

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 10, 2013 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SYMPHONIC BAND

Aubrey Fanfare Jack Stamp (b. 1954)

Mannin Veen Haydn Wood (1882-1959)

Suite Provençale Jan Van der Roost (b. 1956)

- I. Un ange a fa la crido
- II. Adam e sa Coupagno
- III. Lou Fustié
- IV. Lis Escoubo

Fantasy on A Japanese Folk Song Samuel R. Hazo (b. 1966)

Valdres Marsj Johannes Hanssen (1874-1967)

INTERMISSION

WIND SYMPHONY

Fantasia in G Timothy Mahr (b. 1956)

Sanctuary Frank Ticheli (b. 1958)

Symphony A.D. 76 Gordon Jacob (1895-1984)
ed. Troy Jeffrey Peterson

Tunbridge Fair Walter Piston (1894-1976)

Armenian Dances, Part I Alfred Reed (1921-2005)

- Tzirani Tzar (The Apricot Tree)
- Gavaki Yerk (Partridge's Song)
- Hoy, Nazan Eem (Hoy, my Nazan)
- Alagyaz (an Armenian Mountain)
- Gna, gna (Go, go)

PROGRAM NOTES

AUBREY FANFARE

is dedicated to the memory of Fisher Aubrey Tull (1934-1994) and is a celebration of his music and his wonderful gifts to the band world. Tull was professor of Music at Sam Houston University for 35 Years. I had the unique pleasure of studying composition with him in the summer of 1982. He was an outstanding teacher and a wonderful friend.

—Jack Stamp

MANNIN VEEN

is a remarkable work that demonstrates many of the nationalistic characteristics of English composers of this period. From the enchanting melodies to the Romantic Harmonic language, it is clear that Haydn Wood set out to compose a tone poem steeped in the nationalism so important to the English spirit.

—Barry Kopetz

SUITE PROVENÇALE

This 4-movement suite is based on authentic folk tunes from the beautiful southern province in France: the “Provence”. The composer used an harmonic language respecting the popular characteristics, but on the other hand also contains some “spicy” notes (... just like the well-known “Provençal sauce”! ...). The instrumentation is very colorful, paying a lot of attention to the different timbres of both brass and wood winds as well as to the percussion section. Every movement has its own character: “Un Ange a fa la crido” (= An angel brought the creed / credo) is like a bourrée, “Adam e sa Coumpagnou” (= Adam and his companion) is an old love song, “Lou Fustié” (= the carpenter) a fast dance and finally “Lis Escoubou” (= a whistle tune / popular ballad) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme).

—Jan Van der Roost

FANTASY ON A JAPANESE FOLK SONG

“Only in a woman’s heart can there exist an inner-love and an inner-war simultaneously.” *Fantasy on a Japanese Folk Song* tells the story of a Japanese girl who is given a music box by her mother and father when she is just a child. This music box played the Japanese doyo (child’s song) *Sunayama*. As a young girl, this music box always provided a sense of comfort and solace during her trying times. When she becomes an adult, she falls in love with an American and faces the choice of staying in her Japanese village, or marrying an going back to America with him. She is so very much in love with him, that she chooses to leave. However, she later realizes the need to feel close to her culture, and part of her always wonders if there was a life for her in her native Japan. As time goes by, this sense of conflict, which was more easily suppressed in the beginning, surfaces with more intensity; proving that only in a woman’s heart can there exist an inner-love and an inner-war simultaneously. Balancing her love for her husband with her love for the culture she left behind gives way to painful episodes. During these moments, her only method of coping with her circumstance is to lock herself away, open the music box given to her as a child, and at the sound of the very first note, cry.

VALDRES MARSJ

is one of the most famous marches ever composed. The fact that it is evocative and expressive of its land of birth, Norway, is also significant. While march enthusiasts have typically been drawn to the vastly larger and better known repertoires of the United States, Germany, England, and Spain, *Valdres* remains a greatly loved petite Norwegian tone-poem in march-time. The opening tune (played in this edition by the clarinet or cornet) is a bugle call from the Valdres Battalion; Valdres is a valley in southern Norway. The second subject is an old tune for hardanger-fiddle; the trio is a pentatonic tune based upon Norwegian folk music.

—Loras Schissel

FANTASIA IN G

is a joyful celebration for the winds and percussion. The piece was inspired by the opening line of Johann von Schiller’s poem *Ode to Joy*: “Freude, Schöner Götterfunken” (Joy, Bright Spark of Divinity). This same text was used by Ludwig van Beethoven in his famed Symphony No. 9. *Fantasia in G* was written for the St. Olaf College Band and was first performed by that ensemble in January 1983.

—Timothy Mahr

SANCTUARY was composed for conductor H. Robert Reynolds a symbol of our enduring friendship. This work was commissioned in his honor, and received its premiere by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work's main muscle messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah), an idea I first used fifteen years ago in *Postcard* (commissioned by Reynolds in memory of his mother). Vivid college memories of Mr. Reynolds conducting Grainger's *Hill Song No. 2* and *Colonial Song*—both well known favorites of his—were also in the back of my mind, as the sounds that I created in some ways echo the lyrical mood of these works.

The word, *sanctuary*, conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, and protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody's at once reflective and reassuring. There is also an underlying hint of nostalgia—a wistful, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark and imposing climax. After the climax recedes, the main melody disappears for a period of time, replaced by the flute and clarinet solo episodes, which create repose, space, distance. But in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with a quiet echo of the opening bells. *Sanctuary* was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds. The premiere performance was given by the University of Michigan Symphony Band, Michael Haithcock, conductor, at Hill Auditorium on October 22, 2005.

—Frank Ticheli-Oct. 31, 2005

SYMPHONY A.D. 78 was commissioned by the Arthur Doyle Concert Band with assistance from the Arts Council of Great Britain in 1978. Arthur Doyle started his concert band in 1975 after he had retired as Principal Tuba of the City of Birmingham Symphony Orchestra. The year 1978 also happened to be the year of Arthur Doyle's 78th birthday. Dr. Gordon Jacob wrote the Symphony in honor of his good friend Arthur Doyle, hence the subtitle "A.D. 78".

A new edition of Jacob's only symphony for band was published in 1990. Due to Dr. Jacob's bad health and eyesight, there were many errors in the score. Troy Peterson created this new edition, which corrects these errors, while studying under Mr. Larry Curtis at California State University, Long Beach.

TUNBRIDGE FAIR is Piston's only work for band and it was written in 1950, commissioned from the League of Composers (at the behest of Edwin Franko Goldman). This short, one-movement work stands as a marvel of concise, painstaking craft combined with an energetic and lyrical spirit of expression, a synthesis of two major threads in all of Piston's compositions. Unlike his serial compositions, this piece is solidly tonal in nature, but with fluid and flexible harmonic nature.

Originally titled *Intermezzo for Band*, the title was changed at his publisher's insistence. Piston took in the nearby country fair in Tunbridge, Vermont as inspiration for the requested title, and reluctantly appended a programmatic description linking the piece to the events and spirit of such a fair:

People from all walks of life are jostled together in the gay riotous turmoil that is the Tunbridge Fair—the back-country folk of soil mingle with people from the metropolitan districts; world travelers eat hot dogs at the same booth with Native Vermonters' schoolteachers from Iowa, lumberman, truck drivers, state officials, country storekeepers, college boys, school girls, bankers and laborers are caught alike in the hilarious whirl.

The world premiere of the work took place on June 16th, 1950, with the composer conducting the Goldman Band.

—Doug Norton

ARMENIAN DANCES, PART I is one of the many works for band composed by Alfred Reed. The piece was completed in the summer of 1972, having been suggested to the composer by Dr. Harry Began as early as 1963. It was first performed by Dr. Began (to whom the work is dedicated) and the University of Illinois Symphonic Band on January 10, 1973 at the CBDNA convention in Urbana, Illinois. The *Armenian Dances, Parts I and II*, constitute a four-movement suite for concert band or wind ensemble based on authentic Armenian folk songs from the collected works of Gomitas Vartabed (1869-1935), the founder of Armenian classical music. *Part II* was completed in 1975, and the two parts were performed as a whole in 1976.

—Teaching Music through Performance in Band

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.

PERSONNEL WIND SYMPHONY

John Alan Carnahan, conductor

Piccolo

Christie Glaser

Flute

Ryan Murray*
Carole Jacobs
Lauren Redburn

Oboe

Juaquin Moraga*
Alexander Zatolokin

Bassoon

Adrian Fonseca Tellez*
Jonathan Perez

Contrabassoon

Emily Prather

Bb Clarinet

Mathieu Girardet*
Abraham Pérez
Stephen Chow
Sarra Hey
Holly Choe
Kevin Sakai
Marc Gross

Eb Clarinet

Abraham Pérez

Bass Clarinet

Francisco Diaz*
Garett Dahl

Alto Saxophone

Patrick Olmos*
Jotaro Nakano

Tenor Saxophone

Jeff Madrid

Baritone Saxophone

Derek Magee

French Horn

Ramon Villanueva*
Danny Thibodeaux
Esteban Jimenez
Glen Gray
Noam Shanker

Trumpet

Devin Henderson*
Jackson Niebrugge
Michael Sullivan
Ian Holmquist
Andy Camou
Tony Belletti

Trombone

Michael Beltran*
Kaelyn Gima
Tyler McGeough
Patrick Lenertz

Euphonium

Matt Stickman*
James LaPiana

Tuba

Kyle Richter*
Prichard Pearce

Percussion

Jazper Saldana*
Kan Adachi
Brianna Kikuchi
Michael King
Jeff Ramos
Brandon Rivera
Kevin Sakamoto
Nolan Wren

Piano

Barret Wilber

String Bass

Anthony Zanthos

Harp

Gracie Sprout

**principal*

PERSONNEL SYMPHONIC BAND

Jermie S. Arnold, conductor

Piccolo

Kelly Catlin

Flute

Elizabeth LaCoste*
Sally Keener
Jane Botieff

Oboe

Juaquin Moraga*
Spencer Klass

Bassoon

Brian Tuley*
Shannon O'Neill

Contrabassoon

Gerardo Hernandez

Bb Clarinet

Reyneelyn Cameros*
Melody Krawzak
Nikki Garwood
Carlos Gonzales
Ayslin Rice
Francisco Diaz
Sarah Len

Eb Clarinet

Courtney Crowe

Bass Clarinet

EJ Villanueva*
Christopher Maye

Alto Saxophone

Lawrence Pi*
Paul Cotton

Tenor Saxophone

Larry Price

Baritone Saxophone

Krissia Molina

French Horn

Ivan Esteves*
Bryan Rosales
Catherine Robinson
Kevin McBrien

Trumpet

Evan Walsh*
Cameron Reeves
Denny Bui Vuong
Kael Sharp
Chandler Riley
Scott Dagg

Trombone

Robert Frey*
Tim Abbiss
Ryan Elder
Emmanuel Rojas

Euphonium

Kenneth Eernisse*
Tori Bynon

Tuba

Conrad Zimmer*
Thomas Idzinski

Percussion

Daniel Ellis*
Taylor Brown
Preston Cross
John Jost
Evan Perkins
Frank Rodriguez
Jonathan Shih
Marc Young

String Bass

Anthony Xanthos

Piano

Baret Wilber

Harp

Megan Nakao

**principal*

UPCOMING EVENTS

- **Thursday, October 17, 2013:** Concert Band, Jermie Arnold, conductors 8:00pm Daniel Recital Hall \$10/7
- **Monday, December 2, 2013:** Concert Band / Brass Chamber Music, Jermie Arnold and Rob Frear, conductors 8:00pm Daniel Recital Hall \$10/7
- **Thursday, December 5, 2013:** Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Carpenter Performing Arts Center \$10/7

Special thanks to Mike Napoli at: <http://www.performingartslive.com>

For more information and tickets please call 562.985.7000 or visit:

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