

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

WIND SYMPHONY

John A. Carnahan, Conductor

with the

SYMPHONIC BAND

Leo Potts, Conductor

IN CONCERT

8:00 P.M.

Gerald R. Daniel Recital Hall
University Music Center

PROGRAM

American Overture for Band

Joseph W. Jenkins

Poetic Intermezzo

James Barnes

Celebration Overture

Gordon Jacob

Grainger Portraits

Percy A. Grainger

Down Longford Way

Australian Up-Country Tune

Florentiner March

Julius Fucik
ed. Fredrick Fennell

INTERMISSION

Festive Overture, Op. 96

Dmitri Shostakovich
trans. Donald Hunsberger

First Suite in Eb

Gustav Holst

I. Chaconne

II. Intermezzo

IV. March

Laude

Howard Hanson

March, Op. 99

Sergei Prokofiev

Laura Hastings, conductor

Zion

Dan Welcher

Program Notes

American Overture for Band was written for the U.S. Army Field Band and dedicated to its conductor, Chester E. Whiting. The neo-modal style is filled with many Lydian and Mixolydian modes that make up a warm folksong sound. The form is a free adaptation of sonata form.

Joseph W. Jenkins received a pre-law degree from St. Joseph's College before pursuing his musical career. Under Persichetti, he studied composition at the Philadelphia Conservatory of Music, then continued his musical training at the Eastman School of Music, and received his doctorate at the Catholic University of America. **American Overture** was Jenkins' first band piece, it remains his most successful work, and in his words, he is "hard-pressed to duplicate its success."

An intermezzo is a light character piece originally introduced between the acts of serious plays and operas. Today, such works are composed purely for concert performance. From its sustained introduction to its tranquil conclusion, **Poetic Intermezzo** is a delightfully simple, yet effective vehicle for musical expression. The piece was commissioned by the North Hills High School Band in Pittsburgh, Pennsylvania and published in 1985.

Celebration Overture was written for the 65th anniversary of the Harvard University Band in 1984. The piece is dedicated to the Harvard Band, and its director, Thomas G. Everett. The premiere performance of the overture was given on November 2, 1989 by the Harvard University Band.

Gordon Jacob ranks as one of the foremost contributors to the expanding repertoire of original works for band through his compositions for military band—the English term for a wind group of complete instrumentation as opposed to the British brass band. **Celebration Overture**, based on *10,000 Men of Harvard*, was Jacob's last completed work.

Grainger Portraits is made up of two popular Grainger pieces including *Down Longford Way* and *Australian Up-Country Tune*.

Katherine Parker set a collection of native Tasmanian songs from her homeland including **Down Longford Way**. Grainger met Katherine Parker in 1912. She was a piano scholarship winner from the Melbourne Conservatorium and one of only a few of Grainger's students he held any hope for as a performer. In 1936, Grainger orchestrated and reworked the harmonies of the piece and the result is truly Grainger.

Australian Up-Country Tune is based on Grainger's original version for unaccompanied voices with wordless syllables. The choral version bears the following note:

"This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called '*Up-Country Song*.' In that tune, I had wished to voice Australian up-country feelings as Stephen Foster had with American county-side feelings in his songs. I have used this same melody in my *Australian Colonial Song* and in my *Australian The Gumsuckers March*. The choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, August 9, 1928."

Julius Fucik served as the bandmaster to the 86th Hungarian Infantry Regiment Band at Budapest when he wrote one of his most popular marches, **Florentiner March**. The march is written in the style of *Grande Marcia Italiana*, a grand Italian march. The work opens with a short bugle fanfare and proceeds directly into a strain of repeated notes which seem to picture a flighty Florentine signorina chattering to her gentleman from Berlin who is given only enough time to answer a (two-note) "ja-wohl!" The work continues with another fanfare; a light and beautiful trio melody; and interlude; and a triumphant repeat of the main melody. Much of the composition reminds the listener of Sousa's stylings.

Festive Overture, Opus 96 was completed in 1954 and arranged for the Russian Military Band by the composer in 1958. Donald Hunsberger scored it for American band instrumentation. The **Festive Overture** demonstrates one of Shostakovich's distinctive talents—the ability to write a long sustained melodic line combined with a pulsation rhythmic drive. In addition to the flowing melodic passages, examples of staccato rhythmic sections set off the flowing line and the variant fanfares.

Shostakovich studied at the Leningrad Conservatory and composed his *First Symphony* at the age of nineteen. His compositions cover a wide array of musical genres including opera, ballet, film, jazz suites, orchestra, band, and chamber music.

British composers have produced several exceptionally fine works for the concert band. Of all these, **First Suite in Eb** is generally regarded as the cornerstone. Written in 1909, it is one of the few band originals that has been transcribed for symphony orchestra. The musical materials for the three movements of this Suite; *Chaconne*, *Intermezzo*, and *March*, are drawn from the *Chaconne* theme with which the work begins. The musical developments are those of a first class craftsman who understood better, perhaps, than any of his predecessors (and many who came after him) the instrumental ensemble we call a band. This score, written when Holst was thirty-five years old, shows a deep knowledge of instrumental part-writing and an acute awareness of orchestra tradition. This work is based upon English country tunes, and it was the first of a long line of similar folk song pieces for both band and orchestra to come from the pens of England's composers.

Laude is written in a theme and variations form. Romantic in scope, the work emphasizes the many contrasting tonal registers and asymmetrical rhythmic patterns. Above all, it demonstrates the composer's joyous imagination and ability to compose music for the professional concert band. Howard Hanson's music has a unique and personal style in every piece, filled with great energy and emotion. **Laude** is the last band composition Hanson wrote.

It is appropriate that a composer of Sergei Prokofiev's stature and prolific output should devote a portion of his creative energies to the band idiom. Composed in 1943, **March, Opus 99** received its premiere performance during a radio broadcast conducted by Major Petrov, the Soviet Union's leading bandmaster of the time. The 1945 United States premiere was performed by the Combat Infantry Band under the direction of Serge Koussevitzky. The March is a capsule version of Prokofiev's composing characteristics. All his works contain a sense of classicism, innovation with his individual harmonic style, driving tempos, lyricism, and sense of humor.

Zion is the third movement of a suite by Dan Welcher based on the American National Parks. The suite was written to honor three of the National Parks; *Yellowstone Fires*, *Arches*, and **Zion**. **Zion** paints a vivid picture of the giant redstone canyon. The thunderous effects of the percussion along with the echoing voices of the winds serve as a listener's delight. **Zion's** musical structure is based entirely on pentatonic scales and melodies which are cleverly weaved in and out of each other until they are totally combined in the Copland-esque raucous finale. The piece was written to the memory of Aaron Copland and was premiered in February of this year. The University of Texas at Arlington and Austin, and the University of Oklahoma jointly commissioned Welcher's composition. Dan Welcher is a Professor of Music at University of Texas, Austin where he teaches bassoon.

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 Beanez

Bass Clarinets

Jay Hassler
Natasha Chapman

English Horn

Kjirsten Undlin

Bassoon

Chien-Hui Liu

Alto Saxophones

Paul Navidad
James Barrera

Tenor Saxophone

Chris Charbonneau

Baritone Saxophone

Jason Stone

French Horns

Jim Hensley
Jill Isbell
Phillip Kahmi
Brian Shetland
Mark Ghiassi

Trumpets

Patrick Mullen
Rich 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
David Gerhart
Heath Bennett
Angie Tabor
Axel Clarke
Michael Miley
Dustin Haner

Symphonic Band Personnel

Piccolo

Gesselle Ermeta

Flutes

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

Clarinets

Natasha Chapman
Eleonor Doctora
Edward Chin

Oboe

Kjirsten Undlin

Alto Saxophones

John Lindeman
David Goupillon
Sean Chaffins

Tenor Saxophones

Andrew Wesley

Baritone Saxophone

Emily Careaga

French Horns

Mark Ghiassi
Karie Howard
Monica Falkowitz

Trumpets

Mike Battaglia
Scott Steward
Scott Arakawa
Philip Jordan
Steve Ferrera
Brian Dunaway
David LaBounty
Lon Argabright
Rosie Schelphorst
James Mills
Daniel Weist

Trombones

Humberto Ruiz
Tony Reyna
Ron Mallory

Bass Trombone

Greg Flores

Euphonium

Abel Santos

Tubas

Brian Foley
Joy DelMundo

Percussion

Victor Wheeler
Jaime Rosier
Nathan Eby
Lawrence Cota
Jason Federman
Matthew Treadway

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, director of the Studio Jazz Ensemble I, 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 Master 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.

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 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 was just released earlier this year.

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 the 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.

California State University, Long Beach

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Department of Music
Dr. Donald Para, Chairman

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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
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

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SAXOPHONE ENSEMBLE LIVE!

in concert at...

Under the Direction
of Leo Potts
The Saxophone
Ensemble will be

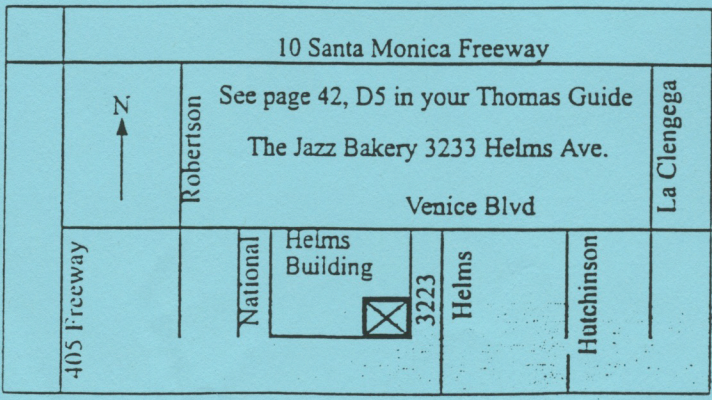
Performing works by
Elgar WO RLEY Higgins
Bach Grieg
Bruno Mozart and More



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