

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

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# SYMPHONIC BAND

JERMIE S. ARNOLD, CONDUCTOR

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THURSDAY, MAY 4, 2017 8:00PM

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CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM SYMPHONIC BAND

*Aubrey Fanfare* ..... Jack Stamp  
(b. 1954)

*Suite of Old American Dances*.....Robert Russell Bennett  
(1894-1981)  
I. Cake Walk  
II. Schottische  
III. Western One-Step  
IV. Wallflower Waltz  
V. Rag

*Amazing Grace* ..... Frank Ticheli  
(b. 1958)

*The Ringmaster's March* ..... John Mackey  
from *The Soul Has Many Motions* (b. 1973)

# INTERMISSION WIND SYMPHONY

*Outdoor Overture*..... Aaron Copland  
(1900-1990)

Symphony in Bb ..... Paul Hindemith  
(1895-1963)  
I. Moderately Fast with Vigor  
II. Andantino Grazioso  
III. Fuge

Danzón No. 2 ..... Arturo Márquez  
(b. 1950)  
arr. Oliver Nickle

# PROGRAM NOTES

**AUBREY FANFARE** is dedicated to the memory of Fisher Aubrey Tull (1934-1994) and is a celebration of his music and his wonderful gifts to the band world. Tull was Professor of Music at Sam Houston University for over 35 years. I had the unique pleasure of studying composition with him in the summer of 1982. He was an outstanding teacher and a wonderful friend. It is fitting that this work was given its premiere by the University of North Texas Wind Symphony, Eugene Corporon, conductor. Fisher Tull was an alumnus of that institution and one of its most outstanding musical products.

—Jack Stamp

**SUITE OF OLD AMERICAN DANCES** was inspired by a concert in Carnegie Hall by the legendary Goldman Band. Composer Robert Russell Bennett wrote, “I suddenly thought of all the beautiful sounds the American concert band could make that it hadn’t yet...[Those sounds] were so new... after all my years with orchestra, dance bands and tiny combos, that my pen was practically jumping out of my pocket begging me to give this great big instrument some more music to play.”

“[It was] published [as] *Suite of Old American Dances* ... My name for it was *Electric Park*, [after the Kansas City amusement that] was a place of magic to us kids, with big electric signs, the illuminated fountains, the big band concerts, the scenic railway and the big dance hall—all magic. In the dance hall all afternoon and evening you could hear the pieces the crowds danced to, and [my] five movements were samples of the dances of the day.” The composer further noted, “...There’s no particular purpose in mind in the composition except to do a modern, and, I hope, entertaining version of some of the dance moods of my early youth...for symphonic band...”

**AMAZING GRACE** “I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody—to be sincere, to be direct, to be honest—and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity. I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, *Amazing Grace*, was written by John Newton (1725-1807), a slaveship captain, who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, “Amazing Grace” has since grown to become one of the most beloved of all American spirituals.

The Manhattan Beach Music recording of *Amazing Grace* is performed by the California State University at Fullerton Wind Ensemble, Mitchell Fennell, conductor, Frank Ticheli, guest conductor. *Amazing Grace* was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994 by the Michigan State University Wind Symphony, John Whitwell conductor.”

—Frank Ticheli

**THE RINGMASTER’S MARCH** was commissioned by a consortium of student music organizations (Kappa Kappa Psi, Mu Phi Epsilon, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Tau Beta Sigma, and the University of Texas Student Music Educators Association) at the University of Texas in recognition of Richard Floyd’s tireless and passionate advocacy for music education in the State of Texas. Mackey writes “*The Ringmaster’s March* is a riotous Ivesian circus parade, a joyful noise in honor of a man who has always been at the center of the show.”

**OUTDOOR OVERTURE** “The piece starts in a large and grandiose manner with a theme that is immediately developed as a long solo for the trumpet with a string pizzicato accompaniment. A short bridge passage in the woodwinds leads imperceptibly to the first theme of the allegro section, characterized by repeated notes. Shortly afterwards, these same repeated notes, played broadly, give us a second, snappy march-like theme, developed in a canon form. There is an abrupt pause, a sudden decrescendo, and the third, lyric theme appears, first in the flute, then the clarinet, and finally, high up in the strings. Repeated notes on the bassoon seem to lead the piece in the direction of the opening allegro. Instead, a fourth and final theme evolves another march theme, but this time less snappy, and with more serious implications. There is a build-up to the opening grandiose introduction again, continuing with the trumpet solo melody, this time sung by all the [winds] in a somewhat smoother version. A short bridge section based on steady rhythm brings a condensed recapitulation of the allegro section. As a climactic moment, all the themes are combined. A brief *coda* ends the work on the grandiose note of the beginning.”

—Aaron Copland

**SYMPHONY IN B FLAT** for Concert Band by Paul Hindemith was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and had its première in Washington, D.C. on 5th April, 1951, with the composer conducting. The three-movement symphony shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies. The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence. The symphony rivals any orchestra composition in length, breadth and content, and served to convince other first-rank composers, including Giannini, Persichetti, Creston and Hovahnness, that the band is a legitimate medium for serious music.

**DANZÓN No. 2** "The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City. The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily."

—Arturo Márquez

**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.

## UPCOMING EVENTS

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

- **Saturday, May 6, 2017:**  
Celebrating Music—Mendelssohn: *Elijah*, Op. 70, Jonathan Talberg, conductor 8:00pm Carpenter Performing Arts Center Tickets \$15/10
- **Saturday, May 13, 2017:**  
Video Game Music & Sound Symposium, Perry LaMarca, director / Johannes Müller Stosch, conductor 9:00am-5:00pm; concert at 8:00pm, Daniel Recital Hall/Carpenter Performing Arts Center.  
For tickets and registration visit [csulb.edu/music/register](http://csulb.edu/music/register)

# 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

**E♭ 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

**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 \*  
Thomas Torcivia

**Percussion**

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

**String Bass**

Alexjandro Navarro

**Piano**

David Hamann

**Harp**

Stephanie Iorga

## SYMPHONIC BAND

**Jermie S. Arnold—conductor**

**Piccolo**

Jonathan Rodriguez

**Flute**

Jeffrey Harley \*  
Dayee Chung  
Michelle Donald

**Oboe**

Juaquin 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 Uzcatogui

**String Bass**

Tobias Band

**Piano**

Daniel Ramos

\* —principal



For concert information and tickets please call 562.985.7000 or visit:

[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)