

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

MONDAY, DECEMBER 10, 2018 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM SYMPHONIC BAND

Fantasia in G..... Timothy Mahr
(b. 1956)

Somerset Rhapsody..... Gustav Holst
(1874-1934)
trans. Clare Grundman

Suite Provençale..... Jan Van der Roost
Un ange a fa la crido (An Angel brought the credo) (b. 1956)
Adam e sa Coumpagno (Adam and his companion)
Lou Fustié (The Carpenter)
Lis Escoubo (A Whistle Tune)

Fantasia on a Southern Hymn Tune..... Frederick Speck
(b. 1955)

Noisy Wheels of Joy..... Eric Whitacre
(b. 1970)

INTERMISSION WIND SYMPHONY

Scarecrow Overture (2010) Joseph Turrin
(b. 1947)

Symphony for Band, Op. 69 (1956) Vincent Persichetti
(1915-1987)
Adagio-Allegro
Adagio sostenuto
Allegretto
Vivace

Concertino voor Fagot en Blazersensemble (1962) Jurriaan Andriessen
(1925-1996)

Meditation at Lagunitas (2014) Paul Dooley
(b. 1983)

No Business Like Show Business (1955) arr. Ira Hearshen
(b. 1948)

PROGRAM NOTES

FANTASIA IN G is an unpretentious, joyful celebration for winds and percussion. Its character is reflected in the German subtitle “Freude, Schöner Götter-funken” (Joy, Bright Spark of Divinity), the opening line of Johann von Schiller’s *Ode to Joy* as used by Ludwig van Beethoven in his Symphony No. 9. *Fantasia in G* was written for the St. Olaf College Band and was first performed by that ensemble in January of 1983.

—note by Timothy Mahr

SOMERSET RHAPSODY (1906-7) was written at the suggestion of the great folk-song collector Cecil Sharp and was **Gustav Holst**’s first real critical success. Had he then decided to climb aboard the English pastoralists’ hay-wagon he might well have shared the now well-composted reputation of that school, but already there were signs of where Holst would be going: those repeated scalic bass lines, the rising trumpet-calls, and his love affair with contrapuntal ingenuities. Yet there are backward glances to what his daughter Imogen calls his “early horrors;” some rather trite thematic development and residual patches of overripe Wagnerian harmony. He quotes four different songs: his own acknowledged favorite, *The Sheep Shearing Song*, *High Germany*, *The True Lover’s Farewell* and *The Cuckoo*, all presented in full at least once but overlaying each other to varying degrees in a tight musical structure.

—note by Chris Mowat

SUITE PROVENÇALE This four-movement suite is based on authentic folk tunes from the beautiful southern province in France: the “Provence.” The composer uses a harmonic language respecting popular characteristics, but additionally adds some “spicy” notes (...just like the well-known “Provençal sauce”). The instrumentation is very colorful, paying a lot of attention to the different timbres of both brass and woodwinds as well as to the percussion section.

—note by Jan Van der Roost

FANTASIA ON A SOUTHERN HYMN TUNE is based on the tune “Resignation” from *Southern Harmony, and Musical Companion*, a shape-note hymn and tune book compiled by William Walker, first published in 1835. The words that usually accompany this tune are from a hymn entitled “My Shepherd Will Supply My Need” by Isaac Watts, a 17th-century English poet. Like many melodies from the *Southern Harmony* collection, this tune embodies an honest and direct spirit. In this setting, the music weaves a gentle, rocking melodic figure that builds in strength before receding once again into the gentle calmness. Though a concise work, this piece conveys a spirit of continuation and expansiveness as its melodic line unfurls in varied repetitions and textures, evoking the impression of unending praise. Originally titled “Prayer Circle,” it is dedicated to the memory of the three Kentucky high school students who died as a result of a shooting at Heath High School early one December morning in 1997, while they were participating in an informal prayer circle in the school lobby.

—note by Frederick Speck

“My Shepherd Will Supply My Need”

1. My Shepherd, you supply my need,
most holy is your name;
in pastures fresh you make me feed,
beside the living stream.
You bring my wand’ring spirit back.
when I forsake your ways;
you lead me, for your mercy’s sake,
in paths of truth and grace.

3. Your sure provisions gracious God
attend me all my days;
oh, may your house be my abode,
and all my work be praise.
Here would I find a settled rest,
while others go and come;
no more a stranger, nor a guest,
but like a child at home.

2. When through the shades of death I walk,
your presence is my stay;
one word of your supporting breath
drives all my fears away.
Your hand in sight of all my foes,
does still my table spread;
my cup with Blessings overflows,
your oil anoints my head.

—Isaac Watts, 1719

NOISY WHEELS OF JOY is just pure, simple fun, written in the tradition of the great comic operatic overtures, and was designed to start any concert with a bang. The structure is quite formal, but the three themes (love, adventure, and buffo) get thrown around the wind symphony with wild abandon.

—note by Eric Whitacre

SCARECROW OVERTURE Joseph Turrin is a currently active and widely-performed composer, conductor, and pianist, whose longstanding relationship with the NY Phil has earned him notoriety. He is primarily known for his work in film and theater, and he has received both Grammy and Emmy nominations. As such, *Scarecrow Overture* (2010) comes from a theater work itself, pulled from his chamber opera. "The Scarecrow" is based on a Percy MacKaye play of the same name, which in turn is based on *Feathertop*, a short tragicomedy by Nathaniel Hawthorne. It tells the story of a scarecrow that has been animated and made to look human in order to woo a girl from town. He is eventually revealed to himself and others to be false and is so distraught that he decides to die. The story takes pity on the naive and pure-hearted scarecrow, exploring the question of what exactly makes someone human, with the façades we all carry in everyday society. Autumnal and wind-blown, yet brisk and at times celebratory, Turrin's overture provides wonderful atmosphere for the sad tale of the scarecrow.

—note by Tyler J. Kimball

SYMPHONY FOR BAND, Op. 69 is Vincent Persichetti's sixth symphony, completed in 1956, on a commission from the band at Washington University in St. Louis, directed by Clarke Mitze. According to the composer, "The Symphony No. 6 is called a Symphony for Band because, as No. 5 is for strings, No. 6 is for winds, and I did not wish to avoid the word 'band'." It is his most performed symphony and one of the undisputed masterworks of the wind band repertoire. In it, Persichetti makes full use of the color palate of the wind band, only rarely achieving tutti while experimenting with endless combinations of solo instruments and instrumental choirs. His writing for percussion is particularly unique, as he utilizes both pitched and unpitched percussion to introduce and develop melodic and rhythmic ideas that are integral to the unfolding of the symphony.

Harmonically, he is as daring as ever, particularly in the lengthy outer movements. While his harmonies are based on triads, they are often combined in bi-tonal ways and beyond: for instance, the very last sound in the symphony is a chord built from six different triads (for the curious, from the bottom up: B-flat major, A major, E major, B major, E-flat minor, and F major, with a G thrown on top in the piccolo for good measure), resulting in a chord that uses all 12 chromatic pitch classes in a nearly 6-octave span.

—note by Andy Pease, windliterature.org

CONCERTINO VOOR FAGOT EN BLAZERSEMBLE Jurriaan Andriessen was a Dutch composer born into a family of musical talent. Raised in the Netherlands, and having trained in Paris under Messiaen and toured in the US, it makes sense that his style is notably eclectic. Capable in a wide range of techniques and idiomatic writing, he was especially well-suited for his work in theater, for which he is best known. His *Concertino voor Fagot en Blazersensemble* (1962) is a standalone chamber work, written

for double wind quintet and bassoon solo. This unique piece features an exquisite focus on timbre and color. One group takes the lead, then passes the theme to another, leaning into the disparate textures. When the whole ensemble sounds together, a clarity and strength emerges which outsizes the limited number of forces engaged. All the while, the solo bassoon has the challenging task of tying all these shifting sound palettes together through exceptional definition of style and accuracy of execution. Taken together, this one-movement work allows for an impressive display of musicianship and a collection of unique textures not possible with standard wind band size.

—note by Tyler J. Kimball

MEDITATION AT LAGUNITAS for wind ensemble was commissioned by The American Bandmasters Association and the University of Florida, and premiered by the University of Alabama Wind Ensemble, conducted by Dr. Rick Good, at the 2014 ABA Annual Convention in Montgomery, Alabama. This work is inspired by Robert Hass' transcendental poem "Meditation at Lagunitas." The poem is a philosophical discussion, examining the significance of words. Hass is continuously meditating on words as ideas, stirring recollection of images, scents, memories, love, lust, joy, and friendship. In the unique kaleidoscope of an individual word, such as "blackberry," I saw both clarity and abstraction. Musically, this inspired an unfolding theme that began with an heroic statement in the brass that, by dissolving harmonic, registral, rhythmic, and timbral variations, became the "clarity of a general idea" of some unknown and beautiful word.

—note by Paul Dooley

Meditation at Lagunitas

All the new thinking is about loss.
In this it resembles all the old thinking.
The idea, for example, that each particular erases
the luminous clarity of general idea. That the clown-
faced woodpecker probing the dead sculpted trunk
of that black birch is, by his presence,
some tragic falling off from a first world
of undivided light. Or the other notion that,
because there is in this world no one thing
to which the bramble of blackberry corresponds,
a word is elegy to what it signifies.
We talked about it late last night and in the voice
of my friend, there was a thin wire of grief, a tone
almost querulous. After a while I understood that,
talking this way, everything dissolves: justice,
pine, hair, woman, you and I. There was a woman
I made love to and I remembered how, holding
her small shoulders in my hands sometimes,
I felt a violent wonder at her presence
like a thirst for salt, for my childhood river
with its island willows, silly music from the pleasure boat,
muddy places where we caught the little orange-silver fish
called pumpkinseed. It hardly had to do with her.
Longing, we say, because desire is full
of endless distances. I must have been the same to her.
But I remember so much, the way her hands dismantled bread,
the thing her father said that hurt her, what
she dreamed. There are moments when the body is as numinous
as words, days that are the good flesh continuing.
Such tenderness, those afternoons and evenings,
saying blackberry, blackberry, blackberry.

—Robert Hass

NO BUSINESS LIKE SHOW BUSINESS

A gifted TV and film composer, orchestrator, and arranger, **Ira Hearshen** has been an LA resident since 1972 and active in the industry since 1983. His impressive CV includes work on beloved films including *A Bug's Life*, *Toy Story 2*, *Rush Hour 1-3*, *Monsters Inc*, and *Seabiscuit*. In his work, *No Business Like Show Business* (1995), Hearshen chose to cram all of his decades of experience in as small a space as possible. Written for the Army band, this piece oozes classic Hollywood, pulling together everything from titans of the orchestral repertoire to big-screen blockbusters to late-night club tunes. Like any great studio group, the performers have to change style, emotionality, essentially their whole approach, on a dime, and make it sound easy and natural. This arrangement somehow packs in even more than usual, as every moment bears some recognizable tune. We'll hear some of *The Planets*, *Jaws*, *Dragnet*, a few final Tchaikovsky fireworks, and more, with the titular theme woven throughout. See how many tunes you can recognize!

—note by Tyler J. Kimball

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 S. 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 and teaches courses in conducting and music education. He also serves as the Interim Director of Woodwind studies and, in 2014, he received the Most Inspirational Professor Award from the CSULB Alumni Association. Dr. Arnold is the founder and coordinator of the Bob Cole Honors Festival and the Pacific Coast Regional Concert Band Festival sponsored by Music For All.

Dr. Arnold has presented at the National CBDNA Conference, UMEA, OMEA and CASMEC, and is published in the Fall 2016 issue of the Journal of Band Research. He conducted the Bob Cole Conservatory Wind Symphony at the 5th International Wind Band Conference in Seoul, Korea, the American Band Masters Association National Conference, the Northwestern/Western CBDNA Regional Conference, and at the University of Hertfordshire Music Festival in London, England. He also conducted the First Trumpeters concert at the International Trumpet Guild Conference in 2016, where he collaborated with principal trumpet players from across the globe including Tom Hooten, Justin Bartels, Andrea Giuffro and Kazuaki Kikumoto.

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 bachelor's and master's degrees in music education from Brigham Young University in Provo, Utah.

His public-school teaching experience includes 7 years as Director of Bands at American Fork Jr. High School in American Fork, Utah. His ensembles performed at the National MENC Conference, the Inaugural Music for All National Middle School Festival, and the Utah Music Educators Conference. The UMEA recognized him twice, first with the Superior Accomplishment Award in 2006 and second with the Outstanding Junior High-Middle School Music Educator Award in 2008. Dr. Arnold also served as the Assistant Director of Bands at American Fork High School, participating in performances at the National Concert Band Festival, the Presidential Inaugural Parade, and the Macy's Thanksgiving Day Parade.

He has been a guest conductor in California, Hawaii, Idaho, Illinois, Maine, Nebraska, Nevada, New York, Utah, and Virginia. 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
Jeff Harley

Flute
Elvin Schlanger*
Kyle Dudley
Emily Harrington

Oboe
Seth Leue*
Soli Jones

English Horn
Damian Nguyen

Bassoon
Jeffrey Wasik*
Henry Mock
Daniel St. John

Clarinet
Jonathan Galbreath*
Janna Cruz
Melissa Demarjian
Yuki Evans
Ashley Cortez
Ryan Cortes
Sharon Hastings

Bass Clarinet
Diane Lee*
Gleb Gorbunov

Alto Saxophone
Matt Miller*
Zachry Taburaza

Tenor Saxophone
Justin Reinbolt

Baritone Saxophone
Colin Ward

French Horn
Keith Pepper *
Avery Jett
Allison DeMeulle
Ted Nugent

Trumpet
James Dahl*
Theresa Bickler
Andrew Solares
Tiffany Nakayama
Joshua Goldstein
Emily Carpentier

Trombone
Daniel Nakazono*
Christopher Innes
Luis Gracia
Robby Rosen

Euphonium
Kevin Tieck*
Brandon Chun

Tuba
Jack Morehart*
Jessica Joyce

Percussion
Wolf Finn*
Nick Diamantides
Anthony Arrieta
Emily Nelson-Garcia
Chris Calderon
Monica Avalos

** principal*

SYMPHONIC BAND

Jermie S. Arnold—conductor

Piccolo

Grace Sledd

Flute

Rome Ababat*
Hannah Bundrant
Maria Crowley

Oboe

Glenn Sabal*
Daniel Ramos

English Horn

Christian Fuentes

Bassoon

Jamie Hellwig*
Daniel Hinckley
So Kanazawa

Clarinet

Rene Ulloa*
Robin Daly
Ashley Wong
Annie Chow
Patricia Tran
Isabel Barajas

Bass Clarinet

Jordan Guzman*
Arturo Gallardo

Alto Saxophone

Dennis Feinland*
Alexa Zwickel

Tenor Saxophone

Josue Valle

Baritone Saxophone

Howard Hardaway

French Horn

Kaiden Waterman*
Star McAfee
Gabby Baniqued
Joe Sasaki

Trumpet

Dylan Prothro*
Alex Hille
Isaiah Takahashi
Aaron Holguin
Arthur Keeling
Maria Valenzuela

Trombone

Jinsei Goto*
Nolan Stewart
Hugh Findley
Cader Duffy

Euphonium

Lauren Wright*
Anthony Sayre

Tuba

Matthew Distant*
Dustin Gutierrez

Percussion

Alec Wingfield*
Jose Uzcategui
Levy Age
Frankie Rice
Kristoffer Calicdan
Arianna Aviña

* *principal*

UPCOMING EVENTS

- **January 4-6, 2019:**

The Bob Cole Honors Festival. This Festival provides a unique opportunity for students, grades 10-12 to interact and collaborate with guest solo artists, composers, and conductors. Application deadline is December 14, 2018.

To register, visit: CSULB.EDU/MUSIC/REGISTER



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WWW.CSULB.EDU/COLECONSERVATORY

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