the conductor of the Fukuoka University Wind Ensemble. During the 15 years he was band director, the Fukuoka Technical University High School Wind Orchestra traveled to Tokyo for the All Japan Band Contest for 13 consecutive years. In that time, the band won the Gold Prize five times, Silver four times and the prestigious Grand Prix (Sweepstakes) Award four times. In 1987, the Fukuoka Technical University High School Wind Orchestra became the first Japanese high school band to perform at the annual Mid-West Band and Orchestra clinic in Chicago. The group was so well received a fifteen-minute standing ovation followed. In 1991, Mr. Suzuki was invited by the president of the Tokyo Conservatoire Shobi to return to his alma mater and become a faculty member.

Mr. Suzuki has been an Instructor of Conducting at UNLV since 1995. His duties include teaching private conducting lessons, conducting seminar courses and a variety of education classes. In addition to his duties at the university, Professor Suzuki is a highly sought after clinician and guest conductor throughout Japan and the United States. He is the music director of the United Brass in New York City.

This ensemble consists of graduates from America’s most prestigious music schools including The Juilliard School, The Cleveland Institute of Music, Eastman School of Music, The Curtis Institute of Music and the New England Conservatory of Music, in addition to such professional orchestras including The Boston, Dallas, Utah and Tokyo Symphonies, The Buffalo, Hong Kong, and Shanghai Philharmonic Orchestras. Mr. Suzuki is also the music director of the TAD Wind Symphony, a professional group consisting of former students and professional musicians from numerous orchestras in Japan.

Mr. Suzuki has conducted and recorded five compact recordings with his groups. These recordings are: Tad Steps, 2002, Basic Video Arts Co., Ltd., Japan, The United Brass, 2000, Basic Video Arts, Co., Ltd., Japan, Tad Wind Symphony: Concert Vol. 6, 1999, Soundseek Laboratories Ltd., Legendary IV: Most Memorable Performances of H.S Bands, 1999, Brain Company, Ltd., Enigma Variations, 1998, Brain Company, Ltd. His conducting teachers include: Seiji Ozawa, Leonard Bernstein, Yasuhiro Shiozawa and Kenichirou Kobayashi. Mr. Suzuki is a member of the All Japan Band Director’s Association, the Bandmasters Academic Society of Japan, the World Association of Symphonic Bands and Ensembles and recently became the only native Japanese Director to be voted into the American Bandmaster’s Association.
WIND ORCHESTRA
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Camella Cao Reno, NV

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TENOR SAXOPHONE
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TROMBONE
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AnaCaren Salazar

TROMBONE
Brian Campbell Michael Connor
Bowen Gass Jeremy Tunender

EUPHONIUM
Brenden Higbie

TUBA
James Galvez Brandon Higgins
Andrew Lincoln Javier Lopez

PERCUSSION
Adam Dunson Kevin Good
Dugan Harkins Jonathan Kalas
Chelsea Tinsler

TENOR SAXOPHONE
Katie Ashman Sean Edging Shelly Wetherby

HORN
Sabrina Bernstein Cami Dayley
Dominick DiFranco Megan McElfresh
Jordan Rush Dawnie Walker

EUPHONIUM
Brenden Higbie

TUBA
James Galvez Brandon Higgins
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