WIND SYMPHONY
JOHN ALAN CARNAHAN, CONDUCTOR
SYMPHONIC BAND
JERMIE S. ARNOLD, CONDUCTOR
WITH GUEST ARTISTS TOM HOOTEN, TRUMPET
AND TED ATKATZ, PERCUSSION
THURSDAY, APRIL 28, 2016 8:00PM
CARPENTER PERFORMING ARTS CENTER
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM SYMPHONIC BAND

Tribute .........................................................................................................................................................Mark Camphouse (b. 1954)

Rest .......................................................................................................................................................... Frank Ticheli (b. 1958)

...and the antelope play ......................................................................................................................... John Alan Carnahan (b. 1955)

Michael King—undergraduate guest conductor

Caccia and Chorale .................................................................................................................................Clifton Williams (1923-1976)

The Black Horse Troop ......................................................................................................................... John Philip Sousa (1884-1932)

INTERMISSION WIND SYMPHONY

Cityscape ..................................................................................................................................................Scott Boerma (b. 1964)

When Speaks the Signal-Trumpet Tone .................................................................................................. David R. Gillingham (b. 1947)

Jermie S. Arnold—conductor, Tom Hooten—guest artist

Raise the Roof ...........................................................................................................................................Michael Daugherty (b. 1954)

Ted Atkatz—guest artist

The Padstow Lifeboat ..............................................................................................................................Malcolm Arnold (1921-2006)

PROGRAM NOTES

Tribute was commissioned by Commander of the United States Army Band, Colonel Eugene W. Allen and his wife, Claire, to honor all American women who have served their country in the armed forces. The work was premiered in April, 1985, at Radford University with the composer conducting the United States Army Band. Other significant pre-publication performances include those by the Northwestern University Symphonic Wind Ensemble under the direction of John P. Paynter. The work is ceremonial in character with two outer fanfaire-like sections contrasted by a lyrical middle section. Tribute was runner-up for the 1986 Ostwald Award for band composition, sponsored by the American Bandmasters Association.

—Mark Camphouse

Rest Created in 2010, Rest is a concert band adaptation of my work for SATB chorus, There Will Be Rest, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to
preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale’s words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

——Frank Ticheli

...AND THE ANTELOPE PLAY My tone poem, ...and the antelope play, depicts the transformation through time of the Antelope Valley—from ancient times, to the eventual displacement of the Native American culture, to modern times. The work considers both geographical and cultural aspects in its musical portrayal of the vast and beautiful high desert of California.

The title is taken from the 19th-century song, Home on the Range, specifically from the line, “Where the deer and the antelope play,” although you will not hear the song except in some melodic fragments. The thematic material of the music is based solely upon these fragments and word association from the song. Although well-hidden, you may find the themes more readily by word association than by melodic association.

...and the antelope play is a through-composed tone poem in eight sections, played without pause, with each section bearing a descriptive verse from my poem:

...first there was wind
...morning light
...behold the valley
...and the antelope play
...the plight of the valley
...the spirit remains
...and the antelope?
...the valley home

——John Alan Carnahan

Caccia and Chorale was Clifton Williams’ final work. Knowing that he had cancer, Williams intended on only writing the Caccia. After what seemed to be successful surgery, the Chorale was composed. This was a personal prayer of thanksgiving along with a sincere plea for ethical regeneration by all mankind. The composer gives his thoughts on the work: “While it remains open to question whether music can convey a message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with Caccia and Chorale, two title words borrowed from the Italian because of their allegorical significance. The first, Caccia, means ‘hunt’ or ‘chase,’ and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The Chorale is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts…”

The Black Horse Troop was completed December 30, 1924, at John Philip Sousa’s Sands Point, Long Island estate. It was played for the first time about ten months later on October 17, 1925, at a concert of the Sousa Band in the Public Auditorium, Cleveland, Ohio—and I was there. I had not been to such an event as this one; I remember that as Sousa’s march was being played, “Troop A” rode the stage and stood behind the band to the tumultuous cheering of all. The March King enjoyed a long relationship with the men and horses of Cleveland’s Ohio National Guard, known as Troop A. Once again his special comprehension of the thrilling spectacle of regimental movement produced a compelling musical experience for both the player and the listener, commanding our particular awareness of his use of the trumpets and drums at various dynamic levels. During the half-century of his career as the most successful bandmaster who ever lived, there was both reason and necessity for his creating these wonderful marches—and among them all The Black Horse Troop is a positive standout.

——Frederick Fennell
Cityscape, a fanfare for wind and percussion, was written for and dedicated to James F. Keene and the University of Illinois Wind Symphony. This symphonic fanfare was designed to make a bold opening statement for the ensemble’s 2006 performance in New York City’s Carnegie Hall. Intense, clashing harmonies and tight, vertical rhythms combine with moments of calm, yet unsettled release to depict the atmosphere within the endless canyons of metal and cement in the heart of the city. —Scott Boerma

When Speaks the Signal-Trumpet Tone The three movements or sections of When Speaks the Signal-Trumpet Tone are continuous without pause. Movement I, “When stride the warriors of the storm,” begins with a slow introductory section featuring undulating thirds in the winds, various percussion colors and rather militaristic motivic material coupled with the metallic articulations of the hi-hat. A contrasting secondary theme balances the movement with longing expressiveness which, perhaps, is suggestive of the homesickness of the G.I. alone on the foreign battlefield. “By angel hands to valor given,” the second movement, begins with a snare drum roll followed by the solemn tom-toms. The movement is designed to evoke the image of a funeral procession to a military cemetery for the burial of a fallen comrade. Solo flugelhorn aptly shapes the melodic dirge. Toward the end of the movement a sweet, yet mournful melody emerges eulogizing the fallen comrade and signifying that he is “home” again. The final movement, “Shall thy proud stars resplendent shine,” should evoke feelings of joy, victory and patriotism. The ascending pentachords in the solo piccolo trumpet with the four-note motive comprised of a perfect fifth followed by a descending second are the basis for most of the melodic material of the movement. Contrasting this main thematic material in a sort of rondo-like structure is a chorale, heard only by the wind orchestra throughout the movement, which hopefully carries all the emotion and glory of victory. —David R. Gillingham

Raise the Roof (2007) for Timpani and Symphonic Band was commissioned and premiered by the University of Michigan Symphony Band. The world premiere was performed by the University of Michigan Symphony Band, conducted by Michael Haithcock, with Andre Dowell, timpani, at the National Conference of the College Band Directors National Association, at Hill Auditorium in Ann Arbor, Michigan, on March 30, 2007.

Raise the Roof is inspired by the construction of grand architectural wonders such as the Notre Dame Cathedral (1345) in Paris and the Empire State Building (1931) in New York City. I create a grand acoustic construction by bringing the timpani into the foreground and giving the timpanist the rare opportunity to play long expressive melodies, and a tour-de-force cadenza. I incorporate a wide variety of timpani performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play glissandi rolls, and striking the drums with regular mallets, wire brushes, maraca sticks, and even bare hands.

Raise the Roof is in the form of a double variation. The first theme of the double variation, played initially by the tuba, is presented in various timbral and rhythmic guises such as “guaguancó.” The second theme of the double variation, first heard in the flutes and then the timpani, is reminiscent of a medieval plainchant. The two themes are passed around in canons and fugues and other permutations throughout the ensemble to create elaborate patterns, as in a gothic cathedral. Raise the Roof rises toward a crescendo of urban polyrhythms and dynamic contrasts, allowing the timpani and the symphonic band to create a grand acoustic construction. —Michael Daugherty

The Padstow Lifeboat During the years he lived in Cornwall, Malcolm Arnold was much involved in the area’s musical and cultural life. On July 19, 1968, a new lifeboat station was inaugurated in Padstow. For the occasion, Arnold composed a special march, The Padstow Lifeboat, which was first performed on June 10, 1967, by the Black Dyke Mills Band under Arnold’s direction as part of the BBC International Festival of Light Music. It was subsequently performed at the station’s inauguration ceremony by the St. Dennis Silver Band, again conducted by the composer. One of the distinctive features of this march was inspired by a lighthouse near the Padstow station, whose foghorn sounded a pitch between middle C and D. Arnold incorporates this sound in his march, rounded off to D, as the composer put it, “for the sake of musical unity.” A stomping march rhythm
accompanies the opening tune, in the key of A-flat, rudely punctuated by that foghorn D. Later portions of the march feature a more laid-back melody with embellishments, and a briefly threatening arpeggio-laden section. The opening tune returns, and the march closes with another statement of the embellished second theme.

—Chris Morrison

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 California State University, Long Beach Alumni Association. Dr. Arnold completed his DMA in 2014 from George Mason University in Fairfax, Virginia where his primary mentors were Mark Camphouse, Anthony Maiello, and Dennis Layendecker. He received his Master and Bachelor degrees in Music Education from Brigham Young University in 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 Doctor 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 he 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 Asst. Director of the Marching Band, countless Regional 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 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.

**About Tom Hooten**

Thomas Hooten is Principal Trumpet of the Los Angeles Philharmonic. He can be heard on numerous LA Phil recordings, including Mahler’s Ninth Symphony and Lutoslawski’s Symphony No. 1. He has also recorded Scriabin’s *Poem of Ecstasy* and Gandolfi’s *Garden of Cosmic Speculation* with the Atlanta Symphony. Of the Los Angeles Philharmonic’s recent performance of Mahler’s Fifth Symphony, Los Angeles Times critic Mark Swed wrote, “The symphony begins with a terrifying trumpet solo. Thomas Hooten nailed it.”

Prior to joining the Los Angeles Philharmonic, Hooten served as Principal Trumpet in the Atlanta Symphony from 2006-2012, where he was awarded the first ever Mabel Dorn Reeder Honorary Chair, a $10,000 merit-based award for “excellence in musical artistry, leadership, collegiality, and community engagement.” He released *Trumpet Call*, his first solo album, in 2011.

Hooten has appeared as a soloist with the Atlanta Symphony Orchestra, the Saint Paul Chamber Orchestra, the United States Air Force Band, Keystone Winds, and the Richmond Symphony Orchestra. As an orchestral and chamber musician, he has performed with such ensembles as the National Symphony Orchestra, Harrisburg Symphony, Washington Symphonic Brass, Arlington Symphony, and the Baltimore Symphony. He has given masterclasses and recitals at Juilliard, Northwestern University, Indiana University, Mannes School of Music, San Francisco Conservatory, the Universities of Kentucky and Illinois, and many other locations throughout the United States. Hooten has appeared as a guest principal with the Saint Louis Symphony, at the Grand Teton Music Festival, and with the Los Angeles Philharmonic.

Hooten began his career in 2000 with a trumpet/cornet position in “The President’s Own” United States Marine Band in Washington, D.C., where he was often a featured soloist. While with the Marine Band, Hooten won the 2nd trumpet audition with the Richmond (VA) Symphony, where he continued to perform through 2004. He went on to join the Indianapolis Symphony as Assistant Principal Trumpet for two years, and subsequently won the Principal Trumpet auditions for both the Houston and Atlanta symphonies.

Hooten has served on the faculty for The Aspen Music Festival, acting as a guest artist and teacher. While in Atlanta, he shared a studio with his wife Jennifer Marotta at Kennesaw State University, where they provided lessons, masterclasses, and performance coaching sessions to a diverse range of professional and student musicians. A native of Tampa, Florida, he earned his Bachelor of Music degree from the University of South Florida and his Master of Music degree from Rice University. His primary trumpet teachers have included Armando Ghitalla, John Hagstrom, and Don Owen.

**About Ted Atkatz**

Ted Atkatz is the founder of and frontman for the Los Angeles-based alternative rock group NYCO. He is a former principal percussionist for the Chicago Symphony Orchestra (CSO). Atkatz left the CSO in 2006 to devote himself full-time to NYCO. The band released its debut album, *Two*, in 2005.

Atkatz grew up in Queens, New York, where he began studying percussion at an early age. He studied at the preparatory division of the Manhattan School of Music and graduated from Benjamin N. Cardozo High School before moving on to Boston University, where he received a bachelor’s degree in percussion performance and music education. He later studied at the New England Conservatory of Music in Boston and received a professional studies degree in percussion performance from Temple University.

PERSONNEL
WIND SYMPHONY
John Alan Carnahan—conductor

Piccolo
Catherine Hirabayashi

Flute
Elizabeth LaCoste*
Patricia Bradley
Ricky Medina

Oboe
Spencer Klass*
Solí Jones

B-Flat Clarinet
Carrie Johnston*
Nick Cotter
Michael Miller
Robin Daly
Reynne Lynn Cameros
Ayslin Rice

E-Flat Clarinet
Johnathan Galbreath

Bass Clarinet
EJ Villanueva*
Tanner Olivas

Bassoon
Emily Prather*
Shannon O’Neill
Jeffrey Wasik

Alto Saxophone
Paul Cotton*
Mike Camacho

Tenor Saxophone
Alex Baiseri

Baritone Saxophone
Dennis Fineland

Trumpet
Tony Belletti*
Tatiana Giesler
Cameron Reeves
Nick Wees
Vincent Sciacca
Dillon Parker

Horn
Christian Siqueiros*
Katy Robinson
Jennifer Ornelas
Rachel Spidell
Brendan Marcy

Trombone
Olivia Aoki*
Greg Ochotorena
Daniel Walls
Gabe Roque

Euphonium
Sean Yeutter*
Tori Bynon

Tuba
Tom Idinski*
Joseph Mora

Double Bass
Alexis Luter

Percussion
Pat Chapman*
Connie Truong
Brianne Kikuchi
Bailey O’Donnell
Adrian Tamez
Preston Cross
John Jost

Piano
Alexander Lee

Harp
Stephanie Jorga

* principal

SYMPHONIC BAND
Jermie S. Arnold—conductor

Piccolo
Michelle Donald

Flute
Matthew Lopez*
Edith Nuño
Rachel Hotlz

Oboe
Seth Leue*
Janet Shaw
Caitlin Smith

Clarinet
Jonathan Galbreath*
Abel Ayala
Carlos Gonzalez
Sharon Hastings
Lai Tet Szeto
Chalida Maneewongwathana

Bass Clarinet
EJ Villanueva*
Jason Lopez

Bassoon
Henry Mock*
Gerardo Hernandez
Antonio Davila

Alto Saxophone
Jeffrey Madrid*
Matthew Miller

Tenor Saxophone
Zack Taburaza

Baritone Saxophone
Dennis Feinland

French Horn
Liam Lacey*
Jennifer Serda
Sarah Krueger
Arthur Mendiola

Trumpet
James Dahl*
Scott Dagg
Cade Goithardt
Gordon Pettigrew
Kael Sharp
Gerardo Ramirez

Trombone
Adrian Reyes*
Rosendo Mendoza
Ethan Saxe
Allan Pak

Euphonium
Zachary Carrasco*
Robert Rosen

Tuba
Conrad Zimmer*
Kyle Winterboer

Percussion
Jonathan Shih*
John Jost
Frank Rodriguez
Emmanuel Mora
Julio De Leon
Alec Wingfield

String Bass
Alexis Luter

Harp
Stephanie Jorga

* principal
UPCOMING EVENTS

*Events marked with an asterisk are free with a valid Music Major Pass*

- **Saturday, April 30, 2016:**
  Celebrating Music: Verdi’s Requiem, Johannes Müller-Stosch, conductor 8:00pm Carpenter Performing Arts Center Tickets $15/10

- **Sunday, May 1, 2016:**
  Jazz Lab Band, Kim Davis, director 4:00pm Daniel Recital Hall $10/7 *

- **Tuesday, May 3, 2016:**
  Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall $10/7 *