

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, MAY 2, 2019 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SYMPHONIC BAND

Kirkpatrick Fanfare.....Andrew Boysen Jr. (b. 1956)

Tyler Kimball—graduate conductor

Do Not Go Gentle Into That Good Night Elliott Del Borgo (1938-2013)

Rhosymedre.....Ralph Vaughan Williams (1872-1965)

Tyler Kimball—graduate conductor

The Ringing IsleJonathan Dove (b. 1959)
arr. Phillip Littlemore

Shepherd's Hey arr. Percy Aldridge Grainger (1882-1961)

Robert Martin—graduate conductor

Australian Up-Country.....Grainger
arr. Glenn Bainum

Robert Martin—graduate conductor

Mangulina Paul Basler (b. 1963)

INTERMISSION

WIND SYMPHONY

Celebration Overture..... Paul Creston (1906-1985)

Tyler Kimball—graduate conductor

Morning Sun Upon the Wild Prairie Rose John Alan Carnahan (b. 1955)

Textures..... Anthony Plog (b. 1947)

Colonial SongPercy Aldridge Grainger (1882-1961)

Molly on the Shore.....Grainger

Divertimento for Orchestra Leonard Bernstein (1918-1990)
VIII. In Memoriam; March, "The BSO Forever" arr. Clare Grundman

PROGRAM NOTES

KIRKPATRICK FANFARE

Commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999, this work has a definite Irish flavor, including a strain of *Danny Boy*. The “Fanfare” features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.

DO NOT GO GENTLE INTO THAT GOOD NIGHT

*Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.*

*Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.*

*Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.*

*Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.*

*Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.*

*And you, my father, there on the sad height,
Curse, bless me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.*

This Dylan Thomas poem *Do Not Go Gentle into that Good Night* was the motivation for this musical composition. While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound. The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers—in the form of polytonal hymns—calls to mind the struggles and persistence of the human spirit and its refusal to “go gentle.” The piece closes with a strong sense of affirmation and continuance suggesting, “As [life] ends here it starts someplace else.”

—Elliot Del Borgo

RHOSYMEDRE

In 1920, **Ralph Vaughan Williams** composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre: Prelude on a Welsh Hymn tune*, sometimes known as “Lovely,” has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

A moving bass line and a treble obbligato in faster notes often characterized by descending sixths surrounds the hymn tune. Vaughan Williams has joined this tune, bass, and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

*Eternal Lord we pray,
our truth, our life, our way.
With humbled heads we bow;
Be present with us now.
To worship you our Savior dear.
When two or three are gathered here
You promise to be ever near
Please help us do what's right,*

*and pleasing in thy sight.
We pray for daily bread;
that all in need be fed.
Forgive all those who wish us ill.
That all might come to do your will
And greater love for you instill.*

Amen.

—W. Richard Turner

THE RINGING ISLE

Handel called Britain “the ringing isle” because when he came to live here, he heard bells ringing everywhere: great bells in church towers, and hand bells in some of the first private houses he visited. The sound of people “ringing the changes” is a peculiarly British sound of celebration, and it seemed a good starting point for a piece celebrating British musical life. I have incorporated some traditional change-ringing patterns, from “Grandsire Doubles,” “Oxford Treble Bob Minor” and my version of a bit of “Plain Bob Major.” Handel’s phrase also conjures up an image of a magical island, and so this piece partly arose out of wondering what it might feel like, perhaps on an ocean voyage, to discover such an island.

—Jonathan Dove

SHEPHERDS HEY

Shepherd’s Hey was scored for wind band in 1918. The word “Hey” denotes a particular figure in Morris Dancing. *Morris Dances* are still danced by teams of “Morris Men” decked out with bells and quaint ornaments to the music of the fiddle or “the pipe and tabor” (a sort of drum and fife) in several agricultural districts in England. The tune of *Shepherd’s Hey* is similar to the North English air *The Keel Row* that is very widely found throughout England. The “hey” involves the interweaving of generally two lines of dancers, which may be symbolized by the use by Grainger of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.

— http://windband.org/foothill/pgm_notes/notes_g.htm

AUSTRALIAN UP-COUNTRY TUNE

This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called “*Up-Country Song*.” In that tune I had wished to voice Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs. I have used this same melody in my Australian *Colonial Song* and in my Australian *The Gum Suckers’ March*.

This choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, California, August 9, 1928 by the exquisite Smallman a cappella Choir.

—Percy Aldridge Grainger

MANGULINA

Mangulina is based on traditional dance rhythms from the Dominican Republic. The piece conjures up images of frenzied dancing, a “primordial” jumping up and down and stomping on the Earth, sending wishes and dreams towards the heavens. *Mangulina* was commissioned in 2001 by Daniel J. Schmidt and the Mars Hill College Wind Symphony, John T. West and the Western Carolina University Wind Ensemble, Richard Clary and the University of Kentucky Wind Ensemble, and William A. Gora and the Appalachian State University Wind Ensemble.

CELEBRATION OVERTURE

Paul Creston was an American classical music composer. Born Giuseppe Guttovveggi in New York City, Creston took up the piano and violin at the age of 8. His early formal education ended after 2 1/2 years of high school because of poor family finances. Largely self-taught as a composer, Creston was one of the most widely performed American composers of the 1940s and ‘50s. His compositions feature lush harmonies, opulent orchestration, and a pronounced, intoxicating rhythmic pulse. He composed over 120 pieces for piano, chamber ensembles, chorus, symphonic band, and orchestra. He is especially recognized for his contributions to the literature of neglected instruments such as the marimba, trombone, harp, accordion, and saxophone.

Commissioned by Edwin Frank Goldman for the American Bandmasters Association, *Celebration Overture* was premiered at the 1955 ABA convention. His third work for symphonic band, it is a standard of concert band repertoire and is included on several state contest lists.

MORNING SUN UPON THE WILD PRAIRIE ROSE

The idea for this piece came as I was attempting to write a piece for renowned trumpeter Adolph “Bud” Herseth, Luther College class of 1943. He held the position of principle trumpet with the Chicago Symphony for 53 years. However, I was

requested not to write a trumpet solo piece. So I decided, after much trial and thought, to write a piece that represented his personality and influence rather than his instrument. The true inspiration came when I decided to emulate through music the undeniable twinkle in his eyes. He was a simple man, yet one of the greatest musicians in the world. He maintained an uncomplicated lifestyle his entire life and truly enjoyed the small pleasures that life brought to him outside of music.

The countless solos that Bud played with the symphony had a sound and beauty that could not be matched. If you are familiar with trumpet parts in orchestral literature, you find that many of the solo passages are quite short within the symphonic repertoire. I perceived his multitude of famous solos as an exquisite musical bouquet that he would gladly bestow upon anyone at any given moment. Hence, I needed a flower for the bouquet.

To bring the composition together, I selected the simple beauty of the wild prairie rose (the state flower of Iowa) to depict the bouquet, and the simple beauty that God bestows upon all of us when we take the time to look. Bud always took the time to look.

In the piece itself, you will hear short musical gestures rather than long musical lines. These gestures represent Bud's short solos and the prairie roses within the grand and colorful bouquet. Each has its own color, size, volume, speed, and age. Although not direct quotes from the orchestral literature, these fragments are representative of symphonic solos. The end of the piece finds the only direct quote from the literature and a trumpet solo. A three-note solo (E-C-G) that Bud made famous from the Adagio movement of Brahms' Symphony No. 1. This is said to be one of his favorite musical moments in the orchestral literature. The challenge in performing the piece is to play each gesture with confidence and beauty, like a great soloist or a beautiful rose.

I hope you enjoy the musical bouquet of the *Wild Prairie Rose* and that it brings a smile—and a twinkle to your eye—just as Bud would have welcomed it.

— John Alan Carnahan

TEXTURES *Textures* is the first work I wrote for a large ensemble, and so my intention was to write a work that would be both colorful and also challenging for performers and audience alike. I have always been attracted to the many shadings that each instrument can give to a note, and so *Textures* is written in a way that tries to exploit these possibilities. The piece begins with an allegro using first the brass, then woodwinds, and finally percussion and piano. This opening 6/8 allegro is followed by a slower and darker section in 4/2, which leads to a bright and energetic final allegro in 4/4. With the exception of the first section, which first introduces the different instruments, the textures in the orchestration are constantly changing and evolving.

Anthony Plog is a native of Southern California and received his music degree from UCLA (University of California Los Angeles). Trumpet studies were first with his father Clifton Plog and later with Irving Bush, Thomas Stevens and James Stamp. He has a successful international career as a soloist and has made many recordings. His compositional activities have grown substantially in recent years, and his works are played frequently throughout the world. In 1990 a CD was released which was dedicated to his works for brass. Since September 1993, Anthony Plog has been Professor of Music at the Musikhochschule in Freiburg i. Br. (Germany).

— Anthony Plog

COLONIAL SONG **Percy Grainger** was a piano-prodigy-turned-composer who was known for his strange personal habits, his colorful prose, and his equally unusual music—his many admirers today still recognize that he possessed “the supreme virtue of never being dull.” Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers.

Colonial Song began life as a piano solo. Grainger wrote it in 1911 as a gift to his mother, Rose. It represents a comparatively rare instance of Grainger relying on an original melody rather than extant folk sources. Grainger created versions of the piece for different ensembles, as small as piano trio and as large as symphony orchestra. The military band version appeared as a result of Grainger's time in the US Army bands.

—Andy Pease

MOLLY ON THE SHORE Percy Grainger originally wrote *Molly on the Shore* in a 1907 string setting as birthday gift for his mother (who exerted perhaps an undue influence on him during her lifetime). The wind band setting is but one of many, and it appeared in 1920. Two quotes about this piece illustrate the uniqueness of Grainger's approach to music:

"In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with an initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid rhythmic domination in my music—always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody I prize discordant harmony, because of the emotional and compassionate sway it exerts.

"One of the reasons why things of mine like *Molly on the Shore* and *Shepherd's Hey* are good is because there is so little gaiety and fun in them. While other composers would have been jolly in setting such dance tunes, I have been sad or furious. My dance settings are energetic rather than gay."

—Andy Pease

DIVERTIMENTO FOR ORCHESTRA "The BSO Forever" march is the eighth and final movement from Bernstein's *Divertimento for Orchestra*, a work commissioned by the Boston Symphony Orchestra for their centennial celebration. The thematic material for the eight movements is centered around the pitches "B" for Boston, and "C" for Centennial. The boisterous music of the first movement returns to bring back this Sousa-like march, containing two trio sections and ending with all three themes being played simultaneously. The last chord is a final declaration of the "B" and "C" motive.

—University of Southern California Thornton Wind Ensemble concert program, 1 April 2016

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, 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. He 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.

UPCOMING EVENTS

- **Friday, May 3, 2019:**
Piano Plus! Craig Richey director. A collaborative concert featuring select Bob Cole Conservatory musicians in instrumental duos and chamber ensembles from the classical repertoire.
8:00pm Daniel Recital Hall Tickets \$10/7
- **Saturday, May 4, 2019:**
Celebrating Music 2019, Johannes Müller Stosch, conductor, Mahler: Symphony No. 2, "Resurrection" (with Courtney Ankerfelt—mezzo-soprano, Saane Halaholo—soprano, and combined CSULB choirs) 8:00pm Carpenter Performing Arts Center Tickets \$15/10
- **Tuesday, May 7, 2019:**
Beach Orchestra, Erin Hobbs Reichert, conductor 8:00pm Daniel Recital Hall Tickets \$10/7

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

Jeff Wasik*
Henry Mock
Daniel St. John

Clarinet

Jonathan Galbreath*
Diane Lee
Janna Cruz
Yuki Evans
Ashley Cortez
Ryan Cortes
Rene Uloa

Bass Clarinet

Melissa Demarjian*
Gleb Gorbunov

Alto Saxophone

Matt Miller*
Zachry Taburaza

Tenor Saxophone

Dennis Feinland

Baritone Saxophone

Colin Ward

French Horn

Keith Pepper *
Avery Jett
Allison DeMeulle
Kaden Waterman
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

Nick Diamantides
Chris Amaro
Jose Uzcategui
Adrian Tamez
Monica Avalos
Anthony Arrieta

Harp

Stephanie Iorga

Piano

Matthew Henry
Robert Martin

**principal*

SYMPHONIC BAND

Jermie S. Arnold —conductor

Piccolo

Grace Sledd

Flute

Rome Ababat*
Hannah Bundrant
Maria Crowley

Oboe

Glenn Sabal*
Daniel Ramos

Bassoon

Jamie Hellwig*
Daniel Hinckley
So Kanazawa

Clarinet

Rene Ulloa*
Ashley Wong
Annie Chow
Patricia Tran
Juan Perez Herrera
Iabel Barajas

Bass Clarinet

Jordan Guzman*
Arturo Gallardo

Alto Saxophone

Justin Reinbolt *
Alexa Zwickel

Tenor Saxophone

Josue Valle

Baritone Saxophone

Howard Hardaway

French Horn

Star McAfee*
Gabby Baniqued
Liam Lacey
Joe Sasaki

Trumpet

Dylan Prothro*
Bryce Hansen
Aaron Holguin
Arthur Keeling
Maria Valenzuela
David Vasquez

Trombone

Jinsei Goto*
Nolan Stewart
Derrick Nuno

Bass Trombone

Cader Duffy

Euphonium

Lauren Wright*
Anthony Sayre

Tuba

Matthew Distant*
Dustin Gutierrez

Percussion

Chris Calderon*
Frankie Rice
Emily Nelson-Garcia
Jessica Buenrostro
Levy Age

**principal*

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