

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



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# WIND SYMPHONY

JOHN ALAN CARNAHAN, CONDUCTOR

# SYMPHONIC BAND

JERMIE S. ARNOLD, CONDUCTOR

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THURSDAY, DECEMBER 4, 2014 8:00PM

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CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM / SYMPHONIC BAND

*Masque* ..... Kenneth Hesketh (b. 1968)

*An American Elegy* ..... Frank Ticheli (b. 1958)

*Mangulina* ..... Paul Basler (b. 1963)

*With Heart and Voice* ..... David R. Gillingham (b. 1947)

## INTERMISSION / WIND SYMPHONY

*Centennial Celebration Fanfare* ..... John Alan Carnahan (b. 1955)

*Contre Qui, Rose* ..... Morten Lauridsen (b. 1943)  
trans. H. Robert Reynolds

*Variations on an Air, "The Star Spangled Banner"* ..... Dudley Buck (1839-1909)  
trans. Kennedy—Ballerbach

*Hammersmith* ..... Gustav Holst (1874-1934)

Military March ..... Ludwig van Beethoven (1770-1827)  
adapt. for contemporary band—Felix Greissle

Jeffrey de Seriere—graduate conductor

March, Op. 99 ..... Sergei Prokofiev (1891-1953)  
ed. Paul Yoder

## PROGRAM NOTES

**MASQUE** The *Masque* has had a varied history, certainly a varied spelling ('masque', 'maske', even 'maskeling'). However, the historian E.K. Chambers in his book *The Medieval Stage* defines the word in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festival hall uninvited and call upon the company to dance and dice."

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo, Colorful scoring (upper wind solos, trumpet and horn solos alternating with full bodied tutti) with a dash of wildness is the character of this piece – I hope it may tease both player and listener to let their hair down a little.

—Kenneth Hesketh

**AN AMERICAN ELEGY** is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the dace of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstance surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods – hope, serenity, and sadness – become intertwined throughout the work, defining its complex expressive character. A four-part cannon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice – a heavenly message. The full ensemble returns with a final exalted statement of the main theme. The energy recedes in a final moment of deep, prayer-like reflection.

—Frank Ticheli

**MANGULINA** is based on traditional dance rhythms from the Dominican Republic. The piece conjures up images of frenzied dancing, a "primordial" jumping up and down and stomping on the earth, sending wishes and dreams towards the heavens. *Mangulina* was commissioned in 2001 by Daniel J. Schmidt and the Mars Hill College Wind Symphony, John T. West and the Western Carolina University Wind Ensemble, Richard Clary and the University of Kentucky Wind Ensemble, and William A. Gora and the Appalachian State University Wind Ensemble.

**WITH HEART AND VOICE** was commissioned by Apple Valley High School Bands, Scott A. Jones, director (Apple Valley, Minnesota), to commemorate the 25th year of existence of this high school. Apple Valley High School's strong commitment to the arts was a major factor in my decision to take on this commission. After visiting the school in December of 2000 and meeting many of the students, faculty, and administrators, I became greatly inspired.

Thematically, the work is based on the *Apple Valley High School Alma Mater*, an old Spanish hymn which has made its way into most church hymnals under the name of *Come, Christians, Join to Sing*. It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the *Alma Mater*. Christian Henry Bateman wrote the words for the hymn in 1843 and the first verse contains the line, "Let all, with heart and voice, before the throne rejoice". Hence, the title, *With Heart and Voice*. What better way to celebrate 25 years of this great high school than with our "hearts" and "voices". The "voice" in this case is the music and the "heart" is the emotion that the music renders in celebration.

Although the work is largely celebratory in nature, it begins with a feeling of reticence and apprehension, much like the beginnings of Apple Valley High School. It was at one time only an idea or perhaps a sketch in the mind of the architect. Small fragments of the *Alma Mater* are heard in the opening moments of the piece. The piece gains momentum, texture and volume in this opening section culminating in a dramatic statement of the first four notes of the theme. A calmness follows and a lyrical flute solo enters. This new material represents the uniqueness of the "mission" of a new school which will have roots in academic excellence and commitment to the visual and performing arts. The euphonium echoes the flute and soon more instruments join in and the section culminates with a dramatic fanfare. This is followed by a transitional section with much more dissonance and the rhythmic activity, equated to the challenge of bringing life to this new school. A glorious statement of the *Alma Mater* follows signifying the dedication of Apple Valley High School, twenty-five years ago. The ensuing section begins as a fugue with underlying unsettling rhythmic activity in the percussion. The obvious reference of this section is to challenge - maintaining the goals and mission of the high school. The section becomes frantic and desperate, but soon subsides into peacefulness. The peacefulness is stated by the marriage of the "Alma Mater" theme and the "Mission" theme.. After all, for the high school to survive, it must never forget its mission. An extended finale follows which celebrates both themes in playful, joyful, and dramatic exuberance.

—Jermie Arnold

**CENTENNIAL CELEBRATION FANFARE** is dedicated to the Long Beach Municipal Band and its conductor, Mr. Larry Curtis, in honor of the 100th anniversary of the debut, March 14, 1909. The piece is a celebratory fanfare representing cresting waves, warm ocean breezes, and the flourish of sails along the coastline of Long Beach, California. The continual rise and fall of the tide, like the music itself, brings with it the excitement and optimism of another sunny day by the sea.

**The Long Beach Municipal Band** has entertained the citizens of Long Beach for 100 years and the Centennial Celebration Fanfare is a "thank you" to the musicians and conductors of this great band both past and present.

At the turn of the 20th century, bands in America were in their prime. The rise in popularity of the United States Marine Band in Washington DC during the 1890's turned the emphasis from brass bands to the fully instrumented concert bands of today. Every town wanted a "Marine Band" of its own and the City of Long Beach was no different. The primary purpose in creating the Long Beach band was to help promote the city's emerging tourism trade.

The premiere performance of the Long Beach Municipal Band, under the direction of E. Harry Willey, took place on Sunday, March 14, 1909, in the Bath House Band Shell at the foot of Pine Avenue Pier. From its inception, the band was very successful, performing over 500 concerts a year, all of which were broadcast live throughout the region over radio station *KGER*. Other notable appearances over their 100 year history have included several Tournament of Roses Parades and most recently the 2000 World Association of Symphonic Bands and Ensembles International Conference in San Luis Obispo, CA.

The Municipal Band has had only ten conductors during the band's illustrious 100-year history. One of the most recognized was the world-renowned cornetist and assistant conductor of the famed John Philip Sousa Band, Herbert L. Clarke. Clarke left the Sousa Band and became the conductor of the Municipal Band from 1923 to 1945. Clarke's first concert was on November 30, 1923, and over 3000 people packed the Long Beach Auditorium to greet their new conductor.

Today's Long Beach Municipal Band entertains well over 10,000 people each week in the parks of Long Beach. Since 1909, the band has presented over 57,000 services and performed over 1 million pieces of music. The Long Beach Municipal Band is the oldest non-military professional band in the United States, and is fully funded by the City of Long Beach. The City is privileged to have the Municipal Band as part of their rich heritage and we hope to enjoy the band's summer evening concerts for millennia to come.

**CONTRE QUI, ROSE** is the second movement of my choral cycle, *Les Chansons des Roses*, on poems by Rainer Maria Rilke, a poet whose texts were also used for my Nocturnes and *Chanson Éloignée*. Rilke's poetry is often multi-layered and frequently ambiguous, forcing his reader to use his or her own imagination to grasp the text. This wonderful little poem poses a series of questions and the corresponding musical phrases all end with unresolved harmonies, as the questions remain unanswered. We have all been in situations where we have given affection and not had it returned, where attempts at communication have been unsuccessful, met by resistance or defenses of some kind. A sense of quiet resignation begins the setting as the stark harmony and melodic line, filled with unresolved suspensions and appoggiaturas, gradually build to a nine-part chord on "au contraire" and then the music folds back on itself, ending on a cluster that simply fades away as does the hope of understanding the reasons for the rose's thorny protection.

—Morten Lauridsen, August 2009

**VARIATIONS ON AN AIR, "THE STAR SPANGLED BANNER"** In 1879, one of America's leading American composers—Dudley Buck (a name often neglected today)—wrote a *Festival Overture* to celebrate Independence Day. The seven-minute piece for full orchestra (with optional chorus) was based on the melody of *The Star-Spangled Banner* or what the composer called the "American National Air". Both the national music festival and Key's patriotic song had long offered winning strategies for Buck, one of America's pioneering classical composers whose career predates the cultural institutions, universities, and professional orchestras that would more effectively support future generations of American composers.

Just over a decade before the premiere of his *Festival Overture*, Buck had composed his popular solo organ work *Concert Variations on The Star-Spangled Banner* (1866, pub. 1868 and recorded by James Kibbie for the *Poets & Patriots* project). Buck was then commissioned by famed bandleader, Patrick Gilmore, to compose a festival cantata for the 1872 World Peace Jubilee and International Music Festival. The composer's resulting *Festival Hymn "Peace and Music"* propelled him to public recognition outside the organ and sacred music circles in which he was already recognized. This led to an invitation from the U.S. Centennial Commission to create another festival cantata, this time for the nation's 100th birthday party—a huge exposition and arts festival to be held in Philadelphia in 1876. *The Centennial Meditation for Columbia*, based on a poem by Sidney Lanier led to further praise and certainly demonstrated to Buck the career value of patriotic festivals to the aspiring American composer at a time before radio, before recording, and when only one of today's professional ensembles (the New York Philharmonic) had been founded.

**HAMMERSMITH** was Gustav Holst's first band work for professional musicians, the earlier suites having been composed for amateur bands. Holst was to have conducted the first performance at the third annual convention of the American Bandmasters Association, but he was forced to cancel his appearance due to illness. The premiere took place as scheduled on April 17, 1932 at Constitution Hall in Washington, D.C. by the United States Marine Band led by their director, Taylor Branson. *Hammersmith* (in its original incarnation, Holst later re-wrote it for symphony orchestra) remained unpublished and did not receive another performance until nearly 22 years later. When that long-delayed second performance finally arrived, it was given by an American band - the Kiltie Band of the Carnegie Institute of Technology (now Carnegie Mellon University, Pittsburgh, PA) on 14 April 1954, Robert Cantrick, conductor.

The score bears the dedication “To the Author of the *Water Gypsies*.” This author is Alan P. Herbert, and his 1930 novel deals with a working-class girl from Hammersmith who shares her life with two very different types of men: An illiterate barge worker and an artist, a duality that obviously appealed to Holst.

*Hammersmith* is a Prelude and Scherzo - its composition is a result of Holst’s long familiarity with the Hammersmith metropolitan borough of London, which sits on the Thames River. At the time, 125,000 inhabitants were packed into an area of 3.6 square miles. Holst’s fascination with the duality of his surroundings is reflected in his composition. The Prelude (representing the inexorable, “unnoticed and unconcerned” river) is slow and unconcerned, reflecting a duality in its very key: E Major set against F minor. The Scherzo (representing the Cockney street markets and the laughing, bustling crowds) is boisterous, exuberant, and vulgar. The music and mood of the Prelude returns at the end of the composition, bringing us back to the great slow-moving river, passing relentlessly out to sea.

—Nikk Pilato

## MILITARY MARCH

Beethoven was commissioned to compose this march for a great military parade which took place in Vienne on June 3, 1816. Only eleven years later, in April 1827, the piece was published by Cappi and Czerny (Vienna) in an edition for solo piano. This was followed somewhat later by a version for 4-hands piano. Some time around the middle of the century Breitkopf & Haertel brought out the full score and parts, but this is apparently the only edition of the original version to have been published heretofore. It can therefore be assumed that the present edition makes the work accessible to American bands for the first time.

## MARCH, OP. 99

Apart from transcriptions of the march from the *Love for Three Oranges* (1919), this Op. 99 effort is the most popular among the half-dozen or so marches for military band that Prokofiev wrote. It is festive and short, lasting two to three minutes, and its merriment never becomes bombastic, its prismatic colors never blindingly brilliant.

The main theme here is utterly memorable in its bouncing vigor and celebratory cheer. Prokofiev obviously felt it a worthwhile creation since he reused it in his opera *The Story of a Real Man*, Op. 117 (1947-1948). If the outer sections of this B flat march are fleet and festive, the middle section can be characterized as relatively subdued in contrast, but without breaking the joyous mood. Prokofiev’s robust scoring and deft instrumental balancing throughout enhance the march’s effectiveness: this is not band music of blaring brass and pounding drums, but a composition both unashamedly merry and masterfully subtle. One of a group of patriotic compositions Prokofiev wrote in support of the Russian war effort, the work was premiered via a Moscow radio broadcast on April 30, 1944.

—Allmusic.com

## 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

**Dr. Jermie Arnold** was appointed to the Bob Cole Conservatory of Music at California State University, Long Beach as the Associate Director of Bands in the fall of 2012. Dr. Arnold is the principal conductor of the Symphonic and Concert Bands, teaches conducting courses, and assists in the supervision of student teachers. In 2014 he received the Most Inspirational Professor Award from the CSULB Alumni Association.

Dr. Arnold completed his DMA from George Mason University in Fairfax Virginia where his primary mentors were Mark Camphouse, Anthony Maiello, and Dennis Layendecker. He 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.

Dr. 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 Dr. 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, Dr. 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 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.

Dr. 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. In 2013 he was named the guest conductor for the Maine All-State Band. 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

Jessica Geels

### Flute

Carole Jacobs\*  
Vasiliki Fourla  
Elizabeth LaCoste

### Oboe

Spencer Klass\*  
Juaquin Moraga

### English Horn

Caitlin Smith

### Bassoon

Adrian Fonseca Tellez\*  
Bryan Tuley

### Contrabassoon

Emily Prather

### Bb Clarinet

Sarra Hey\*  
Holly Choe  
Carolyn Johnston  
Rani Oliveira  
Kevin Sakai  
Robin Daly

### Eb Clarinet

Marci Gross

### Bass Clarinet

Melody Krawzak  
Garrett Dahl

### Alto Saxophone

Jotaro Nakano\*  
Paul Cotton

### Tenor Saxophone

Alex Baiseri

### Baritone Saxophone

Krissia Molina

### French Horn

Ramon Villanueva\*  
Christian Siqueiros  
Kevin McBrien  
Catherine Robinson  
Bryan Rosales

### Trumpet

Ian Holmquist\*  
Oscar Garibay  
Cameron Reeves  
Kurt Peregrine  
Evan Walsh  
Jackson Niebrugge

### Trombone

Tyler McGeough\*  
Michael Beltran  
Kaelyn Gima  
Paul De La Rosa

### Euphonium

James LaPiana\*  
Zachary Carrasco

### Tuba

Thomas Idzinski\*  
Prichard Pearce

### Percussion

Jazper Saldana\*  
Brianna Kikuchi  
Michael King  
Brandon Rivera  
Kevin Sakamoto  
Daniel Ellis

### Piano

Malila Hollow

### String Bass

Anthony Zanthos

### Harp

Gracie Sprout

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*\*principal*

## SYMPHONIC BAND

Jermie S. Arnold, conductor

### Piccolo

Catherine Hirabayashi

### Flute

Kelly Catlin\*  
Jane Botieff  
Richardo Medina

### Oboe

Alexander Zatalokin\*  
Janet Shaw  
Mariah Perez

### Bassoon

Gerardo Hernandez\*  
Shannon O'Neill

### Contrabassoon

Antonio Davila

### Bb Clarinet

Reyneelyn Cameros\*  
Michael Miller  
Ayslin Rice  
Nikki Garwood  
Carlos Gonzales  
Danny Diaz  
Quianna Arguelles

### Eb Clarinet

Courtney Crowe

### Bass Clarinet

EJ Villanueva\*  
Stefani Lynne Perry

### Alto Saxophone

Ross Bronzan\*  
Michael Camacho

### Tenor Saxophone

Garrison Huff

### Baritone Saxophone

Tahjee Davis

### French Horn

Liam Lacey\*  
Sarah Krueger  
Jennifer Serda  
Arthur Mendiola

### Trumpet

Harry Ostrander\*  
José Reyes  
Scott Dagg  
Roberto Diaz  
Kael Sharp  
Joshua Jaros

### Trombone

Gregory Ochotorena\*  
Tim Abbiss  
Larry Agustin  
Gabriel Roque

### Euphonium

Kenneth Eernisse\*  
Tori Bynon

### Tuba

Kylw Winterboer\*  
Dorian Bonner

### Percussion

Connie Trueng  
Damien De la Cruz  
John Jost  
Adrian Tamez  
Paul Park  
Isabelle Zapata

### Piano

Malila Hollow

### Harp

Gracie Sprout

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*\*principal*

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

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