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UNLV New Horizons Band & The Las Vegas Flute Ensemble & The UNLV Community Band

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UNLV

Department of Music
College of Fine Arts
presents the

UNLV New Horizons Band
Markus Hahn, conductor
Andrew J. Smouse, conductor

The Las Vegas Flute Ensemble
Dr. Jennifer Grim, conductor

The UNLV Community Band
Anthony LaBounty, conductor
Jonathan Good, Department Chair, special guest conductor
Takayoshi "Tad" Suzuki, special guest conductor
Jeffrey A. Malecki, doctoral conducting assistant

PROGRAM

Forrest Hunsicker
(1914-1995)
Andrew J. Smouse

Vaclav Nelhybel
(1919-1996)
Markus Hahn

John Zdechlik
(b. 1937)
Andrew J. Smouse

John Phillip Sousa
(1854-1932)
Markus Hahn

INTERMISSION

Johann Sebastian Bach
(1685-1750)
Jennifer Grim

Antonin Dvorak
(1841-1904)
Jennifer Grim

Joseph Bodin de Boismortier
(1671-1775)
Jennifer Grim

INTERMISSION

Pietro Mascagni
(1863-1945)
Takayoshi "Tad" Suzuki

John Gibson
(b. 1946)
Jonathan Good

Percy Aldridge Grainger
(1882-1961)
Jeffrey A. Malecki

Richard Rodgers
(1874-1934)

Bill Moffit
(1925-2008)

Thursday, April 28, 2011

7:30pm
Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas

Hail, Pennsylvania!
Festivo
Chorale and Shaker Dance
Minnesota March
Fugue in G Minor
From Serenade for Strings
Valse
Concerto No. 4, Op. 15
I. Adagio
II. Allegro

Cavalleria Rusticana
Resting in the Peace of His Hands
From Three Tragic Ballads
Father and Daughter
South Pacific: Symphonic Scenario
Armed Forces Salute
PROGRAM NOTES

Forrest Hunsicker (1914-1995) served as the band director at Bedford High School in Bedford, PA for 37 years. During his tenure at Bedford High School, he composed a number of original marches for the band. Influenced by his father’s stories of playing in Sousa’s band, Hunsicker’s marches are written in the traditional style of Sousa, although his harmonies do not strictly reflect this style. *Hail Pennsylvanian!* has been dedicated to Mahlon Dimond, former student of Hunsicker and former band director of Bedford High School. Notes from the score.

Vaclav Nelhybel (1919-1996) states, “Festivo is an overture-type composition in which the woodwinds and the brasses are constantly confronting each other like two antagonists in a dramatic scene.” The resulting percussive concept of wind performance is a characteristic of Nelhybel's compositional style. Notes from the score.

John Zdechlik (b. 1937), after conducting *Chorale and Shaker Dance* numerous times, decided to create a simplified version of this work. *Chorale and Shaker Dance 2* is an evolving treatment of two basic melodic ideas. The first is a simple, single-phrased chorale. The second is a traditional American Shaker song “Simple Gifts.” These two melodies are used in alternation, combination, and with extreme rhythmic variation throughout the composition. Notes from the score.

The Minnesota March, written for the University of Minnesota, is one of only four marches John Philip Sousa (1854-1932) wrote for universities. At the time of its completion, Sousa called the march, “the best piece I have ever written.” The piece is filled with the “rollicking character” that is appropriate in a college composition. Notes from Carl M. Anderson, “History of the Minnesota March.”

Although J. S. Bach (1685-1750) was a humble and modest man, he would never hesitate to dazzle audiences with his virtuosity and compositional skill, particularly on the pipe organ, his favorite instrument. The “Little” *Fugue in G Minor* (as opposed to the much longer *Fugue and Fantasia*) is one of many pieces that does just that. Over the years Bach’s works have been transcribed for many different musical instruments. In today’s performance the challenge facing the transcriber was to transpose the notes from the extremely wide range of the pipe organ to that of the flute choir, taking great care to maintain the clarity and integrity of all four voices of the Fugue. Two of the voices are played by the standard concert flute, and the remaining two by the alto and bass flutes. Notes by Lynton Eckhart.

Originally composed in 1875, *Serenade for Strings, Op. 22* represents a time when Antonin Dvorak (1841-1904) began to be recognized as a serious composer. As such, Dvorak wrote this beautiful piece in just 12 short days. *Valse*, taken from the Serenade’s second movement, is a waltz arranged by Shaül Ben-Meir for flute choir. Ben-Meir is a former flutist with the Detroit Symphony Orchestra. Notes by Donald Malpass.

Written in 1727, this three-movement work demonstrates Joseph Bodin de Boismortier’s (1671-1775) Baroque style. With smooth technical passages and ingenious polyphonic writing, this piece shows Boismortier as the masterful French composer that he was. Having a royal license to publish his own music, Concerto No. 4 being one of them, Boismortier experienced a life of wealth and privilege. Notes by Donald Malpass.

Pietro Mascagni (1863-1945) was an Italian-born contemporary of Puccini. After studying at the Milan Conservatory, he traveled Europe as a composer and conductor to gain wide acclaim. Mascagni’s one-act masterpiece, *Cavalleria rusticana*, was a resounding success at the première in Rome (1890) and within a few months had been rapturously received in all the principal cities of Europe and America. For over a century it has enjoyed a place in the repertory of leading singers and conductors, and today it is usually paired with Leoncavallo’s *Pagliacci*, a work of similar concision from which it has become virtually inseparable. Notes from Michele Girardi, Grove Music Online.

While visiting the Busch-Riesinger Museum at Harvard University, John Gibson (b. 1946) encountered a relief sculpture by Kaethe Kollwitz titled “Resting in the Peace of His Hands.” Kollwitz was a significant German artist whose work often expressed suffering and anguish related to World Wars I and II. This was a rare work that expressed “the feeling of utter peace” for both artist and composer. The piece was written for Jack Delaney and the Southern Methodist University Wind Ensemble, premiered in 1994. Notes from the score.

Percy Aldridge Grainger (1882-1961) was puzzled at being labeled a composer of “genial and jolly works.” Knowing he considered his work a “pilgrimage of sorrow,” Chaloe Ragsdale was inspired to arrange a group of his “tragic ballads” for modern concert band. As per Grainger’s claim, the subjects of *Three Tragic Ballads* include a hanging, a knight mouldering in a ditch, and murder. “Father and Daughter” tells the story of a father savagely decapitating his daughter’s lover, and in retribution, is burnt in his house by the girl. Notes from the score.

When *South Pacific* opened at the Majestic Theatre in New York in 1949, the team of Richard Rodgers and Oscar Hammerstein were well established as the most innovative team writing for the Broadway stage. Two of their earlier collaborations, *Oklahoma! and Carousel*, has set new standards in all aspects of creative thought, and with *South Pacific* they reached heights that others could only imagine. The musical also broke new ground by pairing one of the most unlikely pairs in history as the main romantic interest, a young American girl from Weatherford, Texas, Mary Martin, and the international opera star Ezio Pinza. The musical won the Pulitzer Prize in 1950, and ran for 1,925 performances. Notes from the score.

UNLV New Horizons Band

**Flute**
- Jolie Lachance
- Erica Gerber
- Barbara Greven-Matson
- Crystie Gullet
- Meghan Phenicie
- Omar Sandoval
- Michelle Ward

**Oboe**
- Cat Maiorca

**B-Flat Clarinet**
- Colleen Britos
- Ron Dreamer
- Isaiah Pinckney
- Marie Schrader

**Bass Clarinet**
- Cathryn Cherry
- Marguerite Janes

**Alto Saxophone**
- Anita Bockenstette
- Eric Bockenstette, Sr.

**Tenor Saxophone**
- Suzanne Montabon

**Trumpet**
- Michael Clark
- Richard Kroeger
- Heidi Porter
- Brian Soehngen
- Harold Sussman
- Kenneth Wiener

**Horn**
- Judie Brush
- Bobbie Litzinger Ginsberg

Las Vegas Flute Ensemble

- Donald Malpass, Graduate Assistant
- Elizabeth Boykin
- Matthew Calvillo
- Michelle Henegan

**Oboe**
- Cat Maiorca

**B-Flat Clarinet**
- Colleen Britos
- Ron Dreamer
- Isaiah Pinckney
- Marie Schrader

**Bass Clarinet**
- Cathryn Cherry
- Marguerite Janes

**Alto Saxophone**
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**Tenor Saxophone**
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**Trumpet**
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- Richard Kroeger
- Heidi Porter
- Brian Soehngen
- Harold Sussman
- Kenneth Wiener

**Horn**
- Judie Brush
- Bobbie Litzinger Ginsberg

UNLV Community Band

**Flute**
- Chris Bambaren
- Carolyn Brower
- Barbara Greven-Matson
- Karen Hanks
- Suzanne Montabon
- Cindy O'Donnell
- Susan O'Sullivan
- Miriam Shafter
- Tina Stanaland

**Oboe**
- Cheryl O'Donnell
- Benjamin Serna

**B-Flat Clarinet**
- Jane Carlstrom
- Melissa Carpi
- Jeff Downey
- Beth Duerrden
- Lynn Hunsinger
- Hachig Kazarian
- Christi Leavitt
- Judy Nance
- Carol Polizia
- Hector Rosario
- Melissa Rothermel
- William Stalnaker
- Rochelle Tippets
- Linda Wischmeyer

**Baritone Saxophone**
- William Carpi

**Trombone**
- Jim Brush
- Keith Clough
- Dennis Daniel
- Mik Teteris

**Tuba**
- Sam Morford
- Cameron Thomas

**Percussion**
- Anthony Joseph Merlino
- Tony Reed
- Tom Stark

**Bassoon**
- Brandon Durham
- Ruth Martini

**Bass Clarinet**
- Kristen Broxig

**Horn**
- Judie Brush
- Beatriz Caery Blue
- Francisco Fonseca
- Bobbie Litzinger Ginsberg

**Alto Saxophone**
- Anita Bockenstette
- Eric Bockenstette, Sr.

**Tenor Saxophone**
- Suzanne Montabon

**Trumpet**
- Michael Clark
- Richard Kroeger
- Heidi Porter
- Brian Soehngen
- Harold Sussman
- Kenneth Wiener

**Horn**
- Judie Brush
- Bobbie Litzinger Ginsberg

**Euphonium**
- John Tucker

**Tuba**
- Sam Morford
- Cameron Thomas

**Percussion**
- Anthony Joseph Merlino
- Tony Reed
- Tom Stark
ACKNOWLEDGEMENTS

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