

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

ROB FREAR, TRUMPET
JERMIE S. ARNOLD, CONDUCTOR

THURSDAY, DECEMBER 5, 2013 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM / SYMPHONIC BAND

- Colas Breugnon Overture* Dmitri Kabalevsky (1904-1987)
trans. Walter Beeler (1908-1973)
- Concertpiece* James Curnow (b. 1943)
- Rob Frear—trumpet
- Pacem—A Hymn for Peace* Robert Spittal (b. 1963)
- Jeff de Seriere—graduate conductor
- Canzona* Peter Mennin (1923-1983)
- Shadows of Eternity* Thomas Stone (b. 1957)
- Slava!* Leonard Bernstein (1918-1990)

INTERMISSION / WIND SYMPHONY

- Prelude in E-flat minor* Dmitry Shostakovich (1906-1975)
trans. H. Robert Reynolds
- Barret Wilber—piano
- Molly on the Shore* Percy Aldridge Grainger (1882-1961)
- Colonial Song* Grainger
- “The Gum-Suckers” March* Grainger
- As the scent of spring rain* Jonathan Newman (b. 1972)
- Suite Francaise* Darius Milhaud (1882-1974)
- I) Normandie
II) Bretagne
III) Ile de France
IV) Alsace-Lorraine
V) Provence

COMBINED / WIND SYMPHONY & SYMPHONIC BAND

- Russian Christmas* Alfred Reed (1921-2005)

PROGRAM NOTES

COLAS BREUGNON OVERTURE

The opera *Colas Breugnon: The Master of Clamecy* (1937) was the first of several operas written by Kabalevsky. The libretto by V. Borogin is based on the book of the same name written by Romain Rolland (1866-1944) in May 1914. In the book *Eight Soviet Composers*, Gerald Abraham states, “The book (*Colas Breugnon*) consists of the month-by-month reflections through one year of a well-to-do Burgundian worker, a master craftsman in the early sixteenth century. There are incidents, rather than a plot, though some of the incidents are exciting enough: they include a siege, a riot and fire.”

The overture has been widely performed by American symphony orchestras, and was premiered in this country by Arturo Toscanini and the NBC Symphony in 1943.

CONCERTPIECE

for trumpet was originally commissioned by the Brass Band Burgermusic, Luzern, Switzerland, Ludwig Wicki conductor, and Paul Muff Sr. and dedicated to the Principal Cornet Soloist, Paul Muff Jr. This re-scoring for Concert Band was done at the request of Woody English, Principal Trumpet soloist of the United States Army Band, “Pershing’s Own,” Washington DC.

From the dynamic, driving introduction to the expressively lyric Andante cantabile, *Concertpiece* for trumpet was created to showcase both technical and lyrical qualities of the trumpet. Whether cascading down difficult runs, negotiating its way through exciting double-tonguing passages, or soaring above the ensemble during the most expressive moments, the trumpet soloist is challenged to perform at an extremely high standard of excellence. After the expressive middle section, the recapitulation of the opening *Allegro* once again re-established the brilliant, energetic qualities of the trumpet, while the following Coda focuses on the interplay between the soloist and the ensemble. A dramatic flourish of ascending runs brings this work to a fitting conclusion.

PACEM—A HYMN FOR PEACE

was composed for Patrick Brooks and his Wind Ensemble at Idaho State University. The themes and structure of the piece are based on the 2nd movement of my *Consort for Ten Winds*, which impressed Pat at a chamber recording session I led in 1999. I intended *Consort* to be a contemporary reflection of older music, and for the 2nd movement to reflect the beautiful, imitative motet style of the Renaissance composers I admire, such as Josquin Des Prez and Palestrina. While many of the stylistic and inherently lyrical elements of *Consort* are retained on *Pacem* (the title is Latin for “peace”), the large-scale instrumental forces of the symphonic wind ensemble presented opportunities to expand the musical proportions of *Pacem*. Rather than simply an “arrangement” of the earlier chamber work, *Pacem* became an original piece unto itself. The musical proportions in *Pacem* range from the introspective to the epic, reflecting the scope of humanity’s persistent, hopeful and often difficult struggle toward the realization of personal and universal peace.

—Robert Spittal

CANZONA

is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Canzona was commissioned by Edwin Franko Goldman through The League of Composers, and was premiered by the Eastman Wind Ensemble, Frederick Fennel conducting, in New York on 15 June 1951.

—Peter Mennin

SHADOWS OF ETERNITY

was completed in 1989, and inspired by “The Retreat”, a poem by seventeenth-century English poet Henry Vaughan (1622-1695):

Happy those early days, when I
Shin'd in my Angel-infancy!
Before I understood this place
Appointed for my second race,
Or taught my soul to fancy aught
But a white celestial thought:
When yet I had not walk'd above
Before I taught my tongue to wound
My Conscience with a sinful sound,
Or had the black art to dispense
A several sin to ev'ry sense,
But felt through all this fleshly dress
Bright shoots of everlastingness.
O how I long to travel back,
And tread again that ancient track!
That I might once more reach that plain

A mile or two from first Love,
And looking back-at that short space-
Could see a glimpse of His bright face:
When on some gilded cloud, or flow'r
My gazing should would dwell and hour,
And in those weaker glories spy
Some shadows of eternity:
Where first I left my glorious train;
From whence th' enlightened spirit sees
That shady City of Palm-trees.
But ah! My soul with too much stay
Is drunk, and staggers in the way!
Some men a forward motion love,
But I by backward steps would move;
And when this dust falls to the urn,
In that state I came, return.

SLAVA!

When Mstislav Rostropovich (“Slava” to his friends) invited Leonard Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of *SLAVA!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the “Coronation Scene” of Mussorgsky’s *Boris Goudonov*, where the chorus sings the Russian word *slava!* meaning “glory!” In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

—Jack Gottlieb

PRELUDE IN E-FLAT MINOR

The Twenty-four Preludes for piano were composed in 1932-33, and the *Prelude in E-flat minor*, op.34, N.14 was one in this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax of *fff* dynamics after which it quickly returns to the quiet mood and material of the beginning. While only 36 measures long, one senses a much more expansive and lengthy composition than its few short minutes reveal.

MOLLY ON THE SHORE

In setting *Molly on the Shore*, I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason, I have tried to avoid regular rhythmic domination in my music—always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts

—Percy Aldridge Grainger

COLONIAL SONG

Grainger initially wrote *Colonial Song* in 1911 as a piano piece as a gift to his mother, Rose. Of his piece, Grainger wrote that it was “an attempt to write a melody as typical of the Australian countryside as Stephen Foster’s exquisite songs are typical of rural America”. Although the piece seems to have been intended as part of a series of ‘Sentimentals,’ Grainger never wrote any other pieces in this series. Unlike many of Grainger’s other compositions, the melodies of *Colonial Song* are not based on folk song, but are original melodies.

“THE GUM-SUCKERS” MARCH

“Gum-sucker” is an Australian nick-name for Australians born in Victoria, the state of the composer. The eucalyptus trees that abound in Victoria are called “gums”, and the young shoots at the bottom of the trunk are called “suckers”; so “gum-sucker” came to mean a young native son of Victoria, just as Ohioans are nick-named “Buck-eyes”. In the march Grainger has used his own “Australian Up-Country-Song” melody, written by him to typify Australia, which melody he also employed in his *Colonial Song* for two voices and orchestra (root form), or for military band.

AS THE SCENT OF SPRING RAIN

comes from a translation of the evocative first line of a love poem by Israeli poet, Leah Goldberg. The poem itself was introduced to me by a good friend of mine a number of years ago, and I have a strong memory of how much the beauty of the original Hebrew and the imagery in her translation touched me. Because of that I deliberately did not work from the poem itself but only from my memory of it, which was so special to me that I didn’t want to disturb it with a re-reading which would create a new and different experience. As a result, the harmonic language, structure, and orchestration all aim to conjure the intense juxtaposition of sweetness and sadness, which I most remember from the poem.

The work was premiered on 8 October, 2003 with the Emory University Wind Ensemble, Scott A. Stewart, conductor.

—Jonathan Newman

SUITE FRANCAISE

For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer. The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace). I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.

—Darius Milhaud

RUSSIAN CHRISTMAS

Originally written in November 1944, Russian Christmas Music was first performed in December of that year in Denver, Colorado. Two years later, the piece was elaborated and revised that eventually published. An ancient Russian Christmas carol (*Carol of the Little Russian Children*) is mixed with motives from orthodox liturgical music from the Eastern Orthodox Church. Though set as a single piece, the composer originally subtitled the four easily separated sections Children’s Carol, Antiphonal Chant, Village Song, and Cathedral Chorus.

ABOUT JOHN ALAN CARNAHAN

John Alan Carnahan is Director of Bands at 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.

ABOUT ROB FREAR

In his ninth year as CSULB Director of Brass Studies, **Rob Frear** continues to appear nationally as a trumpet player and clinician. Reviewing his 2009 CD release *In the Big City*, Peter Wood of the *International Trumpet Guild Journal* writes “Frear performs skillfully and artistically. His intonation is dead on, and he fearlessly and accurately executes the many virtuosic leaps and quick tonguing passages throughout.” Touring North America as Principal Trumpet for *Star Wars: A Musical Journey*, Stephanie McKay of *The Star Phoenix* said he exhibited “the trumpet player’s Jedi-like concentration as he delivers his notes.”

A member of the Hollywood Bowl Orchestra since 1991, he has performed as Principal Trumpet with the Los Angeles Philharmonic, Los Angeles Opera, Los Angeles Chamber Orchestra, Hollywood Bowl Orchestra, Pacific Symphony, Long Beach Symphony, Pasadena Symphony, San Diego Symphony, Bolshoi Ballet, American Ballet Theater, Royal Opera (Covent Garden), and the Joffrey Ballet of Chicago.

Formerly Solo Trumpet of the Israel Philharmonic with Zubin Mehta, he received critical acclaim throughout Europe (“a trumpet player of unparalleled stamina,” *The Herald Scotland*), North and South America, Australia, and the former Soviet Union. He has performed on the soundtrack of more than 60 motion pictures. Rob received his B.A. Degree (French) from CSULB in 1981 and an M.M. Degree (Trumpet Performance) from USC in 2003.

Rob Frear is a Yamaha performing artist and plays on mouthpieces by Gary Radtke.

ABOUT BARRET WILBER

Barret Wilber is in his senior year studying piano performance at the Cole Conservatory. Barret is an active performer and collaborator and has performed in numerous venues in Long Beach and in his home town, Sonoma. The highlight of Barret’s performing career, thus far, was the privilege of performing in the historic Carnegie Hall where he accompanied the Bob Cole Conservatory Wind Symphony, under the direction of John A. Carnahan. He is grateful to be a Cole Scholar and also for the support of his home town, having received a merit scholarship from the City of Sonoma Cultural and Fine arts Commission in the spring of 2012. He currently studies with BCCM faculty, Craig Richey. Barret believes he has successfully set and reached many goals since beginning his studies here. He looks forward to graduate school, new opportunities and people he will encounter on his musical journey.

PERSONNEL WIND SYMPHONY

John Alan Carnahan, conductor

Piccolo

Christine 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
Sarrah Hey
Holly Choe
Kevin Sakai
Marci 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*
Kevin McBrien
Ivan Esteves
Bryan Rosales

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 Clarinet

Kevin Sakai

Alto Saxophone

Lawrence Pi*
Paul Cotton

Tenor Saxophone

Larry Price

Baritone Saxophone

Krissia Molina

French Horn

Ivan Esteves*
Bryan Rosales
Catherine Robinson
Beau Knechtel

Trumpet

Cameron Reeves*
Jeremy Yeagley
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

Athony Xanthos

Piano

Barret Wilber

Harp

Megan Nakao

**principal*

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

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