

California State University, Long Beach

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

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Richard Birkemeier, Brass
Michael Carney, Percussion

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John Barcellona, Flute
Greg Donovetsky, Oboe
Gary Bovyer, Clarinet
David Muller, Bassoon
Leo Potts, Saxophone
Joe Meyer, French Horn
Charley Davis, Trumpet
Dave Evans, Trumpet
Joan LaRue, Trumpet
Rob Roy McGregor, Trumpet
Byron Peebles, Trombone
Roy Main, Trombone
Jeff Reynolds, Bass Trombone
Doug Tornquist, Euphonium and Tuba
Michael Carney, Percussion
Randy Drake, Percussion

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

WIND SYMPHONY

John A. Carnahan, Conductor

Thursday, October 12, 1995

8:00 P.M.

Gerald R. Daniel Recital Hall

PROGRAM

Fanfare Bruce E. Miller
premier performance

Komm', Susser Tod J.S. Bach
arr. Alfred Reed

Symphony in B Flat Paul Fauchet
rev. James R. Gillette & F. Campbell-Watson

- I. Overture
- II. Nocturne
- III. Scherzo
- IV. Finale

INTERMISSION

Handel in the Strand Percy Grainger
arr. Richard Franco Goldman

Fantasy Variations James Barnes
on a Theme by Niccolò Paganini

The Gallant Seventh, March J.P. Sousa

Program Notes

Fanfare was written at the request of John Carnahan, two weeks ago, when he was searching for a fanfare to begin his first concert of the season. Mr. Carnahan's request was probably half-joking as he was asking on such short notice. I asked him what the instrumentation was and how long a work it was to be. The result, is the first piece of the concert.

Dr. Miller is currently a faculty member of the music department here, at California State University, Long Beach, where he teaches composition and theory. He has served as composer-in-residence for several music festivals across the country and has received numerous awards for his compositions.

Come, Sweet Death is one of the sixty-nine chorale preludes of Sacred Songs and Airs, published in 1736. Although usually considered a Bach composition, it is in reality a harmonization by Bach of a traditional German folk song. From the single melody line and figured bass, Alfred Reed freely transcribed Bach's chorale prelude for wind ensemble.

Reed received his academic degrees from Baylor University in Texas. With over 200 published works for band, wind ensemble, orchestra, chorus and various smaller chamber music groups, he is one of the nation's most prolific and frequently performed composers.

Symphony in B Flat was first performed by the French National Guard Band in 1926. James R. Gillette and Frank Campbell-Watson later rescored the piece for American Band instrumentation. Fauchet's symphony is more like a suite of four movements; Overture, Nocturne, Scherzo, and Finale, related only in progression. With the richly melodic, well defined texture and harmonic interests, it is one of the more significant of the earlier works composed directly for concert band.

Paul Fauchet was a church organist and an assistant to Paul Vidal at the Paris Conservatory. The only other musical work noted by Fauchet, was a three-act comic opera entitled *La Carmagnole*.

Handel in the Strand was originally titled *Clog Dance*. A friend of Grainger's, William Gair Rathbone (to whom this piece is dedicated) suggested the present title because the music seemed to reflect both Handel and English musical comedy. According to Grainger, the composition sounded "as if old Handel went rushing down the Strand to the strains of modern English popular music."

Richard Franko Goldman arranged **Handel in the Strand** for concert band. Goldman was chairman of the Theory Department at the Juilliard School of Music from 1946-1960 and conducted the Goldman Band from 1956-1979. He has authored many books on wind literature as well as many notable compositions to the wind repertoire.

Using the theme of Paganini's 24th violin Caprice, **Fantasy Variations** is a technical and musical showcase for the demonstration of the abilities and colors available in the modern wind symphony. In these twenty variations, Barnes features every soloist and/or every section of the band in moments of spine-chilling drama, touching emotion, and, in keeping with the composer's character, a bit of humor here and there. The work was written in 1988 for the United States Marine Band under the baton of Colonel John Bourgeois.

The Gallant Seventh was written for the 7th Regiment, 107th Infantry, of the New York National Guard and the conductor of its band, Major Francis Sutherland. Sutherland had been a cornetist in Sousa's Band and left that organization to enlist in the army when the U.S. entered World War I. He remained in the 7th Regiment after the war and his band members joined with the members of the Sousa Band when **The Gallant Seventh March** was premiered at the New York Hippodrome in November of 1922. Written during the last decade of his composing career, this march is considered one of Sousa's best.

WIND SYMPHONY PERSONNEL

Piccolo

Cathy Apple

Flutes

Jennifer Green
Kristen Bellisario
Joanne Siu

Oboes

Alan Donnersberger
Colin Skowcroft

E♭ Clarinet

Eleonor Doctora

Clarinets

Tamara Bolduc
Ryan Lee
Jamie Likely
Laura Hastings
David Najar
Cindy Beanz

Bass Clarinets

Jay Hassler
Natasha Chapman

English Horn

Kjirsten Undlin

Bassoons

Chien-Hui Liu
William Hutchinson

Saxophones

Paul Navidad
James Barrera
Chris Charbonneau
Jason Stone

French Horns

Jim Hensley
Jill Isbell
Phillip Kahmi
Brian Shetland
Mark Ghiassi

Trumpets

Patrick Mullen
Richard Candelaria
Cory Olariu
Tim Hamon
Gary Gopar
Antti Karvonen

Trombones

Chris Nichols
Humberto Ruiz
Chuck Drinkworth

Bass Trombone

Greg Flores

Euphoniums

Amy Bowers
Paul Lindsey

Tubas

Shaun Taylor
Brad DeBow

Percussion

Keith Palmer
Heath Bennett
Angie Tabor
Axel Clarke
Michael Miley
Dustin Haner

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 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 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.

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.