

California State University, Long Beach
Department of Music
presents

SYMPHONIC BAND

Leo Potts, Conductor

Friday, May 6, 1994

8:00 P.M.

Gerald R. Daniel Recital Hall

Program

Celebration

Brent Pierce
A.S.C.A.P.

Centennial

Ken Whitcomb
A.S.C.A.P.

When The Stars Began To Fall

Fred J. Allen

Symphonic Suite

Intrada
Chorale
March
Antique Dance
Jubilee

Clifton Williams

Overture to the Unwritten Opera *West Coast Premiere*

Ken Whitcomb
A.S.C.A.P.

Celebration by Brent Pierce is a festive fanfare piece in three sections. In the *first section* the woodwinds introduce the main theme accented by the percussion. This is followed by the entire band restating the theme. The third statement of the main theme is stated by the flutes and oboes. At this point, the clarinets introduce an animated counterpoint to the main theme while the lower brass and percussion accent the theme. This section is repeated this time with the clarinets and lower woodwinds stating the theme while the flutes do the animated counterpoint. The *second section* is introduced by the trumpets accented by the lower brass. The upper woodwinds imitate the theme while the lower brass punctuate the theme. In the *third section* the woodwinds and trumpets restate the main theme while the lower brass does a rhythmic punctuation. The entire band joins in for one last brief statement of the main theme. Celebration was premiered this past March by the California All State Honor Band under the direction of Dr. Tony Mazzaferro.

Centennial by Ken Whitcomb was written for the University of Wyoming in 1988 for their 100th anniversary. Mr. Whitcomb's concept for Centennial was "to present this (piece) as a testament to the rigors of the past, rather than a celebration of the present; to show the hardships and hopes of the pioneers as they went against all odds and won." The piece is based on an original theme. An original theme was necessary to show the strength and determination of these people. Since the piece's premiere, Centennial has been performed throughout the United States, particularly here in Southern California.

When the Stars Began To Fall by Fred J. Allen is based on the spiritual My Lord, What A Mourning. The theme is introduced in the low brass and is passed throughout the ensemble building to the climax. The theme's simplicity make the piece beautiful and lyrical.

Fred J. Allen is Director of Bands at Abilene Christian University, Abilene, Texas, where he also teaches flute, conducting, and music education. Mr. Allen previously taught for eleven years in the Texas Public school system.

Symphonic Suite by Clifton Williams consists of five movements related through the use of the principle theme. In each movement, a new theme is introduced and in the last movement, several of the themes are developed simultaneously. This work won the second Ostwald Memorial Award and was premiered at the American Bandmasters Association Convention in Pittsburgh by the U.S. Air Force Band.

Clifton Williams is originally from Arkansas and received his education at Louisiana State University and the Eastman School of Music. He has taught at the University of Texas and the University of Miami in Florida.

OVERTURE to the Unwritten Opera: CLEMENTINE by Giuseppe Amadeus Schwartz and orchestrated by Ken Whitcomb is receiving its West Coast Premiere tonight with the Symphonic Band.

In the early years of the nineteenth century, in, I believe, Northern Italy (or was it Southern Germany), there lived a truly unknown composer by the name of Giuseppe Amadeus Schwartz, better known to his friends as Gas.

Although not well known beyond his local area, he did manage to eke out a living as a composer-not because he was particularly creative, but because he worked cheap. This was, of course, before the musicians union.

He was quite proud of his daughter, Tondelayo Schwartz, for she had a marvelous, but loud singing voice, attested to by four trophies for hog calling. It should be noted that she had a tendency to sing rather flat on most notes above middle C.

Anyway, during a slack period in the composing business, he was approached by Waldo the Weird, Prince of Lagerstien, to compose an opera. Waldo the Weird himself had written the libretto that concerned 49 miners and a virgin.

Herr Schwartz (or Gas), accepted the commission on the condition that his daughter, Tondelayo, sing the role of the virgin. Of course by this time in her life she was not entirely qualified; however, Waldo agreed and Gas began.

Four years later, almost to the month Giuseppe had completed the overture, and because Waldo the Weird was footing the bill, he decided to gather an orchestra together and present the result of his labors to his mentor.

Upon hearing the overture, Waldo clapped his hands wildly-mostly on the head of Guiseppi Amadeus Schwartz. He then directed Herr Schwartz to the palace dungeon, not to pass "GO" or to use his "Get Out of Jail Free" card.

This was the last anyone ever heard of Giuseppe Amadeus Schwartz, or Gas as he was known.

His daughter, Tondelayo, was betrothed to Waldo the Weird and their wedding vows included the phrase ...love, honor, obey, and never sing for Waldo the Weird. It should be mentioned that the marriage took a bad turn when she was caught singing in the shower and was banished to the salt mines.

The Overture To The Unwritten Opera CLEMENTINE is distinguished by excerpts from the compositions by other composers, some of whom had not yet been born at the time of this writing. Wagner, von Suppe, Rossini and others are all represented. It must be noted too, that the well known aria "Found A Peanut" is the basis for this work.

SYMPHONIC BAND PERSONNEL

Piccolo

Cathy Apple*

Flutes

Kristien Bellisario*

Kristyna Blazek

Jose de Jesus Castro

Deeann Izumi

Sujin Lee

Jonathan Pusey

Clarinets

Ed Pepper

Lisa Campbell

Paul Navidad

James Stroosma

Jay Hassler

Oboes

Alan Donnersburger*

Michael Scott

Saxophones

Todd Hayes

Nigel Joyner

Jason Stone

French Horns

Liz Royce*

Lynn Kulikowski

Trumpets

Jenny Moore*

Eloy Adame

Lon Argabright

Jeffery Huls

Dion Pittman

Trombones

Peter M. Santucci*

Jonathan E. Goldman

Ron Mallory

Jeannine M. Rickles

Scott Sanders

Bass Trombone

Charles Drinkworth

Euphonium

Dennis Nicolosi*

Tubas

Shaun Taylor*

Brad DeBow

Percussion

David Porsh*

Axel Clarke

Ryan Kelly

Ted Royalty

Eric Sharp

Victor Wheeler

Leo Potts

Leo Potts has built an international reputation for his creative and sensitive interpretations of music scores ranging from classical to popular music. Involved in teaching, recording, and performing, he is Professor of Saxophone here at California State University, Long Beach, a founding member of the West Coast Saxophone Quartet, a Yamaha Performing Artist and Clinician, founder of the Leo Potts Saxophone Quartet, and the conductor of the C.S.U.L.B. Symphonic Band. Mr. Potts has received a degree in Music from C.S.U.L.B., studied under Marcel Mule and Daniel Deffayet at the National Conservatory of Music in Paris, and studied under Phil Sobel, a former NBC staff musician who is lauded for his creative concepts in saxophone teaching.

Brent Pierce

Brent Pierce is one of today's most versatile American composers. His works range from the most innovative choral, orchestral, and chamber music to jazz. Presently, his works are being performed throughout the United States, Europe, Australia, Canada, and Korea. His commissions have taken him all over the world.

Mr. Pierce's background is extensive and varied. He is a past recipient of the prestigious Ford Foundation, Composer in Residence Fellowship. His commercial arrangements have been used by Walt Disney Productions, Warner Bros., the London Symphony and many others. Along with teaching music theory and composition at Fullerton College, he works for Disney's Magic Music Days Excellence in Entertainment program conducting workshops. Mr. Pierce has nearly 300 works published in all music mediums. His works are published by Plymouth Music, Walton Publications and Aberdeen Publications.

Ken Whitcomb

Over the years, Ken Whitcomb has been an Associate Conductor and Chief Arranger for the United States Military Academy Band at West Point, New York, a bandleader of a military band in Europe, sideman and arranger for the Disneyland Band, and arranger on the music staff at Disneyland. His arrangements and compositions have encompassed tuba quartets, vocal groups, symphonic bands, orchestras, and everything in between. He has published over 500 titles for band, orchestra, and choirs. Presently, Mr. Whitcomb is a free-lance composer and arranger in the Los Angeles area and is also preparing a new work for symphonic band and a series of saxophone quartets.