

California State University, Long Beach  
Department of Music  
Presents

# ***WIND SYMPHONY***

*John Alan Carnahan, Conductor*



**Sunday, October 16, 1994**

**4:00 p.m.**

**Gerald R. Daniel Recital Hall**

## Program

### Overture in C

**Charles Simon Catel**

*ed. by Richard Franko Goldman  
and Roger Smith*

### Blessed Are They

*from A German Requiem*

**Johannes Brahms**

*scored by Barbara Buehlman*

### Symphony For Band, Opus 69

**Vincent Persichetti**

1. *Adagio-Allegro*
2. *Adagio sostenuto*
3. *Allegretto*
4. *Vivace*

## Intermission

### Commando March

**Samuel Barber**

### English Dances

**Malcolm Arnold**

*arr. Maurice Johnstone*

1. *Andantino*
2. *Vivace*
3. *Mesto*
4. *Allegro risoluto*

### "Wild, Wild West", Theme

**Richard Markowitz**

*orchestrated by Mauro Bruno*

## Program Notes

### Overture in C

Charles Simon Catel's compositions include operas, symphonies, and chamber music, as well as many works for wind instruments. He is thus one of the very first important composers whose name is associated with the development of bands. *The Overture in C*, composed in 1792 for the Band of the National Guard, shows Catel at his best. In its elegance and clarity, it is characteristic of the perfection of late eighteenth century style, and compares more than favorably with similarly works by Mehul, Gossec, or Cherubini. It is one of the most delightful of all the works composed for wind band during this period. The influence of Mozart is clearly recognizable. *The Overture in C* is in straightforward sonata form, with a slow introduction. It was rediscovered by Richard Franko Goldman, and edited for present-day use by Mr. Goldman and Roger Smith. The first American performance of this piece (and the first of this edition) was given by The Goldman Band, Richard Franko Goldman conducting, on June 19, 1953.

### Blessed Are They

Johannes Brahms's greatest vocal work, and a work central to his career, is the *German Requiem*. Its first complete performance in 1869 was rapturously acclaimed and brought the composer international renown and financial security. The piece combines mixed chorus, solo voices, and full orchestra in a deeply felt, non-denominational statement of faith.

*Blessed Are They That Mourn* is the opening chorus to the *Requiem*, and addresses the innermost burden of mankind, the experience of grief and of death. Brahms's quiet work strives above all to offer comfort to "them that mourn." The following is the accompanying text.

*Blessed are they that mourn;  
for they shall be comforted.  
Matthew 5*

*They that sow in tears  
shall reap in joy.*

*They go forth and weep,  
and bear precious seed,  
and shall come again with rejoicing  
bringing their sheaves with them.  
Psalm 126*

### Symphony for Band, Opus 69

Vincent Persichetti (1915-1987) was head of the department of composition at the Philadelphia Conservatory from 1941 to 1947, at which time he joined the faculty of the Juilliard School of Music in New York. For many years he served as Director of Publications at Elkan-Vogel Music, yet another role which allowed Persichetti to impart his influence upon American music. He was among the first of America's venerated composers to write serious art music for the concert band.

*Symphony for Band* was composed during the winter of 1955-56. The original commission was for a six minute work after the fashion of Persichetti's *Psalm for Band*. This was soon transcended by composer's growing concept of the piece; that of a four movement symphony. The first movement's opening Adagio contains important thematic material that leads to the statement marked Allegro. 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 contrasting Allegretto third movement is followed by a breathtaking Vivace finale.

### Commando March

Samuel Barber was essentially a conservative composer, but his compositions included examples of atonality along with his wider use of neoromantic and neoclassic techniques. He began to study piano at age six and to compose simple pieces at seven. Although Barber composed extensively from adolescence on, his works were not widely known until his *First Essay for Orchestra* was conducted by Arturo Toscanini in 1938.

His knowledge of wind and percussion instruments is evident in *Commando March* (his single work for concert band). Barber's second symphony, written for the U.S. Army Air Corps (now the U.S. Air Force) in 1942, made use of an electronic instrument which imitated radio signals. Shortly afterward he was ordered by an air corps general to compose a march on quarter-tones, to symbolize the progressive nature of the branch of the service! However, the mild-mannered Barber stayed with his own style of composition, and the *Commando March* was given a successful premiere in Atlantic City in 1943.

### English Dances

Malcolm Arnold was educated at the Royal College of Music in London where he majored in composition with Gordon Jacob. He performed professionally as a trumpet player in the BBC Symphony Orchestra and the London Philharmonic. Since 1948 he has devoted his talents principally to composing.

The quality of the tunes in the *English Dances* illuminates Arnold's belief that a sense of the past, an ideal of bucolic patriotism, is best replenished from traditional sources rather than authentic folk song, the latter being too narrow and limiting in its frames of reference. English villages, towns, and cities tend to have bells tuned in a similar manner to each other, generally to the notes of the diatonic major scale. The sound of the bells, which summon and haunt the music, is the first sound we hear. In dances I and II, the horns imitate the bells by first sweetly chiming in four-part chords, then by overlapping single bell tones.

### "Wild, Wild West", Theme

Given the continued popularity and fondness for the old television series, *The Wild, Wild West*, the show's music composer, Richard Markowitz, decided it would be fun to do a variation of the main title theme for concert band. The music itself contains a principal element that is a rhythmic element with a more contemporary jazz feeling that provides interplay and moves the whole thing along with perhaps a touch of humor. After all, although the show played itself seriously, it was actually a delightful spoof.

## WIND SYMPHONY PERSONNEL

### Piccolo

Cathie Apple

### Flute

Jennifer Green  
Kristin Bellisario

### Oboe

Alan Donnersberger  
Ed Ressler

### Bassoon

Chien-Hui Liu  
Shelly West

### Clarinet

Jay Hassler  
Tamara Bolduc  
Katherine Browning  
Ryan Lee  
Elenor Doctora  
Laura Hastings  
Jaime Likely  
David Najar

### Bass Clarinet

Bronwyn Gisborne  
Cynthia Beanez

### Alto Saxophone

Paul Navidad  
James Barrera

### Tenor Saxophone

Rob Shetland

### Baritone Saxophone

Nathan Jensen

### Keyboard

Ron Mallory

### Trumpet

Pat Mullen  
Jeff Guiditta  
Shannon Gray  
Tim Harmon  
Brian Hagopian  
Dion Pittman

### French Horn

Tina Buschizzo  
Jim Hensley  
Cheryl Cowan  
Jill Isbell  
Liz Royce

### Trombone

Humberto Ruiz  
Chris Nichols  
Kerry Loeschen

### Bass Trombone

Greg Flores

### Euphonium

Lynn Kulikowski

### Tuba

Shaun Taylor  
Brad Debow

### Percussion

Dave Gerhardt  
John Whatley  
Keith Palmer  
Angela Tabor  
Axel Clarke  
Heath Bennett  
Ted Royalty

## 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.

## Richard Markowitz

Born and raised in Los Angeles, composer, pianist, conductor, Richard Markowitz began his career leading a dance while attending high school. During WWII, the band performed at major ballrooms in California. Later, he studied composition with Mario Castelnuovo-Tedesco and Arnold Schoenberg. During a five year period, Mr. Markowitz, while living in Paris, performed in clubs, and studied composition with Arthur Honneger. During a year in London, he worked as a music arranger for the BBC.

In 1953, he joined the Katherine Dunham Ballet Company and toured for several years as conductor-pianist and composer. During this period he wrote two ballets; *Afrique due Nord* and *The Diamond Thief*, which were performed many times by the Company. In 1958, Mr. Markowitz began composing music for feature films and television, and has continued to do so. He has worked on countless series and movies of the week. His most recent credits are *Murder she Wrote*, *The Law and Harry McGraw*, and *Columbo*.

## John Alan Carnahan

John Carnahan is currently serving as Director of Bands at California State University, Long Beach and has been a faculty member there since 1988. His teaching responsibilities include music education, conducting, instrumental rehearsal techniques, and conductor of the Wind Symphony. 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 concert 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 musical performance. His high school ensembles received many national and international awards including invited performances at the Montreux Jazz Festival, the Rose Bowl Parade, and as Grand Masters Champions at the Fiesta Bowl pregame. At the university level he has guest conducted instrumental ensembles at the California Music Educators National Association Southwestern and Western Division Conferences, and internationally in Europe and Japan.

In addition to his teaching duties, Mr. Carnahan is active as an adjudicator, lecturer, high school honor band conductor, and is currently engaged in historical research related to the early literature of the Long Beach Municipal Band.

He holds memberships in the California Music Educators Association, the College Band Directors National Association, and currently serves as the College Representative to the Southern California School Band and Orchestra Association. He has also been honored with memberships in Pi Kappa Lambda, Phi Mu Alpha, Kappa Kappa Psi, and Tau Beta Sigma.

Mr. Carnahan received a Bachelor of Music Degree from Duquesne University in Pittsburgh, Pennsylvania, and Master of Education Degree from the University of San Francisco.

## **FACULTY**

### **School of the Arts**

#### **Department of Music**

Dr. Donald Para, Chairman

#### **Wind and Percussion Performance Faculty**

John A. Carnahan, Director of Bands  
Leo Potts, Symphonic Band Director

#### **Coordinators**

John Barcellona,, Woodwinds  
Richard Birkemeier, Brass  
Michael Carney, Percussion

#### **Applied Faculty**

John Barcellona, Flute  
Greg Donovetsky, Oboe  
Phoebe Rae, Bassoon  
Davis Muller, Bassoon  
Leo Potts, Saxophone  
Joe Meyer, Horn  
Richard Birkemeier, Trumpet  
Charlie Davis, Trumpet  
Joan La Rue, Trumpet  
Noreen Harris, Trombone  
Jeff Reynolds, Bass Trombone  
Alan Baer, Euphonium/Tuba  
Michael Carney, Percussion