UNLV
Department of Music
College of Fine Arts
presents the
UNLV Wind Orchestra

Thomas G. Leslie, conductor
Zane S. Douglass, guest conductor
Eric Marienthal, alto saxophone
Christian Tamburr, vibraphone
Wei-Wei Le, violin

John Shifflett, bass
Bernie Dresel, drums
Otto Ehling, piano

PROGRAM
Ferrucio Busoni  
(1866–1924)  
Departure

Joaquín Rodrigo  
(1901–1999)  
trans. Zane Douglass

Alberto Ginastera  
(1916–1983)  
arr. David John

From Turandot Suite
I. The Execution, The City Gate, and The

A La Busca Del Mas Alla

From Estancia
Danza Final

INTERMISSION

Patrick Williams  
(b. 1939)  
trans. Zane Douglass

Charles Chaplin  
(1889–1977)  
arr. Anthony LaBounty

The Witch

Smile

Thursday, February 23, 2012  
7:30 p.m.

Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas
**Ferruccio Busoni** was the only child of two professional musicians: his Italian/German mother a pianist, his Italian father a clarinetist. They were often touring during his childhood, and he was brought up in Trieste for the most part. He was a child prodigy. He made his public debut on the piano with his parents at the age of seven. A couple of years later he played some of his own compositions in Vienna where he heard Franz Liszt play, and met Johannes Brahms and Anton Rubinstein. Busoni was a virtuoso pianist and his works for piano are difficult to perform. The Piano Concerto (1904) is probably the largest such work ever written. It lasts for over an hour, requiring great stamina of the soloist and is written for a large orchestra with a male voice choir in the last movement. Busoni’s suite for orchestra Turandot (1904), probably his most popular orchestral work, was expanded into his opera Turandot in 1917. Transcribed for wind orchestra by Zane Douglass. Notes from “Ferruccio Busoni.” http://www.bach-cantatas.com/Lib.Busoni-Ferruccio.htm (accessed February 6, 2012).

**Joaquin Rodrigo** and his wife came to America in 1970 to attend the premiere of his Concierto Madrigal for two guitars (by guitarist Pepe and Angel Romero and the L.A. Philharmonic at the Hollywood Bowl) and made an extended vacation of it. While seeing friends in Houston, they visited what is now the Johnson Space Center, where NASA gave Rodrigo VIP treatment, introducing him to astronauts and letting him handle moon rocks that the general public would have been allowed only to look at; looking would have been useless for Rodrigo, since diphtheria had left him blind at age three. When, a few years later, the Houston Symphony asked Rodrigo to compose something for the 1976 American bicentennial, he came up with A la busca de más allá (In search of the beyond), a symphonic poem inspired by the thought of space exploration. In his program notes for the 1978 Houston premiere, Rodrigo noted that the work had “no definite story or descriptive content,” but added that the long roll on suspended cymbal that opens and closes the work was meant to “evolve in the listener the sense of mystery associated with the far-off, the ‘beyond.”’ He called the themes that the flute introduces at the beginning “melodic apparitions.” The first one owes its sense of mystery to being essentially a leap of a minor ninth — in a manner of speaking, it aims at an octave, the most basic of intervals, and lands a note high, giving a sense of something definite just out of reach, which is the essence of mystery. Long droning basses and sparse orchestration suggest the vastness and emptiness of space. Much use is made of sounds that die away: the harp, xylophone and, most of all, the celesta, whose otherworldly chiming is to the “beyond” (“Neptune, the Mystic” in Holst’s The Planets is the best-known case in point) what the flute is to birdcalls. Grand, sweeping, yearning melodic episodes give a sense of the search into that emptiness. Transcribed by for wind orchestra by Zane Douglass. Notes from “Joaquin Rodrigo.” http://www.laphil.com/philpedia/piece-detail.cfm?id=479 (accessed February 6, 2012).

The Argentine composer **Alberto Ginastera** was perhaps the most influential composer of classical music from Latin America of the 20th century. His contacts and influences were great: he studied with Aaron Copland, taught Astor Piazzolla, and the rock group Emerson–Lake-and–Palmer used a movement of his Piano Concerto on their album Brain Salad Surgery. Danza Final is the final movement of Ginastera’s four-movement orchestral suite Estancia. The dance is cast in the form of a malambo, a dance specific to Argentina with roots dating to the 1600s. Only males are allowed to participate in this dance, and it is often used by gauchos (cowboys) to prove their manhood. The clapping of hands and a use of the feet akin to tap dancing are the hallmark of this style. The composer’s Malambo, Op. 7, for piano, composed in 1940, preceded the orchestrated version of 1941. David John arranged the version for band in 1965. Transcribed for wind orchestra by David John. Notes from “Alberto Ginastera.” http://www.laphil.com/philpedia/piece-detail.cfm?id=3279&bc=1 (accessed February 6, 2012).

**The Witch,** composed by **Patrick Williams** in 1973, is a composition from the groundbreaking album Threshold. Williams makes no secret of his classical leanings here, including the solo violin passages, string quartet writing, and echoes of Stravinsky. “Having composed music for over 65 feature films, 100 television films, 25 television series, as well as 18 albums and 30 concert works, Patrick Williams has established himself as one of the most accomplished and prolific composers in the music industry today. He has received 4 Emmy Awards with 22 nominations and 2 Grammy Awards with 17 nominations; he has also been nominated for both an Academy Award and the Pulitzer Prize in music.” Most notable compositions include: Theme from the Mary Tyler Moore Show, Columbo, The Bob Newhart Show, and provided arrangements and conducted both of Frank Sinatra’s Duets albums. Transcribed by Zane Douglass. Notes from “Patrick Williams.” www.patrickwilliams.com (accessed February 6, 2012).

Most famously known for his portrayal of “The Tramp” in his silent films, **Charlie Chaplin** also composed the music for most of his cinematic works. **Smile** was “originally written as an instrumental work by Chaplin himself in 1936, but two lyricists named John Turner and Geoffrey Parsons added lyrics to it, giving it the sense of melancholy and optimism that infuses the track. It has been covered by an eclectic batch of performers including Elvis Costello, Michael Bolton, Nat King Cole, Michael Bublé, Barbara Streisand and Josh Groban.” Arranged for wind orchestra by Anthony LaBounty. Notes from “Smile.” http://newsroom.mtv.com/2009/07/07/smile-charlie-chaplin (accessed February 6, 2012). Lyrics and dedication from score.

Smile

Smile though your heart is aching
Smile even though it’s breaking,
When there are clouds in the sky
you’ll get by.

For Thomas G. Leslie in loving memory of his mother Virginia J. Leslie
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 composers Malcolm Arnold, Eric Whitacre and Frank Ticheli, United States Marine Band Conductor Emeritus Colonel John Bourgeois, (Ret.), Colonel Lowell Graham, Conductor United States Air Force Band, (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 Professor Leslie’s baton, has premiered numerous pieces commissioned by UNLV, Professor Leslie and the Wind Orchestra. Professor Leslie has conducted, and recorded sixteen compact disc recordings with the UNLV Wind Orchestra. They are: 1994 – The UNLV Wind Symphony; Ghost Train; Gawd$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, Vegas Maximus, Concerto for Marienthal, and Marquee Mojo, the newest release in the collection. All of these recordings have received noteworthy acclaim in professional journals in addition to high praise from colleagues throughout the world.

Thomas Leslie received degrees in Music Education from The University of Iowa and Indiana State University. In March 2011, Professor Leslie was elected to the office of President-Elect of the prestigious American Bandmasters Association. He was originally inducted to membership in 1997 and he hosted the National Convention of this very distinguished group in Las Vegas in March 2001. He continues to be a long-standing member of the College Band Directors National Association, and has served as Western Division Chair for the National Band Association. Professor Leslie currently serves on the Board of Directors for the John Philip Sousa Foundation.

Dr. Zane Douglass is in his first year as Visiting Instructor of Conducting at UNLV. His duties at UNLV include teaching Graduate and Undergraduate Conducting, the UNLV Brass Ensemble; and assisting with the Wind Orchestra, Community Band, Symphonic Winds, ‘Star of Nevada’, and UNLV Basketball Pep Band. Prior to returning to UNLV, Dr. Douglass was Director of Bands and Low Brass Studies at Montana State University in Bozeman, Montana. He was Conductor and Music Director for the Montana State Wind Symphony, and directed the “Spirit of the West” Marching and Pep Band. He taught courses in Music Education, Brass Pedagogy, Conducting and Graduate Theory and History, and coordinated and taught the Trombone/Euphonium/Tuba studio. During his tenure at Montana State University, the ‘Spirit of the West’ doubled in enrollment, and the low brass studio enrollment increased three-fold. Students from Dr. Douglass’s studio have been selected to perform in various clinics and honor groups, including the Rafael Mendez Institute and the American Intercollegiate Wind Ensemble. Dr. Douglass has diverse professional experience as a conductor and music educator, conducting symphony orchestras, wind orchestras, choirs, brass ensembles, chamber ensembles and percussion ensembles. Active as a conductor and clinician, Dr. Douglass has given clinics and performances throughout the country, has served as guest conductor for the Lake Charles (Louisiana) Symphony Orchestra, and is currently principal trombone with the Bozeman Symphony, the Montana Ballet Orchestra, and performs in the Intermountain Opera Orchestra. His 2007 performance of Keith Gates’ An American Requiem with the Voices of London has aired numerous times on Louisiana Public Television. He has guest conducted at the Louisiana Music Educators State Conference, the College Band Directors National Association bi-annual conference, and has presented at the Montana Music Educators Conference and the Montana Bandmasters symposium. Dr. Douglass has attended numerous clinics and seminars hosted by various conductors throughout the country, including a session with former conductor and concertmaster of the New York Philharmonic, Michael Gilbert. Dr. Douglass is committed to enhancing the image of the wind band as a means of artistic expression through creative programming, discovering and commissioning new works of artistic merit, transcribing quality orchestral repertoire, and unique musical interpretation.
UNLV WIND ORCHESTRA

Piccolo
Katharine Jensen Las Vegas, NV

Flute
Carmella Cao Reno, NV
Chrisy McHugh^ Kintnersville, PA
Donald Malpass*^ Cheney, WA
Katharine Jensen Las Vegas, NV
Kaitlynn Zigterman^ Aurora, IL

Oboe
Alexandra Gilroy** Clovis, CA
Ben Serna-Grey Vancouver, WA
Chris Fujiwara* Honolulu, HI

Bassoon
Brooke Norred Las Vegas, NV
Kim Kehau Chai II* Sapulpa, OK

B-Flat Clarinet
Annie Douglass Sutherlin, OR
Audrey Wood Lehi, UT
Isaiah Pickney Las Vegas, NV
Jennifer Iles*^ Denton, TX
Jonathan Cannon Bountiful, UT
Jason Manalo Las Vegas, NV
Guillermo Ramasasa Las Vegas, NV

Bass Clarinet
Glizmo Hall Las Vegas, NV
Scott McKell Menudo, UT

Contra Alto Clarinet
Jordan Rush Las Vegas, NV

Contra Bass Clarinet
Brian Murphy Campbellford, ON

Alto Saxophone
Patrick Garcia Las Vegas, NV
Ronald Holmes Las Vegas, NV

Tenor Saxophone
John Summers* Las Vegas, NV

Baritone Saxophone
Emilio Rivera San Pedro, CA

Trumpet
Justin Bland^ Clinton, MD
Dumitru Cernei Nisporeni, Moldova
Benjamin Franke Minneapolis, MN
Jorge Machain Lazaro Cardenas, Mexico
Phil Parsons*^ Dayton, OH
Richard Paugh Wichita, KS

Horn
Chris Golden^ Fresno, CA
Erich Paul* Waterford, CT
Jordan Rush Las Vegas, NV
Fredrick Stone IV* Las Vegas, NV

Trombone
Keith Larsen Denver, CO
Steve Meyer* Omaha, NE
Noe Otani Aiea, HI

Bass Trombone
Paul Munger Salt Lake City, UT

Euphonium
Steven Mowen* Elizabethtown, KY
K.C. Singer Las Vegas, NV
Leanne Stamp * Las Vegas, NV

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

Violin
Samantha Ciarlo# Las Vegas, NV

Viola
David Chavez# Las Vegas, NV

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

Double Bass
Tim Harpster* Lincoln, NE

Timpani
Chris Tusa^ Baltimore, MD

Harp
Melaney Jones Las Vegas, NV

Piano/Celesta
Zhu Sun Dalian, China

ACKNOWLEDGEMENTS

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Anthony LaBounty, Associate Director of Bands
Dr. Zane Douglass, Visiting Instructor of Conducting

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