

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

WITH GUEST ARTISTS DARRIN THAVES, FLUTE
AND ROB FEAR, TRUMPET

TUESDAY, MARCH 7, 2017 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM SYMPHONIC BAND

Dancing on Water Frank Ticheli (b. 1958)

Elegy for A Young American Ronald Lo Presti (1933-1985)

Concertino for Flute and Wind Ensemble Keith Gates (1948-2007)

I. Toccata

Darrin Thaves—flute

Bayou Breakdown Brant Karrick (b. 1960)

Manhattan Beach John Philip Sousa (1854-1932)

INTERMISSION WIND SYMPHONY

Fanfare from *Festmusik der Stadt Wien* Richard Strauss (1864-1949)
arr. Greg Flores

Concerto for Piccolo Trumpet and Wind Ensemble Jim Stephenson (b. 1969)

I. Maestoso vivante
II. Adagio semplice
III. Allegro

Rob Frear—trumpet

Letter from Home Aaron Copland (1900-1990)
arr. Brian Belski

Highflight Joseph Turrin (b. 1947)

PROGRAM NOTES

DANCING ON WATER is a joyous seven-minute tribute to my longtime friend and colleague, Richard Floyd. The work, partly inspired by Dick's love of sailing, begins as an exuberant dance expressing feelings of unabashed joy and suggesting images of the sea on a perfect morning. This dance gives way to a heartfelt song, sung broadly by the horns and euphoniums and supported by a playful background of crisp eighth notes derived from the opening dance. This 'song and dance' might have been sufficient as the work's material, but in the very center of the work appears something new — a kind of oasis, perhaps an island — a soulful interlude marked by mysterious solos and duos in the alto saxophone and clarinets. Then the work proceeds in reverse, suggesting an arch form, a return home by the same pathways, but with one final surprise. A massively full-throated coda lifts the exuberance level to new heights, driving this water journey to a powerfully exalted finish."

—Frank Ticheli

ELEGY FOR A YOUNG AMERICAN

was written in 1964 and is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet adagio sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse are expressed but they are replaced with a resolution of his death. An allegro celebration follows for the contributions of this great American as the maestoso closing reminds us again of our loss.

CONCERTINO FOR FLUTE AND WIND ENSEMBLE

Keith Gates lived in Lake Charles, Louisiana, home of McNeese State University, where he taught for many years. Gates began serious musical studies in composition as a high school student at the North Carolina School of the Arts in Winston-Salem. After receiving his high school diploma from NCSA, and attending two years of college there, he went to the Juilliard School in New York City, where he earned his BM and MM degrees. His composition teachers included Vincent Persichetti and Hugo Weisgall. While attending the Juilliard School, Gates received the Lado Prize for string writing, and the Irving Berlin Teaching Fellowship for two consecutive years.

BAYOU BREAKDOWN

began as an attempt to write a fugue in the style of J. S. Bach. The main melody is introduced in a four-part fugue scored for woodwinds. A brief transition introduces a folk song-like lyrical theme based on pentatonic scale. A brief transition takes the piece to its most dissonant section, evoking a poorly played waltz. The main melody attempts to reappear but is swept away by a progression of descending chromatic chords. After a complete stop, the initial fugue returns featuring solos by the clarinet, bassoon, alto saxophone, oboe, trumpet and tuba. After a few short trio statements of the main tune, the piece ends with a polyphonic flurry from the full band.

In writing *Bayou Breakdown*, I hoped to create a piece that would provide musical and technical challenges for performers yet could be immediately enjoyed by the listener, musician and non-musician alike. While the piece was written for my terrific students in the University of Toledo Wind Ensemble, it is dedicated to one of my most influential mentors, Frank Wickes, Director of Bands at Louisiana State University.

—Brant Karrick

MANHATTAN BEACH

Following in the footsteps of Patrick Gilmore, Sousa became a popular figure at Manhattan Beach, the famous New York summer resort. One of his most lavish medals was presented to him in 1894 by the proprietor, Austin Corbin, and other shareholders. The previous season, Sousa had dedicated this march to Corbin, and one of his manuscripts is inscribed to him.

Sousa once told a reporter that the march had been derived from an earlier composition, probably “The Phoenix March” (1875): “I wrote *Manhattan Beach* while playing a summer engagement at that once-popular resort, using as the basis an old march I had composed when I was with Milton Nobles.”

Manhattan Beach became a staple of bands all over the world, but the Sousa Band performed it differently by playing the trio and last section as a short descriptive piece. In this interpretation, soft clarinet arpeggios suggest the rolling ocean waves as one strolls along the beach. A band is heard in the distance. It grows louder and then fades away as the stroller continues along the beach.

—Paul E. Bierley

FANFARE FROM FESTMUSIK DER STADT WIENS

German composer Richard Georg Strauss finished the score of the *Festmusik der Stadt Wien* (Festival Music for the City of Vienna) on January 14, 1943, at his Viennese home. The score is dedicated to the Vienna City Council, officially in gratitude for having been awarded its Beethoven Prize the previous year. Written for the Vienna Trumpet Corps, the piece was originally scored for ten trumpets, seven trombones (two alto, three tenor, and two bass), two tubas, and timpani. Strauss himself conducted the work’s premiere in the Festival Hall of the Vienna Rathaus on April 9, 1943. Ten days later he made a much shorter version of the work known simply as *Vienna Fanfare*.

LETTER FROM HOME

Commissioned by Paul Whiteman and the American Broadcasting Company for a radio performance, *Letter from Home* was composed in the late summer of 1944 while Copland was in Tepoztlán, Morelos, Mexico and was often written by candlelight because there was no electricity in the small town. Over the course of his extended trip, he had received a series of letters from his sister, Laurine. When he received a letter of their mother's sudden death he had missed her funeral because of mail delay. She wrote of their father's descent into senility, and also stories of close family members serving in the armed forces during World War II. While on this trip, Copland wrote letters to Leonard Bernstein and Arthur Berger, saying that he felt depressed, alone, and homesick.

The result was a seven-minute long essay for small orchestra that possesses moments of subtle beauty and simple charm. It is a portrayal of the melancholy and pleasant nostalgia that one might feel upon receiving a distant communication from one's family, sentiments with a timely and obvious relevance to the scores of American servicemen then stationed in distant lands. As the piece builds to its climax, one can experience the anguish that would accompany the disconnected realities of pleasant stories and well wishes from the home front and the very tragic realities of war that would surround a soldier as he takes a break from the action to read his mail. The very real pain that Copland was feeling following reading of his mother's death, combined with his fond, sweet memories of her, lead to a true feeling of tragic loss and feeling of helplessness in the build to the climax.

After a thoughtful pause, the anguish is gone and Copland's repeated weaving of a few simple folk-like tunes into the musical texture which conveys a sense of wistfulness and reflection.

CONCERTO FOR PICCOLO TRUMPET AND WIND ENSEMBLE

"In early 2015, I was approached by Joshua Ganger – then a doctoral trumpet candidate at Michigan State University – to compose a concerto for piccolo trumpet and wind ensemble. The commission would serve as his dissertation for his doctoral degree. The commission is unique in several ways: first, that it is the brainchild of a college student; second, that it is a modern concerto for the piccolo trumpet (an instrument most known for its florid use in the Baroque era); and third, that it would be accompanied by a wind ensemble (as opposed to a chamber orchestra, its usual setting). Lastly, he specified that the piece be suitable for players like him; in other words, college students (or above).

Therefore, to differentiate this concerto from its Baroque predecessors, I set out to write music that is distinctly American, and current. This can be heard in the use of several bold intervals – 4ths and 5ths – which are common to the bravura of a trumpet, and also with the use of jazz harmonies and sensibilities. My main focus was to write fun music to play, while allowing for beautiful expression in the slow movement. In this way, this concerto also pays homage to those concertos of centuries ago, many of which I learned myself as a young trumpeter (prior to my switch to full-time composing). The concerto is in three movements, fast-slow-fast, and is roughly 15 minutes long.

My most sincere thank you to Josh, for hatching this most enjoyable plan, and to those who helped support his vision to have this piece composed."

—Jim Stephenson

HIGHLIGHT

This piece is dedicated to the American pilots who fought in the Spanish Civil War (1936-1939). Over 2,800 U.S. Volunteers went to Spain to defend the democratically elected Spanish Republic against a military uprising headed by General Francisco Franco. In a period which witnessed the ascent of Hitler to power in Germany and Mussolini in Italy, these young Americans believed their defense of the Spanish Republic to be the last chance at stemming the tide of international fascism.

Well-documented is the record of those Americans who served with the Abraham Lincoln and George Washington battalions, volunteers who fought alongside the British, Irish, Canadian, and other nationals comprising the Fifteenth International Brigade. Historical notice, too, has been made of the courageous U.S. men and women who worked with the American Medical Bureau as nurses, doctors, ambulance drivers, and medical technicians. Less well known, however, are the exploits of those American airmen who flew combat for the Spanish Republican Air Force against the best that Franco, Mussolini, and Hitler could send.

This work was inspired by the poem "High Flight," written by pilot Gillespie Magee, who was killed during training maneuvers on December 11, 1941 at the age of 19.

Oh, I have slipped the surly bonds of earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds – and done a hundred things
You have not dreamed of – wheeled and soared and swung
High in the sunlit silence. Hov'ring there
I've chased the shouting wind along, and flung
My eager craft through footless halls of air.
Up, up the long delirious, burning blue
I've topped the windswept heights with easy grace
Where never lark, or even eagle flew -
And, while with silent lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand and touched the face of God.

After a brief introduction of swirling notes and glissandi the main theme is presented over staccato brass. This theme along with a second theme develops gradually building tension and momentum. As the pace accelerates, this opening section culminates into a single unison note. As instruments are added, this note swells in volume until it bursts forth in a dissonant four-note motif. As the tension calms, there is a brief silence, leading to the slower and more expressive middle section consisting of a repetitive ostinato in the harp and piano over which solo flute and oboe interweave long melodic phrases. The material in this section is constructed from the previous four-note motif. There is also a short ethereal chorale that appears briefly, occasionally returning, as if to relieve the repetitive ostinato. As this middle section comes to a close, there is a building of tension once again leading back to opening material. As the drama unfolds, and the music pulsates with driving rhythm, we arrive at the dramatic climax of the piece. The music here is from the slower middle section, but this time in a slightly expanded and altered version. There are many moving parts in this section all weaving in and out forming a rich tapestry of sound. There is a final burst of excitement with staccato brass and running woodwinds as the piece comes to its conclusion.

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.

ABOUT DARRIN THAVES

Darrin Thaves is currently Instructor of Flute at California State University, Long Beach and principal flute with the Northwest Sinfonietta. He is an honors graduate of the University of Puget Sound with a Bachelor of Arts in Music and a 1999 Deans List Graduate of CSULB with a Masters in Flute Performance. He maintains a large private studio in Long Beach CA and is co-director for the Long Beach Flute Institute Summer Camps.

Darrin was asked to perform the North American premiere of Emil Vicklicky's Concerto for Flute, Harp, and String orchestra at the World Harp Congress in July 2010, and was the winner of the 2000 Seattle Ladies Music Club Young Artist Competition and the 2005 National Flute Association Convention Performers Competition, as well as performing in the 2005, 2010, and 2012 NFA Professional Flute Choir. He is the coordinator of the annual CSULB Flute Competitions and past-coordinator for the NFA High School Soloist Competition.

An active teacher and adjudicator, he has judged for Orange County Musical Arts, Junior Bach Festival, CSULB Middle School Flute Competition, MTAC Western Regionals, SCSBOA High School and Middle School All-Southern CA Honor Group Auditions, Seattle Ladies Music Club Young Artist Competition, NFA Collegiate Flute Choir Competition, Seattle Flute Society Horsfall Competition, NFA Flute Choir Competition, and will be a judge for the 2017 NFA High School Flute Choir Competition.

As the founder and conductor of the Pacific Flute Ensemble, he has lead four featured recital performances at NFA Conventions, as well as sixteen seasons of concerts in Long Beach and numerous other annual public performances. The PFE has commissioned six original works for flute choir that were premiered over the last two years. As a conductor, he has been asked to lead Flute Choir Sight-reading Sessions at two National Conventions and two Los Angeles Flute Guild Festivals. Mr. Thaves conducted the National High School Flute Choir at the 2016 NFA Convention in San Diego, CA and will begin a five year term as the NFA Flute Choir Coordinator in September 2017.

Darrin has appeared as a featured artist on the CSULB Faculty Artist Recital Series, 2nd City Chamber Music Series, P.U.M.A Series, and the Tacoma Art Museum Chamber Music Series, as well as concertos with the Tacoma Community College Chamber Orchestra, Tacoma Symphony Orchestra, Lake Union Civic Orchestra and the Northwest Sinfonietta.

ABOUT ROB FREAR

CSULB Director of Brass Studies **Rob Frear** is in demand throughout the country as a trumpet performer and teacher. His solo CD *In the Big City* received excellent reviews both in the U.S. and abroad. A member of the Hollywood Bowl Orchestra for 25 years, he has performed as Principal Trumpet with the Los Angeles Philharmonic, Los Angeles Opera, Los Angeles Chamber Orchestra, Hollywood Bowl Orchestra, Star Wars: A Musical Journey touring orchestra, Hollywood Symphony Orchestra, Orange County's 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 has received critical acclaim throughout Europe, North and South America, Australia, and the former Soviet Union. He has performed on the soundtrack for over 80 major motion pictures and television shows. Rob Frear is a Yamaha Performing Artist.

UPCOMING EVENTS

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

- **Tuesday, March 7, 2017:**
Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Carpenter Performing Arts Center Tickets \$10/7
- **Thursday, March 9, 2017:**
Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Sunday, March 12, 2017:**
Faculty Artist Recital, Orpheus Duo: Mark Uranker and Althea Waites, piano 4:00pm Daniel Recital Hall Tickets \$10/7 *
- **Friday, April 7, 2017:**
Saxophone Ensemble, Jay Mason, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Wednesday, April 12, 2017:**
Woodwind Chamber Music, John Barcellona, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Tuesday, May 2, 2017:**
Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Thursday, May 4, 2017:**
Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Carpenter Performing Arts Center Tickets \$10/7
- **Saturday, May 6, 2017:**
Celebrating Music—Mendelssohn: *Elijah*, Op. 70, Jonathan Talberg, conductor 8:00pm Carpenter Performing Arts Center Tickets \$15/10

PERSONNEL

WIND SYMPHONY

John Alan Carnahan—conductor

Piccolo
Matt Lopez

Flute
Melody Wan *
Ricky Medina
Elvin Schlanger

Oboe
Seth Leue *
Soli Jones

English Horn
Spencer Klass

Bassoon
Jeff Wasik *
Emily Prather

Clarinet
Sole Chang *
Carrie Johnston
Evan Rathe

Ayslin Rice
Linda Szeto
Ryan Cotes
Samuel Choi

Eb Clarinet
Carlos Gonzalez

Bass Clarinet
Nick Cotter
Jonathan Galbreath

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 *
Ryan DeWeese
Joshua Goldstein
Nick Wees
Layne Morin
Roberto Ontiveros

Trombone
Gregory Ochotoreña *
Daniel Nakazono

Bass Trombone
Daniel Walls
Gabriel Roque

Euphonium
Zach Carrasco *
Sean Yeutter

Tuba
Joseph Mora *
Kyle Winterboer

Percussion
Petra Elek *
Arthur Lin
Bailey O'Donnell
Damien de la Cruz
Chris Amaro
Emmanuel Mora

String Bass
Alexjandro Navarro

Piano
David Hamann

Harp
Kendra Base

SYMPHONIC BAND

Jermie S. Arnold—conductor

Piccolo
Jonathan Rodriguez

Flute
Jeffrey Harley *
Dayee Chung
Michelle Donald

Oboe
Joaquin Moraga *
Damian Nguyen
Georgette Patricio

Bassoon
Henry Mock *
Amy Hori

Clarinet
Samuel Choi *
Robin Daly
Dima Clarke
Patricia Tran
Jason Lopez
Edward Corbett

Bass Clarinet
Tanner Olivas
Isaac Torres

Alto Saxophone
Dennis Feinland *
Alexa Zwickel

Tenor Saxophone
Matt Miller

Baritone Saxophone
Zach Taburaza

French Horn
Kimberly Dohi *
Gabby Baniqued
Vigilio Manalo
Cathy Ayala

Trumpet
James Dahl *
Nathan Shetland
Gerardo Ramirez
David Ceja
Anthony Mora
Evan Hamada

Trombone
Hugh Findley *
Adrian Reyes
Chris Innes
Rosendo Mendoza

Bass Trombone
Robby Rosen

Euphonium
Jinsei Goto *
Michael Johnson

Tuba
Jack Morehart *
Cameron Johnston

Percussion
Adrean Tamez *
John Shih
Emily Garcia
Connie Truong
Jose Uzcategui

String Bass
Tobias Band

Piano
Daniel Ramos

*—principal



For concert information and tickets please call 562.985.7000 or visit:

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