

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

SYMPHONIC BAND

JERMIE S. ARNOLD, CONDUCTOR

THURSDAY, OCTOBER 11, 2012 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SYMPHONIC BAND

Gavorkna Fanfare Jack Stamp (b. 1954)

One Thousand Cranes Robert Sheldon (b. 1954)

Scenes from "The Louvre" Norman Dello Joio (1913-2008)

- I. The Portals
- II. Children's Gallery
- III. The Kings of France
- IV. The Nativity Paintings
- V. Finale

As Summer was Just Beginning (Song for James Dean) Larry D. Daehn (b. 1939)

Americans We Henry Fillmore (1881-1956)
ed. Frederick Fennell (1914-2004)

INTERMISSION

WIND SYMPHONY

Scarecrow Overture Joseph Turrin (b. 1947) and Bernard Stambler

Symphony for Band Morton Gould (1913-1996)

- I. Epitaphs
- II. Marches

It Perched For Vespers Nine Joel Puckett (b. 1977)

Lads of Wamphray Percy Aldridge Grainger (1882-1961)

PROGRAM NOTES

GAVORKNA FANFARE

Jack Stamp, Conductor of the University Bands at Indiana University Pennsylvania, received a Bachelor of Science degree in Music education from Indiana University of Pennsylvania, a Masters at East Carolina University and a Doctorate of Musical Arts Degree in Conducting from Michigan State University. Dr. Stamp is a highly sought after conductor and composer.

Gavorkna Fanfare was composed in 1992 for Eugene Corporon and the University of Cincinnati College—Conservatory of Music. Jack Stamp's unique style is at once identified through his use of dissonant harmonies that alternate energetically with tonal answers. This fanfare for full wind band combines the 19th- and early 20th-century harmonic traditions of extended tonality. Stamp uses rhythm in unique ways allowing syncopations and frequently changing meter to rhythmically energize the work. *Gavorkna Fanfare* easily lives up to its name providing an energetic introduction to any concert.

ONE THOUSAND CRANES

Robert Sheldon is one of the most performed composers of wind band music today. A recipient of numerous awards from the American School Band Director's Association, Phi Beta Mu and the American Society of Composers, Authors and Publishers, his compositions embody a level of expression that resonates with ensembles and audiences alike. His music is performed around the world and appears on many international concert and contest lists. Mr. Sheldon regularly accepts commissions for new works, and produces numerous publications for concert band each year.

In 2010, Sheldon accepted a commission from Mark Spreen and the Florida Band Masters Association. *One Thousand Cranes* was inspired by an ancient Japanese legend, which promises that folding 1,000 origami cranes will make one's wish come true. If those cranes are folded in honor of someone, it shows that person is held in high esteem. The composition is an elegy that begins with a four-note theme. This motive is used in various ways throughout the work. Although its initial appearance is somewhat haunting, the motive becomes quite comforting by the end of the work. References to cranes in flight are frequent and the use of pentatonic scales and tam-tam provides a nod to the music of Japan. The premiere of *One Thousand Cranes* took place on January 9, 2012 in Tampa by the Florida All-State Honors Band.

SCENES FROM "THE LOUVRE"

Norman Dello Joio, descended from three generations of Italian organists, began his music training early. He quickly showed remarkable aptitude and facility. At fourteen, he was the organist and choir director of the Star of the Sea Church in City Island. Composition attracted him while attending the Juilliard School of Music. Dello Joio continued his study of composition at the Yale School of Music where he studied under Paul Hindemith. Dello Joio received many awards for his compositions including the Pulitzer Prize, the New York Music Critics Circle Award, and the Emmy.

The wind band composition, *Scenes from "The Louvre"* is adapted from the 1965 Emmy Award winning original film score, *The Louvre*. Commissioned by Baldwin-Wallace College Symphonic Band and conductor Kenneth Snapp, it was premiered March 13, 1966, conducted by the composer. The five movements of the suite cover the period of the famous Paris museum's development during the Renaissance. Each of the themes utilized by Dello Joio are original compositions taken from Renaissance composers notably, Lully, Susato, and Albrici. The composer invites the audience to place themselves in the ambiance of the museum, and experience the splendor of each setting of what is known as The Louvre.

AS SUMMER WAS JUST BEGINNING (SONG FOR JAMES DEAN)

Larry Daehn was born in Rosendale, Wisconsin, in 1939 and grew up on the farms of that state. He received his bachelor's degree from the University of Wisconsin-Oshkosh and his master's degree from the University of Wisconsin-Platteville. His 35-year teaching career consisted of teaching vocal and instrumental music in

various Wisconsin schools, including New Glarus High School, where he directed for twenty-seven years and won numerous state and national awards. In addition to his composing and arranging project for concert band, Daehn maintains extensive research on the life of Percy Grainger. He is also the owner and operator of Daehn Publications, a company specializing in concert band music since 1988.

James Byron Dean experienced the brightest and briefest movie career ever. In sixteen months he made three movies: *East of Eden*, *Rebel Without a Cause*, and *Giant*. Only the first had been released when he was killed in a car accident at age twenty-four. His death of September 10, 1955, sparked an unparalleled outpouring of sorrow. For three years after his death, Warner Brothers received more letters to him than to any living actor.

To this day thousands still come to the little town of Fairmount, Indiana, to see the farm where he grew up and to visit his grave there. His familiar image appears worldwide on posters and T-shirts. He has been the subject of many books, songs, TV documentaries, plays, movies, and hundreds of magazine articles. Fifty years after his death, James Dean is still a hero to his own generation and to succeeding generations who keep his legend alive. A bronze bust of James Dean by artist Kenneth Kendall stands near Griffith Park Observatory. There is a Greek inscription on the right shoulder,

ΘΕΡΕΟΣ ΝΕΟΝ ΙΣΤΑΜΕΝΟΙΟ

Which, when translated, reads, “As Summer Was Just Beginning.” This sentiment, from a painting by John La Farge, is a Greek epitaph concerning the death of a young person. I chose it as the title for this piece.

—Larry D. Daehn

AMERICANS WE Henry Fillmore’s background with the family’s publishing house, the Fillmore Brothers Company of Cincinnati, led him down a variety of productive paths as a composer. Fillmore successfully explored the hymn, popular overture, fox-trot, waltz, and found his own particularly lucrative specialty—the trombone novelty. His most well-known trombone novelties include *Lassus Trombone*, *Bone’s Trombone*, or *Shoutin’ Liza Trombone*.

Americans We, first published in 1929, is as happy a piece of music as I know. Fillmore dedicated it “to all of us,” and he meant it. It forms one-third of that great triad of marches that are the basis of our patriotic inspiration in this positive and traditional source of such an elusive, personal ingredient. The three marches are, of course: *Americans We*, Bagley’s *National Emblem*, and Sousa’s *The Stars and Stripes Forever*.

Americans We teams with his other great march, *His Honor*, to represent Henry Fillmore to all of those people he so sincerely wished to make happy with his music. And highest on his list of Americans whom he wished to reach with his “old-fashioned patriotism” are the never-ending thousands of young band musicians all over the Republic who are its ever-developing present and future.

—Frederick Fennell

SCARECROW OVERTURE Joseph Turrin is a greatly valued contributor to contemporary American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher. He studied composition at the Eastman School of Music and the Manhattan School of Music, and has pursued a career that has always been multifaceted. As a composer, he has produced works in many genres. Kurt Masur said about Mr. Turrin’s music: “I have always liked composers who are reflecting upon the musical sound of their country. Joseph Turrin does it in a very convincing way. I have taken great delight from getting to know his scores, which I have conducted in New York, in Europe, and in Asia.”

The *Scarecrow Overture* was composed in 2004 as part of the chamber opera, *The Scarecrow*. The original instrumentation of the opera and of the overture is 2 flutes, 1 oboe, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, harp, piano, 2 cello, bass and 2 percussion. The overture was later extracted as a separate piece and scored for full concert band. A short story by Nathaniel Hawthorne is the basis for the chamber opera. Bernard Stambler created the libretto. The opera was premiered in 2006 at the University of Texas at Austin and conducted by the composer. Also in 2006 the opera was nominated as a finalist by both the American Academy of Arts and Letters Richard Rogers Award and the National Opera Association. The complete opera along with the overture for band is published by Editions Peters.

SYMPHONY FOR BAND

By the age of four **Morton Gould** was showing signs of musical precociousness, playing the piano by ear; and by the time he was six he had composed his first piece of music. He attended the New York Institute of Musical Art (later the Juilliard School) when he was eight, and went on to study at the New York University School of Music, where he completed the two-year curriculum by the time he was fifteen. When the RKO Radio City Music Hall opened in 1932, the young Gould was its staff pianist, and by the age of twenty-one he was conducting, composing and arranging a series of orchestral programs called *Music for Today* for WOR Mutual Radio, New York. This series continued on a weekly basis for eight years, during which Gould attained national prominence by appealing to a wide-ranging audience with his combination of classical and popular musical programming.

As a result of his enormous radio popularity he and his orchestra appeared in many films throughout several decades. He successfully integrated jazz, blues, gospel, country-and-western, and folk elements (to name just a few) into these compositions, as well as demonstrating his unequalled mastery of orchestration and his creation of imaginative formal structures. In 1994, he was honored by the Kennedy Center in recognition of his lifetime's contribution to American culture, and he received the 1995 Pulitzer Prize for his *Stringmusic*, commissioned by the National Symphony Orchestra of Washington.

Symphony for Band was composed for the West Point Sesquicentennial Celebration, marking 150 years of progress at the United States Military Academy. Gould was invited to contribute a composition for this event by the Academy and Major Francis E. Resta, commanding officer of the United States Military Band and director of music at the Academy. Composed during the winter of 1952, this Symphony was first performed on April 13th of that year at the Academy, with the composer conducting the United States Military Academy Band.

IT PERCHED FOR VESPERS NINE

Named as one of NPR listeners' favorite composers under the age of 40, **Joel Puckett** is a composer who is dedicated to the belief that music can bring consolation, hope, and joy to all who need it. The *Washington Post* has hailed him as both "visionary" and "gifted" and the head critic for the *Baltimore Sun*, Tim Smith, hailed his piece, *This Mourning*, as "being of comparable expressive weight" to John Adams' Pulitzer Prize winning work, *On the Transmigration of Souls*. Born on the south side of Atlanta, Joel is the son of a Dixie land jazz musician and a classical tubist. He spent his childhood improvising with his father and learning the fundamentals of both concert and popular music. He has held fellowships at the Aspen Music Festival and at the University of Michigan where Joel received a D.M.A. in composition studying with Pulitzer-Prize Winner, William Bolcom; Michael Daugherty; and MacArthur Foundation Genius Grant recipient, Bright Sheng.

"My wife's grandfather was an extraordinary man. He was an immigrant who walked around quoting poetry and whistling tunes from his childhood in Scotland. Like a character from a movie he always seemed to pull just the right verse for the occasion.

In the spring of 2007, he fell into a coma following a severe stroke. After weeks of being in this state he awoke and said:

In mist or cloud...
...on mast or shroud...
...It perched for Vespers nine...
...Whiles all the night...
...through fog-smoke white,
Glimmered the white moon-shine.

These were the final words of a man who always chose the right words. Within the hour he was gone. Not recognizing the verse, I immediately ran to Google to decipher what message the old man could have been delivering. The verse is from the famous poem of condemnation and redemption, 'The Rhyme of the Ancient Mariner.' The poem is the story of a mariner condemned to travel the earth telling his tale of hubris and punishment in search of redemption. The mariner shot an albatross for no other reason than he felt like it and then suffered the wrath of both death and living-death for his gall. The verse my wife's grandfather quoted is the verse immediately before the one containing the ill-fated murder of the albatross. As they say, the calm before the coming storm.

My work entitled, *It perched for Vespers nine*, on a surface level engages the imagery from the verse itself. But at the emotional core of the work is my trying to work out what my wife's Pop Pop might have been trying to tell us about what awaits us 'In mist or cloud.' *It perched for Vespers nine* was commissioned by the American Bandmasters and the University of Florida. The work was premiered by the Michigan State Wind Ensemble with Matt Smith conducting and the east coast premiere was given by the University of Florida Wind Ensemble with David Waybright conducting."

LADS OF WAMPHRAY

George Percy Aldridge Grainger, born in 1882, was an Australian-born composer, arranger and pianist. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century. Grainger left Australia at the age of 13 to attend the Hoch Conservatory in Frankfurt. In 1914 Grainger moved to the United States, where he lived for the rest of his life, though he traveled widely in Europe and in Australasia. He served briefly as a bandsman in the US Army during 1917–18, and took US citizenship in 1918. He also experimented with music machines that he hoped would supersede human interpretation. As he grew older he continued to give concerts and to revise and rearrange his own compositions, while writing little new music.

Grainger composed this march as a birthday gift for his mother in 1905, basing it on melodies and musical material from a Scottish "border ballad." The poem celebrates a bloody skirmish between two clans in 1593. In the march, Grainger sought to express the dare-deviltry of the cattle-raiding, swashbuckling English and Scottish "borderers" of the period as portrayed in collections of border ballads of the 14th, 15th, and 16th centuries.

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 JERMIE S. ARNOLD

Jermie S. Arnold was appointed to the Cole Conservatory as the Associate Director of Bands in the fall of 2012. Professor Arnold is the principal conductor of the Symphonic and Concert Bands, teaches conducting courses, and assists in the supervision of student teachers.

Professor Arnold received his Bachelor and Master degrees in Music Education from Brigham Young University, Provo Utah. As an undergraduate he was honored with the Theodore Presser Foundation Scholarship for music educators. Professor Arnold is currently completing his Doctorate from George Mason University in Fairfax Virginia where his primary mentors are Mark Camphouse, Anthony Maiello, and Dennis Layendecker.

Professor Arnold's public school teaching experience includes eight years as Director of Bands at American Fork Junior High School in American Fork Utah. During his tenure at American Fork, the program grew from 300 to over 450 students in four concert bands, and three jazz bands. His ensembles received superior ratings at festivals throughout Utah each year, and the Wind Ensemble performed at the National Music Educators Conference, the Inaugural Music for All National Middle School Festival and the Utah Music Educators Conference. His jazz bands were recognized as among the outstanding junior high jazz bands in the state of Utah. The Utah Music Educators Conference recognized Professor Arnold twice, first with the Superior Accomplishment Award in 2006 and second with the Outstanding Junior High-Middle School Music Educator Award in 2008.

While in Utah Professor Arnold also served as the Assistant Director of Bands at American Fork High School, with responsibilities over the Brass and Visual aspects of the nationally recognized marching band. While he was Asst. Director of the Marching Band, countless Region and State competitions were won, in addition to performances at the Presidential Inaugural Parade, the Macy's Thanksgiving Day Parade and an invitation to perform in the Tournament of Roses Parade.

Professor Arnold is co-founder and emeritus Associate Conductor of the Wasatch Winds Symphonic Band, an adult community band of over 70 members. He has presented at numerous conferences across the country and been a guest conductor in New York, Hawaii, Utah, Idaho and Virginia. He has served as adjudicator at marching and concert band contests throughout the United States. He and his wife, Amber, enjoy their children Jacob, Kyle, and Bethany.

UPCOMING EVENTS

- **Thursday, October 18, 2012:**
Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall \$10/7
- **Thursday, November 29, 2012:**
Wind Symphony / Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Carpenter Performing Arts Center \$10/7
- **Monday, December 3, 2012:**
Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall \$10/7

PERSONNEL WIND SYMPHONY

John Alan Carnahan, conductor

Piccolo

Mario Herrera

Flute

Melissa Hulett*
Amir Farsi
Sally Keener

Oboe

Andrew van der Paardt*
Melissa Carrington

English Horn

Brian Mitchell

Bassoon

Adrian Fonseca Tellez*
Harmony Drumm

Contrabassoon

Jonathan Perez

Bb Clarinet

Abraham Perez*
Oscar Esteves
Mathieu Girardet
Rudy Silva
Stephen Chow
Megan Wright
Kevin Sakai

Eb Clarinet

David Myer

Bass Clarinet

Francisco Diaz*
Holly Choe

Alto Saxophone

Peter Martin*
Patrick Olmos

Tenor Saxophone

Jeff de Seriere

Baritone Saxophone

Derek McGee

French Horn

Danny Thibodeaux*
Elyse Woodruff
Esteban Jimenez
Noam Shanker

Trumpet

Casey Martin*
Devin Henderson
Jackson Niebrugge
Kurt Peregrine
Drew Nimmer
Sabrina Rogers

Trombone

Bobby Frey*
Daniel Leodones
Kaelyn Gima
Emmanuel Rojas

Euphonium

Micah McConnaughy*
James LaPiana

Tuba

Kyle Richter*
Kevin Macy

Percussion

Kevin Brown*
Kan Adachi
Jeff Ramos
Brandon Rivera
Jazper Saldaña
Matt Williams

Piano

Barret Wilber

String Bass

Katherine Findlay

**principal*

PERSONNEL SYMPHONIC BAND

Jermie S. Arnold, conductor

Piccolo

Catherine Hirabayashi

Flute

Ryan Murray*
Emilie Sagot
Audrey Sulit
Lauren Redburn

Oboe

Brian Mitchell*
Juaquin Moraga

English Horn

Brian Mitchell

Bassoon

Brian Tuley*
Eric Wood

Contrabassoon

Shannon O'Neill

Bb Clarinet

Courtney Crowe*
Marc Gross
Melody Krawzak
Sarah Len
Ryan Pitcher
Amie Ma
Garett Dahl

Eb Clarinet

Richelle Teng

Bass Clarinet

Nicole Garwood*
Patrick Izawa

Alto Saxophone

Jotaro Nakano*
Jeff Madrid

Tenor Saxophone

Lawrence Pi

Baritone Saxophone

Tahjee Davis

French Horn

Glen Gray*
Ivan Esteves
Ramon Villanueva
Beau Knechtel

Trumpet

Tony Belletti*
Ian Holmquist
Morgan Berliner
Andy Camou
Adam K. Van Vleet
Denny Bui Vuong

Trombone

Ryan Day*
Tyler McGeough
Michael Beltran
Larry Agustin

Euphonium

Matt Stickman*
Tera Wallace

Tuba

Robert Tovar*
Dorian Bonner

Percussion

Nolan Wren*
Preston Cross
Daniel Ellis
Marc Young
Taylor Brown
Lucas Zumbado

Piano

Brigitte Bellavoine

String Bass

Katherine Findlay

**principal*

For more information and tickets please call 562.985.7000 or visit:

WWW.CSULB.EDU/COLECONSERVATORY

BOB COLE
CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY,
LONG BEACH

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.