PROGRAM / SYMPHONIC BAND

Winter Dances ............................................................................................................ Fergal Carroll (b. 1969)

I. November
II. December
III. January

Psalm for Band ........................................................................................................... Vincent Persichetti (1915-1987)

Yorkshire Ballad ....................................................................................................... James Barnes (b. 1949)

Choreography .......................................................................................................... Robert Sheldon (b. 1954)

INTERMISSION / WIND SYMPHONY

Vanity Fair ............................................................................................................... Percy Fletcher (1879-1932)
ed. Brant Karrick

Deck Thyself, My Soul, With Gladness .................................................................. Johann Sebastian Bach (1685-1750)
arr. Alfred Reed

Symphony No. 6 for Band, Op. 69 ......................................................................... Vincent Persichetti (1915-1987)

I) Adagio allegro
II) Adagio sostenuto
III) Allegretto
IV) Vivace

and the mountains rising nowhere ......................................................................... Joseph Schwanter (b. 1943)

Folk Dances ............................................................................................................. Dmitri Shostakovich (1906-1975)
trans. H Robert Reynolds

PROGRAM NOTES

Winter Dances  This piece was commissioned to mark the opening of The Pyramid, Warrington's purpose built arts venue. It was written to allow performance with dancers and in order to accommodate this, each of the three movements has its distinct character. The movements are titled November, December, and January (as Ireland uses the Celtic calendar these are our winter months, although given our usual weather, I could probably have called a movement July or August!).

—Jermie Arnold
Psalm for Band  “Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections — a sustained chordal mood, a forward-moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.”

—Vincent Persichetti

Yorkshire Ballad  In 1985, Yorkshire Ballad was composed after a visit to the Yorkshire Dales in Northern England. The piece follows the traditional ballad phrasing of AABA in a three-statement setting. The climax occurs during the final phrase of the third statement. This work imitates the compositional techniques of Percy Grainger.

—Jermie Arnold

Choreography  This piece was commissioned by the 2008 ATSSB All-State Band by the Association of Texas Small School Bands. Written in overture form, Choreography draws its inspiration from dance movements found in contemporary stage, ballet and theatrical productions. The piece opens with fast-paced angular gestures accompanied by rapid rhythmical punctuations before yielding to a contrasting lyrical section with long, flowing lines and many opportunities for expressive playing. The infectious beat patterns and memorable melodic content combine to make this an excellent concert work.

—Jermie Arnold

Vanity Fair  In the original 1924 publication of Vanity Fair, Fletcher included the subtitles, “A Comedy Overture” and “In Which Several Characters From Thackeray’s Novel are Portrayed.” The now-classic novel is a social satire set in early nineteenth-century England and Europe, and was first published in 1847. The story is somewhat cynical and is intended to depict social hypocrisy and fraud. Nine principal characters are woven within, their interaction being similar to a modern television soap opera. Thackeray’s main point was that, in a world of social injustices, all people must sin in order to survive.

The themes of Fletcher’s rather straightforward Romantic overture are pleasant, symmetric, light, and tonal, but do not particularly reflect the darker behaviors of the novel’s main characters. Perhaps Fletcher personally related to the story, enjoyed the energy of the characters, or just needed some inspiration and a title.

—GIA Publications

Deck Thyself, My Soul, With Gladness  This chorale was first used by Johann Sebastian Bach in 1724, when Bach began the Leipzig traditions of writing chorale cantatas. The melody itself is by Johann Franck, and dates from 1653. Bach wrote his cantata of this name in a manner he would often use, keeping the chorale melody intact in the first and last stanzas (with an elaborate contrapuntal setting for the opening chorus, with the chorale tune being sung by the sopranos, and a straight four-part chorale to close the cantata). The remaining stanzas of the chorale were transformed into solos, duets, etc. for the intervening movements of the cantata.

The chorale also appears as #22 in the 371 Bach-Riemann-schneider collection of harmonized chorales, and it is worth noting that although the chorale appears in Bach’s Cantata #180 of the same name in the key of F, it is transposed to Eb in the “371” collection.

This chorale melody was also used by the nineteenth century composer, Johannes Brahms, as the basis of the fifth of the eleven chorale preludes for organ he wrote shortly before his death in 1897. This collection of chorale preludes was published in 1902, five years after Brahms’ death, as his Opus 122. Brahms had a great interest in, and love of early music, and these chorale preludes are an expression of that, as well as being excellent examples of his contrapuntal writing.

Bach himself may have written (or improvised) other chorale preludes on this chorale melody, since it was his custom to improvise on the chorale tune being used in the cantata he had written for each service.

—Dr. Raymond A. Barr
Symphony No. 6 for Band, Op. 69 is one of many works for band composed by Persichetti. The piece was composed in the winter of 1955-56 on commission from the Washington University Chamber Band, which played the premiere performance on April 16, 1956 in St. Louis, Missouri. The piece was originally intended to be a six-minute work in the style of Psalm for Band. In the course of the composition, Persichetti’s six-minute work developed into a four-movement symphony.

The four movements are a reflection of the 18th-century technique, including the order and style of each movement. The first movement is in a sonata allegro form; the opening Adagio contains essential motivic material used throughout the movement. A hymn taken from Persichetti’s Hymns and Responses for the Church Year, “Round Me Falls the Night”, is the basis for the second movement. The third movement assumes the role of the dance movement and is in ABC form. The finale is a breathtaking free rondo and draws thematic material from the previous movements.

—Teaching Music through Performance in Band, Vol. I

AND THE MOUNTAINS RISING NOWHERE was commissioned by the Eastman Wind Ensemble with a grant from the National Endowment for the Arts. The premiere was given by the Eastman Wind Ensemble, Donald Hunsberger conducting, at the National Conference of the College Band Directors Association in 1977. It is published by Helicon Music Corporation and distributed by European American Music Distributions.

and the mountains rising nowhere is dedicated to Carol Adler, whose poem, taken from a collection entitled Arioso, was used as a generator.

arioso bells
sepia
moonbeams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence chimes

and the mountains rising nowhere was Joseph Schwantner’s first work for wind band. In 1980 Schwanter completed his second wind band composition, From a Dark Millennium, and in 1996, In Evening’s Stillness became the final composition of his wind band trilogy.

—Jeffrey Renshaw, Director of Bands, UCONN

Folk Dances was originally composed in 1943 as the third movement (Dance of Youth) of Otchizna, Op. 63. It was first arranged for Russian Band by Mark Vakhutinskii in 1970 and edited for American bands by H. Robert Reynolds in 1979.

—windrep.org

ABOUT JOHN ALAN CARNAHAN

John Alan Carnahan is Director of Bands at 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**

**Dr. Jermie Arnold** was appointed to the Bob Cole Conservatory of Music at California State University, Long Beach as the Associate Director of Bands in the fall of 2012. Dr. Arnold is the principal conductor of the Symphonic and Concert Bands, teaches conducting courses, and assists in the supervision of student teachers. In 2014 he received the Most Inspirational Professor Award from the CSULB Alumni Association.

Dr. Arnold completed his DMA from George Mason University in Fairfax Virginia where his primary mentors were Mark Camphouse, Anthony Maiello, and Dennis Layendecker. He 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.

Dr. 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 Dr. 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, Dr. 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 Asst. 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.

Dr. 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. In 2013 he was named the guest conductor for the Maine All-State Band. 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.
PERSONNEL

SYMPHONIC BAND

John Alan Carnahan, conductor

Piccolo
Jessica Geels

Flute
Carole Jacobs*
Elizabeth LaCoste
Kelly Catlin

Oboe
Spencer Klass*
Juaquin Moraga

English Horn
Caitlin Smith

Bassoon
Bryan Tuley
Emily Prather
Jeff Wasik

Contrabassoon
Emily Prather

Bb Clarinet
Sarra Hey*
Holy Choe
Carolyn Johnston
Kevin Sakai
Michaehl Miller
Robin Daly

Eb Clarinet
Marci Gross

Bass Clarinet
Rani Oliveira*
Garett Dahl

Alto Saxophone
Jotaro Nakano*
Pual Cotton

Tenor Saxophone
Ross Bronzan

Baritone Saxophone
Krissia Molina

French Horn
Kevin McBrien*
Christian Siqueiros
Liam Lacey
Jennifer Ornelas
Sarah Krueger

Trumpet
Ian Holmquist*
Oscar Garibay
Cameron Reeves
Evan Walsh
Harry Ostrander
Roberto Diaz

Trombone
Kaelyn Gima*
Gregory Ochotorena

Bass Trombone
Paul de la Rosa

Euphonium
Kenneth Eernisse*
Zachary Carrasco

*principal

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Jotaro Nakano*
Pual Cotton

Tenor Saxophone
Ross Bronzan

Baritone Saxophone
Krissia Molina

French Horn
Kevin McBrien*
Christian Siqueiros
Liam Lacey
Jennifer Ornelas
Sarah Krueger

Trumpet
Ian Holmquist*
Oscar Garibay
Cameron Reeves
Evan Walsh
Harry Ostrander
Roberto Diaz

Trombone
Kaelyn Gima*
Gregory Ochotorena

Bass Trombone
Paul de la Rosa

Euphonium
Kenneth Eernisse*
Zachary Carrasco

*principal

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WWW.CSULB.EDU/COLECONSERVATORY

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