THE UNIVERSITY OF NEVADA, LAS VEGAS
COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

PRESENT

THE

UNLV NEW HORIZONS BAND
DAVID IRISH, DIRECTOR
MARKUS HAHN, GRADUATE CONDUCTING ASSISTANT
ANDREW SMOUSE, GRADUATE CONDUCTOR

AND THE

UNLV COMMUNITY CONCERT BAND
ANTHONY LABOUNTY AND TAKAYOSHI “TAD” SUZUKI, CONDUCTORS

KATHARINE L. JENSEN, GRADUATE CONDUCTING ASSISTANT
ROBERT J. SANCHEZ, GRADUATE CONDUCTING ASSISTANT
ALFONZO KIMBROUGH, GRADUATE CONDUCTOR
ROBERT LOGAN BILES, DOCTORAL CONDUCTOR

THURSDAY, APRIL 29, 2010
ARTEMUS W. HAM CONCERT HALL
7:30 PM
PROGRAM

UNLV NEW HORIZONS BAND

HEBRIDES SUITE

I. THE PRAY-FIRE FLAME
ANDREW SMOUSE, GRADUATE CONDUCTOR

CLARE GRUNDMAN

MUSIC FROM CARMEN

GEORGES BIZET
ARR. RICHARD SAUCEDO
MARKUS HAHN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

SLEEPERS AWAKE

JOHANN SEBASTIAN BACH
ARR. ALFRED REED
MARKUS HAHN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

THE CORCORAN CADETS

JOHN PHILIP SOUSA

PRELUDE, SICILIANO AND RONDO

MALCOLM ARNOLD
ARR. JOHN PAYNTER

THE KLAxON

HENRY FILMORE
ED. FREDRICK FENNELL
KATHARINE L. JENSEN, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

SYMPHONY No. 7 IN A MAJOR Op. 92

LUDWIG VAN BEETHOVEN
TRANS. ROBERT J. SANCHEZ
ROBERT J. SANCHEZ, GRADUATE CONDUCTING ASSISTANT, CONDUCTOR

COLORADO PEAKS

DANA WILSON

SUITE OF OLD AMERICAN DANCES

ROBERT RUSSELL BENNETT
II. SCHOTTISCH
ALFONZO KIMBROUGH, GRADUATE CONDUCTOR

ITALIAN RHAPSODY

TAKAYOSHI "TAD" SUZUKI, CONDUCTOR

THE RAKES OF MALLOW

LEROY ANDERSON

ARMED FORCES: THE PRIDE OF AMERICA!

ARR. LARRY CLARK AND GREG GILPIN
Program Notes

Hebrides Suite

Clare Grundman

Published in 1962, Hebrides Suite by Clare Grundman (1913-1996) is based off of Marjory Kennedy-Fraser’s “Songs of the Hebrides.” A group of islands off of the west coast of Scotland called the Hebrides have inspired numerous writers and composers, including Felix Mendelssohn. Grundman’s suite is comprised of four movements, with the first titled “The Peat-Fire Flame.”

Program notes taken from Teaching Music Through Performance in Band, vol. 5.

Music from Carmen

Georges Bizet
Arr. Richard Saucedo

George Bizet composed his opera, Carmen in 1875, and premiered at the Opera Comique in Paris. It was not an initial success, but eventually went on to become one of the most popular operas of all time. It has been transformed into versions for theatre, screen, and a version has even been written to be performed on ice. The music of Carmen is used by many, in academia and popular culture, to represent the spirit and flair of Spanish music. The version heard tonight is a medley consisting of three songs from the opera, Habanera, Flower Song, and Toreador Song.

Program notes taken from the score.

Sleepers Awake!

Johann Sebastian Bach
Arr. Alfred Reed

One of the requirements of Bach’s position as music director of the St. Thomas Church in Leipzig was that he prepared a complete cantata for each church service and all special church holidays. Of these still-surviving, the one bearing the number 140, and entitled Wachet Auf, is still one of the most frequently performed. One of the striking parts of Bach’s setting of this parable is the second chorus, which features the tenor section of the choir singing the choral melody while the orchestra plays an entirely different tune. Bach was so fond of this section that he arranged it for organ some years later. This Wachet Auf! chorus remains one of Bach’s most familiar and best-loved compositions.

Program Notes Taken from the Score
The Corcoran Cadets

John Philip Sousa (1854-1932) composed Corcoran Cadets in 1890. Known as his "Eighth-note March," this march was written for the cadet drill team in Washington, DC, which was sponsored by W.W. Corcoran. Conductor Frederick Fennell, editor of this edition of Corcoran Cadets, chose this composition to be the first march performed by the Eastman Wind Ensemble in January of 1953.

Program notes taken from the score.

Prelude, Siciliano and Rondo

Malcolm Arnold
Arr. John P. Paynter

Prelude, Siciliano and Rondo was originally written for the brass bands for which England is well-known, titled Little Suite for Brass. Each movement is presented in short, clear five-part song forms. The ABACA design gives the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The liltingly expressive Siciliano is both slow and expressive, affording solo instruments and smaller choirs of sound to be heard and ends quietly. The rollicking Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Program notes taken from the score.

The Klaxon

Henry Fillmore
Ed. Frederick Fennell

The great American love affair with the automobile really began to heat up in the 1920's when the family car drew us all to the roads. An old French word and a new small rectangular building- the garage, became part of life. Long before the phrase "standard equipment," the buyer of a new car had to add items such as a loud horn that worked when needed. As a boy, I remember watching my father add one to an old Buick. Even then I thought that the raucous sound of its name accomplished its commercial purpose: it was called a Klaxon.

Henry Fillmore obviously kept all avenues to the public very wide open and functioning. When his band played at the Cincinnati Automobile Show in January 1930, he seized the opportunity to introduce a new march that was most appropriate to the occasion, The Klaxon. Not content to play a new march named for an automobile horn, Filmore dressed up the performance with another "first," the introduction of a new instrument, the klaxophone, a brace of the noisy devices tuned to play along with the band, presumably in the trio and break strain. -Fredrick Fennel, 1984

Program notes taken from the score.
**Symphony No. 7, Op 93**

Ludwig van Beethoven  
Trans. Robert J. Sanchez

The Seventh Symphony's premiere concert was performed to benefit the soldiers wounded a few months earlier in the battle of Hanau. It was one of Beethoven's most successful concerts. The celebratory symphony, dedicated to both Count Moritz von Fries and Russian Empress Elisabeth Aleksiev, was performed three times in 10 weeks following its premiere. The second movement of the Seventh often is performed separately from the complete symphony, and might have been one of Beethoven's most popular compositions.

Program notes taken from NPR.org

**Colorado Peaks**

Dana Wilson

Written in 2005, *Colorado Peaks* was commissioned by the St. Vrain Valley Honor Band near Denver, Colorado. Written for large concert band, the piece has recurring thematic material throughout. The work, filled with gentle syncopation, simple chromaticism, and timbral variety, is essentially based on two ideas: a crisp quarter-note pulse representative of hiking and the broad reach of the distant mountains first represented in the horns. There is also a tranquil section intended to be introspective, indicative of all hiking journeys as metaphors for, and ultimately about, inward growth. The composer states: “Because the piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person’s relation to them via a rugged and persistent climb.”

Program notes taken from the score, and by Robert Logan Biles

**Suite of Old American Dances**

Robert Russell Bennett

Robert Russell Bennett composed the *Suite of Old American Dances* in 1950. This suite is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which festivity demands, recalling several of the characteristic dances remembered from childhood. Bennett has described the music as "native American dance forms ... treated in a 'riot' of instrumental colors," and the composition is distinguished by superb effectiveness of instrumental writing and facile flow of musical ideas. The dances include: Cake Walk, Schottische, Western One-Step, Wallflower Waltz, and Rag.
**Italian Rhapsody**

Italian Rhapsody is a collection of Italian folk songs and a few operatic excerpts scored with Italian gusto! Solo Clarinet opens this work with a dramatic flair developing into a devious rendition of "The Italian Wedding Song #2" (The Wedding Tarantella). "Caderna," composed by A.D. Arcangelo, is presented in both an Italian street band and contemporary march style. Giacomo Puccini's La Bohème "Quando m'en vo" (Musetta's Waltz) makes an appearance as an accordian player serenading young lovers in the moonlight. The finale features Luigi Denza's "Funiculi! Funicula!," Giuseppe Verdi's II Trovatore (Act II - Anvil Chorus) and Gioacchino Rossini's Wabbit of Seville.

Program notes taken from the score.

**The Rakes of Mallow**

The Irish Suite, by the dean of American light music, Leroy Anderson is one of the most enduring and endearing works in the repertoire. Drawn from familiar folk tunes, its six movements present a rich musical palette brimming with color and fresh invention.

The original suite, commissioned in 1947 by the Erie Society of Boston, and by all accounts written in less than two weeks time, was comprised of only four movements when Arthur Fielder and the Boston Pops Orchestra premiered it that year. Anderson himself subsequently scored these four movements for concert band, and later added the last two.

Program notes taken from the score.

**ARMED FORCES: THE PRIDE OF AMERICA!**

It is customary for members of the audience who are veterans or who have family members who are veterans to stand and be acknowledged when their branch of the service is acknowledged. We invite our audience to participate.

Program notes taken from the score.
UNLV NEW HORIZONS BAND PERSONNEL

Flute
Barbara Greven-Matson
Cristy Gullett
Dena Pride
Miriam Sleseter

Clarinet
Katie Adams
Colleen Britos
Jenns Brown
Debbie Gay
Julianne "Jewel" Raquel
Shirley Riffen
Mark Schrand
Rebecca Vannenkiste
Linda Wischmeyer

Bass Clarinet
Cathryn Cherry

Oboe
Rochelle Tippets

Alto Saxophone
Geppa Borzick
Simone Cramer

Tenor Saxophone
Suzanne Montabon
Todd Valli

Trumpet
Richard Kroeger
Herold Susman
Jeffery Tippets

Horn
Bobbie Litzinger Ginsberg
Stas Wallace

Bass Trombone
Keith Clough
Mac McCracken
Matt Royer

Euphonium
Michelle Kenwood
Kasey Searles
John E. Tucker

Tuba
Garrison Gillham

Percussion
Casey Dalpee
Mike Jones
Ryan Lindquist
Roger Garvin
Tom Stark

UNLV COMMUNITY CONCERT BAND PERSONNEL

Flute
Chris Barbenova
Felix Bromansdorff
Caroline Brower
Matthew Calabro
Melissa Depalma
Barbara Greven-Matson
Amanda Kavandish
Suzanne Montabon
Sue Ochoa
Cindy O'Donnell
Jessica Oglesby
Michelle Polliosso Nichols
Dena Pride
Tim Stanford
Sarah Thompson
Erin Zichowski-Dolce

Oboe
Cheryl O'Donnell
Sharon Thomsen
Rochelle Tippets

Clarinet
Jane Carlin
Melissa Capil
Darby Cary
Meg Hincone
Christian Lavoie
Judy Neese
Jay Pranto
Henry Riasin
Jamil Saydoun
Rebecca Vannenkiste
Linda Wischmeyer
Keith Yamamoto

Bass Clarinet
Cathryn Cherry
Kristen Brovig
Mary Hickey

Bassoon
Natah Rezzano-Straun

Alto Saxophone
Sam Chilton
Adam Clough
Don Duclos
Danielle McCracken
Jory Randall

Tenor Saxophone
Suzanne Morehead

Trumpet
Jeff Decker
Carolyn Kranes
Richard Kroeger
Shawn Mepston
Vivek Nair
Andrew Smith

Horn
Audie Braut
Caitlin Bamford
Beatrice Canby-Blan
Justin Klaw
Roberts Leisinger - Ginsburg
Alexandra Matone
Gretchen Meng Bernhardt

Trombone
David Bleson
Christian Daukus
Erik Dauserhim
Jerod Giron
John Hills
Christopher Nicholas
Allan Quan
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Allan Ginsberg

THE UNLV MUSIC DEPARTMENT WOULD LIKE TO ACKNOWLEDGE THE FOLLOWING SCHOLARSHIPS:

ANDRE AGASSI FOUNDATION SCHOLARSHIP
KENNETH & MARY DEVOS FINE ARTS ENDOWMENT
UNLV JAZZ SCHOLARSHIP
LIBERACE FOUNDATION
LIBERACE MUSIC ENDOWMENT
BARRY MANILOW SCHOLARSHIP
UNLV MARCHING BAND SCHOLARSHIP
CAL MCKINLEY MUSIC MEMORIAL SCHOLARSHIP
ABE NOLE MUSIC SCHOLARSHIP
MARThA PETERSON LAS VEGAS OPERA SCHOLARSHIP
THE PRESSER FOUNDATION
LOU WEINER SCHOLARSHIP-BAND ENDOWMENT
DON KING/ SHOWTIME PRODUCTIONS
THE ALLAN GINSBERG AND ROBERTA LITZINGER SCHOLARSHIPS IN HORN PERFORMANCE

WE ARE GRATEFUL FOR THE SUPPORT OF THESE INDIVIDUALS AND FOUNDATIONS.
WITH THE FINANCIAL AID OF THESE SCHOLARSHIPS, THE CAREERS OF ASPIRING MUSIC STUDENTS ARE FURTHER ENSURED