

California State University, Long Beach
Department of Music
Presents

WIND SYMPHONY

John A. Carnahan, Conductor



Wednesday, March 9, 1994

8:00 p.m.

Gerald R. Daniel Recital Hall

Program

"The Duke of Marlborough," fanfare **Percy Grainger**

(Lovingly and reverently dedicated to the memory of Edvard Grieg.)

Cloudcatcher Fells

John McCabe
arr. DeSarno

American Guernica

Adolphus Hailstork

Dies Natalis

Howard Hanson

"The Liberty Bell," march

John Philip Sousa
ed. Carnahan

Program Notes

Percy Aldridge Grainger (1882-1961) spent a great deal of his life collecting folk songs from the British Isles and setting them for varied musical genre. "*The Duke of Marlborough*" folk-song was collected by Miss Lucy E. Broadwood from the singing of Mr. Henry Burstow of Horsham, Sussex, England and set for Brass Band by Grainger on March 5-6, 1939. Percy Grainger says of *The Duke of Marlborough, Fanfare*:

"My fanfare (written March 5-6, 1939, at Coral Gables, Florida) is based on the English folk-song, "*The Duke of Marlborough*." In my setting, the tune is heard twice. The first time (behind the platform) it typifies memories of long-past wars--vague, far-off, poetic. The second time (on the platform) it typifies war in the present--fast moving, close at hand, debonair, drastic."

This setting is dedicated by Percy Grainger to the memory of Miss Lucy E. Broadwood who first revealed to him the charm of living English folk-song.

Among the sources of literature for wind ensembles are transcriptions from other musical media. Research has shown that transcriptions of British Brass Band contest pieces have found a place in the repertoire for wind ensembles. *Cloudcatcher Fells* continues that tradition.

Cloudcatcher Fells was composed by John McCabe in 1985 as a contest piece for the Finals of the National Brass Band Championship of Great Britain. The title comes from a poem by South African born poet Davis Wright, and is associated with various places, mostly mountainous, in the Lake District of England. Geographically, this part of England is a compact mass of high and rugged ground soaring abruptly from surrounding valleys and the coastal plain of Cumbria. The mountains (fells), brows (valleys), lakes (tarns) and streams form one of the most beautiful landscapes in the world. The work falls into a series of sections which group themselves into larger units. In a sense it is almost a four-movement work, played continuously.

(slow) Great Gable (mountain)
Grasmoor (mountain)
Grisedale Tarn (lake)

(quick) Haystacks (mountain)
Catchedicam (mountain)

(slow) Angle Tarn (lake)

(quick) Grisedale Brow (valley)
Striding Edge (path leading to Helvellyn)
Helvellyn (tallest mountain in the Lake District)

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied with Vittorio Giannini, David Diamond, and Nadia Boulanger. Dr. Hailstork has written numerous works for chorus, solo voice, various chamber ensembles, band, and orchestra. In this decade Dr. Hailstork was commissioned to write a piano concerto to be premiered by Leon Bates, received an award from the Barlow Endowment for Music Commission for a work for the Baltimore Symphony, and in 1991 his piece *Celebration* was performed by the Chicago Symphony Orchestra.

Of *American Guernica* he writes:

American Guernica began as a technical challenge to myself to combine gospel-flavored material with contemporary compositional techniques. That led to the idea of an interrupted church service, which called to mind the bombing (in which 4 girls were killed and another child was blinded) in Birmingham, Alabama, September 15, 1963. What would that moment (and music reflecting that moment) contain? Sunday School music, explosion sounds, chaos, anguish, screaming. Eventually, there would be a funeral."

From the standpoint of design, the work is in two major contrasting sections (Allegro and Solemn) with an extensive coda. The upward chromatic scale that opens the work dominates the material of the first main section. It returns transfigured in the coda.

The title of the work comes in part from the Spanish town of Guernica. Guernica was the site of an unexpected brutal bombing by a fascist regime during the Spanish Civil War. Hailstork associates the American incident with that of the bombing of Guernica coming to the title, *American Guernica*.

Howard Hanson (1896-1981) and his music occupy a niche high in the edifice of American music. His outstanding work in all categories, together with his academic background, leave little doubt of his pre-eminence in the world musical arena not only as a relentless protagonist of contemporary music in America, but throughout the entire world. He also served as Director of the Eastman School of Music from 1924 to 1964. Hanson composed *Dies Natalis* over two decades ago and the first performance was given as part of the concert series commemorating the fiftieth anniversary of the Eastman School of Music. The work is based on the ancient and beautiful Lutheran Christmas chorale-tune, celebrating the birth of Christ. Dr. Hanson states the following about the chorale:

"I used to sing it as a boy in the Swedish Lutheran Church of Wahoo, Nebraska. This chorale has, without a doubt, been the greatest single musical influence in my life as a composer."

A strong influence indeed, as he has used the chorale in two of his symphonies, an orchestral work, an opera, and in his Chorale and Alleluia for band.

Written in 1893, "*The Liberty Bell*," march, has become a very familiar American march. However, for \$500 more, this march probably would have been named "The Devil's Deputy." John Philip Sousa was composing music for an operetta of that name at the request of the celebrated comedian Francis Wilson. Sousa asked \$1,500 for the work, but Wilson offered \$1,000. When they could not come to an agreement, Sousa withdrew with his partially completed manuscript, which included a lively march.

Shortly after the event the Sousa Band was engaged for a series of concerts at the Trocadero Hotel in Chicago. Upon entering the auditorium one day, he chanced to see a spectacle there called, "America." He was impressed by the very artistic scenic drop which depicted the Liberty Bell. At the end of the performance he went into the lobby to inquire for his mail. A letter from his wife informed him that their little boy, Philip, had paraded that day in Philadelphia with his kindergarten class in honor of the Liberty Bell. The two incidents decided him. He named the lively march, *The Liberty Bell*.

WIND SYMPHONY PERSONNEL

FLUTES

Sheryl Jessup, McLane H.S., Fresno
Cynthia Perez, Lakewood H.S., Lakewood
Robert Wilson, Pioneer H.S., Whittier
Rena Urso, Wayne State, Detroit

OBOE

Alan Donnersburger, Indio H.S., Indio

CLARINETS

Jay Hassler, Anchorage
Cynthia Beanez, La Puente H.S., La Puente
Tamara Bolduc, Eisenhower H.S.
Kathrine Browning, Denair H.S., Denair
Ryan Lee, San Ramon Valley H.S., Danville
David Najjar, Millikan H.S., Long Beach
Ed Peffer, Mater Dei H.S., Santa Ana

BASS CLARINET

Rob Shetland, Capistrano Valley H.S., Mission Viejo

BASSOONS

Andy Radford, Long Beach
Shelly Werst, El Toro H.S., El Toro

SAXOPHONES

David Sills, Mira Costa
Todd Hayes, San Jacinto H.S., San Jacinto
Nathan Jensen, Cypress H.S. Cypress
Paul Navidad, U.C. Irvine

FRENCH HORNS

Carlos Duque, Mountain View H.S., El Monte
James Hensley, Cypress H.S., Cypress
Jill Isbell, Whitney H.S., Cerritos
Liz Royce, Warren H.S., Downey

TRUMPETS

Jostein Aarflot, Sinsen Gymnas, Oslo, Norway
David Blazer, Fountain Valley H.S., Fountain Valley
Jennifer Moore, Amery H.S., Wisconsin
Ray Nowak, Westminster H.S., Westminster
Roger Vermeulen, Poly H.S., Long Beach
Joey Yune, Rancho Buena Vista H.S., Vista

TROMBONES

Rob Baker, Woodside H.S. Redwood City
Kerry Loeschen, Wilson H.S., Long Beach
Steve Trapani, Fairfield H.S., Fairfield

BASS TROMBONE

Greg Flores, Southgate H.S., Southgate

EUPHONIUMS

Lynn Kulikowski, El Toro H.S., El Toro
Daniel Bergren, Cypress H.S., Cypress

TUBAS

Jon Kersher, Loara H.S., Anaheim
Kevin Hickam, Cypress H.S., Cypress
Shaun Taylor, Edison H.S., Huntington Beach

PERCUSSION

David Gerhart, Armijo H.S., Fairfield
Keith Palmer, Poway H.S., Poway
John Rush, Cypress H.S., Cypress
Eric Sharp, Lakewood H.S., Lakewood
John Whatley, Santa Barbara H.S., Santa Barbara

KEYBOARD

Dane Madsen, Bonita Vista H.S., San Diego

STRING BASS

Paul Lindsey, Campolindo H.S., Moraga

The University

Located 25 miles south of Los Angeles, California State University, Long Beach is an urban campus with an enrollment of approximately 32,000 students. The Departments of Music, Art, Design, Theatre Arts, and Dance constitute the School of Fine Arts, whose programs are the largest and among the most prestigious within the California State University system. Approximately 30 full and part-time faculty serve a student body of 300 undergraduate and graduate music majors. The Department offers the Bachelor of Music, the Bachelor of Arts, the Master of Arts, and the Master of Music degrees; areas of concentration include performance, composition, theory, history, conducting, music education, and commercial music. The diversity of interests within the Department is exemplified by the variety of performance organizations, including orchestra, symphonic bands, wind ensembles, choirs, various chamber groups, as well as an opera workshop, musical theatre group, a new music ensemble, Collegium Musicum and Consortium Musicum.

The University Music Center includes a recital hall, rehearsal rooms, instrumental technician shops, instructional areas for undergraduate and graduate programs, a listening laboratory and many practice rooms, all located in two parallel groups of approximately 10 small buildings, each separated by a well landscaped outdoor promenade. With parking adjacent to the complex, classes and performances are easily accessible at any time.

The Wind Symphony

Within the past ten years, the University Wind Symphony has performed throughout the United States and in Austria, Canada, England, Germany, Japan, Scotland, Switzerland, and Australia. This advanced student ensemble has presented command performances for most professional music organizations and conventions in the United States. The University Wind Symphony seeks to stimulate growth among its members and provide advanced study opportunities for performance majors. The performance goals include the identification, performance and appreciation of the finest wind literature.

Other wind performance organizations within the Band Program include the Wind Ensemble, Symphonic and Concert Bands. The various performing groups have become well known not only for their musical excellence, but for the personal effect upon the individual.

John Carnahan

John Carnahan is the Associate Director of bands at California State University, Long Beach. He received a Bachelor of Music degree from Duquesne University in Pittsburgh, Pennsylvania, and a Master of Education degree from the University of San Francisco, California. Before becoming a member of the faculty at CSULB in 1988, Mr. Carnahan was the Assistant Director of Bands at the University of Texas at Arlington where his responsibilities included the Concert Band, Marching Band, and music education. Prior to joining the UTA faculty in 1985, he served as Director of Bands at Clovis High School in Clovis, California. While in this position his ensembles received many national and international awards for performance excellence, such as the "Grand Masters Champion" Band at the 1984 Fiesta Bowl and an invitational performance at the Montreux Jazz Festival in 1983. At CSULB his responsibilities include Wind Symphony, Instrumental Conducting, Rehearsal Techniques, and music education.

FACULTY

School of Fine Arts

Wade Hobgood, Dean

Department of Music

Dr. Donald Para, Chairman

Wind and Percussion Faculty and Staff

John A. Carnahan, Associate Director of Bands

Leo Potts, Symphonic Band Director

Coordinators

John Barcellona, Flute

Richard Birkemeier, Brass

Michael Carney, Percussion

Applied Faculty

John Barcellona, Flute

Greg Donovetsky, Oboe

Phoëbe Ray, Bassoon

Gary Bovyer, Clarinet

Leo Potts, Saxophone

Richard Birkemeier, Trumpet

Charlie Davis, Trumpet

Joan LaRue, Trumpet

James Decker, Horn

Roy Main, Trombone

Loren Marsteller, Euphonium/Trombone

Jeff Reynolds, Trombone/Bass Trombone

Alan Baer, Tuba

Michael Carney, Percussion