College of Fine Arts

presents

High Desert Horns
Bill Bernatis, conductor

Special Guest Conductors
Steven Mahpar
Ronald W. Hess

UNLV Community Concert Band
Anthony LaBounty, conductor
Zane Douglass, conductor
Christopher Golden, graduate conducting assistant

PROGRAM

High Desert Horns

Steven Mahpar
(b. 1977)

Ragnarok
Steven Mahpar, special guest conductor

Anthony LaBounty
(b. 1963)

Revival of the Fittest
Busy Mourning
The Crossing
Life Abundant

Anthony LaBounty, conductor

Warrior Medley
Steven Mahpar, special guest conductor

INTERMISSION

UNLV Community Band

Robert Dwyer Joyce
(1830–1883)
arr. by Sammy Nestico

The Boys of Wexford

Anthony LaBounty, conductor

Ralph Vaughan Williams
(1872–1958)

Sea Songs

Christopher Golden, conductor

Carl Reineke
(1824–1910)

Into the Raging River

Zane Douglass, conductor
Steven Mahpar, special guest conductor

Old West Medley

Richard Rodgers (1902–1979)
arr. by John Moss

The Golden Age of Broadway

Zane Douglass, conductor

Ronald W. Hess (b. 1956)

Sousapalooza

Ronald W. Hess, special guest conductor

Arthur Pryor (1870–1942)

The Whistler and His Dog

Zane Douglass, conductor

Bill Moffit (1926–2008)

Armed Forces Salute

Col. Allan Ginsberg, moderator

Wednesday, May 1, 2013 7:30 p.m.

Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas
BIOGRAPHIES

Special Guest Conductor – Steven Mahpar
Los Angeles-based musician and composer Steven Mahpar enjoys a versatile career writing for film, television, and the concert stage. As one of Los Angeles’ active composers for television and film, Steven Mahpar has scored numerous animation and independent films including “Red” directed by Hyunjoo Song and “Last Stop Los Angeles” directed by Saied Pousti. His scores for film follow his influences from film music legends such as Alfred Newman, Jerry Goldsmith, and Miklos Rozsa.

Special Guest Conductor – Ronald W. Hess
From his first professional gigs in high school (including his own senior prom) and an M.M. Degree in Orchestral Performance from the New England Conservatory and B.M. from San Diego State University, Ronald W. Hess has evolved an extremely eclectic career in the commercial (film, t.v., and phono) and classical music industries, with extensive credits as an orchestrator, arranger, producer, composer, conductor, session supervisor, music copyist, and educator. Additionally, he has authored over 100 articles for Film Music Magazine, educating industry professionals in such disciplines. His professional website is ronhessmusic.com. After nearly 30 years in Los Angeles, the slow decline in the recording industry saw Mr. Hess return to San Diego, where he lives with his wife, Dee Dee and their 3-pound killer chihuahua, Bambi. Thanks to the internet, his work continues, having just prepared all scores and parts for the upcoming feature film "Sighting," as well as as well as orchestrating a massive piano concerto for the estate of composer Fredric Paroutaud, with a probable summer performance by the Los Angeles Philharmonic.

PROGRAM NOTES

Ragnarok, by Steven Mahpar, is an original work for the High Desert Horns and depicts the final battle in Norse Mythology, marking the end of the old world and the beginning of the new world. The literal translation of Ragnarok is "The Fate of the Gods", in which many of the Norse gods, such as Odin, Thor, Loki and Baldr perish. The battle of Ragnarok is between the gods, led by Odin, and the Frost Giants, led by Loki:

“A series of natural disasters plague the earth during the battle and the earth is ultimately submerged under water. After the earth is reborn out of the water, the last two human survivors are given the task to repopulate the earth. The fallen gods are also reborn to be reunited with the gods who survived the battle”.
-- Notes provided by Steven Mahpar

Revival of the Fittest is another original work for horn choir and was written for the High Desert Horns by Anthony LaBounty. It was premiered at the Western U.S. Horn Symposium, which was held on the UNLV campus, on January 20, 2013. The three movement composition is, as the title suggests, programmatic and advances the postulate that human beings are created to live and operate in physical and spiritual realms:

“Common human experience can be categorized and consumed as physical or spiritual, or the aforementioned combination of the two. The inspiration for the work is supplemented by the scriptural precept of humankind to possess free will: "The thief comes only to steal and kill and destroy; I came that they may have life and have it abundantly." - John 10:10
-- Notes provided by Anthony LaBounty

Steven Mahpar’s Warrior Medley brings together some of the themes from recent films about warriors and heroes. Melodies of some of the great Hollywood composers, Basil Poledouris, Jerry Goldsmith, James Horner, Hans Zimmer and Patrick Doyle are heard woven through this arrangement written for the High Desert Horns and premiered at the Western U.S. Horn Symposium in January, 2013. The medley opens with the driving theme from "Conan the Barbarian", moves to the stately sound of "The 13th
Warrior," and then to the familiar theme from "Braveheart." It concludes with the themes from "Gladiator" and the spirited sound of "Thor."

Robert Dwyer Joyce’s *The Boys of Wexford* is a well-known Irish folk song with lyrics by Robert Dwyer Joyce (1830–1883). The county Wexford, ancestral home to the Kennedy family, was the site of great joy and celebration during President John F. Kennedy’s 1963 summer visit. The folk song was performed many times for JFK during his visit and he was even presented a piano/vocal score by the dignitaries. Upon returning to Washington, the President summoned Albert Schoepper, then conductor of the Marine Band, to the White House. A great fan of “The President’s Own,” Kennedy asked if, when they had time, one of the arrangers would orchestrate the song so the band could play it. Schoepper assigned the task to chief arranger Sammy Nestico on Friday. Monday, the Marine Band was at the White House playing *The Boys of Wexford* for the President, who pronounced it his “official” march.

Ralph Vaughan Williams’ *Sea Songs*, written in 1923 for the following year’s Wembley Exhibition, is a march medley of three well-known sea shanties: Princess Royal, Admiral Benbow, and Portsmouth. Written in typical march form with a trio, it was published simultaneously for brass band and wind band, and was later transcribed by the composer for symphony orchestra. It should be noted that *Sea Songs* was originally intended to be the final movement of Vaughan Williams’ *Folk Song Suite*.

Carl Reinecke’s *Into the Raging River* is a programmatic tone poem for symphonic band. The piece was inspired by a whitewater rafting trip on the Gauley River in the mountains of southern West Virginia. The work was commissioned for the 1998 Libertyville, Illinois Community Band Festival, Libertyville Community High School, Highland, Hawthorn, Oak Grove, and Roundout schools.

Steven Mahpar’s *Old West Medley* was first commissioned as a horn ensemble piece. The idea was to put some of the great “Old West” movie themes into one arrangement. Due to the success and just plain fun of the horn ensemble version, Roberta and Allan Ginsberg commissioned the writing of the same arrangement for wind ensemble. The piece contains the themes from “How The West Was Won,” “Blazing Saddles,” and “The Magnificent Seven.” All outstanding film scores!

John Moss’s arrangement of Richard Rodgers’ *The Golden Age of Broadway* contains songs from some of Rodgers’ and Hammerstein’s most well known musicals, including: “Bali Ha’i” from *South Pacific*, “Oklahoma” from *Oklahoma*, “Getting to Know You” from *The King and I*, “The Carousel Waltz” from *Carousel*, and “Climb Ev’ry Mountain” from *The Sound of Music*.

Ronald W. Hess’s *Sousapalooza*

"Giving myself one week as a challenge, and inspired by the incredible melodic riches in the march genre (which makes so many instantly and endurably memorable,) I wrote *Sousapalooza* as an attempt to capture a tiny morsel of the magic; this to create a loving tribute to the hundreds of great traditional marches and their composers that have, for over a century, endeared themselves to the hearts and souls of musicians and audiences everywhere." - Ron Hess

Arthur Pryor was a virtuoso performer, conductor, composer, arranger, teacher and author, and continues to be a major influence in American musical life. He was a solo trombonist and arranger in John Philip Sousa’s band, a celebrated conductor, and the composer of some of the most popular tunes of the early 1900s. Additionally, Pryor was a pioneering phonograph recording artist, an educator, and a founding father of several major musical organizations. A household name for three decades, Pryor’s Band was second in fame only to Sousa’s. The most popular number performed by Pryor’s band was *The Whistler and His Dog*, written in 1905. Inspired by his boyhood pet bulldog Roxy, the song includes a popular whistling strain and ends with a dog bark.

History and tradition are the essence of Bill Moffit’s masterful arrangement *Armed Forces Salute*, showcasing each of our country’s five greatest service songs; The Caisson Song (Army), The U.S. Air Force, Anchors Aweigh (Navy), Semper Paratus (Always Ready), and The Marine’s Hymn.
High Desert Horns

The HIGH DESERT HORNs was formed in the summer of 1997 to provide an outlet for French horn players in the greater Las Vegas area who wished to play in an ensemble environment. This ensemble consists of eight to twenty horn players, who meet year round, to play quartets, octets, and arrangements for twelve to sixteen horns, by some of the world’s most renowned composers. There is no formal audition procedure for the group, but a horn player must have at least one or more years of high school playing experience. The group welcomes professionals, high school and college students, and others. The High Desert Horns gives concerts each semester on the University of Nevada, Las Vegas campus.

Horn
Alina Eckersley
Bea Csery-Blue
Bobbie Litzinger-Ginsberg
Casey Bibiano
Craig Knutson
Jacquelyn Niesen
Kevin McDonald
Lee Higbie
Mary Hansen
Matthias Jahl
Michael Manley
Patty Duffy
Philip Koslow
Reid Smith
Richard Scheen
Rick Crockett
Russell Riell
Trevor Stojanovich

UNLV Community 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 also receive academic credit at the regular per-credit rate. The band has developed into a musical organization capable of performing some of the most challenging repertoire written for the wind band idiom and has played for several distinguished guest conductors including, Col. John R. Bourgeois, Director, United States Marine Band (“The President’s Own”), Washington, D.C., Dr. W. J. Julian, Director of Bands Emeritus, University of Tennessee, Dr. Paula Crider, Director Emeritus, University of Texas Longhorn Band and renown Hollywood television and motion picture composer and arranger Warren Barker. Academically, the band serves as an invaluable laboratory ensemble for graduate students in the UNLV Department of Music masters and doctoral conducting degree programs.

During St. Patrick’s Day festivities in 2009, members of the band presented a concert at St. Patrick’s Cathedral in Dublin, Ireland. To celebrate its 25th Anniversary, the band presented two special concerts at home in 2012 and traveled to Italy in June 2012. Accompanied by special guest conductor Col. John Bourgeois, Director Emeritus, United States Marine Band, Washington, D.C., the group presented a concert in Palestrina, Italy with touring in Rome, Florence and Venice.

The group rehearses each Wednesday evening from 7:00pm-9:20pm during regular fall and spring semesters. Interested persons may register on-line (please see ‘UNLV Educational Outreach’ course offerings at unlv.edu website). Please contact Prof. Anthony LaBounty (tony.labounty@unlv.edu) for additional information.
Flute
Diane Clarke
Linda Cofsky
Katiella Fernandez
Barbara Grevan Matson
Chi-Wai Mak
Suzanne Montabon
Sue Ochoa
Cindy O’Donnell
Natalie Schibrowsky
Terry Seligmann

Clarinet
Jake Bearden
Jane Carlstrom
Melissa Carpi
Andrea Cereceres
Cathryn Cherry
Annie Douglass
Jeff Downey
Beth Duerden
Henry Fang
Debbie Guy
Lynn Hunsinger
Hachig Kazarian
Alfonzo Kimbrough
Christie Leavitt
Tyler Lyon
Andrew Mendizabal
Judy Nance
Ricky Nishizuka
Jay Poster
Kendra Rhines
Jay Savoy
Alicia Rivera
Linda Wischmeyer
Keith Yamamoto

Bass Clarinet
Mary Hickey

Oboe
Leonardo Mendizabal
Cheryl O’Donnell
Sharol Brailey Thomsen

Bassoon
Thomas Amenta
Sarah Glanister

Alto Saxophone
Adam Clough
Michael Donato
Sam Hanzel
Nicole Musolino
William Quinn
Hector Rosario

Tenor Saxophone
Vincent Graves
Suzanne Morehead
Todd Valli

Baritone Saxophone
William Carpi

Trumpet
Gregory Davis
Diondra Dilworth
Jessica Foltin
Richard Kroeger
Cody Little
Shawn Mapleton
David Mulkey
Vivek Narang
Larry Ransom
David Rubinstein

Bass Trombone
Keith Clough
Clark Lord

Euphonium
Stanley Rosen
John E. Tucker

Tuba
Andrew Palik

Double Bass
Jon Zeh

French Horn
Judie Brush
Beatriz Csery-Blue
Patty Duffy
Philip Koslow
Roberta Litzinger Ginsberg
Adam Patonai
Jack Rubin

Percussion
Stan Armstrong
Corey Dalpee
Max Feld
Ryan Harrison
Heather Rampton
Holly Samaya

Timpani
Richard Kashanski

Accordion
Taliesan McEnaney

Librarian
Suzanne Morehead

ACKNOWLEDGEMENTS

UNIVERSITY BAND STAFF
Thomas G. Leslie, Director of Bands
Anthony LaBounty, Associate Director of Bands
Dr. Zane Douglass, Instructor of Conducting

GRADUATE TEACHING ASSISTANTS
Christopher C. R. Golden
Keith Larsen
James Smerek (Graduate Staff Assistant)
Clinton L. Williams

LIBRARIANS
Alexandra Gilroy
Suzanne Morehead

COMMUNITY LIASON
Col. Allan Ginsberg (U.S. Army, Ret.)

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