

California State University, Long Beach
College of the Arts
Department of Music

presents

SYMPHONIC BAND

Leo Potts, Conductor

Tuesday, May 16, 1995

Gerald R. Daniel Recital Hall

8:00 P.M.

PROGRAM

Canzona Peter Mennin

Daydream Timothy Mahr

Liturgical Music for Band
Op. 33 Martin Mailman

Amazing Grace Frank Ticheli

INTERMISSION

Three Street Scenes
II. Loneliness Brent Pierce

Leo Potts, Saxophone
John A. Carnahan, Guest Conductor

Bonaparte's Retreat Pee Wee King & Redd Stewart
arr. by Ken Whitcomb

Canzona by Peter Mennin was commissioned by Edwin Franko Goldman and was first played by the Goldman Band. The concept of the "canzona" as set forth here is not that of lyrical song, but rather that of the early Baroque "canzona" exploited by Gabrieli (1555-1612) used to display contrasting wind and string sonorities together with rhythmic-polyphonic virtuosity. Mennin uses the woodwinds and brasses of the band in alternate tonal blocks and creates a stunning essay of the same type of "canzona" in a twentieth-century manner. The piece is based on a rhythmic idea and an ominous melody theme. If the main melody sounds familiar, it is because it has been the basis of a melody in a recent motion picture.

Daydream by Timothy Mahr was written on a request from Miles "Mity" Johnson to be used as a quiet tune with the Festival Band at the 1989 St. Olaf College Festival of Bands. It is intended to be a musical daydream, with introspective sounds, eliciting mood changes and shifting images. Listen for where he or she is pulled out of the daydream, and returns to reality after a transient mental trip to places of flight and fancy. The premiere of this piece was on November 11, 1989.

Timothy Mahr earned a Bachelor of Music Degree in Theory and Composition and a Bachelor of Arts Degree in Music Education from St. Olaf College in Minnesota. Mr. Mahr is currently Associate Professor Music and Director of Bands at the University of Minnesota.

Liturgical Music for Band by Martin Mailman was commissioned by the Greensville County High School Band, Emporia, Virginia. The piece was composed during the summer of 1964 and premiered on April 9th, 1965. The four movements- *Introit*, *Kyrie*, *Gloria*, and *Alleluia*, attempt to capture the spirit of liturgy without specific reference to the entire text, although certain word rhythms were used in the musical themes. Dynamics, color, and texture are used in addition to tempo and thematic material to obtain contrast between the short and structurally simple movements.

Martin Mailman was born in New York City in 1932 and received his music degree from the Eastman School of Music. He is affiliated with the Naval School of Music, composer-in-residence under a Ford Foundation Grant for the Music Educators National Conference, professor at East Carolina University and at North Texas State University.

Amazing Grace by Frank Ticheli was first performed on February 10, 1994 and was commissioned by John Whitwell in memory of his father. This arrangement reflects the powerful simplicity of the words and melody; sincere, direct, and honest. The harmonies, textures, orchestration and form work together as a single expressive entity. The spiritual, "Amazing Grace," was written by John Newton (1725-1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. "Amazing Grace" is one of America's most loved spirituals.

Frank Ticheli received his Doctor of Musical Arts and Masters Degrees in Composition from the University of Michigan, and his Bachelor of Music in Composition from Southern Methodist University. Currently, Dr. Ticheli is an Associate Professor of Music at USC, and is the Composer-in-Residence for the Pacific Symphony Orchestra.

Three Street Scenes by Brent Pierce is composed of three movements, *Rag*, *Loneliness*, and *Rumble*. Mr. Potts will be performing the second movement, *Loneliness* on alto saxophone. The piece is based on a feeling of dance and jazz styles originating in America. *Loneliness*, with its lip slurs, reminds one of a film score, perhaps 1940's, featuring a hard-bitten detective and a hapless blonde on the road toward a tearful destiny.

Bonaparte's Retreat by Pee Wee King and Redd Stewart and arranged by Ken Whitcomb. "First off, let me say that there is no connection between the lyrics of this tune and my arrangement. The lyrics tell of a young man kissing a girl "...while the fiddles played *Bonaparte's Retreat*." The arrangement is closer to a march than anything.

"The song was written by the Country and Western stars of the '40's and '50's. Pee Wee King and Redd Stewart. King had already written the *Tennessee Waltz* and his collaboration with Stewart created this piece. In 1950, Kay Starr, a popular recording star, recorded it and made it into another hit for King.

"That's when I first hear it and it has stuck in my brain like glue ever since. Recently, I got the idea that if I did an arrangement of this tune it would go away. So I did and, it didn't.

"Maybe if I did one for string quartet and banjo... maybe not."

-Kenny Whitcomb

SYMPHONIC BAND PERSONNEL

Piccolo

Geselle Erneta

Flutes

Kerri Gause

Sujin Lee

Joanne Siu

Clarinets

Natasha Chapman

John Malmstrom

Rhonda Thompson

Saxophones

John Lindeman

Jason Stone

James Berrera

French Horns

Brian Shetland

Mark Ghiassi

Percussion

Kristy Bell

Steve Foster

Dustin Haner

Ryan Kelly

Ike Nakamura

Ted Royalty

Carlos Solorzano

Victor Wheeler

Trumpets

Lon Argabright

Michael Battaglia

Gary Gopar

Philip Jordan

Mike Ross

Rosie Schlepphorst

Trombones

Ron Mallory

Antonio Reyna

Jeannine Rickles

Bass Trombone

Greg Flores

Euphonium

John Maldonado

Tubas

Joel Daniel

Brian Foley

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 Boyyer, 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, 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. Mr. Potts has just recorded a CD for Cambria Master Recording entitled Two Sides, which will be released in early 1995.