

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, MAY 2, 2013 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SYMPHONIC BAND

Sunrise at Angel's Gate Philip Sparke (b. 1951)

Chorale and Shaker Dance John Zdechlik (b. 1937)

Anthony Johnny—graduate conductor

A Movement for Rosa Mark Camphouse (b. 1951)

Resplendent Glory Rossano Galante (b. 1967)

INTERMISSION

WIND SYMPHONY

Commando March Samuel Barber (1910-1981)

Fantasia and Fugue In C minor, BWV 537 Johann Sebastian Bach (1685-1750)
trans. Donald A. Hunsberger

Lincolnshire Posy Percy Grainger (1882-1961)

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

Hold this Boy and Listen Carter Pann (b. 1972)

Ra! David Dzubay (b. 1964)

COMBINED BANDS

High School Cadets John Philip Sousa (1854-1932)

Jermie S. Arnold—conductor

The Pines of the Appian Way Ottorino Respighi (1879-1936)

John Alan Carnahan—conductor

PROGRAM NOTES

SUNRISE AT ANGEL'S GATE

In October 1999, I was privileged to be invited to Flagstaff, Arizona, to take part in the centenary celebrations of Northern Arizona University. The University is two hours drive from the Grand Canyon, so a visit was compulsory! It's really not possible to describe this amazing natural phenomenon—it's just too big. You can't even photograph it effectively but it undoubtedly leaves a lasting impression on anyone who visits.

Sunrise and sunset are the best times to view the Canyon, as a sun low in the sky casts shadows that give depth and form to the vast panorama. Angel's Gate is one of the many named rock formations on the northern side of the Canyon and in this piece I have tried to depict the sights and sounds of dawn there, birdsong in early morning sky and the gradual revelation of the Canyon itself as sunlight reaches into its rocky depths.

The faster central section depicts the arrival of the tourist buses, which run back and forth along the Southern Rim, and towards the end of the piece, to the sound of a tolling bell, we are reminded of the dangers that the beauty of the Grand Canyon so cleverly hides.

—Philip Sparke

CHORALE AND SHAKER DANCE

This 1971 composition combines a simple chorale theme, introduced by the woodwinds, with variations of the well known Shaker Hymn "Simple Gifts." There is a progression of instrumental timbres and chord textures as the themes alternate and commingle. Brief solos for flute, clarinet, saxophone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing a fiery obbligato based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending.

A MOVEMENT FOR ROSA,

commissioned by the Florida Bandmasters Association, was composed and orchestrated over a three-month period: August—November, 1992. With a duration of approximately 11 ½ minutes, this 'movement'—a quasi-tone poem—contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, *We Shall Overcome* (foreshadowed in sections I and II by motivic fragmentation), is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society. In his book, *Stride Toward Freedom*, Dr. King states: "When the history books are written in future generations, the historians will have pause and say, 'There lived a great people—a black people—who injected new meaning and dignity into the veins of civilization.' This is our challenge and responsibility."

Clearly, Rosa Parks met and continues to meet those challenges and responsibilities with great dignity and courage. As Congressman John Conyers has aptly said: "Rosa Parks moved civil rights issues from the back of the bus to the front of America's conscience."

—Mark Camphouse—December 1, 1992

RESPLENDENT GLORY

is a romantic/heroic composition. The main theme of the work begins immediately, stated by trumpets, and then is passed to the woodwinds and horns. Next the theme modulates with a Morse code-like ostinato in the woodwinds to support the trumpet melody, and adds sporadic horn counterpoint. This flows into the B section where the trumpet melody is supported by horn triplets and woodwind runs. This section sounds very heroic. The B theme is then stated by trombones with woodwinds supporting the rhythmic harmony. Next the A theme returns with more activity and counterpoint, followed by the woodwinds and horns. Oboes and clarinets take over the theme accompanied by an eighth note ostinato and a flute obbligato. After a tutti restatement of this romantic theme the main melody returns with full ensemble, ending with a big climax full of brass fanfares and woodwind flourishes.

—Rossano Galante

COMMANDO MARCH

With the onset of World War II, Barber enlisted into the Army Air Corps. Shortly after enlisting, having been inspired by the bands he encountered, Barber began composing his only work for Band. *Commando March* was written for Military Band in the Quickstep style yet does not conform to the typical march form with multiple strains and trio. This work, premiered by the Army Air Force Tactical Command Band in Atlantic City, is in 3 sections and includes a heroic introduction, tuneful melody introduced by the clarinets, a development section typified by the rhythmic dance of a triplet figure and a triumphant return of the original melody. At the premiere in 1943 a local newspaper critic recalled, “[Commando March] is an old-fashioned quickstep sporting a crew cut.” Ladies and Gentleman, in honor of the centennial of Samuel Barber’s birth, please enjoy *Commando March*.

FANTASIA AND FUGUE IN C MINOR, BWV 537

was composed in the small town of Weimar in present-day Germany. While working for the ruling duke, Wilhelm Ernst, Bach wrote some of his most influential works for organ. These include the Toccata and Fugue in D minor, BWV 565 and the Prelude and Fugue in E major, BWV 566. The Fantasia and Fugue in C minor was one of Bach’s final works in Weimar and is a quintessential work for organ. As works for Wind Band, the Organ Fantasia and Fugues by Bach are perfect. The registration and colors of the organ are easily achieved with the variety of colors available in the Wind Ensemble.

LINCOLNSHIRE POSY

As the composer himself has written, this is a “bunch of musical wildflowers” based on folksongs collected in Lincolnshire, England, in 1905-06. Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance such as varying beat lengths and the use of “primitive” techniques such as parallelism.

The first movement, “Lisbon Bay,” is a sailor’s song in a brisk 6/8 meter with “plenty of lilt.” The song is presented several times with changing accompaniment. The second song is entitled “Horkstow Grange,” or “The Miser and His Man, a Local Tragedy.” The accents shift constantly throughout as the number of quarter notes in the measure changes from four to five to three and back again. The third song, “Rufford Park Poachers,” is the longest and most complex of the settings. The instrumentation emphasizes the piccolo in a high register playing with the solo first clarinet three octaves lower. This tune is accompanied by itself in canon by the E-flat clarinet and bass clarinet. It is a unique musical sound and idea. The fourth song, “The Brisk Young Sailor,” is rather simple in contrast to the previous song. The fifth song, “Lord Belbourne,” begins in free time, “heavy and fierce.” The sixth and last song, “The Lost Lady Found,” is the most conventional setting of all. It is in straight $\frac{3}{4}$ meter, with usual accompaniment patterns.

IT PERCHED FOR VESPERS NINE

“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.”

—Joel Puckett

HOLD THIS BOY AND LISTEN

Commissioned by Matthew Roeder and the Colorado Wind Ensemble with support from Colorado’s High Schools, *Hold this Boy and Listen* (2008) is an unusually soft and subdued song for band, written for my third nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene. The players should really be allowed to sing through their instruments in this piece.

—Carter Pann

RA!

The sun god Ra was the most important god of the ancient Egyptians. Born anew each day, Ra journeyed across the sky in a boat crewed by many other gods. During the day Ra would do battle with his chief enemy, a serpent named Apep, usually emerging victorious, though on stormy days or during an eclipse, the Egyptians believed that Apep had won and swallowed the sun.

Ra! is a rather aggressive depiction of an imagined ritual of sun worship, perhaps celebrating the daily battles of Ra and Apep. There are four ideas presented in the movement: 1) a “skin dance” featuring the timpani and other percussion, 2) a declarative, unison melodic line, 3) a layered texture of pulses, and 4) sun bursts and shines. The movement alternates abruptly between these ideas, as if following the precise dictates of a grand ceremony.

—David Dzubay

HIGH SCHOOL CADETS

Sousa’s march *The High School Cadets* was dedicated to a high school drill team in what was at the time Washington DC’s only high school, later to become Central High School. Since Sousa had already written a march (*The National Fencibles*) for another drill team, the students asked Sousa to write them “something superior.” In Sousa’s estimation he did write a better march.

THE PINES OF THE APPIAN WAY

Pines of Rome (Pini di Roma) is a symphonic poem written by the Italian composer Ottorino Respighi. It is the second orchestral work in his “Roman trilogy,” which is also formed of *Fountains of Rome* (1917) and *Roman Festivals* (1926). Each of the four movements depicts pine trees in different locations in Rome at different times of the day. The premiere occurred at Augusteo, Rome under the direction of Bernardino Molinari on December 14, 1924.

The final movement, *I pini della Via Appia*, portrays pine trees along the Appian Way. On a misty dawn a legion advances along the Via Appia in the brilliance of the newly-risen sun. Respighi wanted the ground to tremble under the footsteps of his army and he instructs the organ to play bottom B flat on 8’, 16’ and 32’ organ pedal. The score calls for *buccine*—ancient trumpets that are usually represented by flugel horns. Trumpets peal and the consular army rises in triumph to the Capitoline Hill. *The Pines of Rome* is Respighi’s most notable and durably popular composition, and this transcription for band by Guy Duker has long been considered a staple in the literature. With its specific musical imagery and brilliant scoring, this is truly a magnificent and rewarding work for mature bands.

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 Assistant 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, May 2, 2013:**
Wind Symphony / Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Carpenter Performing Arts Center \$10/7
- **Saturday, May 4, 2013:**
Celebrating Music, Johannes Müller-Stosch and Jonathan Talberg, conductors 8:00pm Carpenter Performing Arts Center \$15/10
- **Tuesday, May 7, 2013:**
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
Amie Ma
Megan Wright

Eb Clarinet

David Myer

Bass Clarinet

Francisco Diaz*
Holly Choe

Alto Saxophone

Peter Martin*
Patrick Olmos

Tenor Saxophone

Jeff de Seriere

Baritone Saxophone

Derek Magee

French Horn

Danny Thibodeaux*
Esteban Jimenez
Glen Gray
Noam Shanker

Trumpet

Casey Martin*
Devin Henderson
Jackson Niebrugge
Kurt Peregrine
Drew Ninmer
Toni Beletti

Trombone

Bobby Frey*
Tyler McGeough
Kaelyn Gima
Emmanuel Rojas

Euphonium

Micah McConaughy*
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

Kelly Catlin

Flute

Ryan Murray*
Emilie Sagot
Audrey Sulit

Oboe

Brian Mitchell*
Juaquin Moraga

English Horn

Melissa Carrington

Bassoon

Brian Tuley*
Shannon O'Neill

Contrabassoon

Eric Wood

Bb Clarinet

Courtney Crowe*
Marc Gross
Melody Krawzak
Sarah Len
Ryan Pitcher
Kevin Sakai
Garett Dahl

Eb Clarinet

Richelle Teng

Bass Clarinet

Nicole Garwood*
Patrick Izawa

Alto Saxophone

Jotaro Nakano*
Jeff Madrid

Tenor Saxophone

Lawrence Pi

Baritone Saxophone

Zachary Kenefick

French Horn

Ivan Esteves*
Esteban Jimenez
Ramon Villanueva
Beau Knechtel

Trumpet

Adam K. Van Vleet*
Ian Holmquist
Morgan Berliner
Andy Camou
Benjamin Feuerhelm
Denny Bui Vuong

Trombone

Daniel Leodones*
Michael Beltran
Taylor Smith
Larry Agustin

Euphonium

Tony Bynon*
Tera Wallace

Tuba

Robert Tovar*
Thomas Idziski

Percussion

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

Piano

Brigitte Bellavoine

String Bass

Anthony Xanthos

**principal*

For more information and tickets please call 562.985.7000 or visit:

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