

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

EMBLEMS

FRIDAY, MARCH 9, 2018 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM WIND SYMPHONY

- Festive Overture* Dmitri Shostokovich
(1906-1975)
- Emblems* Aaron Copland
(1900-1990)
- Komm, Süsßer Todd* Johann Sebastian Bach
(1685-1750)
trans. Erik Leidzen
- Lincolnshire Posy* Percy Aldridge Grainger
(1882-1961)
- I. "Lisbon" (Sailor's Song)
 - II. "Horkstow Grange" (The Miser and his Man: A local Tragedy)
 - III. "Rufford Park Poachers" (Poaching Song)
 - IV. "The brisk young Sailor" (returned to wed his True Love)
 - V. "Lord Melbourne" (War Song)
 - VI. "The Lost Lady found" (Dance Song)
- Armenian Dances (Part I)* Alfred Reed
(b. 1973)
1. *Tzirani Tzar* (The Apricot Tree)
 2. *Gakavi Yerk* (The Partridge's Song)
 3. *Hoy, Nazan Eem* (Hoy, My Nazan)
 4. *Alagyaz*
 5. *Gna, Gna* (Go, Go)

PROGRAM NOTES

FESTIVE OVERTURE

Dmitri Shostokovich was one of the great composers of the 20th century, and certainly the greatest to emerge from the Soviet Union. His relationship with the Soviet government, especially Soviet premier Joseph Stalin, defined nearly every aspect of his life. He was born in St. Petersburg and grew up in the last years of tsarist rule in Russia. The Bolshevik revolution of 1917 came when Shostakovich was 11, but its influence stayed with him the rest of his life. His rise to fame came at the hands of an aid to Leon Trotsky, a father of the revolution. Shortly thereafter, Trotsky's exile and the death of Vladimir Lenin left Stalin in charge, and he ruled with an iron fist and no patience for dissent or criticism of any kind. The arts were to reflect the official reality of Soviet existence, and thus "Formalist" works (that is, any work that displayed hints of modernism or abstract content) were at least frowned upon, if not banned outright. Shostakovich made something of a game of pushing as far towards this line as possible, sometimes even drifting past it. He was officially denounced by the regime twice, only to later rehabilitate his reputation through new, more apparently pro-Soviet works. At times the regime used him as a mouthpiece, and he seemed only too willing to comply. Yet his works often show signs of weariness or outright contempt for his government. His controversial memoir, *Testimony*, seems to confirm the notion that Shostakovich

did not wish to support the Soviet regime. However, the memoir's emergence 4 years after his death and the murky circumstances of its creation, not to mention its appearance at the height of the Cold War, all call into question its truthfulness. Still, Shostakovich undeniably made beautiful music, including 15 symphonies, an equal number of string quartets, large quantities of film music, and 2 operas which he held dear for his entire life.

Shostakovich wrote *Festive Overture* in 1954 on a commission for the Bolshoi Theatre's celebration of the 37th anniversary of the October Revolution (in 1917). Shostakovich completed the piece in less than a week. It opens with an exuberant, rising fanfare which transitions to a spritely, lyrical main theme at a breakneck tempo. The overture speeds past, with a brief return to the fanfare figure before an energetic *coda*.

—note by Andy Pease

EMBLEMS “An Emblem stands for something — it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for (themselves) by each listener.” So says famed composer **Aaron Copland** of his only work for full wind ensemble, an 11-minute beast of a work which challenges performer and listener alike in its breadth and thematic depth.

Across its span, Copland's melodic ingenuity is on full display. Dabbling in polytonality and jazz-inspired chordal extensions, the texture jumps from idea to idea abruptly and often. Rather than linearity or narrative arc, we find juxtaposition charting the course, with a luxuriant woodwind melody here just a moment away from a brassy blowout there. More than anything, this piece is an inventory of a composer's toolbox, revealing the myriad ways Copland alters timbre, texture, harmony, articulation, and more to create a musical statement. Each idea, each utterance calls on its own grammar and syntax to speak intelligibly to the listener. Collected together, we are thus able to pour over the details removed of their usual context and see the fascinating craftsmanship within.

KOMM, SÜSSER TODD *Komm, Süsßer Tod* (Come, Sweet Death) is one of the sixty-nine chorale preludes by **J.S. Bach** in the group of *Sacred Songs and Airs*, published in 1736. Although usually considered a Bach composition, it is in reality a harmonization by Bach of a beloved traditional German folk song. Bach's chorale prelude adaptation consisted of a single melody line with a figured bass, leaving the harmonization of the inner voices to the keyboard player. This wind version was arranged by the recently deceased Alfred Reed and this performance is dedicated to his memory.

*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, sweet 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!

LINCOLNSHIRE POSY **Percy Grainger** was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers through strict observance of peculiarities of performance. Born in Australia, Grainger was a precocious pianist. The proceeds of a series of concerts he gave at the age of twelve enabled him to study at Frankfurt for six years. Later, he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at

the outbreak of World War I. However, it was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. Grainger's compositions for the wind band are widely accepted as part of the standard repertoire.

Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire. The composer notes the following about *Lincolnshire Posy*:

"Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score. This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England, and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone."

—*University of Illinois Wind Orchestra*

ARMENIAN DANCES

Over the course of his lengthy and prolific career, **Alfred Reed's** compositional work occasionally looked outside the Western classical world for inspiration. For his *Armenian Dances*, Reed drew on the work of Komitas Vardapet, a martyr of the Armenian Genocide and a pioneer in the field of ethnomusicology. Trained in Berlin, Komitas spent much of his life collecting and composing folk melodies from Armenia and other nearby lands, publishing some of the first of such collections. In drawing on five of Komitas' songs, Reed clarifies that while he has expanded "the melodic, harmonic, and rhythmic possibilities in keeping with a symphonic-instrumental approach," he has preserved their unique spirit. Offered together, this work dances by with some of the most memorable tunes to be found in the repertoire.

ABOUT JOHN ALAN CARNAHAN

John Alan Carnahan is Director of Bands and Professor of Conducting at the Bob Cole Conservatory of Music at California State University, Long Beach. Prior to his appointment at Long Beach, Mr. Carnahan served as Assistant Director of Bands at the University of Texas, Arlington and Director of Bands at Clovis High School in Clovis, California.

Professor Carnahan brings a broad knowledge and extensive background to all idioms of instrumental music performance. His university ensembles have gained widespread notoriety for distinctive performance quality and imaginative musical interpretation 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, Professor Carnahan is highly active nationally as a guest conductor, adjudicator, lecturer, and composer/arranger. He has conducted ensembles at the Music Educators National Conference Biennial National Conference, the College Band Directors National Association National, Southwestern and Western/Northwestern Division Conferences, the Texas Music Educators Association State Conference, the Colorado Music Educators Association, the California Music Educators Association State Conference, and internationally in Europe, Japan, and Korea. He is in demand as an honor band conductor and has conducted countless performances at the local, regional, and national levels. Recently he held the position of visiting professor/conductor at Hanyang University in Seoul, Korea and conducted a highly acclaimed Wind Orchestra performance at the Seoul Arts Center Theater. He also serves as a music/performance consultant with the Dallas Brass.

Professor Carnahan is a sought-after clinician and has presented numerous clinics and performance demonstrations for national and statewide music education organizations and conferences including the Midwest Band and Orchestra Clinic in Chicago. His innovative and thought-provoking sessions on ensemble rehearsal techniques and the art of conducting are always well received.

As a composer, Professor Carnahan's wind band compositions and arrangements have received many performances and have been heard throughout the United States, Europe, Taiwan, and Japan. He won the 2007 College Band Directors National Association Young Band Composition Contest with his work *...and the antelope play*, published by Manhattan Beach Publications. C. Alan Publications also publishes his wind works. Three of his works are included in the *Teaching Music Through Performance in Band Series*, through GIA Publications, Inc. Recently, his work entitled, *I Hear Him!*, premiered at the World Association of Symphonic Bands and Ensembles Conference in Chiayi City, Taiwan.

John Carnahan holds membership in the College Band Directors National Association, where he serves as Regional Vice-President of the CBDNA Western Division, and as a Life-Member of the Southern California School Band and Orchestra Association. He was honored in 2013 with membership in the prestigious American Bandmasters Association. He received his Bachelor of Music Degree from Duquesne University in Pittsburgh, Pennsylvania, and a Master of Arts Degree from the University of San Francisco.

PERSONNEL

WIND SYMPHONY

John Alan Carnahan—conductor

Piccolo

Matthew S. Lopez

Flute

Elvin Schlanger
Jonathan Rodriguez
Jeff Harley
Emily Harrington
Kyle Dudley

Oboe

Damian Nguyen
Jones Sabal
Georgette Patricio

Bassoon

Jeffrey Wasik
Henry Mock
Daniel St. John
Jamie Hellwig
Daniel Hinkley

Clarinet

Sole Chang
Ryan Cortes
Melissa Demarjian
Samuel Choi
Evan Rathe
Janna Cruz
Ashley Cortez
Yuki Evans
Robin Daly
Patricia Tran

Eb Clarinet

Carlos Gonzalez

Bass Clarinet

Jonathan Galbreath
Diane Lee
Isaac Torres

Alto Saxophone

Alex Baiseri
Zach Taburaza
Justin Reinbolt

Tenor Saxophone

Matt Miller
Colin Ward

Baritone Saxophone

Jeff Madrid

French Horn

Keith Pepper
Jennifer Ornelas
Kimberly Dohi
Kaiden Waterman
Virgilio Manalo
Gabby Baniqued
Jennifer Serda
Ted Nugent

Trumpet

James Dahl
Joshua Goldstein
Tatiana Giesler
Maxfield Maynard
Andrew Solares
Emily Carpentier
Maria Valenzuela
Nathan Shetland

Trombone

Daniel Nakazono
Hugh Findley
Chris Innes
Luis Garcia

Bass Trombone

Cader Duffy
Christopher Colocho

Euphonium

Jinsei Goto
Brandon Chun
Kevin Tieck
Kevin Garrett

Tuba

Shelby Daniels
Jessica Joyce
Thomas Torcivia
Jack Morehart

Percussion

Adrian Tamez
Alec Joly Pavelich
Chris Amaro
Wolfgang Finn
Nick Diamantides
Monica Avalos
Shannon O'Donnell
Jose Uzcategui

Bass

Alejandro Navarro

Piano

Alexander Lee

UPCOMING EVENTS

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

- **Sunday, March 11, 2018:**
BCCM Tenth Anniversary Celebration 2:00pm Carpenter Performing Arts Center Tickets \$10/FREE
- **Thursday, March 15, 2018:**
Concert Band, Jermie Arnold, conductor 7:00pm Daniel Recital Hall Tickets \$10/7 *
- **Friday, March 16, 2018:**
Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor 8:00pm Carpenter Performing Arts Center Tickets \$15/10
- **Sunday, March 18, 2018:**
Concert Jazz Orchestra & Studio Jazz Band, Jeff Jarvis, director 4:00pm Daniel Recital Hall Tickets \$10/7 *
- **Monday, April 2, 2018:**
Percussion Ensemble, Ted Atkatz, director 8:00pm Daniel Recital Hall Tickets \$10/FREE
- **Friday, April 6, 2018:**
Saxophone Ensemble, Jay Mason, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, April 7, 2018:**
Multi-Piano Extravaganza, Shun-Lin Chou, director 8:00pm Daniel Recital Hall Tickets \$15/10
- **Wednesday, April 11, 2018:**
Woodwind Chamber Music, Helen Goode-Castro, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Friday, April 20, 2018:**
Wind Symphony: Send-off Concert, John Carnahan and Jermie Arnold, conductors 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Monday, May 7, 2018:**
Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall Tickets \$10/7 *



For concert information and tickets please call 562.985.7000 or visit:

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