David Rosenboom, dean of the Herb Alpert School of Music at CalArts. Travis has participated in conducting workshops around the world such as the Medomak Conductors Retreat in Maine and the European American Music Alliance in Paris, France. Travis is now at the Thornton School of Music at USC working toward a Master's Degree in Conducting.

Jeremy Swem is a freelance trombonist in the greater Los Angeles area and is currently a resident of Long Beach, CA. He holds a Bachelor of Music degree in Trombone Performance and Instrumental Music Education from California State University, Long Beach, where he studied with Loren Marsteller, James Miller, and Jeffrey Reynolds. Jeremy can be heard regularly at the Disneyland Resort in Anaheim, CA, where he has been a member of the Disneyland Band since 2009. He can also be heard performing locally with Pacific Coast Horns, the Pacific Brass Ensemble, The Golden State Pops Orchestra, The Americus Brass Band, and in the orchestra of Musical Theater West and other local pit orchestras. Jeremy is also a founding member of the Los Angeles based new music collective, Wild Up. Also active as an educator, Jeremy has taught at schools throughout Southern California, and currently maintains a private studio in Long Beach.

Jeremy Swem

Angela Wells completed her Bachelor of Music degree at CSULB in 2006 and the Band Instrument Repair Diploma program at Red Wing in 2007. She works as a woodwind repair specialist out of her home in Long Beach. Angela is also an active performer on oboe in the greater Los Angeles area. She holds the principal oboe position at the Orange County Symphony in Anaheim and also performs regularly in musical productions, community bands and orchestras, the Vietnamese American Philharmonic, and much more.

Angela Wells

Christina Wilson holds a degree in Vocal Performance with a concentration in Jazz Studies from the Bob Cole Conservatory of Music at California State University, Long Beach. During her stay she travelled the country with the Chamber Choir, Pacific Standard Time, and performed Steve Reich’s Drumming and Music for a Large Ensemble with the New Music Ensemble. Since graduating in 2011, she has been arranging for middle school and high school choirs in California, performing with the Pacific Chorale and Pacific Symphony, fronting several Long Beach based duo and trio projects as well as teaching private voice lessons at the Musicians Institute in Hollywood.

Christina Wilson
PROGRAM

Charanga (1993) .................................................. Michael Colquhoun  
(b. 1953)
Tabatha Easley—flute

Variations on Palestrina’s Dona Nobis Pacem (1975) .......... David Fetter  
(b. 1938)
Fuchou Chiang—bass trombone

Ich habe genug, BWV 82 (1727) ........................................... J.S. Bach  
(1685-1750)
Kevin Chavez—oboe, Amber Alarcón—voice, Carol Ann Aicher—piano

Sonata Op. 128 (1945) .......................................................... Mario Castelnuovo-Tedesco  
I. Andante con moto (1895-1968)  
II. Scherzo
Arnel Ignacio—clarinet, Brian Farrell—piano

Why Else Do You Have an English Horn (1998) .......... Christopher Berg  
(b. 1949)
Kevin Chavez—English horn, Christina Wilson—actress

It’s All Grey (2012) .............................................................. Travis Edward Kane  
(b. 1990)
Travis Edward Kane—voice & piano

Eventide (2007) ................................................................. Kenneth Fuchs  
(b. 1956)
Kevin Chavez—English horn, Carol Ann Aicher—piano

Evocations, for oboe solo (Ecossaise) (1967) ...................... Henri Tomasi  
(1901-1971)
Angela Wells—oboe

flutist of the Charlottesville Symphony, subbed regularly with the Buffalo Philharmonic and Lancaster Symphony Orchestras, and was also a member of the Fairbanks Symphony and the Arctic Chamber Orchestras in Alaska.

Active in the National Flute Association, Dr. Easley is the competition coordinator for the College Flute Choir Competition. She also took the VCU flute choir for their debut performance at the NFA conference in 2011 in Charlotte, NC. Dr. Easley is on the board for the Flute Society of Washington where she presents/perform annually at the MidAtlantic Flute Conference and coordinates the Adult Amateur Competition. Dr. Easley gave two presentations at the College Music Society National Conference last year, and is presenting for the first time at the National Association of College Wind & Percussion Instructors in San Diego this fall.

Dr. Easley holds a degree from the Eastman School of Music (D.M.A.), where she was the first Alaskan to graduate with the degree. Other degrees include California State University at Long Beach (M.A.) and the University of Alaska Fairbanks (B. Music Education and Performance). Her former teachers include Bonita Boyd, Michael Parloff, Martha Aarons, Dr. John Barcellona, and Dorli McWayne.

Arnel G. Ignacio received his Bachelor of Music degree in Clarinet Performance at California State University, Long Beach and his Master of Music degree from DePaul University in Chicago, Illinois where he studied clarinet under the tutelage of John Bruce Yeh and Larry Combs of the Chicago Symphony Orchestra. His other teachers include Monica Kaenzig, Leo Potts, and Phil Sobel. Arnel performs regularly as principal clarinetist with Opera A La Carte, a group that tours the United States performing Gilbert and Sullivan works. He teaches clarinet at The Bob Cole Conservatory of Music at California State University, Long Beach and performs with the Long Beach Opera, Long Beach Ballet Orchestra, Long Beach Municipal Band, and American Winds.

Travis Kane started his Southern California music path at CSULB, studying oboe with Joe Stone. During his time at Long Beach, he sang in Chamber Choir, played in the University Wind Quintet, and filled the Principal Oboe position in the University Orchestra and Wind Symphony. After two years at Long Beach State he transferred to California Institute of the Arts where he graduated with a BFA in Oboe Performance and Composition. In his 2 years at CalArts, some of his musical accomplishments included being the musical director of 3 premieres of new operas, being the assistant conductor or the CalArts Chamber Orchestra, conducting 3 choirs, one of which worked in master classes with world-renowned composers such as Eric Whitacre and Morten Lauridsen, conducting the premiere of a new cello concerto by Michael Fink written for the Patagonsky Cello Festival and cellist Frances-Marie Uitti in the REDCAT theatre at Walt Disney Concert Hall, and directing the CalArts Chamber Choir who’s performance of Stravinsky’s “Les Noces” was heralded as “…the best concert ever performed in this venue!” by
title role in La Curandera, Florence Pike in Albert Herring, Isabela in La Hija de Rappaccini, Vera Boronel in The Consul and will be performing the role of Prince Orlofsky in Die Fledermaus. While at The University of Texas, Ms. Alarcón has also premiered many works of student composers as well as performing with the University of Texas New Music Ensemble and Symphonic Band. Ms. Alarcón is recently graduated Cum Laude with her DMA in Opera Performance as a student at the University of Texas at Austin and studied under the tutelage of Prof. Rose Taylor.

Native Californian Kevin Chavez has been living in New York City for the past two years in pursuit of some new musical ventures. In May of 2012 Kevin graduated with his MM in English Horn performance from the Manhattan School of Music after coming back to music from a three-year hiatus. Having graduated in 2003 with a bachelors in music from CSULB, Kevin studied with highly sought-after LA studio musician Joe Stone and LA Phil’s solo English Horn player Carolyn Hove. Kevin is also the publisher and editor of the ground-breaking new series “Making Reeds Start to Finish” which published it’s first volume with the acclaimed Dr. Nancy Ambrose King in August in Apple’s iBookstore for iPad. Kevin will soon be announcing the second and third author on the subject of oboe and english horn reed-making then Bassoon reed-making respectively. Currently, Kevin spearheads a woodwind sextet group called “mod6” which plays traditional sextet music, new music and some music arranged for the group. In collaboration with pianist and pedagogue Dr. Carol Ann Aicher, Kevin is working on a solo album and performance/workshop series on the collaborative process.

Born in Taiwan and raised in southern California, trombonist Fuchou Chiang’s musical career began as a member of the U. S. Marine Corps Bands of Twenty-nine Palms, California and Okinawa, Japan. Mr. Chiang earned his Bachelor of Music (2002) and Master of Music (2004) degrees in trombone performance at California State University, Long Beach where he studied with Jeffrey Reynolds, former bass trombonist of the Los Angeles Philharmonic. He completed his Doctor of Musical Arts Degree in 2009 from the University of Southern California, where he was the recipient of the Robert Marsteller Memorial Scholarship. As an active performer and teacher based in the Los Angeles area, Mr. Chiang’s performing experiences include appearances with the Debut orchestra, American Youth Symphony, Golden State Pops Orchestra, Rio Hondo Symphony, Santa Monica Symphony, Brentwood Westwood Symphony, Los Angeles Jewish Symphony, Antelope Valley Symphony, New World Symphony, and the Los Angeles Philharmonic. His teaching experiences include the Harvard-Westlake School for the Performing Arts, Whittier Christian High School, and California State University, Long Beach.

Tabatha Easley is Assistant Professor of Flute and Music History at Virginia Commonwealth University, having taught on the college level for over ten years. She is also Director of Richmond Flute Fest and currently subs with the Richmond Symphony and Virginia Symphony as well. Dr. Easley has also served as principal trombonist of the Los Angeles Philharmonic. He completed his Doctor of Musical Arts Degree in 2009 from the University of Southern California, where he was the recipient of the Robert Marsteller Memorial Scholarship. As an active performer and teacher based in the Los Angeles area, Mr. Chiang’s performing experiences include appearances with the Debut orchestra, American Youth Symphony, Golden State Pops Orchestra, Rio Hondo Symphony, Santa Monica Symphony, Brentwood Westwood Symphony, Los Angeles Jewish Symphony, Antelope Valley Symphony, New World Symphony, and the Los Angeles Philharmonic. His teaching experiences include the Harvard-Westlake School for the Performing Arts, Whittier Christian High School, and California State University, Long Beach.

Kevin Chavez—oboe d’amore, Carol Ann Aicher—piano

**SELECT PROGRAM NOTES**

**CHARANGA** “Dr. Colquhoun’s compositions draw upon both the Classical and Jazz traditions, and often involve a mixture of composed and improvised elements working together to produce a coherent whole.”—zendogs.org. Charanga as a Latin music form encompasses a rhythm section with a flute “lead” who improvises. In this version, there is a rhythmic ostinato established at the beginning over which the flutist appears to improvise while incorporating extended techniques for the soloist.

**VARIATIONS ON PALESTRINA’S DONA NOBIS PACEM**

David Fetter (born 1938) is a trombonist and composer/arranger currently on faculty at the Peabody Conservatory. He holds degrees from the Eastman School of music and the American University. As a performer, his experiences include the U. S. Army Band as well as the orchestras of Baltimore, Cleveland, and San Antonio. His compositions, primarily for brass instruments, are performed throughout the U. S. and Europe.

His “Variations on Palestrina’s Dona Nobis Pacem” was originally written in the mid-1970’s as a work for unaccompanied tenor trombone. At the request of Douglas Yeo, former bass trombonist of the Boston Symphony, it was arranged for bass trombone. Basically tonal and traditional in form, the work consists of nine variations and coda on the melody “Dona Nobis Pacem” by the Italian composer Giovanni Pierluigi da Palestrina (1525-1594).
ICH HABE GENUNGE[5]  Composed for the Feast of the Purification of Mary, which is little known today, Bach's dark cantata Ich habe genug is marked by incredible restraint. Peter Sellars staged this cantata in 2001 with soprano Lorraine Hunt Lieberson as soloist and had this to say in an interview in Stagebill:

"The idea of death as something natural has been sidestepped by modern science. There's a genuine crisis: while we can prolong people's lives in all these fantastic ways, nobody knows what dying beautifully is. Certainly not in hospitals; Cantata 82 envisages death not as enemy, not as panic, not as farewell, and not as the end of something. The music is about the beginning of something."

The version of the first aria presented tonight is close to its original instrumentation, for bass and oboe obbligato. The anguish conveyed by the oboe in the opening of the aria was a trope incorporated by many composers after Bach, including Wagner's treatment of the instrument in Tristan. Bach held that the afterlife existed as a reason for gracefully accepting the end of this life; this sense of inevitability is made poignantly clear in the opening aria.

SONATA OP. 128  Mario Catelnuovo-Tedesco was born in Florence, Italy in 1895 and moved to the United States in 1939. He was an accomplished pianist and a prolific composer of chamber, guitar, and film music. He wrote over 200 film scores for MGM studios and became an important and influential teacher to such composers as John Williams and Henry Mancini. Catelnuovo-Tedesco composed the Clarinet Sonata, Op. 128 in 1945.

WHY ELSE DO YOU HAVE AN ENGLISH HORN  is a piece written in 1998 for the 30-year solo English Horn player in the New York Philharmonic at the time Tom Stacy. This whimsical work was composed especially for Mr. Stacy and Elaine Stritch by composer Christopher Berg who has written a few works for solo instrument and actor or actress. The poems you will hear performed tonight in thin piece are true to their original text written by renowned poet V.R. Lang. The composer has asked that the poems and music be performed in a "serious" manner rather than whimsical and the piece is usually performed as such. Tonight's interpretation will break that tradition and indulge in the clearly whimsical nature of the text.

EVENTID[4]E  Fuchs, who is currently on Composition faculty at University of Connecticut, penned Eventide for the then English hornist of the New York Philharmonic, Thomas Stacy, in 2003. The complete version, for solo English horn, percussion, harp, celesta and string orchestra, recalls the lush harmonic breadth of Ravel's Daphnis et Chloé as well as the transparent orchestration of Bartók's Music for Strings, Percussion and Celeste.

ROMANCE NUMBER 1, OP. 94  The three romances originally composed for the oboe by Robert Schumann (Opus 94) have been adapted for Violin, Flute and Clarinet in 'A.' Any one movement is a standard piece of oboe literature which is all but guaranteed to be heard at any oboe recital or jury but rarely are all three performed in one sitting as they are generally considered to be a strenuous on the oboe player. Tonight, you will hear the first movement performed on the oboe d'amore which is rarely if ever done.

ABOUT THE PERFORMERS

Carol Ann Aicher currently teaches graduate pedagogy at the Manhattan School of Music. Previously she was Assistant Professor of Piano and Piano Pedagogy at West Chester University of Pennsylvania. Ms. Aicher maintains a Piano and Instrumental Performance Coaching studio in New York City, frequently presenting workshops and lectures on pedagogy and adjudicating various festivals and competitions. Carol Ann earned her Doctorate of Education in College Teaching at Columbia University Teachers College. She holds a Masters of Music degree in Piano Performance from the Manhattan School of Music as well as the Piano Pedagogy Certificate and a Bachelor of Music degree in Piano Performance with a minor in Music History from the Oberlin Conservatory of Music. Her performance teachers have included Joseph Schwartz, Sedmara Rutstein, Nina Lelchuk and pedagogy with Vera Wills. She has performed at many venues on the east coast; Longwood Gardens, Strathmore Hall, Tampa Bay Performing Arts Center, Lincoln Center, Steinway Hall as soloists, accompanists and as a members of the Oberlin Piano Duo-One Piano/Four Hands.

Amber Alarcón, mezzo-soprano, is a native of Los Angeles, California. Ms. Alarcón received her Master of Music Degree from Binghamton University with a concentration in vocal performance and holds Bachelor of Music from California State University, Long Beach with concentrations in vocal performance and choral-vocal music education. Ms. Alarcón has performed such concert works as Vaughan William’s Magnificat, Bach’s Magnificat and Mendelssohn’s Die Erste Wahlpurgisnacht with the University Symphony. Following her degree studies at Binghamton University, Ms. Alarcón studied and graduated the Resident Artist Program at Tri Cities Opera. With Tri Cities Opera, she performed the roles of Alisa in Lucia di Lammermoor, Mother and The Witch in Hansel and Gretel, Third Spirit in Die Zauberflöte, Mother in Amahl and the Night Visitors, Sylviane in The Merry Widow, Gertrude in Romeo et Juliette, Mercedes in Carmen and Berta in Il Barbiere di Siviglia. Ms. Alarcón was also part of the Opera Go Round outreach program with Tri Cities Opera. Among the awards are the Semper Fidelis Award for Musical Excellence from the United States Marine Corps, the 2004-2005 recipient of the Clark Fellowship at Binghamton University, was the recipient of the Tri Cities Opera and Carlotta Savoca Scholarship. At the University of Texas, Ms. Alarcón has performed the roles of The Witch in Hansel and Gretel, the