

California State University, Long Beach
Department of Music

presents

SYMPHONIC BAND

Leo Potts, Conductor

Tuesday, October 25, 1994

Gerald R. Daniel Recital Hall

8:00 P.M.

PROGRAM

Flourish for Winds Ralph Vaughan Williams

An Original Suite Gordon Jacob

On a Hymnsong of Philip Bliss David R. Holsinger
(ASCAP)

Fantasy on American Sailing Songs Clare Grundman

INTERMISSION

Starwatch! Ron Mallory

Prelude, Siciliano and Rondo Malcolm Arnold

King Cotton John Philip Sousa

Flourish for Winds by **Ralph Vaughan Williams** was composed as an overture to the pageant Music and the People. It is scored directly for band and was first performed in the Royal Albert Hall, London in 1939.

An Original Suite by **Gordon Jacob** is in the folk-modal style, characteristic of the English school of composers in the early 20th century. The March consists of several themes which alternate with the main syncopated motif. The recurring principal theme seems to give the March the form of a small-scaled rondo. The Intermezzo is song-like with a rich harmonic setting. In its course, there is a brief passage of flutes and clarinets in dialogue with the cornets and oboes. After a section of solo clarinet over a triplet accompaniment, there is a return to the opening melody and a quiet conclusion. The Finale is spirited with a mix of 6/8 and 2/4 meter.

Jacob was born in London, England in 1895. He studied with Stanford at the Royal College of Music.

On a Hymnsong of Philip Bliss by **David Holsinger** is based on the 1876 Philip Bliss - Horatio Spafford hymn, "*It is Well with my Soul*." Holsinger brings a restful, gentle, and reflective interpretation to the hymnsong. **On a Hymnsong of Philip Bliss** was written to honor the retiring Principal of Shady Grove Christian Academy and was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989.

David Holsinger was born in Missouri in 1945. He received his Bachelor of Music degree from Central Methodist College and received his Master of Music degree from Central Missouri State University.

Fantasy on American Sailing Songs by **Clare Grundman** contains many sailing songs of the time when tall-masted ships sailed the seas. Some of the songs you will hear and possibly recognize are *Hornet and Peacock*, *Lowlands*, *What Shall We Do With The Drunken Sailor?*, and *Rio Grande*.

Starwatch! by **Ron Mallory** Ron Mallory is currently a student at C.S.U.L.B. and plays Euphonium in the Symphonic Band. Born in 1973, Ron graduated from Marina H.S. in Huntington Beach, and has his own jazz quartet where he plays his main instrument, the piano. Ron wrote the following program notes for his piece **Starwatch!**:

"I have been an avid amateur astronomer for many years. This composition was conceived as a "tone poem" with which I hoped to

describe the excitement and majesty generated by viewing the wonders of the universe at a location far from city lights.

The piece consists of three sections: before, during, and after, if you will. The first part symbolizes someone arriving at a dark site and preparing for a night of stargazing; as he does so, he contemplates the mysteries of space and time. The themes of the middle section attempt to depict the grandeur of a star-filled night sky. The third section repeats the themes of the first section, but they have been altered somewhat to suggest that our hypothetical stargazer has been somehow affected by the awesome sights he has just experienced."

Prelude, Siciliano and Rondo by Malcolm Arnold was originally written for the brass band for which England is well-known. It was titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short, clear five-part song forms. The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The Prelude begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. The rollicking five-part Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Malcolm Arnold was born in Northampton, England in 1921. He was educated at the Royal College of Music in London, a student with Gordon Jacob. He performed professionally as a trumpet player in the BBC Symphony and the London Philharmonic.

King Cotton by John Philip Sousa was written in the summer of 1895. The March was the official march for The Cotton States Exposition in Atlanta. **King Cotton** is one of those infectious six-eight people-movers that Sousa seems to have had stored-up in him to be produced on call. Sousa is said to have written the entire march during the train ride from New York to Georgia where the March was to be premiered at the Exposition. The summer of 1895 was a successful year for both Sousa and his band. The band was in its fourth season and Sousa also finished his operetta, El Capitan in August 1895.

Symphonic Band Personnel

Piccolo

Geselle Erneta*

Flutes

Joanne Siu*

Kerri Gause

Sujin Lee

Cynthia Perez

Jonathan Pusey

Oboe

Alan Donnersburger

Bassoon

William Hutcheson*

Clarinets

Cynthia Beanez*

Natasha Chapman

Eleonor Doctora

Bronwyn Gisborne

Likalynette Howard

Paul Navidad

Saxophones

John Lindeman*

Nathan Jensen

Baritone Saxophone

Nigel Joyner

* denotes section leader

French Horns

Liz Royce*

Cheryl Cowen

Mark Ghiassi

Brian Shetland

Trumpets

Jennifer Moore*

Lon Aragabright

Scott Arakawa

Mike Battaglia

Gary Gopar

Trombones

Jeannine Rickles*

Amy Bowers

Antonio Reyna

Bass Trombones

Patrick Zaw*

Charles Drinkworth

Euphonium

Ron Mallory*

Tuba

Brian Foley*

Percussion

Victor Wheeler*

Steve Foster

Dustin Haner

Ryan Kelly

Michael Miley

Ike Nakamura

Carlos Solorzando

College of the Arts
Wade Hobgood, Dean

Department of Music
Dr. Donald Para, Chairman

Wind and Percussion Performance Faculty
John A. Carnahan, Director of Bands
Leo Potts, Symphonic Band Director

Coordinators
Dr. John Barcellona, Woodwinds
Dr. Richard Birkemeier, Brass
Dr. Michael Carney, Percussion

Artist Faculty

John Barcellona, Flute
Greg Donovetsky, Oboe
Leo Potts, Saxophone
Charley Davis, Trumpet
Dave Evans, Trumpet
Donald Green, Trumpet
Joan LaRue, Trumpet
Michael Carney, Percussion
Gregory Goodall, Percussion

Gary Bovyer, Clarinet
David Muller, Bassoon
Pheobe Ray, Bassoon
Joe Meyer, French Horn
Noreen Harris, Trombone
Roy Main, Trombone
Jeff Reynolds, Trombone
Alan Baer, Tuba

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.