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UNLV New Horizons Band & UNLV Community Concert Band

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presents the
UNLV New Horizons Band
Matthew J. Kleopfer, conductor
Clinton L. Williams, conductor

PROGRAM
UNLV New Horizons Band
Sandy Feldstein & Larry Clark
(1940 - 2007)/(b. 1963)
Michael Sweeney
(b. 1952)
Tielman Susato
(ca. 1500 - ca. 1561 - 4)
James Curnow
(b. 1943)
John Kinyon
(b. 1962)
Karl King
(1891 - 1971)

UNLV Community Concert Band
Anthony LaBounty, conductor
Zane Douglass, conductor
Benjamin Franke, graduate conducting assistant

INTERMISSION
UNLV Community Concert Band
Philip Sparke
(b. 1951)
Steven Reinecke
(b. 1970)
Alan Hovhaness
(1911 - 2000)
Steven Trinkle, trumpet, (UNLV Professor of Trumpet)

Norman Dello Joio
(1913 – 2008)

Erich Wolfgang Korngold
(1897 – 1957)

Bill Moffit
(1926 – 2008)

Wednesday, November 9, 2011 7:00 p.m.
Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas
Sandy Feldstein and Larry Clark’s *Legends* is an exciting opener for any concert. It is “designed to reinforce eighth-note patterns and 3/4 time. The composition is a perfect contest/festival style piece and as the title implies, is reminiscent of swashbuckling heroes.” [http://www.playintime.com/band_m.html](http://www.playintime.com/band_m.html) (accessed October 19, 2011).

**Michael Sweeney** was commissioned to write *Black Forest Overture* in 2000 for the Kennedy Middle School Band under the direction of David Kliss. The overture incorporates a variety of styles from majestic to mysterious while challenging the ensemble with an array of articulations, dynamics, tempo changes, and meter changes. Sweeney, Michael. 2000. *Black Forest Overture* Milwaukee, Wisconsin: Hal Leonard Corporation.

**Teilman Susato**’s *The Battle Pavane* “appears to be more of a battle piece in pavane form, although one could envision a performance using dancers dressed as soldiers such as those depicted in Arbeau’s *Orchesograph*, a dancing treatise of the period. Perhaps this pavane is a sort of Renaissance marching-band piece; the antiphonal horncalls in the middle section and the majesty and sweep of the ending suggest a ceremonial or processional use. Margolis, Bob. 1981. *The Battle Pavane*. New York: Manhattan Beach Press.

**James Curnow** “is a renowned conductor composer and clinician. He received his formal training at Michigan State University in East Lansing under the baton of Dr. Harry Begian. *Ahrirang*, a well-known Korean folk song was also used by John Barnes Chance’s *Variations on a Korean Folk Song*. The musical elements, which make it distinctive, include the limited range of melodies, the use of pentatonic scales, and the characteristic instrumental colors of idophones.”


**John Kinyon**’s *Devil Dance* is “based on the style of the saltarello, an ancient Italian dance. In keeping with tradition, the music is in compound 6/8 time and lively in character. Although the sparkle and drive of the number give the effect of technical difficult, the playing demands are quite modest and well suited for junior high as well as senior high performance. In addition, all exposed parts are cross-cued, making the work ideal for less-than-perfect instrumentations.” Kinyon, John. 1985. *Devil Dance*. Van Nuys, CA: Alfred Publishing.

**Karl King** “was born in 1891 in Painterville, Ohio and as a young man began composing marches and eventually became the director of the Barnum and Bailey Circus Band in 1918. *Allied Honor* was published in 1955 and later edited by James Swearingen.” Swearingen, James. 1955. *Allied Honor*. Oskaloosa, Iowa: CL Barnhouse Company.

**Phillip Sparke**’s *“Fanfare for Saint Cecilia”* was commissioned by the Harmonieverein Cecilia Band, Herzogenrath, Germany, to celebrate their 150th Anniversary in 2008. The first performance took place during a workshop, conducted by the composer, on October 26th that year. The fanfare opens and closes with a majestic brass theme, accompanied by florid woodwind figuration, which contrasts with the more lyrical central section.” Sparke, Philip. 2009. *Fanfare for Saint Cecilia*. London: Anglo Music Press.

**Steven Reincke**’s *The Witch and the Saint* is a programmatic tone poem for symphonic band and is constructed of five distinct sections. The opening depicts the birth of twin sisters born in 1588 in Eltwangen, Germany. In those times, the birth of twins was considered a bad omen and as the sisters grew up, it became clear that they had the gift of second sight and could predict future events. The thematic material representing both sisters is first introduced in this section along with a medieval Gregorian chant-type motif. The second section is the development of Sibylla’s theme. This sister led a horrible life and her gift was looked down upon. Many townspeople feared Sibylla and considered her to be a witch. After a brief transition, the theme representing the other sister, Helena, is introduced in its entirety. The third section is the development of Helena’s theme. This sister was sent away to a convent when she was a child. While at the convent, Helena is revered as a saint because of her visions. The forth section is a turbulent section representing the struggle both sisters had in their lives. Eventually, Sibylla is imprisoned and Helena returns to the town to save her sister. The fifth section and finale of the piece depicts the return of Helena and the rescue of her sister, Sibylla. As they are trying to escape, the sisters are captured once again, and this time, for fear of being burnt at the stake, the saint, Helena, drinks some poison. She dies in her sisters arms and Sibylla, the witch, rides off in sorrow. Reincke, Steven. 2004. *The Witch and the Saint*. Oskaloosa, Iowa: Birch Island Music Press.

**Alan Hovhaness**’ *Prayer of St. Gregory* is “a five-minute work for trumpet and winds, began life as an *intermezzo* in the opera Etchmiadzin, composed in mid-1946, and premiered in New York in October of that year. The present excerpt, described by Hovhaness as “a prayer in darkness,” was soon extracted as a separate work, and is one of his most popular short pieces. The personage referred to in the work’s title is St. Gregory the Illuminator, who at the beginning of the fourth century brought Christianity to Armenia. This calm work, in a moderate tempo, begins with gentle string chords, chorale-like, in Hovhaness’ unmistakable modal melodic and harmonic vein, over which a slow trumpet melody gradually unfolds itself.”


**Norman Dello Joio**’s *Scenes from “The Louvre”* “is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965. It was commissioned by Baldwin-Wallace College for the

“Erich Wolfgang Korngold was a child prodigy whose remarkable talent was noted by Gustav Mahler and Richard Strauss, among others. He wrote his first orchestral score at age 14, and began writing operas. In 1934, he immigrated to Hollywood from his native Austria and became a pioneer in composing film scores that have been recognized ever since as classics of their kind. His score to the Sea Hawk, written in 1940 and was arranged by Jerry Brubaker in 2010.” Brubaker, Jerry. 2010. Sea Hawk California: Alfred Publishing.

Bill Moffit’s Armed Forces Salute celebrates the United States Armed Forces with the five anthems of the United States Military. UNLV and the Department of Music would like to honor those who served our country by standing during their branch’s anthem. United States Army, United States Air Force, United States Navy, United States Coast Guard, United States Marines.

UNLV NEW HORIZONS

The New Horizons music program originated at the Eastman School of Music (Rochester, N.Y.) in 1991 by then chair of the department of music education, Dr. Roy Ernst. Today there are over 120 New Horizons bands, orchestras or choral groups across the United States, Canada and Australia.

The UNLV New Horizons Band was started in January 2006 and is under the aegis of the university bands area within the Department of Music at the University of Nevada, Las Vegas and is offered as a non-credit course through the UNLV Department of Educational Outreach, and as a credit (one academic credit) course for UNLV students. In accordance with the New Horizons philosophy, this musical ensemble places a higher emphasis upon the learning and enjoyment of music above the rigor and pressures of performance.

UNLV COMMUNITY CONCERT BAND

Formed in January of 1987, the UNLV Community Concert Band is under the aegis of the UNLV Bands and is offered as a non-credit course through the UNLV Department of Educational Outreach. UNLV students may receive academic credit at the regular per-credit rate. The band’s 70-plus members range in age from college to senior citizen. The band plays a wide variety of music and performs on and off-campus each semester. No formal auditions are required to join, but members must have at least one year or more of high school playing experience.

Rehearsals are held each Wednesday evening (during fall and spring semesters only) from 7:00pm-9:20 pm in BMC (Beam Music Center) room 160 on the UNLV campus. To view a campus map, please visit the unlv.edu main website. Please contact Prof. Anthony LaBounty (tony.labounty@unlv.edu) for additional information.
**ACKNOWLEDGEMENTS**

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