WIND SYMPHONY

JOHN ALAN CARNAHAN, CONDUCTOR

SYMPHONIC BAND

JERMIE S. ARNOLD, CONDUCTOR

THURSDAY, OCTOBER 11, 2018 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
Program Symphonic Band

Overture: Alexandra Palace ................................................................. Gordon Jacob
(1895-1984)

Ballad for Band .............................................................................. Morton Gould
(1913-1996)

A Longford Legend ........................................................................... Robert Sheldon
(1954)
1. A Longford Legend
2. Young Molly Bawn
3. Killyburn Brae

My Jesus! Oh, What Anguish .............................................................. Johann Sebastian Bach
(1685-1750)
arr. Alfred Reed

The Beau Ideal .................................................................................. John Philip Sousa
(1854-1932)

Intermission Wind Symphony

Toccata Marziale ............................................................................... Ralph Vaughan Williams
(1872-1958)

Tunbridge Fair .................................................................................. Walter Piston
(1894-1976)

Suite française .................................................................................. Darius Milhaud
(1892-1974)
1. Normandie
2. Bretagne
3. Île-de-France
4. Alsace-Lorraine
5. Provence

Flourishes and Meditations on a Renaissance Theme ......................... Michael Gandolfi
(b. 1956)

Lads of Wamphray March ............................................................... Percy Aldridge Grainger
(1882-1961)
PROGRAM NOTES

OVERTURE: ALEXANDRA PALACE  
Gordon Jacob was an English composer best known for his contribution to wind band repertoire and is considered the heir of Ralph Vaughan Williams and Gustav Holst in terms of wind band writing. Jacob was one of the most musically conservative of his generation of composers, favoring the style of baroque and classical models rather than the romanticism of his peers. It was because of this that his work fell out of fashion in the 1960s when the classical music consumer preferred the avant-garde. Despite this, Jacob published over 400 pieces of music, including a number of well-known oboe works and the trumpet fanfare that is still used today for the United Kingdom's national anthem.

Overture: Alexandra Palace was written in 1975 as a commission from the Greater London Council to celebrate the centenary of the iconic Alexandra Palace that dominates the North London cityscape. The palace has been a venue for the largest of concerts, and still is to this day.

—note by Robert Martin

BALLAD FOR BAND  
Morton Gould was an American conductor, composer, and pianist. He was recognized as a child prodigy very early in his life, and as a result he published his first composition before his seventh birthday. His talents led him to become the staff pianist for Radio City Music Hall when it opened in 1932. He went on to compose movie soundtracks, Broadway musicals, and instrumental pieces for orchestra and band while also cultivating an international career as a conductor. Among the many honors he received were the 1995 Pulitzer Prize, the 1994 Kennedy Center Honor, a 1983 Gold Baton Award, and a 1966 Grammy Award. By the time of his death in 1996 he was widely revered as an icon of American classical music.

Gould wrote Ballad for Band in 1946 on commission from Edwin Franko Goldman and his Goldman Band. They premiered it on June 12 of that year in New York City. It is constructed from original melodies (as opposed to using existing folk material as Gould often did) based on his impressions of African-American spirituals. Ballad is cast in a broad ABA form, with each slow A section unfolding at a leisurely, unhurried pace. The central B section is lively and rhythmic but seems only like a brief episode interrupting the reverie of the outer sections.

—note by Andy Pease

A LONGFORD LEGEND  
Robert Sheldon is a contemporary American composer with numerous author credits in music education literature and wind band repertoire.

"A Longford Legend was commissioned by the Normal Community West High School Band in Normal, Illinois, Lisa Preston, director. The piece was written in 1996 and premiered in April of that year with the composer conducting. It is based on the composer's impressions of three poems found in a collection of 18-century Irish ballads (A Longford Legend, Young Molly Bawn, Killyburn Brae), and is written as a tribute to the music of Grainger, Holst and Vaughan Williams."

—Robert Sheldon
**My Jesus! Oh, What Anguish**  
*My Jesus! Oh, What Anguish* is one of a group of 69 sacred songs and airs attributed to J. S. Bach. Each of these pieces was composed with only a single melodic line accompanied by figured bass. This collection of pieces was first published in 1736, some 14 years before Bach's death. There has been some debate as to whether Bach composed all 69 of these works, or possibly some pieces in the collection can be attributed to other composers. It is interesting to note that since the first appearance of this group of pieces in 1736, there have been at least eight other editions prepared and published by different authorities. The melody of *My Jesus!* appears in all of them. Therefore, its authenticity as an original work from Bach's own hand seems never to have been questioned by any of the compilers and editors during the past 175 years.

The first performance of this setting for band took place in 1974, by the University of Miami Symphonic Wind Ensemble under the direction of Frederick Fennell. For all of its apparent simplicity of musical construction (a small two-part form, with each part repeated once), this music is deeply moving and has great expressiveness. In the present realization for winds from the figured bass, Bach's harmonic intentions have been faithfully adhered to throughout. Aside from choices of specific voicings and instrumental colors, nothing has been added to one of the most haunting and poignant expressions of sorrow and compassion to be found in all of Western music.

—note by University of Oregon Wind Ensemble

**The Beau Ideal**  
*John Philip Sousa* was born in southeast Washington, D.C. near the Marine Barracks where his father Antonio played trombone in the Marine Band. Sousa studied piano and most orchestral instruments, excelling on the violin. When at age thirteen young Sousa was almost persuaded to join a circus band, his father intervened, enlisting him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty, only to return five years later as the 17th Director. Sousa led “The President's Own” from 1880 to 1892. Perhaps more than anyone else, Sousa is responsible for bringing the United States Marine Band to the level of excellence upheld today.

The expression “beau ideal” was used in the early 1890s to describe anything that had caught the public fancy. An inscription on the original sheet music indicates that the “beau ideal” in the title was a newly formed organization called The National League of Musicians of the United States.

—“The President's Own” United States Marine Band

**Toccata Marziale**  
*Toccata Marziale* was *Ralph Vaughan Williams*’ second piece written for wind band, composed for performance at the British Empire Exhibition in Wembley. Appropriately, the work evokes all the pomp and bellicosity of the English military, with its sharp articulation and brassy fanfares moving in a brisk, unyielding counterpoint. The central four-note theme is deftly passed from section to section, putting Vaughan Williams' strong ear for inventive color and texture on full display. The term “toccata,” coming from the Italian *toccare* (to touch), is commonly used for virtuosic keyboard pieces, and here indicates highly technical passages which propel momentum forward. A masterwork in stylistic scoring, the piece asserts the strong sonic variety and depth available to the wind band.

—note by Tyler J. Kimball

**Tunbridge Fair**  
*Tunbridge Fair* is the only work for full band written by noted American composer and music educator *Walter Piston*. Named for an annual agricultural world’s fair located in Vermont, the piece emulates the carefree excitement of his youthful visits. Alternating between angular syncopation and free-flowing lyrical melody, one can hear the boisterous nostalgia of ragtime in the playful rhythmicity. Though the work requires a high technicality, the overall result breezes easily by, dancing lightly atop summery melody and wistful exuberance.

—note by Tyler J. Kimball
Suite française is a five-part work for band written by famed 20th century Modernist composer Darius Milhaud. He says of the piece: “The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Île-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace). I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought…”

1. Normandie—A lively and light-on-its-feet march, upbeat and bouncy.
2. Bretagne—Named for a sea-faring province, the movement opens with a low fog-horn. Sea shanty melodies, robbed of their typical joviality, flow forth mournfully through murky skies.
3. Île-de-France—Fast-paced and sunny, this movement reflects the exciting bustle of the big city.
4. Alsace-Lorraine—Written in a plodding 2/4, the memory of war is manifest in the heavy pace of a funeral march, which nevertheless arrives at a final moment of peace.
5. Provence—This movement draws on the most original material of the set, exuding a childlike joie-de-vivre for a celebratory conclusion.

Flourishes and Meditations
Commissioned by the US Marine Band, Flourishes and Meditations is a variation on a melody in seven continuous parts by modern American composer Michael Gandolfi. The work quotes an anonymous melody derived from Españaleta, a popular song of the Renaissance. The theme is first presented relatively plainly, and then subsequently tweaked and reinvented in a variety of means. The composer provides this sketch of the loose structure of the piece:

Theme
Variation I. (A Cubist Kaleidoscope)
Variation II. (Cantus in augmentation: speed demon)
Variation III. (Carnival)
Variation IV. (Tunes in the round)
Variation V. (Spike)
Variation VI. (Rewind/Fast Forward)
Variation VII. (Echoes: a surreal reprise)

Through each adventurous diversion, the original theme remains as an underlying connective element. The resulting soundscape is clearly born of the modern era while retaining its fundamental link to a now-ancient musical practice.

Lads of Wamphray March
This is an early composition and the first for wind band by remarkable arranger and composer Percy Grainger. Though well-known for his repurposing of folk melodies in his work, this march is composed of entirely original material, used as a setting for a ballad by Sir Walter Scott of the same name. The poem recounts the clashes of northern border clans in the late 16th century as they raided and counter-raided in bitter rivalry. Grainger aims to capture the swashbuckling dramatics recounted in these “border ballads” with this rousing, spirited march.

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. Before 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 and he was Director of Bands at Clovis High School in Clovis, California prior to UT, Arlington.
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 S. 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 and teaches courses in conducting and music education. He also serves as the Interim Director of Woodwind studies and, in 2014, he received the Most Inspirational Professor Award from the CSULB Alumni Association. Dr. Arnold is the founder and coordinator of the Bob Cole Honors Festival and the Pacific Coast Regional Concert Band Festival sponsored by Music For All.

Dr. Arnold has presented at the National CBDNA Conference, UMEA, OMEA and CASMEC, and is published in the Fall 2016 issue of the Journal of Band Research. He conducted the Bob Cole Conservatory Wind Symphony at the 5th International Wind Band Conference in Seoul, Korea, the American Band Masters Association National Conference, the Northwestern/Western CBDNA Regional Conference, and at the University of Hertfordshire Music Festival in London, England. He also conducted the First Trumpeters concert at the International Trumpet Guild Conference in 2016, where he collaborated with principal trumpet players from across the globe including Tom Hooten, Justin Bartels, Andrea Giuffro and Kazuaki Kikumoto.

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 bachelor’s and master’s degrees in music education from Brigham Young University in Provo, Utah.

His public-school teaching experience includes 7 years as Director of Bands at American Fork Jr. High School in American Fork, Utah. His ensembles performed at the National MENC Conference, the Inaugural Music for All National Middle School Festival, and the Utah Music Educators Conference. The UMEA recognized him twice, first with the Superior Accomplishment Award in 2006 and second with the Outstanding Junior High-Middle School Music Educator Award in 2008. Dr. Arnold also served as the Assistant Director of Bands at American Fork High School, participating in performances at the National Concert Band Festival, the Presidential Inaugural Parade, and the Macy’s Thanksgiving Day Parade.

He has been a guest conductor in California, Hawaii, Idaho, Illinois, Maine, Nebraska, Nevada, New York, Utah, 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.
**PERSONNEL**

**WIND SYMPHONY**

John Alan Carnahan—conductor

**Piccolo**
- Jeff Harley

**Flute**
- Elvin Schlanger*
- Kyle Dudley
- Emily Harrington

**Oboe**
- Seth Leue*
- Soli Jones

**English Horn**
- Damian Nguyen

**Bassoon**
- Jeffrey Wasik*
- Henry Mock
- Daniel St. John

**Clarinet**
- Jonathan Galbreath*
- Janna Cruz
- Melissa Demarjian
- Yuki Evans
- Ashley Cortez
- Ryan Cortes
- Sharon Hastings

**Bass Clarinet**
- Diane Lee*
- Gleb Gorbunov

**Alto Saxophone**
- Matt Miller*
- Zachry Taburaza

**Tenor Saxophone**
- Justin Reinbolt

**Baritone Saxophone**
- Colin Ward

**French Horn**
- Keith Pepper*
- Avery Jeff
- Allison DeMeulle
- Ted Nugent

**Trumpet**
- James Dahl*
- Theresa Bickler
- Andrew Solares
- Tiffany Nakayama
- Joshua Goldstein
- Emily Carpenter

**Trombone**
- Daniel Nakazono*
- Christopher Innes
- Luis Gracia
- Robby Rosen

**Euphonium**
- Kevin Tieck*
- Brandon Chun

**Tuba**
- Jack Morehart*
- Jessica Joyce

**Percussion**
- Wolf Finn*
- Nick Diamantides
- Anthony Arrieta
- Emily Nelson-Garcia
- Chris Calderon
- Monica Avalos

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*principal

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**SYMPHONIC BAND**

Jermie S. Arnold—conductor

**Piccolo**
- Grace Sledd

**Flute**
- Rome Ababat*
- Hannah Bundrant
- Maria Crowley

**Oboe**
- Glenn Sabal*
- Daniel Ramos

**English Horn**
- Christian Fuentes

**Bassoon**
- Jamie Hellwig*
- Daniel Hinkley
- So Kanazawa

**Clarinet**
- Rene Ulloa*
- Robin Daly
- Ashley Wong
- Annie Chow
- Patricia Tran
- Isabel Barajas

**Bass Clarinet**
- Jordan Guzman*
- Arturo Gallardo

**Alto Saxophone**
- Dennis Feinland*
- Alexa Zwickel

**Tenor Saxophone**
- Josue Valle

**Baritone Saxophone**
- Howard Hardaway

**French Horn**
- Kaiden Waterman*
- Star McAfee
- Gabby Baniqued
- Joe Sasaki

**Trumpet**
- Dylan Prothro*
- Alex Hille
- Isaiah Takahashi
- Aaron Holgvin
- Arthur Keeling
- Maria Valenzuela

**Trombone**
- Jinsei Goto*
- Nolan Stewart
- Hugh Findley
- Cader Duffy

**Euphonium**
- Lauren Wright*
- Anthony Sayre

**Tuba**
- Matthew Distante*
- Dustin Gutierrez

**Percussion**
- Alec Wingfield*
- Jose Uzcategui
- Levy Age
- Frankie Rice
- Kristoffer Calicdan
- Arianna Aviña

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*principal
UPCOMING EVENTS

- **Sunday, October 14, 2018:**
  Concert Jazz Orchestra & Studio Jazz Band, Jeff Jarvis, director 4:00pm Daniel Recital Hall
  Tickets $10/7

- **Sunday, October 21, 2018:**
  Faculty Artist Recital, James Barrera, saxophone 8:00pm Daniel Recital Hall
  Tickets $10/7

- **Thursday, October 25, 2018:**
  Concert Band: *Spooktacular*, Jermie Arnold, conductor 7:00pm Daniel Recital Hall
  Tickets $10/7
  Children under 13 in costume FREE

- **Tuesday, October 30, 2018:**
  University Wind Quintet and Brass Quintet, Darrin Thaves and Rob Frear, directors 8:00pm Daniel Recital Hall
  Tickets $10/FREE

- **Thursday, November 1, 2018:**
  University Brass Ensemble and Brass Chamber Music, Rob Frear, Theresa Bickler and Tatiana Giesler, directors 8:00pm Daniel Recital Hall
  Tickets $10/FREE

- **Monday, November 5, 2018:**
  Saxophone Ensemble, Jay Mason, director 8:00pm Daniel Recital Hall
  Tickets $10/7

- **Friday, November 16, 2018**
  **Saturday, November 17, 2018:**
  FUSION: Orchestra and Dance, Johannes Müller Stosch, conductor 8:00pm Carpenter Performing Arts Center
  Tickets $25/20

- **Monday, December 3, 2018:**
  Beach Orchestra, Erin Hobbs Reichert, director 8:00pm Daniel Recital Hall
  Tickets $10/7

- **Thursday, December 6, 2018:**
  Concert Band, Jermie Arnold, conductor, 7:00pm Daniel Recital Hall
  Tickets $10/7

- **Monday, December 10, 2018:**
  Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Daniel Recital Hall
  Tickets $10/7

For concert information and tickets please call 562.985.7000 or visit:

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