



College of Fine Arts

presents

UNLV New Horizons Band

Keith Larsen, conductor

Dean Snavely, conductor

Benjamin Blasko, conductor

UNLV Community Concert Band

Anthony LaBounty, conductor

Zane Douglass, conductor

Cara Froelich, graduate student conductor

PROGRAM

Frank Ticheli
(b. 1958)

Amen!

Pierre LaPlante
(b. 1943)

Red River Valley

Benjamin Blasko, conductor

Vaclav Nelhybel
(b. 1919–1996)

March to Nowhere

John O’Riley
(b. 1940)

Northwest Suite
Space Needle
Mount Hood

Dean Snavely, conductor

Pavel Tschesnokov
(b. 1877–1944)

Salvation is Created

George Botsford
(b. 1874–1949)

Black and White Rag

Keith Larsen, conductor

INTERMISSION

Carl Teike
(b. 1864–1922)

The Emperor’s Motto

Zane Douglass, conductor

Steven Rosenhaus
(b. 1952)

Variations on a Neapolitan Theme

Cara Froelich, conductor

Samuel Hazo
(b. 1928)

Hennepin County Dawn

Anthony LaBounty, conductor

John Williams
(b. 1932)

Catch Me If You Can

Mark McArthur, alto saxophone

Stephen Bulla
(b. 1953)

Klezmer Dances

Bill Moffit
(b. 1926–2008)

Armed Forces Salute

Col. Allan Ginsberg, moderator

Wednesday, November 6, 2013

7:30 p.m.

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

PROGRAM NOTES

Frank Ticheli's *Amen!*, "I composed *Amen!* as a retirement gift to my lifelong friend, Tracy McElroy, in celebration of his lifelong achievements after thirty years of teaching instrumental music in Texas public schools. Back in the 70s in Richardson, Tracy and I played trumpet together in the Berkner High School Band, forging a close friendship that lasts to this day. Tracy's teaching to generations of young people instilled in them not only his deep love of music, but his values of personal discipline and teamwork. His life's work epitomized the contributions of thousands of music educators in this country whose gifts to our society are enormous, perhaps incalculable. *Amen!* Takes on an upbeat, somewhat bluesy, gospel style, suggesting an impassioned preacher sharing some bit of good news. After an introductory "call to order," our preacher (here depicted by the clarinet section) gives us the main tune over a series of simple, bopping quarter-note chords. Later, the full ensemble bursts out in a fit of joy – the choir and congregation have joined in, dancing and shouting in full agreement. The good news is driven home in the concluding coda over a series of plagal (*Amen*) chord progressions, and one final joyful shout." Notes from Score by Frank Ticheli.

Pierre LaPlante's *Red River Valley*, "The *Red River Valley*" is perhaps one of the best known and widely sung folk songs in America. Although we often associate this song with cowboys and cowboy life, it did not have its origins in the Old West. For many years it was believed that this song was based on a composed song by James J. Kerrigan titled "In the Bright Mohawk Valley," published in New York in 1896. The Canadian folklorist Edith Fowke suggests that this folk tune has an even earlier history dating back to the 1860's, a time when the Canadian Government was establishing the Province of Manitoba. In 1869 the Canadians sent soldiers to put down a rebellion of the Metis (people of French and Indian blood) who had settled in the area and who were afraid of losing their lands. The Canadian soldiers remained as an army of occupation, and many of the Metis fled south to the United States. The Canadian version of the song is a lament about (and perhaps written by) a Metis maiden in love with a British Soldier leaving for his homeland. The title comes from the Red River that flows into Lake Winnipeg (not the Red River bordering Texas and Oklahoma). In many instances the words of the Canadian version are similar to the familiar words "From this valley they say you are going, I shall miss your blue eyes and sweet smile"; Do not hasten to bid me adieu"... The gentle grace and simplicity of the tune has made it an enduring and much loved part of the North American folksong repertoire. Notes from Score by Daehn Publications.

Vaclav Nelhybel's *March to Nowhere*, This rather unusual march is based on a dialogue between woodwinds, brass and percussion. While each of the three instrumental families maintain their own individual character throughout the composition, the interaction between them results in dramatic tension but serves at the same time as a strong unifying force. Internationally renowned composer Vaclav Nelhybel was born on September 24, 1919, in Polanka, Czechoslovakia. He studied composition and conducting at the Conservatory of Music in Prague (1938-42) and musicology at Prague University and the University of Fribourg, Switzerland. After World War II he was affiliated as composer and conductor with Swiss National Radio and became lecturer at the University of Fribourg. In 1950 he became the first musical director of Radio Free Europe in Munich, Germany, a post he held until he immigrated to the United States in 1957. Thereafter, he made his home in America, becoming an American citizen in 1962. After having lived for many years in New York City, he moved to Ridgefield and Newtown, Connecticut, and then, in 1994, to the Scranton area in Pennsylvania. During his long career in the United States he worked as composer, conductor, teacher, and lecturer throughout the world. At the time of his death on March 22, 1996, he was composer in residence at the University of Scranton. Notes by Perry Ralenkotter.

John O'Riley's *Northwest Suite*, *North West Suite* was commissioned by the Western International Band Clinic for their 1983 convention. The suite depicts three distinct Northwestern locales. Movement one is a tribute to the dramatic Space Needle in Seattle, Washington. Movement two is Victoria, the quaint island capitol of British Columbia, Canada, and movement three, Oregon's Mount Hood. Notes from Score.

Pavel Tschesnokov's *Salvation is Created*, Pavel Tschesnokov was a Russian composer and choirmaster who composed over 400 sacred choral works and another 100 secular pieces. *Salvation is Created* was one of the very last sacred works composed by Tschesnokov before the Soviet Union forced him to turn to secular arts. In 1917, the peasants of Russia started a revolution and overthrew the reign of the tsars. The new form of government that took over established communism. Among the many changes that resulted was the shutting down of the Russian Orthodox Church. The government held a great deal of control over the type of music composers could write, and music for the church was discouraged. Composers wrote sacred music at the risk of being killed or having their families taken. Tschesnokov opted to save his family and himself and never wrote another piece of sacred music. Years after his death communism fell, the Berlin Wall came down, and the Russian Orthodox Church opened its doors again. Tschesnokov never heard the piece performed, but his children were finally able to hear it years later. The English translation is: "Salvation is created, in the midst of the earth, O God, O our God. Alleluia." Bruce Houseknecht has taken Tschesnokov's work and set it for winds. It has become a staple in wind band literature. Notes Provided by Neil A. Kjos Music Publisher.

George Botsford's *Black and White Rag*, Ragtime is an original musical genre, which enjoyed its peak popularity between 1897 and 1918. Its main characteristic trait is its syncopated or "ragged" rhythm. It began as dance music in St. Louis and New Orleans years before being published as popular sheet music for piano. It was a modification of the march, made popular by John Philip Sousa, with additional polyrhythms coming from African music. George Botsford was born February 24, 1874, in Sioux Falls, South Dakota, and grew up in Iowa. He moved to New York City and

became a Tin Pan Alley composer and started his own publishing company. Of his over twenty rags, *Black and White Rag*, written in 1908, was his most famous. After a long career productive of many styles of music, George Botsford died in New York on February 11, 1949. Notes from score by Daehn Publications.

Stephen Bulla's Klezmer Dances, *Klezmer* is a Yiddish term that, translated, means "instrument song." Klezmer music, with its documented history reaching at least to the 1600's, has origins in the villages of Eastern Europe, where troubadours preformed at celebrations and especially weddings. The melodies have come from traditional dances, handed down through centuries of Yiddish culture in Israel, Greece, Poland, Ukraine, Russia, Lithuania, and countless more. And so the five melodies featured in this setting for band represent the melting pot of Klezmer influences both in traditional dance and energetic style. Notes taken from score.

John Williams's Catch Me If You Can, *Catch Me If You Can* is an exciting work for alto saxophone and concert band based on the music from the Stephen Spielberg film *Catch Me If You Can*. The music was scored by the legendary film composer John Williams, who also wrote the music for such great films as *Star Wars*, *Jurassic Park*, *Raiders of the Lost Ark*, and *Jaws*. Since *Catch Me If You Can* takes place in the 1960s, Williams felt that a kind of jazz score representative of that decade featuring the alto saxophone would be most appropriate for the movie's soundtrack. Williams scored *Escapades for Alto Saxophone* from the film for the Boston Pops Orchestra. This work has been adapted for band by Jay Bocook. Notes taken from <http://www.concordband.org/cgi-bin/lib.pl?piece=catchme>.

Bill Moffit's Armed Forces Salute; **Bill Moffit** (1925-2008) arranged *Armed Forces Salute* to honor the branches of the United State Military. It includes *The Caisson Song*, *The U.S. Air Force*, *anchors Away*, *Semper Paratus*, and *The Marine's Hymn*, honoring the Army, Air Force, Navy, Coast Guard , and Marine Corps, respectively . Notes by Jeffrey Malecki.

Samuel R. Hazo's Hennepin County Dawn (Shrouds of Snow), *Hennepin County Dawn* was inspired by my first phone call with my friend Craig Kirchhoff. At the time, Craig has just started as the musical editor for Boosey and Hawkes' new series called Windependence. The band director I had in college, Robert Cameron, had advised me to submit a piece to Craig titled *Their Blossoms Down*. Having never met Craig before, I didn't know what to expect. I only knew of him through his tremendously impressive musical accomplishments. Additionally, this came at a time when some other publishers had rejected my submissions. Needless to say, I was nervous to even speak with "Dr. Craig Kirchhoff". After Craig and I began to talk, I felt completely at ease. Furthermore, Craig called me back two days after reviewing the piece I sent him, and he told me to send him everything I had ever written. I couldn't have been more appreciative for his time, gracious manner and the break he gave me in music publishing. I vividly remember that morning in February and I tried to pain a musical picture of what Craig was seeing out of his window in Hennepin County, Minnesota as we spoke on the phone. I imagined a fresh snowfall, with trees shrouded and the sun rising slowly above them. I do not know if there is another image that possesses the extremes of fragility and grandeur as much as a fresh snowfall on trees, lit indirectly by a rising sun. Notes taken from score.

Steven L Rosenhaus's Variations on a Neapolitan Theme. Variations on a Neapolitan Theme was commissioned by, and is dedicated to, the Commander, U.S. Naval Forces Europe Band, LCDR Kenneth Collins, Director. The basis of the variations is "Cicerenella," a well-known *tarantella* – a traditional dance in 6/8 time – from the southern portion of Italy and Naples in particular. Writing variations is a fascinating challenge for a composer: Using someone else's ideas, how creative can one get, how does one make this "original." All the while keeping the listener engaged and without ever "losing the tune"?

The structure of *Variations on a Neapolitan Theme* is straightforward: An introduction is followed by the tune in its original minor tonality, presented in a relatively unadorned fashion; seven variations are next, followed by an extended coda. The variations V through VII even emulate specific composers and/or musical styles. The coda recalls the introductory material as well as a full-out rendition of the original tune. Notes taken from score.

Carl Teike's The Emperor's Motto is a German march, composed in the late 1800's, transcribed for symphonic band by Col. John Bourgeois. Carl Teike was 19 years old when he joined the army as a musician. He also played horn and percussion in local orchestras where he was stationed. Teike wrote many military marches, including "Old Comrades", which would become one of the more famous marches in wind band literature. The Emperor's Motto was originally titled of "Kaiser Parole" but was later changed to the title that you see today. Program notes compiled by Adam Hille.

BIOGRAPHY

Mark McArthur joined the faculty of University of Nevada, Las Vegas in 2009, where he teaches saxophone and coaches chamber music. Mark began his professional career teaching in the Clark County School District where he was the band director at both Chaparral High School and Basic High School. Throughout his 11 years in Las Vegas, Mark has worked closely with other teachers and students to promote quality saxophone performance. Currently, he performs as a freelance musician around the Las Vegas area and is a member of the Las Vegas Saxophone Quartet. Mark earned his Bachelors in Music Education and Performance and Master of Music in Saxophone Performance from the University of Arizona in Tucson, Arizona where he studied with Kelland Thomas, Michael Hester and Elizabeth Zinn Ervin.

UNIVERSITY BAND STAFF

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

LIBRARIAN

Erin Vander Wyst
Suzanne Morehead

INSTRUMENT INVENTORY

Ashlea Sheridan

WIND ORCHESTRA MANAGER

Dean Snively

GRADUATE TEACHING ASSISTANTS

Keith Larson
Ben Blasko

GRADUATE STAFF

Adam Steff
Adam Hille
Jimmy Smerek

COMMUNITY LIAISON

Col. (U.S. Army, Ret.) Alan Ginsberg

UNLV NEW HORIZONS BAND

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. "Older adults have the time and motivation to develop musical skills rapidly. In addition, performing music – especially in large groups, can improve health and quality of life." Ernst noted. Ernst adds, "many gerontologists believe that music making supports good mental and physical health as one grows older and studies indicate that participants take less medication, have reductions in depression and loneliness and have increased strength of the immune system."

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. Although musical comprehension and appreciation are among the highest priorities, the UNLV New Horizons Band also performs regularly throughout the academic semester both on and off the UNLV campus. The band is open to anyone with the desire to play an instrument within the concert band idiom and is under the supervision of UNLV Associate Professor of Music Anthony LaBounty. To register, please visit the UNLV Educational Outreach website at edoutreach@unlv.edu. For more information, please contact LaBounty at (702)895-3733 or tony.labounty@unlv.edu.

Rehearsals for the UNLV New Horizons Band take place each Tuesday evening (during fall and spring semesters) from 7:00pm-9:20pm in BMC room 160. Please visit unlv.edu to view a campus map, if necessary.

UNLV New Horizons Band**Flute**

Barbara Grevan-Matson
Cristy Gullett
Yukari Howard
Joni Schmidt
Miriam Shacter
Se Petersen

B-Flat Clarinet

Colleen Britos
Thomas Gaspar
Linga McCracken
Marie Schrader
Juli Shapiro Rousseau

Alto Saxophone

Anita Bockenstette
Eric Bockenstette, Sr.
William Quinn

Tenor Saxophone

Jim Casimir
Leo Echazabal
Hector Rosario

Baritone Saxophone

John Yamamoto

Trumpet

Michael Clark
Don Cody
Gregory Dacis
Andy Decker
Joe Hilger
Richard Kroeger
Cary Spencer

Horn

Judie Brush
Bobbie Litzinger Ginsberg
Stan Wallace

Trombone

Jim Brush
Keith Clough
Mac McCracken

Euphonium

John Tucker

Tuba

Sam Morford
Cameron Thomas

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-9:20pm 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.

Registration is \$30 for all non-UNLV students. Interested persons may register on-line via the Office of Educational Outreach. To do this, please visit UNLV Office of Educational Outreach website at: <http://edoutreach.unlv.edu>, or register on-site at BMC room160 with payment.

UNLV Community Concert Band

Flute

Candace Caimol
Diane Clarke
Linda Cofsky
Barbara Grevan-Matson
Jolie Lachance
Suzanne Montabon
Sue Ochoa
Cindy O'Donnell
Jessica Raftery
Benjamin Sheidan
Leila Woodley

Oboe

Cheryl O'Donnell
Caitlin Peers
Sharol Braily Thomsen
Donna Weber

Bassoon

Amanda Askins
Bronson Foster

B-Flat Clarinet

Jake Bearden
Melissa Beck
Jane Carlstrom
Melissa Carpi
Miranda Cooper
Annie Douglass
Beth Duerden
Debbie Guy
Claudia Kistingner
Chistie Leavitt
Tyler Lyon
Gabrielle Nacion
Judy Nance
Jerome Thym
Linda Wischmeyer
Keith Yamamoto

Bass Clarinet

Brian Askins
Mary Hickey
Sean Meyers
William Stalnaker

Alto Saxophone

William Carpi
Adam Clough
Nicole Musolino
Kevin Tumbagahan
Bonson Lee

Tenor Saxophone

Suzanne Morehead
Michelle Schoue
Todd Valli

Baritone Saxophone

John Yamamoto

Trumpet

Celine Ayala
Gregory Davis
Jessica Foltin
Richard Kroeger
Michael Mares
Mark McLauchin
David Mulkey
Vivek Narang
Larry Ransom
Charles Raymond
David Rubinstein

Horn

Judie Brush

Horn (cont'd.)

Beatriz Csery-Blue
Patty Duffey
Ruberta Litzinger-Ginsberg
Adam Patonai
Jim Wulfkuhle

Trombone

Heidi Andersen
Dennis Daniel
Christopher Grace
Lawrence Lopez
Tessa Will
Sean Wyatt

Bass Trombone

Keith Clough

Euphonium

Shawn Mapleton
Stanley Rosen
Keoni Sailer
John E. Tucker
Michael Weber

Tuba

Andrew Bohnert
Cameron Thomas

Timpani

Richard Kashanski

Percussion

Stan Armstrong
Richard Kashanski
Jason Pudwill
Ricardo Reese
Cara Froelich