

THE BOB COLE CONSERVATORY OF MUSIC AT
CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:



WIND SYMPHONY

JOHN ALAN CARNAHAN, CONDUCTOR

RISHONA HATCHER, GRADUATE CONDUCTOR

WITH GUEST ARTISTS ALTHEA WAITES, PIANO AND MONICA CUMMINS, CLARINET

SYMPHONIC BAND

NIKK PILATO, CONDUCTOR

LISA CASTLEMAN, GRADUATE CONDUCTOR

WITH GUEST ARTIST RENA URSO-TRAPANI, FLUTE

THURSDAY, MAY 3, 2012 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SYMPHONIC BAND

“Eine Kleine Nachtmusik”

In evening's stillness... Joseph Schwantner (b. 1943)

Night Soliloquy Kent Kennan (1913-2003)

Rena Urso-Trapani—flute

Wild Nights! Frank Ticheli (b. 1958)

Sleep Eric Whitacre (b. 1970)

Lisa Castleman—graduate conductor

Do Not Go Gentle Into That Good Night Elliot Del Borgo (b. 1938)

INTERMISSION

WIND SYMPHONY

Overture for Winds, Op. 24 Felix Mendelssohn (1809-1847)

Rishona Hatcher—graduate conductor

Brooklyn Bridge Michael Daugherty (b. 1954)

I. East
II. South
III. West
IV. North

Monica Cummins—clarinet

Letter from Home Aaron Copland (1900-1990)

Rhapsody in Blue (1924) George Gershwin [Jacob Gershin] (1898-1937)

Althea Waites—piano

Silverado (1985) Bruce Broughton (b. 1945)

PROGRAM NOTES

The night has always been a powerful influence on mankind. In ancient times, the night was a time of fear and hesitation, of darkness and mystery. As mankind progressed and tamed fire, it became a time of wonder, of romance, of imagination. The night inspired countless artists, poets, writers, and of course, musicians.

Tonight's concert features music inspired by the night, its symbols, its imagery, and its related processes, namely sleep and dreams. We thank you for coming out to hear us play for you, and hope you will enjoy "a little night music..."

IN EVENING'S STILLNESS... was commissioned by the Illinois College Band Directors Association in 1996. It was premiered at the Midwest Music Educators National Conference convention in Peoria, Illinois, by an ensemble made up of students from the ten universities that participated in the consortium, Donald Hunsberger conducting. As in his previous two works for wind ensemble, *In evening's stillness...* was inspired by poetry:

In evening's stillness
a gentle breeze,
distant thunder
encircles the silence.

The piece is the third of three works I have written for winds, brass, percussion, and piano. It forms the middle movement of a trilogy of pieces that includes *...and the mountains rising nowhere* and *From a Dark Millennium*. In all three works, the piano is responsible for presenting the primary melodic, gestural, harmonic, and sonoric elements that unfold in the music. While each work is self-contained, I always envisioned the possibility that they could be combined to form a larger and more expansive three movement formal design.

—Joseph Schwantner

In evening's stillness... is scored for modified orchestral winds (no saxophones, no euphoniums), percussion, and amplified piano.

NIGHT SOLILOQUY was written in 1936, a year that saw Kennan earn his Master's degree from the Eastman School of Music and receive the Prix de Rome award. It is his best-known and most performed work (followed closely by his Trumpet Sonata). *Night Soliloquy's* popularity was cemented when Arturo Toscanini chose to perform it with the NBC Symphony Orchestra in 1943 (a rare honor for an American composer at the time). Originally composed for flute, strings, and piano, it was later transcribed by Kennan and now exists in version for flute and piano, as well as flute and wind ensemble. All versions have been recorded by such flutists as James Pellerite, William Kincaid, and Joseph Mariano. The single-movement work opens with pulsing quarter notes against languid, dolorous melody in the flute, gradually growing in intensity before holding forth with brief monologues. The echoing strains at the end fade to nothing, into the night.

WILD NIGHTS! is a joyous, colorful, seven-minute musical journey inspired by Emily Dickinson's poem:

Wild nights! Wild nights!	Futile the winds	Rowing in Eden!
Were I with thee,	To a heart in port,	Ah! the sea!
Wild nights should be	Done with the compass,	Might I but moor
Our luxury!	Done with the chart.	To-night in thee!

Numerous composers have set the words of *Wild Nights!* to music (Lee Hoiby's song setting and John Adams' *Harmonium* come immediately to mind). However, to my knowledge, no one has used this wonderfully sensuous poem as the basis for a purely instrumental tone poem. This was my aim, and in so doing I focused most heavily on the lines "Done with the compass/Done with the chart" and "Rowing in Eden!/Ah! the sea!" These words suggested the sense of freedom and ecstatic joy that I tried to express in my work.

Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, and optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Surprises are found at every

turn, and continue right through the final cadence. *Wild Nights!* was commissioned by the California Band Directors Association in celebration of their 50th anniversary.

SLEEP

In the winter of 1999, Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas contacted me. She wanted to commission a choral work from me to be premiered by the Austin Pro Chorus (Kinley Lange, conductor), a terrific chorus with whom she regularly performed. The circumstances around the commission were amazing. She wanted to commission the piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal "Stopping by Woods on a Snowy Evening." I was deeply moved by her spirit and her request, and agreed to take on the commission.

—Eric Whitacre

Sleep began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The choral-like nature and warm harmonies seemed to call out for the simple and plaintive sound of the winds, and I thought that it might make a gorgeous addition of the wind symphony repertoire. *Sleep* can be performed as a work for band, or band and mixed chorus.

DO NOT GO GENTLE INTO THAT GOOD NIGHT

The Dylan Thomas poem *Do Not Go Gentle Into That Good Night* was the motivation for this musical composition. While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound. The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers—in the form of polytonal hymns—calls to mind the struggles and persistence of the human spirit and its refusal to "go gentle."

OVERTURE FOR WINDS

Felix Mendelssohn was a Mozart-like prodigy who demonstrated ability in everything he did, musical and otherwise. In fact, as Mendelssohn-scholar R. Larry Todd discusses, Mendelssohn's mature musical style was actually fully developed before he was 20. He began composing serious works at age 10. Robert Schumann once remarked, "I consider Mendelssohn to be the finest musician of our time, and take off my hat to him as a master!"

The Op. 24 by Felix Mendelssohn-Bartholdy was composed in July of 1824 for the court orchestra of Bad Doberan near Rostock, where the young musician was accompanying his father. The original score was lost but recopied by Mendelssohn in July of 1826. These two scores were entitled "Nocturno" and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one English bass horn (a conical bore upright serpent in the shape of a bassoon). Subsequently, Mendelssohn re-scored the work in 1838 for twenty-three winds and percussion and entitled it *Ouverture für Harmoniemusik* (*Overture for Wind Band*).

Several editions for modern instrumentation have appeared, all using the 1838 score as their source. However, the rediscovery of the 1826 autograph makes possible this edition based on the most authentic source known to date.

Program Note by John P. Boyd and George Marke, Boston Symphony Orchestra program annotator.

BROOKLYN BRIDGE

was commissioned by the International Clarinet Association in cooperation with the College Band Directors National Association. The world premiere was given by the University of Michigan Symphony Band under the direction of Michael Haithcock, with Michael Wayne, solo clarinet, on February 11, 2005 at the Hill Auditorium, Ann Arbor, Michigan.

Designed by John Roebling (1806-1869), the Brooklyn Bridge endures as the most admired and best-loved bridge in New York City. After the opening of the bridge in the public in 1883, *Harper's Monthly* reported, "The wise man will not cross the bridge in five minutes, nor in twenty He will linger to get the good of the splendid view about him." As I have lingered and walked across the Brooklyn Bridge over the years, the stunning vistas of the New York skyline have inspired me to compose a panoramic clarinet concerto.

Like the four cables of webs of wire and steel that hold the Brooklyn Bridge together, my ode to this cultural icon is divided into four movements. Each movement of the clarinet concerto is a

musical view from the Brooklyn Bridge: I. East (Brooklyn and Brooklyn Heights); II. South (Statue of Liberty); III. West (Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers); IV. North (Empire State Building, Chrysler Building, and Rockefeller Center). In the final movement of the concerto, I also imagine Artie Shaw, the great jazz swing clarinetist of the 1940s, performing with his orchestra in the once glorious Rainbow Room on the sixty-fifth floor of the Rockefeller Center.

—Michael Daugherty

LETTER FROM HOME

was commissioned by Paul Whiteman and the American Broadcasting Company for a radio performance in 1944. It is a short, flowing, lyrical work for chamber orchestra that showcases Copland's gift for writing in the "Americana" style he became so well known for in the 1930s and 1940s. Not as grandiose or complicated as his other compositions from this period (which include *Rodeo*, *Appalachian Spring*, and his Symphony No. 3), it is a harkening back to a simpler time, possessing moments of subtlety, delicate beauty, and great charm. The work portrays the melancholic nostalgia that one might have felt upon receiving a letter from far-away family members, a sentiment that would have been appropriate and immediately impacting for many in America at that time, as thousands of U.S. servicemen were stationed in foreign lands. There is a palpable sense of wistfulness found in the folk-like melodies carefully woven in and out of the musical texture (though there are no actual folk tunes in use). Composing patriotic music was Copland's way of contributing the war effort, a way that would be meaningful to the public at large (his *Fanfare for the Common Man*, written in similar patriotic fashion, had been composed two years earlier). Shortly after the radio premiere, Copland edited the piece slightly, making it shorter and expanding the orchestration so that it could more easily be performed as a concert work.

RHAPSODY IN BLUE

It's a wonderful story, about as American as one could hope for, about a poor kid from Brooklyn who made it big through tenacity and talent, and whose successes soon had the whole world singing with him. George Gershwin was born to Russian Jewish immigrants in Brooklyn and grew up cramped in a small home with three siblings and one piano (which young George played with increasing skill). At age 15 he dropped out of school to work on Tin Pan Alley, where he and dozens of other pianists sold songs for music publishers. By age 24, the poor kid from Brooklyn had made it about as big as he might have ever dreamed. But the truly amazing part of the story was just beginning.

In the Roaring 20's, jazz was earning respect on the street and on Broadway as a sophisticated popular music, but by and large it couldn't find its place among the conservatory crowd. The Paul Whiteman Orchestra had some mild success bringing jazz into the concert hall, but Whiteman's sanitized sound was only setting the stage for a jazz breakthrough, which came with *Rhapsody in Blue*. Gershwin had played piano and written some music for Whiteman, but they had not had a serious collaboration. This changed dramatically one early January day in 1924, when George and his brother Ira learned through a felicitous glimpse at the *New York Tribune* that George Gershwin was to write a new jazz piano concerto for the Whiteman Orchestra.

For this concert, titled "An Experiment in Modern Music", Whiteman planned to feature his arrangements of all sorts of music, focusing on their "jazz" elements, with the marquee piece being a concerto by the up-and-coming "jazz" George Gershwin. With Gershwin at the piano, *Rhapsody in Blue* captivated that inaugural audience. From its famous opening clarinet glissando, through its jazzy riffs, through the unforgettable big-tune rhapsody with its jaunty half-hitch of the small riff at its end, through its ebullient finale, *Rhapsody in Blue* became an instant hit.

Its impact was far-reaching: Soon classical composers were writing "serious" music using jazz idioms. For all intents and purposes, *Rhapsody in Blue* legitimized jazz as serious musical expression, and made our young hero from Brooklyn more famous than he might ever have imagined.

SILVERADO

Bruce Broughton's *Silverado* score is music from that rarest of film genres: the contemporary Hollywood Western. The pulse of Lawrence Kasdan's entertaining 1985 film is doubled by Broughton's memorable contribution with motifs that take modern twists on classic swashbuckling themes.

The composer writes: "*Silverado* was intended to be the western for anyone who had never seen a western. With the exception of Indians, it encompassed just about every element in the traditional Hollywood genre, from the battle between the ranchers and the farmers to the shootout on the empty town street between the redeemed good guy and the unredeemed bad guy. Far from being 'just another western,' however, *Silverado* was full of moments of great humor, power, warmth and intense friendship and had a story that defied casual watching. If you went out for popcorn during this film, you could find yourself lost when you returned; the story was intricately conceived and richly told."

Program Notes compiled from information found on the Wind Repertory Project website (www.windrep.org).

ABOUT JOHN ALAN CARNAHAN

John Alan Carnahan is Director of Bands and Director of the Bob Cole Conservatory of Music at California State University, Long Beach, where he has been a professor of music since 1988. His teaching responsibilities include conductor of the Wind Symphony and Professor of Graduate Conducting. 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 symphonic 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 music performance. His university ensembles have gained widespread notoriety for imaginative musical interpretation and distinctive performance quality and have been honored with invitations to perform throughout the Western United States, Europe and Japan. *The Los Angeles Times* has hailed the University Wind Symphony as, "... thoroughly disciplined and euphonious!" A champion of new music, Professor Carnahan has been a member of numerous national commissioning projects and the University Wind Symphony has premiered more than twenty new works over the past several years.

In addition to his university duties, Mr. Carnahan is active nationally as a guest conductor, adjudicator, lecturer, and composer/arranger. He has conducted ensembles at the California Music Educators Association Convention, the Texas Music Educators Association Conference, the College Band Directors National Association Southwestern and Western Division Conferences and internationally in Europe and Japan. He has presented numerous clinics and performance demonstrations for statewide and regional music education organizations and conferences. His innovative and thought-provoking sessions on ensemble rehearsal techniques and the art of conducting are always very well received. His commissioned pieces have received many performances and his arrangements have been heard throughout the United States.

ABOUT NIKK PILATO

Nikk Pilato, Associate Director of Bands at California State University-Long Beach, was appointed to the music faculty in 2011. Dr. Pilato is the principal conductor of the Symphonic Band and Concert Band, teaches conducting, and assists in the supervision of music student teachers.

Dr. Pilato received the Bachelor of Music Education, Master of Music Education, and Ph.D. in Music Education and Instrumental Conducting from the Florida State University College of Music in Tallahassee, Florida. His primary conducting teachers were Richard Clary, Patrick Dunnigan, and Jim Croft. His dissertation, a transcription for winds of Joseph Schwantner's *New Morning for the World*, is published by Schott-Helicon Music.

Prior to his appointment at CSULB, Dr. Pilato was the Assistant Director of Bands at the University of Georgia, held a post-doctoral fellowship at the University of Louisville, served as Director of Bands and Orchestras at J.P. Taravella High School in Coral Springs, Florida, and was Director of Bands at St. Thomas Aquinas High School in Ft. Lauderdale, Florida.

In 2008 Dr. Pilato founded the Wind Repertory Project, a comprehensive database of wind literature, expanded by user contributions much like Wikipedia. The database includes information such as instrumentation, program notes, errata, study resources, articles, commercially available recordings, and more. In the three years since its inception, the WRP has already amassed over 2,800 user-submitted entries, and has been visited over 2 million times.

ABOUT RENA URSO-TRAPANI

Rena Urso-Trapani is a member of the flute faculty at the Bob Cole Conservatory of Music at California State University, Long Beach. A member of the Oakland East Bay Symphony, San Francisco Opera Center Orchestra and the Oregon Coast Music Festival Orchestra, she has also played for radio, television and film. Ms. Urso-Trapani has held Piccolo positions and toured extensively with the New York City Opera, National Company and the San Francisco Opera's Western Opera Theater.

An active freelance chamber and orchestral musician in Los Angeles and San Francisco, Ms. Urso-Trapani has performed with many of the orchestras in California including the Santa Barbara Chamber Orchestra, Pacific Symphony, Monterey Symphony, Long Beach Symphony, and the Pageant of the Masters Orchestra. She has also performed with the Seattle Symphony, American Ballet Theater, Bolshoi Ballet, Mark Morris Dance Group, Honolulu Symphony, and the Detroit Symphony Orchestra. As a soloist, she has appeared with the Concerto Soloists of Philadelphia as well as our own Cole Conservatory Chamber Orchestra last spring. Her two chamber ensembles, Bella Musica and Alcyone Ensemble, also maintain an active performance schedule with educational outreach and concerts along the West Coast. Most recently, Alcyone Ensemble was invited to perform at the 2012 National Flute Association Convention in Las Vegas.

A native of Detroit, MI, Ms. Urso-Trapani received her Bachelor of Music degree from Wayne State University. She received her Master of Music degree with honors from California State University, Long Beach. Her principal teachers include Robert Patrick, Clement Barone, John Barcellona, and Anne Diener-Zentner. Other influential teachers include Ervin Monroe, Jeffery Zook, Philip Dikeman, and her father, Santo R. Urso.

ABOUT ALTHEA WAITES

Internationally acclaimed American pianist **Althea Waites** has concertized extensively throughout the United States, Europe, and Asia as a soloist, chamber musician, and collaborative artist. In addition to performances on concert stages around the world, she has also participated in numerous festivals as a soloist and ensemble coach, including Aspen, Tanglewood, the Yale Summer Festival, and the Idyllwild Arts Festival in Southern California.

Praised by the *Los Angeles Times* for "superb technique and profound musicality," Ms. Waites has a distinguished history of performing new music by American composers and has received several honors and commendations for her work. She has also been a guest soloist for National Public Radio's *Performance Today*, KCET in Los Angeles, Walt Disney Concert Hall, the Geneva Conservatory in Switzerland, Wigmore Hall in London, and Sundays At Four, a live broadcast from the Los Angeles County Museum of Art.

Ms. Waites holds degrees from Xavier University of Louisiana and the Yale University School of Music where she studied with Donald Currier. She is currently on the keyboard faculty for the Cole Conservatory at CSULB, and is in demand for recitals, residences and master classes throughout the United States. Her strong commitment to cultural and community education is evident through her work with outreach and service programs in retirement homes, prisons, hospitals and arts institutions including the Los Angeles County Music Center Educational Program and Chamber Music in Historic Sites.

Althea Waites is an International Steinway artist and a member of Pi Kappa Lambda National Music Honor Society.

ABOUT MONICA CUMMINS

Monica Cummins is a graduate student at the Bob Cole Conservatory of Music working towards her master's degree in clarinet performance. She plays principal clarinet in the University Symphony Orchestra, the Wind Symphony, and is also a member of the University Wind Quintet. She received her bachelor's degree in clarinet performance and music education from Chapman University. She has studied with Joseph Stone, Dr. Michael Grego and Helen Goode-Castro.

Before returning to school to pursue her master's, Monica worked as a band and choir director at Burke Middle School in Pico Rivera. Currently she is the assistant band director at Whitney High School in Cerritos. She is also a freelance performer and teacher in the Orange and LA County areas. She currently plays principal clarinet in the Montage Civic Orchestra and the Dana Point Symphony.

PERSONNEL WIND SYMPHONY

John Alan Carnahan, conductor; Rishona Hatcher, graduate conductor

Piccolo

Andrea Carrillo

Flute

Sarah Gibson*
Melissa Hulett
Justin Scheid

Oboe

Melissa Carrington
Andrew van der Paardt

English Horn

Andrew van der Paardt

Bassoon

Harmony Drumm
Adrian Fonseca Tellez
Sarah Widner*

Bb Clarinet

Steven Chou
Stephanie Faria
Hiroshi Ikeda
Edward Park
Abraham Perez*
Rudy Silva
Ben Tevik

Eb Clarinet

David Myer

Bass Clarinet

Francisco Diaz
Mathieu Girardet

Alto Saxophone

Peter Martin
Patrick Olmos

Tenor Saxophone

Jeff de Seriere

Baritone Saxophone

Derek McGee

Trumpet

Gabe Garnett
Devin Henderson
Esther Hood
Casey Martin*
Jackson Niebrugge
Kurt Peregrine

Horn

Melisandra Teteris
Danny Thibodeaux
Emalina Thompson*
Ramon Villanueva
Elyse Woodruff

Trombone

Paul de la Rosa (bass)
Robert Frey
Tyler McGeough
Daniel Ridgway*

Euphonium

James LaPiana
Matt Stickman*

Tuba

Elisianne Coulombe
Jeffrey Joyce*

Percussion

Kevin Brown
Daniel Ellis
Nick Gilroy*
Jeff Ramos
Jazper Saldana
Matt Williams

Piano

Barret Wilber

String Bass

Katherine Findlay

**principal*

PERSONNEL SYMPHONIC BAND

Nikk Pilato, conductor; Lisa Castleman, graduate conductor

Piccolo

Catherine Hirabayashi

Flute

Amir Farsi
Sally Keener
Emilie Sagot*
Audrey Sulit

Oboe

Alyssa Cruce
Michelle Oh*
Andrew van der Paardt‡

English Horn

Brian Mitchell

Bassoon

Harmony Drumm‡
Allyson Nugent
Eric Wood*

Contrabassoon

Jon Perez

Bb Clarinet

Courtney Crowe
Melody Krawzak
Sarah Len
Amie Ma
Ryan Pitcher*
Kevin Sakai
Richelle Teng

Eb Clarinet

Marci Gross

Bass Clarinet

Thomas Harker

Contrabass Clarinet

Austin Meiners

Alto Saxophone

Alex Trujillo*
Jotaro Nakano

Tenor Saxophone

Alex Johnson

Baritone Saxophone

Derek McGee

Trumpet

Tony Belletti
Gregory Bergevin
Salina Cisneros
Naoto Hall
Akira Ross
Adam van Vleet*

Horn

Glen Gray
Michael Hammers
Esteban Jimenez*
Noam Shanker

Trombone

Taylor Covey
Ryan Day
Kaelyn Gima*
Emmanuel Rojas (Bass)

Euphonium

Megan Smith
Tera Wallace*

Tuba

Thomas Idzinski
Robert Tovar*

Percussion

Kan Adachi
Taylor Brown
Daniel Chavarin
Alex Demeulle
Jackson Lai
Allen Makishima
Jake Nilson*
Nolan Wren

Piano

Brigitte Bellavoine

String Bass

Katherine Findlay

**principal*

‡ Schwantner only

For more information and tickets please call 562.985.7000 or visit:

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BOB COLE
CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY,
LONG BEACH

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