

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 6, 2016
8:00PM

CARPENTER PERFORMING ARTS CENTER
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM SYMPHONIC BAND

Brighton Beach William Latham (1917-2004)

If Thou Be Near Johann Sebastian Bach (1685-1750)
arr. R. L. Moehlmann (1907-1972)

Hebrides Suite Clare Grundman (1913-1996)
I. The Peat-Fire Flame
II. An Eriskay Love Lilt
III. Milking Song
IV. The Road to the Isles

Crystals Thomas Duffy (b. 1955)

The Mountain Watches Over Us John Alan Carnahan (b. 1955)

INTERMISSION WIND SYMPHONY

American Overture for Band Joseph Willcox Jenkins (1928-2014)

Mannin Veen Haydn Wood (1882-1959)

Pale Blue on Deep Arron Perrine (b. 1979)

Vientos y Tangos Michael Gandolfi (b. 1956)

Handle in the Strand Percy Grainger (1882-1961)
arr. Richard Franko Goldman (1910-1980)

Themes from "Green Bushes" Grainger
arr. Larry D. Daehn (b. 1939)

PROGRAM NOTES

BRIGHTON BEACH *Brighton Beach March*, composed in 1954, was William Latham's first published work for band. It was an immediate success and was listed among the 100 most popular marches by *The Instrumentalist* four times between 1960 and 1976. The title (chosen by the publisher) refers to a famous resort on the southern coast of England. This march has numerous dynamic contrasts, as well as unusual scoring of the woodwind parts.

—source: *March Music Notes and Band Music Notes*, Norman Smith and Albert Stoutamire

BIST DU BEI MIR (IF THOU BE NEAR)

From the 1725 untitled collection of small keyboard works and songs compiled for Bach's second wife, Anna Magdalena (commonly referred to for English-speaking audiences as the *Anna Magdalena Notebook*), "Bist du bei mir" (*If you are with me*), BWV 508, is based on an aria by Gottfried Heinrich Stölzel (1690-1749), which was probably a popular tune at the time. The origin of the text remains unknown, but this uplifting melody has become an often requested selection for modern weddings.

—note by Gregg Wager

*Bist du bei mir, geh ich mit Freuden
zum Sterben und zu meiner Ruh.
Ach, wie vergnügt wär so mein Ende,
es drückten deine schönen Hände
mir die getreuen Augen zu!*

If you are with me, then I will go gladly
unto [my] death and to my rest.
Ah, what a pleasant end for me,
if your dear hands be the last I see,
closing shut my faithful eyes to rest!

HEBRIDES SUITE

The *Hebrides Suite*, written in 1962 by Clare Grundman, is a collection of folk songs from the Isle of the Hebrides. The Hebrides are a group of over 50 islands off the west coast of Scotland. The islands maintain a strong folk song tradition including the five folk songs in the suite. These folk songs were collected by Marjory Kennedy-Fraser in an effort to safeguard these beautiful airs and were first published in 1909 as a collection titled *Songs of the Hebrides*.

I. The Peat-Fire Flame

"Far away and o'er the moor,
Far away the tramp and tread,
Tune and laughter of all the heroes,
Pulls me onward o'er the trail
Of the dream my heart may weave, lad,
By the light o' the peat-fire flame,
Light for love, for litl o' grail-deeds,
By the light o' the peat-fire flame,
The light the hill-folk yearn for."

II. An Eriskay Love Lilt

I am sad without you,
Many a night is wet and cold
Visit and me, I am alone
Since I left the place
Where the bright love of my heart is
In my harp there is no music
Nor in my fingers yet
My kisses my sorrow I
got knowledge of the poem

III. Milking Song

IV. The Road to the Isles

A far croonin' is pullin' me away
As take I wi' my cromack to the road.
The far Coolins are puttin'
love on me as step I wi' the
sulight for my load

CRYSTALS

CRYSTALS is a one-movement tone poem which is divided into four sections. Each section musically represents a type of crystal. Thus each section is a vignette with its own title and style, as follows. The first, *Dark Ice*, combines water sounds with quartal harmonies and a modal melody to suggest the mystery and terrible majesty of glaciers, icebergs, and things in and under them. The second, *Underwater Rubies*, again uses water sounds to suggest beams of sunlight ricocheting off gems spilling from a sunken treasure chest. The third section, *Cyanide*, is of a violent and percussive spirit which, by its brevity, mimics the horrible potency of its namesake. Finally, *Monolith* aspires to images of huge piles of stone and granite, either natural promontories or man-made, such as perhaps Stonehenge or the Big Ben's tower. Though impressionistically blurred and buried, throughout this section one can hear the chiming of Big Ben's hourly bells, sounding from the granite tower high above London.

—Thomas Duffy

THE MOUNTAIN WATCHES OVER

This piece was commissioned for the retirement of John Miller after 40 years as a music educator. Mountains, by definition, dominate their surroundings with towering height; they command attention. Their majestic presence, long weathered and scarred by the elements, have always awed and inspired man. Since antiquity, mountains have represented the divine. People are drawn to them for protection, guidance, and inspiration.

40 miles south of Salt Lake City rising majestically 11,753 ft. from the Utah Valley floor stands Mount Timpanogos. Mount Timpanogos dominates the landscape and can be viewed from anywhere in the valley. Its morning shadow reaches across Utah lake and leaves no ground untouched. Its cracks and crevasses bring life-giving water to the valley floor and provide refuge from the storms. It stands as a constant reminder of the majesty and grandeur of God's creations and seems always to watch over the valley below.

John Miller's career as a Music Educator stretches across the profession and has influenced hundreds of teachers and programs throughout the United States. His sure foundation has encouraged numerous students to contribute positively to society. His faith and devotion have protected and inspired those who have sought comfort and encouragement. John's influence will most certainly prove to be everlasting just as the majestic mountains around us. Truly, he will be the mountain watching over us.

—note by Jermie Arnold

AMERICAN OVERTURE FOR BAND

American Overture was Jenkins's first work for band, written in 1953 when he was 25 years old. It came about during his first military stint. As an arranger for the U.S. Army Field Band, he composed the piece to match their instrumentation, which was idiosyncratic in many ways. For instance: he included not just a string bass, but also a cello; there are three distinct baritone parts; the flutes divide into 3; the clarinets and trombones each divide in 4. But the stars of this piece are definitely the horns. They famously leap an octave in the first measure. His original edition had the first note slurred to the second (written G4-G5), virtually guaranteeing a strident glissando. A 2003 revision eliminated this slur, but horn players everywhere still treasure or loathe that famous opening figure. The rest of *American Overture* is a high-energy expression of bold optimism that puts every section of the band in the spotlight.

—source: *Wind Band Literature*

MANNIN VEEN

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.

—note by Barry Kopetz

PALE BLUE ON DEEP

I arrived at the title, *Pale Blue on Deep*, while sitting on the shore of Lake Superior. Though I've visited this lake countless times, I'm always mesmerized by its power and serene beauty. You don't just see this Great Lake; it's a feeling you experience with all of your senses.

While there are certainly melodic and harmonic motifs used throughout the work, the larger unifying themes present are a bit more abstract. One main theme is the idea of colors blurring into each other. This was inspired by the place on the horizon where the water appears to blend right into the sky. Moments of tension and release can be attributed to a number of things such as waves crashing to the shore or the imagery of what might lie beneath the water's surface. Above all, I believe the most prevalent theme of the piece is its pensive, introspective feeling, which is exactly the same feeling that comes over me upon each visit to Lake Superior.

—Arron Perrine

VIENTOS Y TANGOS

Vientos y Tangos (Winds and Tangos) was commissioned by The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the 'Tango Nuevo' style of Astor Piazzolla to the current trend of 'Disco/

Techno Tango,' among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano and contrabass.

I would like to express my gratitude to Mr. Battisti for his inspirational leadership as director of the New England Conservatory Wind Ensemble for over thirty years. I first heard Mr. Battisti's work when I was a student at the New England Conservatory in the late 1970's. I was instantly moved by his high artistic standards, his ability to motivate young musicians, and the respect for composers, past and present, that he always eloquently expressed to his students. I would also like to thank Dr. Frederick Harris, Jr. for his professionalism, collegiality and adept work in organizing the commission project.

—Michael Gandolfi

HANDLE IN THE STRAND My title was originally "Clog Dance," but my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title *Handel in the Strand*, because the music seemed to reflect both Handel and English musical comedy [the "Strand"—a street in London—is the home of London musical comedy] —as if jovial old Handel were careering down the Strand to the strains of modern English popular music.

—Percy Grainger

THEMES FROM "GREEN BUSHES" *Green Bushes* (Passacaglia on an English Folk song) was written by Grainger in London and Denmark between November 16, 1905, and September 19, 1906. Sources for the composition were: 1) a folk song collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset and 2) the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. *Green Bushes* (or *Lost Lady Found* or *The Three Gipsies*) was apparently a widely-known melody; Grainger accumulated ten different variations of it during his folk song collecting career, and used one of them as the final movement of his *Lincolnshire Posy* in 1937. Though the song is of English origin, it has also been found in Ireland and America, Ralph Vaughan Williams used it in the Intermezzo of his *Folk Song Suite*, as did George Butterworth in *The Banks of Green Willow*.

"Among country-side folk songs in England, *Green Bushes* was one of the best known of folk songs—and well it deserved to be, with its raciness, its fresh grace, its manly clear-cut lines . . . *Green Bushes* strikes me as being a typical dance-folk song, a type of song come down to us from the time when sung melodies, rather than instrumental music, held country-side dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the middle ages—seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.

In setting such dance-folk songs (indeed, in setting all dance music) I feel that the unbroken and somewhat monotonous keeping-on-ness of the original should be preserved above all else.

The greater part of my passacaglia is many-voiced and free-voiced. Against the folk tune I have spun free counter-melodies of my own—top tunes, middle tunes, bass tunes . . . The key-free harmonic neutrality of the folk song's mixolydian mode opens the door to a wondrously free fellowship between the folk tune and these grafted-on tunes of mine.

My *Green Bushes* setting is thus seen to be a strict passacaglia throughout well-nigh its full length. Yet it became a passacaglia unintentionally. In taking the view that the *Green Bushes* tune is a dance-folk song . . . I was naturally led to keep it running like an unbroken thread through my setting, and in feeling prompted to graft upon it modern musical elements expressive of the swish and swirl of dance movements the many-voiced treatment came of itself.

The work is in no sense program music—in no way does it musically reflect the story told in the verses of the *Green Bushes* song text. It is conceived, and should be listened to, as dance music (It could serve as ballet music.) . . . as an expression of those athletic and ecstatic intoxications that inspire, are inspired by, the dance-my new-time harmonies, voice-weavings and form-shapes being lovingly woven around the sterling old-time tune to in some part replace the long-gone but still fondly mind-pictured festive-mooded country-side dancers, their robust looks, body actions and heart-stirs."

—note by Larry D. Daehn

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. Before 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 and he was Director of Bands at Clovis High School in Clovis, California prior to UT, Arlington.

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. 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

Patricia Bradley

Flute

Melody Wan
Ricky Medina
Elvin Schlanger

Oboe

Soli Jones
Seth Leue

English Horn

Spencer Klass

Clarinet

Shuo-Lei Chung
Carrie Johnston
Evan Rathe
Linda Szeto
Jonathan Galbreath
Ryan Cortes

E-Flat Clarinet

Carlos Gonzalez

Bass Clarinet

Nick Cotter
Ayslin Rice

Bassoon

Jeffrey Wasik
Emily Prather

Alto Saxophone

Paul Cotton
Jeff Madrid

Tenor Saxophone

Alex Baiseri

Baritone Saxophone

Mike Camacho

French Horn

Christian Thomas
Keith Pepper
Sarah Krueger
Jennifer Ornelas
Liam Lacey

Trumpet

Tatiana Geisler
Dillon Parker
Nick Wees
Joshua Goldstein
Layne Morin
Roberto Ontiveros

Trombone

Gregory Ochotoreña
Bradley Martinez
Daniel Walls (Bass)
Gabriel Roque (Bass)

Euphonium

Zach Carrasco
Sean Yeutter

Tuba

Joseph Mora
Kyle Winterboer

Percussion

Petra Elek
Bailey O'Donnell
Damien de la Cruz
Evan Perkins
John Jost
Connie Truong

SYMPHONIC BAND

Jermie S. Arnold—conductor

Piccolo

Jonathan Rodriguez

Flute

Jeffrey Harley
Dayee Chung
Michelle Donald

Oboe

Juaquin Moraga
Damian Nguyen
Georgette Patricio

Clarinet

Robin Daly
Sam Choi
Isaac Torres
Patricia Tran
Jason Lopez
Edward Corbett

Bass Clarinet

Tanner Olivas
Dmirty Clarke

Bassoon

Henry Mock
Amy Hori

Alto Saxophone

Dennis Feinland
Alexa Zwickel

Tenor Saxophone

Matthew Miller

Baritone Saxophone

Zach Taburaza

French Horn

Cathy Ayala
Kimberly Dohi
Arthur Mendiola
Gabby Baniqued

Trumpet

James Dahl
Evan Hamada
Cade Gotthardt
Gordon Pettigrew
Steve Sydow
Nathan Shetland

Trombone

Hugh Findley
Daniel Nakazono
Adrian Reyes
Rosendo Mendoza
Robby Rosen (Bass)

Euphonium

Jinsei Goto
Michael Johnson

Tuba

Thomas Torcivia
Jack Morehart

Percussion

Jonathan Shih
Monica Cruz
Jose Uzcategui
Emily Garcia
Alec Wingfield
Chris Amaro

UPCOMING EVENTS

** Events marked with an asterisk are free with a valid Music Major Pass*

- **Thursday, October 27, 2016:**
Concert Band: *Spooktacular*, Jermie Arnold, conductor. *Spooktacular* is a family-friendly event featuring a Fall carnival from 5:00pm-7:00pm followed by a Halloween Concert beginning at 7:00pm. Daniel Recital Hall \$10/7 * children under 13 in costume FREE
- **Tuesday, November 29, 2016:**
Concert Band and Brass Chamber, Jermie Arnold and Rob Frear, conductors 8:00pm
Daniel Recital Hall \$10/7 *
- **Thursday, December 1, 2016:**
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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