

California State University, Long Beach

College of the Arts
Wade Hobgood, Dean

Department of Music
Dr. Donald Para, Chairman

Wind and Percussion Faculty and Staff

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
Gary Boyer, 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

SYMPHONIC BAND

Leo Potts, Conductor

Thursday, October 19, 1995

8:00 P.M.

Gerald R. Daniel Recital Hall

University Music Center

PROGRAM

A Festive Fanfare
for Brass and Percussion

Joseph Wagner

Serenade for Band

Vincent Persichetti

- I. Pastoral
- II. Humoreske
- III. Nocturne
- IV. Intermezzo
- V. Capriccio

Down a Country Lane

Aaron Copland
trans. by Merlin Patterson

Pas Redouble

Camille Saint-Saens

INTERMISSION

Moorside Suite

Gustav Holst
arr. by Gordon Jacob

- I. Scherzo
- II. Nocturne
- III. March

Amparito Roca

Jaime Texidor
arr. Aubrey Winter

Program Notes

A Festive Fanfare was composed in 1968 to fill the need for a brilliant "curtain-raiser" with a Brass and Percussion instrumentation that would be a standard for Symphonic Band or Orchestra. The form is a free adaptation of a Rondo, set in a traditional harmonic vocabulary with some contemporary twists. Unique melodic lines characteristic of the composer's work, are given extra vitality with strong motor-rhythmic patterns. The melodic and rhythmic settings highlight the range and antiphonal possibilities inherent with Brass and Percussion instrumentation.

Joseph Wagner studied at the New England Conservatory of Music and Boston University. He has received many awards for his compositions and has many published books on orchestrating.

Serenade for Band is the eleventh in a series of "night-music" suites for miscellaneous ensembles and instrumentation varying from solo tuba, ten wind instruments, to orchestra. The piece was commissioned by the Ithaca High School Band and was first performed by the group in 1961 with Dr. Persichetti conducting.

Vincent Persichetti received his academic degrees from Combs College, the Philadelphia Conservatory and the Curtis Institute. He was the department head of composition at the Philadelphia Conservatory from 1941 to 1947 and then joined the Juilliard School of Music faculty in 1947. In addition, he was the director of publications for Elkan-Vogel Company during his lifetime.

Down a Country Lane was written in 1962 for solo piano. The piece was commissioned by Life magazine and was intended as a gift for young pianists throughout the world. Copland himself arranged the piece for school orchestra to provide an acceptable, playable and idiomatic work. Although the technical demands are modest, the composer has incorporated the stylistic trademarks found in his greatest works. **Down a Country Lane** is more than slightly reminiscent of *Appalachian Spring*, *The Red Pony* and *Our Town*. The present transcription for concert band by Merlin Patterson, was praised by Copland as "a careful and most sensitive extension of the mood and content of the original."

Pas Redouble is a concert march reminiscent of Offenbach, perhaps related to the nineteenth century galop. The piece was originally written for four-hand piano and was transcribed for band by Arthur Frackenpohl. Interludes separate the three principle themes that compose the piece.

Arthur Frackenpohl received his degree from Eastman School of Music, the University of Rochester, and McGill. Frackenpohl is a piano player who wrote many arrangements and compositions for concert band and brass ensembles.

Moorside Suite was a commission for a competition piece for the 1928 National Brass Band Championships in Britain. The suite has three movements; Scherzo, Nocturne, and March. The work suggests links to his earlier compositions. The Nocturne has a luxurious, sweet mood, in contrast to the whimsical March, the British brass bands are known for.

Gordon Jacob arranged the work for American instrumentation. Jacob wrote many pieces for bands as well as many great arrangements. His works are standard in wind literature.

Amparito Roca reflects all the zest and flare of a Spanish bullfight; with all the thrilling matadors, toreadors, and wild crowds. The piece follows the standard march form; an intro, a strain, and a trio section, with Texidor's Spanish flare. Ole!

SYMPHONIC BAND PERSONNEL

Piccolo

Geselle Ernetta

Flutes

Nathan Wong*
Chien-Chun Chien
Tiffany Diamond
Kerri Gause
Janelle Janovich
Sujin Lee
Jae Mo

Clarinets

Natasha Chapman*
Elenor Doctora
Edward Chin

Oboe

Kjirsten Undlin

Saxophones

John Lindeman*
Emily Careaga
Sean Chaffins
David Goupillon
Andrew Wesley

French Horns

Mark Ghiassi*
Monica Falkowitz
Karie Howard

Trumpets

Scott Arakawa*
Lon Argabright
Mike Battaglia
Brian Dunaway
Steve Ferrera
Philip Jordan
David La Bounty
James Mills
Rosie Schlepthorst
Scott Steward*
Daniel Weist

Trombones

Antonio Reyna*
Russell Bynum
Roberto Garcia
Ron Mallory

Tubas

Joy Del Mundo*
Brian Foley

Percussion

Victor Wheeler*
Ryan Kelly
Ike Nakamura
Angelo Rodriguez
Ted Royalty
Kerstin Schmidt

The University

Located 25 miles South of Los Angeles, California State University, Long Beach is an urban campus with an enrollment of approximately 32,000 students. The Department of Music, Art, Design, Theatre Arts, and Dance constitute the College of Arts, whose programs are the largest and among the most prestigious within the California State University system. Approximately 30 full and part-time faculty serve a student body of 300 undergraduate and graduate music majors. The Department offers the Bachelor of Music, the Bachelor of Arts, the Master of Arts, and the Master of Music degrees; areas of concentration include performance, composition, theory, history, conducting, music education, and commercial music. The diversity of interests within the Department is exemplified by the variety of performance organizations, including orchestra, symphonic bands, wind ensembles, choirs, various chamber groups, as well as an opera workshop, musical theatre group, a new music ensemble, and steel drum bands.

The University Music Center includes a recital hall, rehearsal rooms, instrumental technician shops, instructional areas for undergraduate and graduate programs, a listening laboratory and many practice rooms, all located in two parallel groups of approximately 10 small buildings, each separated by a well landscaped outdoor promenade. With parking adjacent to the complex, classes and performances are easily accessible.

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 CSULB Symphonic Band. Mr. Potts has received a degree in Music from CSULB, 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 was just released earlier this year.