

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, OCTOBER 15, 2015  
8:00PM

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CARPENTER PERFORMING ARTS CENTER  
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

## SYMPHONIC BAND

- Symphonic Fanfare* ..... Mark Camphouse (b. 1954)
- Sheltering Sky* ..... John Mackey (b. 1973)
- Illyrian Dances*..... Guy Woolfenden (b. 1937)  
I. Rondeau  
II. Aubade  
III. Gigue
- Komm, Süsßer Todd*.....Johann Sebastian Bach (1685-1750)  
trans. Erik Leidzen
- Variations on a Korean Folk Song*..... John Barnes Chance (1932-1972)

# INTERMISSION

## WIND SYMPHONY

- Saisei Fanfare* .....Bret Dietz (b 1972)
- Sanctuary*..... Frank Ticheli (b. 1958)
- Symphony AD 78*..... Gordon Jacobs (1895-1984)
- Heroes Lost and Fallen* .....David R. Gillingham (b. 1947)
- Dance of the Jesters*.....Peter I. Tchaikovsky (1840-1893)  
trans. Ray E. Cramer

# PROGRAM NOTES & TEXT

**SYMPHONIC FANFARE** *Symphonic Fanfare* is an exuberant concert opener. An expansive and lyrical middle section contrasts with the majestic and energetic outer sections. The piece was composed and orchestrated in the spring of 2005, and received its premiere performance by the Wheaton Municipal Band on July 21, 2005 with the composer conducting.

—Mark Camphouse

**SHELTERING SKY** unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies—the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer’s trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns—the opening chords finally coming to rest.

—Jake Wallace

**ILLYRIAN DANCES** This suite of three dances was commissioned by the British Association of Symphonic Bands and Wind Ensembles with funds provided by West Midlands Arts dedicated to Timothy Reynish. The first performance took place on 26th September 1986 at Warwick University during the fifth annual BASBWE conference, conducted by the composer.

*Viola: What country, friends, is this?*  
*Captain: This is Illyria, lady.*  
 (Shakespeare—*Twelfth Night I*)

The precise geographical location of Illyria was not important to Shakespeare. What excited him was the resonance of the word itself and the romance of all far away, make-believe places. Illyria is Never Never Land and the idea of inventing dances for such a place intrigued him.

Guy Woolfenden writes, “As Head of Music to the Royal Shakespeare Company, I have composed more than one hundred and fifty scores and as with ‘Gallimaufry,’ some of the thematic material for the *Illyrian Dances* is adapted from music originally written for RSC productions.”

—Jermie Arnold

## KOMM, SÜSSER TOD

*Komm, süßer Tod, komm sel’ge Ruh’!*  
*Komm und führe mich in Friede,*  
*weil ich der Welt bin müde.*  
*Ach, komm, ich wart’ auf dich,*  
*komm bald und führe mich,*  
*drück’ mir die Augen zu.*  
*Komm, sel’ge Ruh’!*

Come, sweeter death; come, blessed rest!  
 Come and lead me to peace,  
 for I of the world am weary.  
 Ah, come, I wait for you,  
 come soon and lead me,  
 close my eyes up.  
 Come, blessed rest!

**VARIATIONS ON A KOREAN FOLK SONG** While serving in Seoul, Korea as a member of the Eighth United States Army Band, John Barnes Chance encountered *Arirang*, a traditional folk song sung by native Koreans when experiencing circumstances of national crisis. The Korean word “arirang” literally means “rolling hills,” and the song relates the story of a man who is forced to leave his significant other, despite her persistent pleas to accompany him. Chance overheard *Arirang* while riding a public bus in Korea and later incorporated it into his work, *Variations on a Korean Folk Song*.

*Variations on a Korean Folk Song* is comprised of a theme and five distinct variations. Though the theme is of Eastern origin, Chance maintains a traditional Western tonal function based on triadic harmony and a pentatonic melody. Formal techniques used in the piece are canon, inversion, imitation, augmentation, ostinato, and polymeter. Chance maintains the theme’s Eastern influence by featuring distinct percussive instruments like gongs, temple blocks, cymbals, timpani, vibraphone, and triangle. In 1966, *Variations on a Korean Folk Song* was awarded the American Bandmaster’s Association’s Ostwald Composition Award and the piece remains a standard of band repertoire today.

—OCU School of Music Database

**SAISEI FANFARE** was composed to commemorate the first concert of the newly appointed conductor Donald McKinney with the Louisiana State University Wind Ensemble. McKinney became the Director of Bands following the retirement of Frank Wickes, who is an icon in the wind band field. The work celebrates a new era and heralds the continuation of one of the nation’s leading programs. Saisei is Japanese for “rebirth.”

—Eugene Corporon

**SANCTUARY** was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor, and received its premiere performance 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 musical 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 pieces.

The word, *sanctuary*, conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of those images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia—a wistfulness, 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 flute and clarinet solo episodes which create repose, space, and 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

**SYMPHONY AD 78** was written for the Arthur Doyle (hence *AD*) Concert Band in 1978 and performed in Birmingham in December of that year. A powerful work, it lay dormant until resurrected by the conductor Geoffrey Brand who has recorded the work, available on CD. An opening fanfare-like *Maestoso* leads directly to an *Allegro risoluto*, which exudes determination and forthrightness. The second movement follows without a break and is a continuous plaint in which the melody seems to forever seek resolution like a troubled soul searching for respite. Only in the closing bars does peace seem to take over. The final movement, marked *Allegro non troppo*, starts with a cheering fanfare that leads to a bright and breezy romp, with a rustic feel about it. When the fanfare reappears we are suddenly immersed in exaltations of joy that really give a feeling of optimism as we proceed to the end of the piece via a short Coda.

—Jermie Arnold

**HEROES LOST AND FALLEN**—A *Vietnam Memorial* was commissioned and premiered in 1989 by Victor Bordo and the Ann Arbor, Michigan, Symphony Band, winning the prestigious Barlow Composition Contest in 1990. This poignant work intersperses a haunting chorale with *The Star Spangled Banner*, *March to the Front* (the Vietnamese National Anthem), *Where Have All The Flowers Gone*, and *Taps* (*Butterfield's Lullaby*), depicting the constant struggle of good and evil.

The composer offers the following poem:

Banish our thoughts  
From this grueling war.  
Let Suffering and Death  
Rule no more.

Resolve this conflict  
In hearts so sullen,  
And bring eternal peace  
To the heroes, lost and fallen.

**DANCE OF THE JESTERS** is a prime example of Tchaikovsky's keen sense of musical nationalism. Originally composed as incidental music for the ballet *The Snow Maidens*, this dance captures the color and zest of Russian folk dance music. The ballet is about the Snow Maiden, the daughter of Father Frost, who falls in forbidden love with a human, Misgir, who is already betrothed to Coupava. The Snow Maiden follows him southward with plans to interrupt his wedding, but tragically melts under the rays of the southern sun. The flurry, energetic drive, and playful melodies associated with Tchaikovsky's ballet scores are all heard in this rare and invigorating music. This edition is derived from an arrangement from the ballet originally transcribed for Russian military band.

## 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 California State University, Long Beach Alumni Association. *"I firmly believe that the ability to create beautiful music is not limited to the concert hall alone, but that beautiful music can be created at any time and in any place."*

Dr. Arnold completed his DMA in 2014 from George Mason University in Fairfax, Virginia where his primary mentors were Mark Camphouse, Anthony Maiello, and Dennis Layendecker. He received his Master and Bachelor degrees in Music Education from Brigham Young University in 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 Doctor 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 he 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 Regional 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 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**  
Catherine Hirabayshi

**Flute**  
Kelly Catlin\*  
Elizabeth LaCoste  
Melody Wan

**Oboe**  
Juaquin Moraga\*  
Spencer Klass  
Soli Jones

**Bassoon**  
Emily Prather\*  
Jeffrey Wasik  
Shannon O'Neil

**Clarinet**  
Carrie Johnston\*  
Nick Cotter  
Michael Miller  
Robin Daly  
Renelyn Cameros  
Ayslin Rice

**E♭ Clarinet**  
Marci Gross

**Bass Clarinet**  
Garrett Dahl\*  
Tanner Oliva

**Alto Saxophone**  
Paul Cotton\*  
Michael Camacho

**Tenor Saxophone**  
Alex Baiseri

**Baritone Saxophone**  
Krissia Molina

**French Horn**  
Christian Siqueiros\*  
Katy Robinson  
Jennifer Ornelas  
Glenn Gray  
Brendan Marcy

**Trumpet**  
Kurt Peregrine\*  
Tatiana Geisler  
Cameron Reeves  
Nick Wees  
Vincent Sciacca  
Dillon Parker

**Trombone**  
Olivia Aoki\*  
Greg Ochotorena  
Daniel Walls  
Larry Agustin

**Euphonium**  
Neil Janson\*  
Tori Bynon

**Tuba**  
Tom Idzinski\*  
Joseph Mora

**Percussion**  
Pat Chapman\*  
Connie Truong  
Damien De La Cruz  
Taylor Brown  
Adrian Tamez  
Preston Cross

*\*principal*

# SYMPHONIC BAND

Jermie S. Arnold, conductor

**Piccolo**  
Patricia Bradley

**Flute**  
Matthew Lopez\*  
Michelle Donald  
Edith Nuno

**Oboe**  
Seth Leue\*  
Janet Shaw  
Caitlin Smith

**Bassoon**  
Henry Mock\*  
Gerardo Hernandez  
Antonio Davila

**Clarinet**  
Jonathan Galbreath\*  
Abel Ayala  
Carlos Gonzalez  
Sharon Hastings  
Lai Tet Szeto  
Chalida Maneewongwathana

**Bass Clarinet**  
EJ Villanueva\*  
Jason Lopez

**Alto Saxophone**  
Jeffrey Madrid\*  
Kazuki Tateishi

**Tenor Saxophone**  
Zack Taburaza

**Baritone Saxophone**  
Dennis Feinland

**French Horn**  
Liam Lacey\*  
Jennifer Serda  
Sarah Krueger  
Bryan Rosales  
Arthur Mendiola

**Trumpet**  
James Dahl\*  
Kelly Freet  
Cade Gotthardt  
Gordon Pettigrew  
Kael Sharp  
Scott Dagg

**Trombone**  
Adrian Reyes\*  
Rosendo Mendoza  
Ethan Saxe  
Allan Pak

**Euphonium**  
Sean Yeutter\*  
Kenneth Enisce

**Tuba**  
Conrad Zimmer\*  
Kyle Winterboer

**Percussion**  
Jonathan Shih\*  
John Jost  
Bailey O'Donnell  
Frank Rodriguez  
Emmanuel Mora  
Julio De Leon

*\*principal*

## CONCERT BAND: SPOOKTACULAR

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Jermie Arnold, conductor  
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