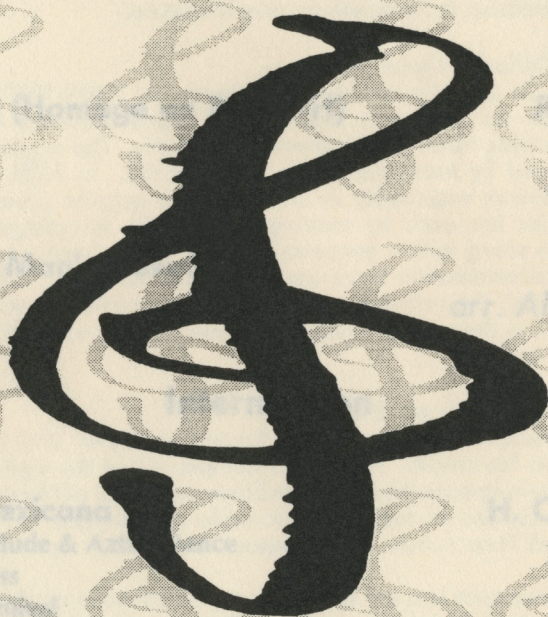


California State University, Long Beach  
Department of Music  
presents

# WIND SYMPHONY

*John Alan Carnahan, Conductor*



Sunday, December 4, 1994

8:00 pm

Gerald R. Daniel Recital Hall



## Program Notes

### Program

**Fanfare, Por Preceder "La Peri"**

**Paul Dukas**

**Overture for Winds, Op. 24** **Felix Mendelssohn-Bartholdy**

**Passacaglia (Homage on B-A-C-H)**

**Ron Nelson**

**Jesu, Joy of Man's Desiring**

**J.S. Bach**

**arr. Alfred Reed**

### Intermission

**La Fiesta Mexicana**

**H. Owen Reed**

**I. Prelude & Aztec Dance**

**II. Mass**

**III. Carnival**

**"Lads of Wamphray", March**

**Percy Grainger**



## Program Notes

### Fanfare, Por Preceder "La Peri"

Paul Dukas has been considered a glittering ornament of French modern music and his name has been linked with the revolt of contemporary composers against artistic formalism. He entered the Paris Conservatory in 1882 and soon became an outstanding student. Like all young Frenchmen of military age, he had to give up the Conservatory for a time for the life of the field and garrison. But he always considered this a valuable period, for he had leisure to study the scores of the classics, page by page, thereby gaining a new insight into composition.

*La Peri*, composed in 1912 when Dukas was forty-seven, was his last important work. He did write a few large compositions during the remaining twenty-three years of his life, but decided to burn these and all other manuscripts a few hours before his death, apparently because he felt they did not meet the standard which he had set by his earlier works. The composer called *La Peri* a symphonic poem for dancing. The fanfare precedes the dance proper in the manner of an overture, although there is no thematic similarity between the two sections. Strikingly demonstrated here is the sound of pure brass in one of the most famous fanfares in twentieth century literature.

### Overture for Winds, Opus 24

The Op. 24 by Felix Mendelssohn-Bartholdy (1809-1847) was composed in July of 1824 for the court orchestra of Band Doberan near Rostock, a fashionable seaside resort on the shore of the Baltic. The original score was lost but was recopied by Mendelssohn in July of 1826. In 1838, he rescored the *Overture for Winds* assumably in an attempt to acquire greater performance opportunities for his work by making it available in settings for British and German bands along with a proposed edition for orchestra. Several editions for modern instrumentation have appeared, all using the 1838 score as their source. However, the rediscovery of the 1826 autograph makes possible this edition preserving the original instrumentation and based on the most authentic source known to date.

### Passacaglia (Homage on B-A-C-H)

Ron Nelson, a member of the faculty at Brown University, has many compositions to his credit. He began composing at the age of six and later earned degrees in composition from the Eastman School of Music. On a Fulbright Fellowship he studied at the Ecole Normale de Musique in Paris with Arthur Honnegger and Tony Aubin. His compositions include opera, film, band, and choral music.

His *Passacaglia* is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is repeated, in various registers, twenty-seven times. Written in homage to J.S. Bach, the melodic motive is represented by his name in German nomenclature: B flat, A, C, and B natural.

### Jesu, Joy of Man's Desiring

With over 200 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists for the past fifteen years, Alfred Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded some fifty-two commissions to date. His work as a guest conductor and clinician has taken him to forty states,

Europe, Canada, Mexico, and South America. In the fall of 1980, following the retirement of Dr. Frederick Fennell, Dr. Reed was appointed conductor and music director of the University of Miami Symphonic Wind Ensemble.

One of J.S. Bach's best known and most frequently performed works, *Jesu, Joy of Man's Desiring*, was written as a closing chorale for both sections of his cantata #147 *Herz und Mund und That und Leben* (Heart, Mouth, Deeds, and Life). The melody he used for this chorale was not his own, but was borrowed from the German Lutheran Hymnal. The melody was originally entitled *Werde munter, mein Gemuthe* (Rouse Thyself, My Soul), and was written by Johann Rist in 1642. Bach's English biographer, Christopher Terry, referred to *Jesu, Joy of Man's Desiring* as "a highway to heaven", a sentiment certainly echoed by many who know this magnificent chorale by the great composer, Johann Sebastian Bach.

### La Fiesta Mexicana

Dr. H. Owen Reed received his graduate degrees from Louisiana State University and the Eastman School of Music. He is the author of two textbooks and co-author of three. His teachers were Bohuslav Martinu, Howard Hanson, Roy Harris, and Helen Gunderson. Dr. Reed was professor of music and of composition at Michigan State University until he retired in 1976. His published musical compositions include a variety of works for orchestra, band, chorus, and solo instruments. His best known composition is *La Fiesta Mexicana*, a suite for band.

The entire work depicts a religious festival dedicated to the Blessed Virgin Mary and it faithfully represents all of the contrasts and contradictions of the Mexican Fiestas. It is both serious and comical, festive and solemn, devout and pagan, boisterous and tender. *La Fiesta Mexicana* was written after Dr. Reed had spent a year in Mexico studying folk music and composition on a Guggenheim Fellowship.

### "Lads of Wamphray" March

In December of 1936, the American Bandmaster's Association asked Percy Grainger for an original piece to be premiered at their upcoming conference in March of 1937. For this commission, he decided to create a new composition from an earlier work he based on purely original material (not upon folk-song related materials) which he called *Lads of Wamphray*. Originally composed for male chorus, orchestra or band, or two pianos, Grainger completely recast his 1905 version and called it "*Lads of Wamphray*" March. The convention performance met with little success. The first professional performance of "*Lads of Wamphray*" March was July 21, 1937 by the Goldman Band under Grainger's direction. The work was published in 1941 and became one of the Goldman Band's most frequently performed works.

Influenced by a folk poem from Sir Walter Scott's "Minstrelsy of the Scottish Border", original materials for "Lads" date as far back as 1901 when Grainger had traveled to Scotland. He drew his inspiration from Scott's poem which expresses the devil-may-care, cattle-raiding, swashbuckling English and Scottish "borderers" of the 14th-16th centuries. This "ramble", as Grainger would have referred to it, is a multituned rondo of the most ingenious form placed into the guise of a symphonically proportioned march. From the foot-stomping, jaunty, tone-strand with which the work begins until its fireworks conclusion, "Lads of Wamphray" March remains one of Grainger's finest and most important creations among his masterpieces for band.



## Wind Symphony Personnel

### Piccolo

Cathie Apple

### Flute

Jennifer Green  
Kristin Bellisario  
Joanne Siu

### Oboe

Alan Donnersberger  
Ed Retzler

### Bassoon

Chien-Hui Liu  
Shelly Werst

### Clarinet

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

### Bass Clarinet

Bronwyn Gisborne  
Cynthia Beanez

### Alto Saxophone

Paul Navidad  
James Barrera

### Tenor Saxophone

Rob Shetland

### Baritone Saxophone

Nathan Jensen

### Trumpet

Pat Mullen  
Jeff Guiditta  
Shannon Gray  
Tim Hamon  
Paul Brian Hagopian  
Dion Pittman

### French Horn

Tina Buschiazzi  
James Hensley  
Cheryl Cowen  
Jill Isbell  
Liz Royce

### Trombone

Humberto Ruiz  
Christopher Nichols  
Kerry Loeschen

### Bass Trombone

Greg Flores

### Euphonium

Lynn Kulikowski  
Dennis Nicolosi

### Tuba

Shaun Taylor  
Bradley DeBow

### Percussion

Dave Gerhardt  
John Whatley  
Keith Palmer  
Angela Tabor  
Axel Clarke  
Heath Bennett  
Ted Royalty  
Michael Miley  
Stephan Foster

## 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 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 at 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 pre-game. At the university level he has guest conducted instrumental ensembles at the California Music Educators Association Convention, the Texas Music Educators Association, the College Band Directors 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 membership 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 membership 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 a Master of Education degree from the University of San Francisco.



# FACULTY

## College 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 Ray, Bassoon

Davis Muller, Bassoon

Leo Potts, Saxophone

Joe Meyer, Horn

Richard Birkemeier, Trumpet

Charley Davis, Trumpet

Joan La Rue, Trumpet

Noreen Harris, Trombone

Jeff Reynolds, Bass Trombone

Alan Baer, Euphonium & Tuba

Michael Carney, Percussion