California State University, Long Beach Department of Music Presents the

# Symphonic Band a Uind Symphony

in a combined concert

John Alan Carnahan and Leo Potts, Conductors

Wednesday, March 29, 1995 8:00 pm Gerald R Daniel Recital Hall

# **PROGRAM**

# Symphonic Band

**Black Horse Troop March** 

John Philip Sousa

Come, Sweet Death

J. S. Bach trans. Alfred Reed

A Festival Prelude

Alfred Reed

**Ancient Voices** 

**Michael Sweeney** 

Le Can

Jacques Offenbach arr. Ken Whitcomb

## **INTERMISSION**

# Wind Symphony

**Fanfare and Prayer** 

**Brent Heisinger** 

a tribute to the American hostages held in Iran

The Passing Bell

Warren Benson

in memory of Dennis Rathjen

Desi

**Michael Daugherty** 

a tribute to Desi Arnaz

**Postcard** 

Frank Ticheli

in memory of Ethel Virginia Curry

Irish Tune from County Derry and Shepherd's Hey

**Percy Grainger** 

in memory of Edvard Grieg

The Stars and Stripes Forever

John Philip Sousa

in honor of America and Americans

## **Program Notes**

The Black Horse Troop March

John Philip Sousa

Sousa wrote this cavalry march for Mounted Troop A of a Cleveland National Guard unit in 1925. In 1881, he had marched with his U.S. Marine Band and the same mounted troop unit in the funeral cortege of President Garfield. When Sousa and his band premiered The Black Horse Troop in Cleveland

in 1925, the troopers rode their beautiful black horses right up on the stage with the band.

John Philip Sousa was born in Washington, D.C. in 1854. His name is synonymous with American band music. At thirteen, he played with the Marine Band and later was appointed leader of the band, He organized his own band, The Sousa Band, which became famous throughout America and Europe. Ironically to the piece, Sousa was thrown from a horse in 1921 which limited the use of his left arm for the rest of his life.

#### Come, Sweet Death

J. S. Bach

This piece is one of the sixty-nine chorale preludes by Bach in the group of Sacred Songs and Airs, published in 1739. The tune is a traditional German song harmonized by Bach. The piece emits Bach's image of death and transcending faith.

#### A Festival Prelude

Alfred Reed

Written in commemoration of the twenty-fifth anniversary of the Tri-State Music Festival, held annually in Enid, Oklahoma, the piece received popularity quickly and has come to be regarded as one of Reed's most brilliant and powerful works for the concert band. The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the piece. The scoring of this work embraces the modern concept of the integrated symphonic band with a fully balanced instrumentation.

Alfred Reed was born in Manhattan, New York in 1921 and received his degree from Baylor University and an honorary doctorate from the International Conservatory of Music at Lima, Peru. He was the executive editor of Hansen Publications and the professor of music at the University of Miami

during his lifetime.

# Ancient Voices Michael Sweeney

In its suggestive moods and sounds of early civilizations, since there has not been an attempt to depict any specific culture, this piece may conjure thoughts of early peoples of this continent. Or it may bring to mind even earlier populations who used the bones of Mammoths and other animals as musical instruments tens of thousands of years ago. The piece uses some unusual techniques including tone clusters, recorders, singing and layered of rhythmic activity.

#### Le Can

Jacques Offenbach arr. Ken Whitcomb

Is it possible that there is a tin ear so rusty that it cannot recognize the tunes from Offenbach's Can Can? Victor Borge said that he knows two songs; one is the Star Spangled Banner and the other

isn't. Well, the one that isn't is probably the Can Can.

Offenbach composed the Can Can around 150 years ago as part of his operetta Orpheus In The Underworld and his music is still going strong. Over the years I have played or conducted many fine arrangements of the piece and every one, good or bad, never lost the fun Offenbach put into it. So it was inevitable that I would throw my hat into the Can. In the back of my mind was an arrangement trying to get out. Well, get out it did, and this is the result. Because I didn't use all of his original themes, it became Le Can -one "Can" short of a complete work, but the fun is still there.

-Kenny Whitcomb

#### Fanfare and Prayer Brent Heisinger

At the suggestion of Charles D. Yates, San Diego State University, this piece was written for the California All-State Honor Concert Band and was composed as a tribute to the American hostages held in

Iran. It is about their strength and faith and about America's renewed patriotism.

In the "fanfare" section, the brass fanfare themes and the harmonies are constructed on fourths and rhythmic irregularity is provided with changing time signatures. In contrast, the "prayer" sections are more melodious and softer with woodwinds prevailing. The prayer theme is derived from the time

signature and first two notes of My Country 'Tis of Thee and is accompanied by more conventional harmonies.

Dr. Heisinger is Professor of Music at San José State University.

#### The Passing Bell Warren Benson

The Passing Bell was commissioned by the Luther College Band in memory of a former concertmaster who died on his youth. Dennis Rathjen contracted Hodgkin's disease which caused his death in 1968. The work begins, therefore, with clarinets sounding a concert C, and this symbol prevails throughout the composition. The thematic material centers around two hymns. "Jesus, Meine Suversicht," published in 1653, and "Marthyr Tydvil C.M.C.," published in 1870. The first, in C Major, is taken from the Lutheran Burial Service and is followed by a second triumphant Welsh hymn of faith cast in G minor. The work abounds in soft echoes of ethereal sub and strati harmonies around the principal material. Contrasting screeches add a final dimension as they thrust back at the tragedy of the death of innocence.

Born in Detroit, Michigan in 1924, Warren Benson is an active performer, educator, and composer.

#### Desi

**Michael Daugherty** 

This piece for symphonic winds was premiered at the 1991 College Band Directors National Association Convention in Kansas City. The composition is a tribute to Desi Arnaz, who played the Cuban band-leader Ricky Ricardo alongside his wife Lucille Ball in "I Love Lucy," widely regarded as one of the most innovative television comedy shows of the 1950's.

The opening rhythmic motive is derived from the "Conga Dance" made famous by Arnaz when he sang and played bongos in Hollywood film musicals in the 1940's. *Desi* evokes a Latin sound punctuated

by big band trumpets, trombone glissandi and dazzling woodwind runs.

Michael Daugherty has received numerous awards for his music, including recognition from the American Academy and Institute of Arts and Letters, fellowships from the National Endowment for the Arts, and a Friedheim Kennedy Center Award. He is currently Associate Professor of Composition at the University of Michigan School of Music.

### Postcard

Frank Ticheli

Though later rewritten in an orchestral version, Postcard was originally composed as a concert

band piece. Of this piece, the composer writes:

"It was commissioned by my friend, colleague and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short, energetic piece celebrating her life. In response, I composed this bright 'postcard' in the summer of 1991 as a musical reflection of her character--vivacious, whimsical, succinct."

musical reflection of her character--vivacious, whimsical, succinct."

Frank Ticheli was born in Monroe, Louisiana in 1958. He has been Composer-in-Residence of the Pacific Symphony Orchestra since 1991, and is also an Associate Professor of Music at the University of Southern

California.

# Irish Tune from County Derry and Shepherd's Hey Percy Grainger

The *Irish Tune* is based on a tune collected by a Miss J. Ross of New Town, Limavaday, County Derry, Ireland. Grainger's setting was written in 1909 and was dedicated to the memory of Edvard Grieg. The "perfect" melody and the rich sonorities of the arrangement have kept the *Irish Tune* in a favored position for decades. The air on which *Shepherd's Hey* is based was collected by Cecil J Sharpe. In some agricultural districts in England, teams of "Morris Men," decked out with jingling bells and other finery, can still be seen dancing to such traditional tunes as "Shepherd's Hey," which are played on the fiddle or on the pipe and tabor (a sort of fife and drum).

Percy Grainger was born in Brighton, Australia in 1882 and became a U.S. citizen in 1919. A

remarkable innovator, his music is known for its irregular rhythms and use of folk music.

# The Stars and Stripes Forever John Philip Sousa

Sousa consistently stated that this march was divinely inspired and was born of home-sickness. Throughout a return voyage by ship from Europe, Sousa's imaginary "brain-band" continued to unfold the themes and distinct melody of the *Stars and Stripes Forever*. Upon reaching the shore, he transferred the music to paper and not a note of it has ever changed. *The Stars and Stripes Forever* has become the most popular march ever written, and enjoys international and universal appeal.

## **PERSONNEL**

Symphonic Band

Piccolo Giselle Erneta

Flutes Kerri Gause Sujin Lee Joanne Siu

Clarinets
Natasha Chapman
John Malmstrom
Jay Hassler
Paul Navidad
Kathrine Browning
Jamie Likely

Oboes Alan Donnersberger Ed Retzler

Bassoon William Hutchinson

Saxophones
John Lindeman
Jason Stone
Rob Shetland
James Berrera

French Horns Mark Ghiassi Brian Shetland James Hensley Liz Royce

Trumpets
Lon Argabright
Michael Battaglia
Gary Goper
Philip Jordan
Mike Ross
Rosie Schlepphorst

Trombones Ron Mallory Antonio Reyna Jeannine Rickles

**Euphonium John Maldonado** 

Tubas Joel Daniel Brian Foley

Percussion
Kristy Bell
Steve Foster
Dustin Haner
Ryan Kelly
Ike Nakamura
Ted Royalty
Carlos Solorzando
Victor Wheeler

Wind Symphony
Piccolos
Cathie Apple
Giselle Erneta

Flutes Jennifer Green Kristen Bellisario Ioanne Siu

Oboes Alan Donnersberger Ed Retzler Ken Burdick

Bassoons Chien-Hui Liu William Hutchinson

Clarinets
Jay Hassler
Tamara Bolduc
Kathrine Browning
Ryan Lee
Eleonor Doctora
Laura Hastings
Jamie Likely
David Najar

**Bass Clarinet** Cindy Beanez

Alto Saxophones Paul Navidad James Barrera Tenor Saxophone Jeffrey Peterson

Baritone Saxophone Nathan Jensen

Trumpets
Patrick Mullen
Timothy Hamon
Ray Nowak
Dion Pittman
Joseph Yune
Scott Arakawa

French Horns
Tina Buschiazzo
James Hensley
Jill Isbell
Liz Royce
Brian Shetland

Trombones
Humberto Ruiz
Chris Nichols
Rob Baker
Jeannine Rickles
Chuck Drinkworth

Bass Trombone Greg Flores

Euphoniums Lynn Kulikowski Amy Bowers

Tubas Shaun Taylor Brad DeBow

Percussion
David Gerhart
Keith Palmer
Angela Tabor
Axel Clarke
Heath Bennett
Michael Miley

String Bass Bill Beene

Piano Mark Uranker

## 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.

## 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 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.

#### 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, and the conductor of the California State University, Long Beach Symphonic Band. Mr. Potts has received a degree in music from California State University, Long Beach, studied under Marcel Mule and Daniel Dffayet 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. Mr. Potts has just recorded a CD for Cambria Master Recording entitled *Two Sides*, which was released early this year.

# **FACULTY**

## **COLLEGE OF THE ARTS**

**Department of Music**Dr. Donald Para, Chairman

Wind and Percussion Performance Faculty
John Alan 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
Gary Bovyer, Clarinet
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