PROGRAM
SYMPHONIC BAND

Early Light .......................................................................................................................... Carolyn Bremer (b. 1957)

   I. Be Glad Then, America
   II. When Jesus Wept
   III. Chester

Salvation Is Created .......................................................................................................................... Pavel Tchesnokov (1877-1944)

The Bob Cole Conservatory University Choir
Jonathan Talberg, conductor

In Memoriam ........................................................................................................................................... Mark Camphouse (b. 1951)

“Circus Band” March ............................................................................................................................. Charles Ives (1874-1954)
   trans. Jonathan Elkus

The Bob Cole Conservatory Symphonic Band and University Choir

INTERMISSION
WIND SYMPHONY

As Scattered By Waves ....................................................................................................................... Daniel French (b. 1988)

Quiet City (1940) ................................................................................................................................. Aaron Copland (1900-1990)
   arr. Donald Hunsberger

Laude ............................................................................................................................................... Howard Hanson (1896-1981)

Avelynn’s Lullaby ............................................................................................................................... Joel Puckett (b. 1977)

The Alcotts ......................................................................................................................................... Charles Ives (1874-1954)
   trans. Richard E. Thurston

“Country Band” March ......................................................................................................................... Charles Ives
   trans. James Sinclair

Lisa Castleman, graduate conductor
Program Notes

Early Light was written for the Oklahoma City Philharmonic and received its premiere performance in July 1995. The material is largely derived from “The Star Spangled Banner.” One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem: Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long homerun.

New England Triptych Be Glad Then, America, When Jesus Wept and Chester were freely transcribed for concert band by the composer from the New England Triptych—Three Pieces for Orchestra after William Billings. William Billings is described by William Bentley, of Salem, a contemporary, as “the father of our New England Music. Many who have imitated have excelled him, but none of them had better original power. He was a singular man, of moderate size, short of one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spoke and sang and thought as a man above the common abilities.” Billings, born in 1746, started his career in life as a tanner’s apprentice but soon gave up this trade for music in which he was apparently self-taught. He organized singing schools, composing music for them which was all the more welcome because relations with England had reached the breaking point and the colonists were glad to have their own native music. Billings’ many “fuguing tunes” achieved great popularity, but by the time he died in 1800 this kind of music gradually fell into disfavor leaving Billings poor and neglected. Today, given the prospective of history, we see Billings as a major figure in American music. His indomitable spirit still shines through the sturdy tunes he wrote.

Salvation Is Created is a choral work composed by Pavel Tchesnokov in 1912. It was one of the very last sacred works he composed before being forced to turn to secular arts by the Soviet Union. Although he never heard his own composition performed, his children had the opportunity years following his death. Salvation is Created is a communion hymn based on a Kievan syndonal chant melody and Psalm 74 (73 in the Greek version). The translation of the original Russian text is as follows: Salvation is made in the midst of the earth, O God. Alleluia.

In Memoriam Following the death of Mr. L.J. Hancock, Director of Bands at Norwin High School in North Huntingdon, Pennsylvania, Scott McCormick, then President of Bands of America, contacted the composer, Mark Camphouse, to commission a piece in the memory of the late Mr. Hancock. The composer recalls, “it seemed appropriate to base In Memoriam on the Communion Hymn “Salvation Is Created” by Russian composer Pavel Tchesnokov as I learned from Scott that Mr. Hancock had a tradition of warming-up his award-winning Norwin High School Marching Band on the field with Tchesnokov’s gorgeous hymn.” Professor Camphouse suggests placing In Memoriam directly following “Salvation is Created” on a concert program so that ensemble members and audiences may hear two contrasting works having a common thematic thread. Professor Camphouse writes, “I hope In Memoriam will provide meaningful emotional and enriching educational experiences for the conductors, band members, and audiences.

Circus Band March The “Circus Band” is the last in a set of five songs that Charles Ives called Five Street Songs, written while the composer was a student at Yale University. This stirring march in “quickstep time” is primarily tonal, with moments of unexpected rhythmic twists and syncopations, as well as a sprinkling of “wrong notes” in homage to the amateur town band. In a letter Ives describes ‘The Circus Band’ as, “a kind of picture of the old day Parades.”
The Circus Band—Charles Ives

*All summer long we boys
dreamed 'bout circus joys!
Down Main Street comes the band,
Oh! “Ain't it a grand and glorious noise!”*

*Horses are prancing, knights advancing
Helmets gleaming, pennants streaming,
Cleopatra's on her throne!
That golden hair is all her own.*

*Where is the lady all in pink?
Last year she waved to me I think,
Can she have died? Can! that! rot!
She is passing but she sees me not.*

**As Scattered by Waves** is the product of two competing musical styles. The first, the “waves,” features long, repeated patterns that oscillate into and out of focus—blending, blurring, and combining into a slowly, but continuously, shifting landscape. The second style, first heard in the brass, consists of short, punctuated gestures, jagged rhythms, and sudden harmonic shifts, and stands in jarring contrast to the first. The two discreet musical styles never truly merge, instead crashing violently into each other, exploding into scattered fragments.

*As Scattered by Waves is dedicated with eternal gratitude to Dr. Jack Stamp.*

**Quiet City** was originally intended as incidental music to a short-running play by Irwin Shaw. The play told the story of two brothers, one of whom rejected his heritage in an effort to conform to the business world, while the other maintained an unconventional, artistic, socially conscious lifestyle. In the score, the prominent trumpet part embodies one of the brothers (the other brother embodied in the English horn) wandering about the city at night, imagining the thoughts of the people around him. The mood of the work contrasts questioning lines and long cantilena phrases in the two solo voices with an accompaniment at once still and subdued, and later alternately fervent and moving. This edition, scored for soloists and winds by Donald Hunsberger, is the only such setting to bear the approval of the composer.

**Laude** *Laude, Chorale, Variations and Metamorphoses* was commissioned by and is dedicated to the College Band Directors National Association, and premiered by The California State University, Long Beach Wind Symphony under the direction of Larry Curtis. The composer has prefaced his score with the following paraphrase of Psalm 150:

*Praise Him with the sound of the trumpet, with psaltery and harp,
with timbrel and dance, with string instruments and organs.
Praise Him upon the loud cymbals, the high-sounding cymbals.
Let everything that hath breath praise the Lord.*

The chorale movement is from the very old Swedish tune *All the World Praises the Lord* which the composer, as a boy, sang in Swedish in the Lutheran service.
Avelynn’s Lullaby

Regarding Avelynn’s Lullaby, Joel writes:

My daughter, Avelynn, arrived on a spring morning with a pep in her step. Since day one, she has had the energy of three babies (although, to be honest, I’m not sure how that is measured). Our nighttime routine has become set in stone. I give her a bath, put her in her pajamas, and we read a book or two. And then we come to my favorite portion of the routine: the lullabies. Doing my part, I sing her slow lullabies while rocking her and she does her part, fighting the onset of sleep. By far her favorite lullaby is the one my mother used to sing to me: “Sail Far Away, Sail Across the Sea, Only don’t Forget to Sail, back again to me.” At least, I thought it was the one my mother used to sing to me. I got curious about the rest of the verses and found that the piece was written in 1898 by Alice Riley and Jesse Gaynor and has only a passing resemblance to the lullaby I had been singing to Avelynn! So Avelynn’s Lullaby is both a journey of daddy trying to coax daughter to sleep and a journey of daughter enjoying the song, fighting sleep and eventually succumbing to slumber.

Avelynn’s Lullaby was commissioned by a consortium of American Universities led by California State University, Long Beach, John Carnahan, conductor. The piece received its premiere performance on Thursday, March 17, 2011 by the CSULB Wind Symphony at the Carpenter Performing Arts Center on campus and again on March 24, 2011 at the National Conference of the College Band Directors National Association in Seattle, Washington.

The Alcotts

The Piano Sonata No. 2, “Concord, Mass., 1840-1860,” commonly known as the “Concord Sonata” was composed between 1909 and 1915 and consists of four movements, each bearing the name of a famous mid-19th century resident of Concord. To some degree, each movement is a musical impression of the personality and philosophical attitudes of its subject. “The Alcotts is a section of simple and serene beauty and monumental character—a touching and lovingly etched remembrance of the Alcotts’ Orchard House “under the elms” and the spirit of “that human faith melody” which, for Ives, was the root of that time and place.

—Richard E. Thurston

“Country Band” March

Charles Ives is one of the most innovative composers American history has to boast. His compositions, largely unperformed until after his death, portray America at the turn of the 19th century as he knew it. His compositions commonly integrate inspirations or memories from the countryside where he was raised in Danbury, Connecticut, as well as the lively ragtime obsessed scene in “Poverty Flat” New York City, where he lived after graduating from Yale University.

Ives wrote “Country Band” March approximately four years after graduating from Yale. Within “Country Band” March, Ives inserts many different popular tunes of his day including military tunes, folk tunes, dance and fiddle tunes with a little ragtime mixed in. Among the tunes quoted are “Semper Fidelis,” “Arkansas Traveler,” “British Grenadiers,” “Marching Through Georgia,” “Violets,” “Battle Cry of Freedom,” “Massa’s in de Cold, Cold Ground,” “Yankee Doodle,” “London Bridge,” “The Girl I Left Behind Me,” and “My Old Kentucky Home.” The main march theme heard five times throughout the piece is believed to be Ives’s own. Ives wrote the piece out of fond memory for country bands whose concerts were typically filled with errors by amateur musicians. Into the piece he writes his parody—wrong entrances, mistranspositions, stumbling ragtime rhythms, and odd improvisatory moments—all of which would have easily been heard while listening to a casual concert put on by your local country band.

“Country Band” March was composed around 1904 and was originally written for theater orchestra. The piece received its first public performance as part of the celebration of the Charles Ives Centennial seventy years later on 3 March, 1974 in New Haven, Connecticut by the Yale Theater Orchestra under the direction of James Sinclair.

Lisa Castleman, graduate student conducts in partial fulfillment of her M.M. degree in Instrumental Conducting.
ABOUT JOHN ALAN CARNAHAN

John Alan Carnahan is Director of Bands and Director of the Bob Cole Conservatory of Music at California State University, Long Beach, where he has been a professor of music since 1988. His teaching responsibilities include conductor of the Wind Symphony and Professor of Graduate Conducting. Prior to his appointment at Long Beach, Mr. Carnahan served as Assistant Director of Bands at the University of Texas, Arlington where he taught music education courses and conducted the marching and symphonic bands. Before his years in Arlington, he was Director of Bands at Clovis High School in Clovis, California.

To his position at California State University, Long Beach, he brings a broad knowledge and background in all idioms of instrumental music performance. His university ensembles have gained widespread notoriety for imaginative musical interpretation and distinctive performance quality and have been honored with invitations to perform throughout the Western United States, Europe and Japan. The Los Angeles Times has hailed the University Wind Symphony as, “...thoroughly disciplined and euphonious!” A champion of new music, Professor Carnahan has been a member of numerous national commissioning projects and the University Wind Symphony has premiered more than twenty new works over the past several years.

In addition to his university duties, Mr. Carnahan is active nationally as a guest conductor, adjudicator, lecturer, and composer/arranger. He has conducted ensembles at the California Music Educators Association Convention, the Texas Music Educators Association Conference, the College Band Directors National Association Southwestern and Western Division Conferences and internationally in Europe and Japan. He has presented numerous clinics and performance demonstrations for statewide and regional music education organizations and conferences. His innovative and thought-provoking sessions on ensemble rehearsal techniques and the art of conducting are always very well received. His commissioned pieces have received many performances and his arrangements have been heard throughout the United States.

ABOUT JERMIE S. ARNOLD

Jermie S. Arnold was appointed to the Cole Conservatory as the Associate Director of Bands in the fall of 2012. Professor Arnold is the principal conductor of the Symphonic and Concert Bands, teaches conducting courses, and assists in the supervision of student teachers.

Professor Arnold received his Bachelor and Master degrees in Music Education from Brigham Young University, Provo Utah. As an undergraduate he was honored with the Theodore Presser Foundation Scholarship for music educators. Professor Arnold is currently completing his Doctorate from George Mason University in Fairfax Virginia where his primary mentors are Mark Camphouse, Anthony Maiello, and Dennis Layendecker.

Professor Arnold’s public school teaching experience includes eight years as Director of Bands at American Fork Junior High School in American Fork Utah. During his tenure at American Fork, the program grew from 300 to over 450 students in four concert bands, and three jazz bands. His ensembles received superior ratings at festivals throughout Utah each year, and the Wind Ensemble performed at the National Music Educators Conference, the Inaugural Music for All National Middle School Festival and the Utah Music Educators Conference. His jazz bands were recognized as among the outstanding junior high jazz bands in the state of Utah. The Utah Music Educators Conference recognized Professor Arnold twice, first with the Superior Accomplishment Award in 2006 and second with the Outstanding Junior High-Middle School Music Educator Award in 2008.

While in Utah Professor Arnold also served as the Assistant Director of Bands at American Fork High School, with responsibilities over the Brass and Visual aspects of the nationally recognized marching band. While he was Assistant Director of the Marching Band, countless Region and State competitions were won, in addition...
to performances at the Presidential Inaugural Parade, the Macy’s Thanksgiving Day Parade and an invitation to perform in the Tournament of Roses Parade.

Professor Arnold is co-founder and emeritus Associate Conductor of the Wasatch Winds Symphonic Band, an adult community band of over 70 members. He has presented at numerous conferences across the country and been a guest conductor in New York, Hawaii, Utah, Idaho and Virginia. He has served as adjudicator at marching and concert band contests throughout the United States. He and his wife, Amber, enjoy their children Jacob, Kyle, and Bethany.

UPCOMING EVENTS

- **Monday, March 11, 2013:**
  Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall $10/7

- **Monday, April 10, 2013:**
  University Wind Quintet, John Barcellona, director 8:00pm Daniel Recital Hall $10/7

- **Thursday, May 2, 2013:**
  Wind Symphony / Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Carpenter Performing Arts Center $10/7

- **Tuesday, May 7, 2013:**
  Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall $10/7

PERSONNEL UNIVERSITY CHOIR

Dr. Jonathan Talberg, conductor

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* Section Leader
^ Assistant Conductor
PERSONNEL WIND SYMPHONY

John Alan Carnahan, conductor

Piccolo
Mario Herrera

Flute
Melissa Hulett*
Amir Farsi
Sally Keener

Oboe
Andrew van der Paardt*
Melissa Carrington

English Horn
Brian Mitchell

Bassoon
Adrian Fonseca Tellez*
Harmony Drumm

Contra Bassoon
Jonathan Perez

Bb Clarinet
Abraham Perez*
Oscar Esteves
Mathieu Girardet
Rudy Silva
Stephen Chow
Annie Ma
Megan Wright

Eb Clarinet
David Myer

Bass Clarinet
Francisco Diaz*
Holly Choe

Alto Saxophone
Peter Martin*
Patrick Olmos

Tenor Saxophone
Jeff de Seriere

Baritone Saxophone
Derek Magee

French Horn
Danny Thibodeaux*
Esteban Jimenez
Glen Gray
Noam Shanker

Trumpet
Casey Martin*
Devin Henderson
Jackson Niebrugge
Kurt Peregrine
Drew Nimme
Toni Beletti

Trombone
Bobby Frey*
Tyler McGough
Kaelyn Gima
Emmanuel Rojas

Euphonium
Micah McConnaughy*
James LaPiana

Tuba
Kyle Richter*
Kevin Macy

Percussion
Kevin Brown*
Kan Adachi
Jeff Ramos
Brandon Rivera
Jazper Saldaña
Matt Williams

Piano
Barret Wilber

String Bass
Katherine Findlay

*principal

PERSONNEL SYMPHONIC BAND

Jermie S. Arnold, conductor

Piccolo
Kelly Catlin

Flute
Ryan Murray*
Emilie Sagot
Audrey Sult

Oboe
Brian Mitchell*
Juaquin Moraga

English Horn
Melissa Carrington

Bassoon
Brian Tuley*
Shannon O'Neill

Contra Bassoon
Eric Wood

Bb Clarinet
Courtney Crowe*
Marci Gross
Melody Krawzak
Sarah Len
Ryan Pitcher
Kevin Sakai
Garett Dahl

Eb Clarinet
Richelle Teng

Bass Clarinet
Nicole Garwood*
Patrick Izawa

Alto Saxophone
Jotaro Nakano*
Jeff Madrid

Tenor Saxophone
Lawrence Pl

Baritone Saxophone
Zachary Kenefick

French Horn
Ivan Esteves*
Esteban Jimenez
Ramon Villanueva
Beau Knechtel

Trumpet
Adam K. Van Vleet*
Ian Holmqist
Morgan Berliner
Andy Camou
Benjamin Feuerhelm
Denny Bui Vuong

Trombone
Daniel Leodones*
Michael Beltran
Taylor Smith
Larry Agustin

Euphonium
Tony Bynon*
Tera Wallace

Tuba
Robert Tovar*
Thomas Idziski

Percussion
Nolan Wren*
Daniel Ellis
Marc Young
Taylor Brown
Lucas Zumbado
Brian Kikuchi

Piano
Brigitte Bellavoine

String Bass
Katherine Findlay

*principal

For more information and tickets please call 562.985.7000 or visit:

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