

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

# SYMPHONIC BAND

JERMIE S. ARNOLD, CONDUCTOR

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THURSDAY, OCTOBER 10, 2019 8:00PM

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CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

## SYMPHONIC BAND

*Festal Scenes* ..... Yasuhide Ito (b. 1960)

*Ukrainian Folk Songs* ..... Halsey Stevens (1908-1989)  
arr. William A. Schaefer

1. Сіменій збір
2. Кається дружина
3. Великодня пісня
4. Ой під вишнею, під черешнею
5. Сонце заходить
6. Турбота матері
7. Чужії жінки конопельки сіють
8. Весела вдова
9. Кохана
10. Чому ти сумуєш?
11. Била жінка мужика

*Elegy* ..... John Barnes Chance (1932-1972)

*Up* ..... Anthony O'Toole (b. 1988)

# INTERMISSION

## WIND SYMPHONY

*Saisei Fanfare* ..... Brett Dietz (b. 1972)

*Symphony AD 78* ..... Gordon Jacob (1895-1984)

- I. Maestoso
- II. Largo
- III. Allegro ma non troppo

*Zion* ..... Dan Welcher (b. 1948)

*Children's March* ..... Percy Grainger (1882-1961)

# PROGRAM NOTES

## FESTAL SCENES

*Festal Scenes* was originally composed by **Yasuhide Ito** for band and is based on four folk songs from the Aomori Prefecture of Japan: “Jongara-jamisen” (a kind of Shamisen—a Japanese traditional guitar with 3 strings), “Hohai-bushi” (sung like the Yodel), “Tsugaruaiya-bushi” and “Nebuta-festival.” The original band version was commissioned by the Ominato Band of the Japan Maritime Self Defense Force in 1986. It received its premiere performance in Japan on October 28, 1986, under the direction of Iwashita Shoji and received its American premiere at the American Bandmasters Association Convention in Knoxville, Tennessee, in 1987, by the University of Illinois Concert Band, James Keene, Conductor, with the composer serving as guest conductor. Since then, many bands, including the United States Air Force Band and the Tokyo Kosei Wind Orchestra, have performed this piece.

## UKRAINIAN FOLK SONGS

*Ukrainian Folk Songs* were first published in 1956 as a collection of piano pieces. The composition was first performed by the University of Southern California Wind Orchestra under the direction of William Schaefer. According to Schaefer, it was originally written as teaching pieces for **Halsey Stevens**’s children. Each of the eleven folk songs is set so as to reflect the character inherent in each piece. Schaefer skillfully arranges the pieces, using only the instruments and textures he needs to create a sonority unique to each piece.

—*Teaching Music Through Performance in Band*

## ELEGY

When a member of the West Genesee Senior High School Band died, *Elegy* was commissioned in his memory. It is a single-movement, solemn work based on a five-note motif stated initially in the low woodwinds. The piece builds to a bold statement in the horns, which grows to a dramatic climax. A brass fanfare played with the theme in the woodwinds again ends abruptly, after which the piece closes in a fragmented echo of the beginning. The music symbolizes the tragedy of a life cut short, seemingly unfinished, as a portion of the original motif is left hanging while each instrument dies away.

Sadly, **John Barnes Chance** wrote *Elegy* only months before his own sudden and tragic death [by accidental electrocution]. The piece stands as an emotional monument to this composer’s unfinished career.

—*Teaching Music Through Performance in Band*

## UP

*Up* was completed in the Spring of 2013. I had this piece on my ‘back burner’ so to speak for months prior and hadn’t really had the time to sit down and develop it the way I’d like. But the framework was there and when a colleague contacted me about a new piece, I knew I had to finish it. So, after a few days of hard work I had completed the piece. This composition was initially inspired by a picture of hot air balloons I saw; I’ve always enjoyed hot air balloons, the way they float in the sky and the bright colors of the balloons. The work is a study of sorts in contrast and harmony, although those two elements are not the only focus. *Up* spins together beautiful melodies, fresh harmonies, a relentless ostinato, whimsical solos, and moments of pure exaltation and affirmation.

On a personal level, *Up* was written at a time when my career was beginning to flourish before my eyes, and it seemed like everything was going my way for a change. My music was being performed regularly and I had gained the respect of a lot of musicians and composers that I had idolized only a few years ago as a teenager (and whom I still idolize!). To me gaining this respect and being seen as a serious artist and musical colleague was one of the high points of my life. The thrill of seeing your dreams come true and your hard work and dedication to craft paying off is a personal joy unsurpassed by any other in my life. And this piece, while inspired by hot air balloons, also perfectly depicts the exhilaration I felt those early months of 2013; On top of the world!

—*Anthony O’Toole*

## SAISEI FANFARE

Although the title, *Saisei Fanfare*, is descriptive (Saisei is Japanese for “rebirth”), the work is not programmatic in that it does not present a story or depict specific events. However, the brief work evokes a range of moods from serenity to renewal to excitement. The work does not begin with a bang as one might expect from a fanfare. Rather, it begins in a subtle, understated manner that effectively sets up the first bold statement of the fanfare, which occurs approximately one minute into the piece. An essential aspect of this work is achieving a decided contrast between the character of the broad, lyrical melody presented in the opening by the low woodwinds and contrabass, and that of the punctuated fanfare by the trumpet and battery percussion. **Brett Dietz** reports that the work was inspired by his attraction to mindfulness and the Buddhist philosophy.

—*Teaching Music through Performances in Band*

## SYMPHONY AD 78

With *Symphony AD 78*, **Gordon Jacob** proclaims his absolute mastery of idiom and instrumentation with a triumphant rejoicing. Written in 1978 as a commission from Arthur Doyle (hence the “AD” in the title, a typical piece of Jacob wit), it lay virtually unplayed save for the efforts of his Estate, Troy Peterson and Geoffrey Brand and CBDNA (College Band Directors Association, USA), who between them ensured that it was professionally recorded in 1994 and published in 1995.

There is little point in indulging in semantics as to whether the piece is a Symphony. It is Jacob’s approach to his tuneful, folk-based material which is symphonic: weighty in exposition and development, sonorous and expressive in the slow movement, with a scherzo-like last movement and a *giocosso* coda. After a brilliant opening fanfare, the quick triple-meter first theme (*Allegro Risoluto*) is introduced on clarinets, punctuated with brass. It is soon followed by a contrasting melody for saxophone. In all this material the interval of a 4th is prominent, and throughout the work the 4th and 7th are important. Perhaps it is the frequent use of the 7th which gives a feeling of restlessness without resolution which pervades this movement as the themes are dissected and developed.

The second movement follows directly after a horn bridge. Still the melody outlines the 7th and the ear is not satisfied until the full band (with organ), comes to rest in Bb major. This point of repose and the magic *pianissimo* which follows shortly after when the slow theme is re-stated, are the apex of the Symphony’s construction. Soon, however, we are transported, via a fanfare, into a helter-skelter 9/8 romp: rustic, English, and almost vulgar, this theme is thrown around the group before exploding into a boisterous 2/4 coda.

—*C. Alan Publications*

## ZION

*Zion* is the third and final installment of a series of works for wind ensemble inspired by national parks in the western United States, collectively called *Three Places in the West*. As in the other two works (*The Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I’ve had in Zion National Park in Utah than an attempt at a pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side—but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as “a place nobody wanted” but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a “Mormon stronghold,” the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating *Zion* as a piece of music. There are two quoted hymns in the work: *Zion’s Walls* (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*), and *Zion’s Security*, which I found in the same volume where Copland found *Zion’s Walls*—that inexhaustible storehouse of nineteenth century hymnody called “The Sacred Harp.”

My work opens with a three-verse setting of *Zion’s Security*, a stern tune in F# minor which is full of resolve (the words of this hymn are resolute and strong, rallying the faithful to be firm, and describing

the “city of our God” they hope to establish). This melody alternates with a fanfare tune, whose origins will be revealed later in the music, until the second half of the piece begins: a driving ostinato based on a 3/4-4/4 alternating meter scheme. This pauses at its height to restate *Zion’s Security* one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion —until the sun warms the ground sufficiently for the second hymn to appear. *Zion’s Walls* is set in 7/8, unlike Copland’s 9/8-6/8 meters (the original is quite strange and doesn’t really fit any constant meter) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with glowingly optimistic *Zion’s Walls* finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit.

*Zion* was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland.

—Dan Welcher

**CHILDREN’S MARCH** In *Children’s March* **Percy Grainger** displays his skill for scoring in this light and carefree work. Scored for band in 1919, *Children’s March* has roots within a piano solo which Grainger had composed between 1916 and 1918. At the time it was rescored, Grainger was a member of the U.S. Coast Guard Artillery Band and, thus, the march reflects an orchestration that takes advantage of that group’s instrumentation. In composition, Grainger was of the opinion that it is in the lower octaves of the band (and from the larger members of the reed families) that the greatest expressivity is to be looked for. Consequently, we find in his *Children’s March* a more liberal and highly specialized use of such instruments as the bassoons, English horn, bass clarinet and the lower saxophones than is usual in writing for military band. The march was first performed by the renowned Goldman Band in 1919 and was also recorded in its original form by the same band with the composer conducting. It was dedicated to “my playmate beyond the hills,” believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but would not marry because of his possessive mother’s jealousy.

—Andy Pease

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**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

- **Monday, October 21, 2019:**  
Concert Band and the Long Beach Community Band: *Spooktacular*, Jermie Arnold and Greg Flores, conductors. This program is an annual family-friendly event featuring a Costume Contest beginning at 6:30pm and a Halloween Concert 7:00-8:00pm Daniel Recital Hall  
Tickets \$10/7 children under 13 in costume FREE
- **Tuesday, December 3, 2019:**  
Concert Band, Jermie Arnold, conductor 7:00pm Daniel Recital Hall Tickets \$10/7
- **Thursday, December 5, 2019:**  
Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm  
Daniel Recital Hall Tickets \$10/7

# PERSONNEL

## WIND SYMPHONY

John Alan Carnahan—conductor

### Piccolo

Jeff Harley

### Flute

Elvin Schlanger\*  
Rome Ababat  
Alyssa Miller

### Oboe

D'Ante Ford\*  
Jones

### English Horn

Jennifer St. John

### Bassoon

Henry Mock\*  
Daniel St. John  
So Kanazawa

### E♭ Clarinet

Rene Ulloa

### Clarinet

Yuki Evans\*  
Ryan Cortes  
Janna Cruz  
Sam Choi  
Pedro Schneider  
Annie Chow

### Bass Clarinet

Gleb Gorbunov\*  
Susan Levine

### Saxophone

Josue Valle\*  
Colin Ward  
Justin Reinbolt  
Alexa Zwickel

### French Horn

Rachel Aragaki\*  
Patrick Williams  
Daniel Ota

Kaiden Waterman  
Liam Lacey

### Trumpet

Vincent Sciacca\*  
Aaron Holguin  
Lauren Spring  
Emily Carpentier  
Arthur Keeling  
Dylan Prothro

### Trombone

Daniel Nakazono\*  
Christopher Innes  
Nolan Stewart  
Evan Wicks

### Euphonium

Kevin Tieck\*  
Brandon Chun

### Tuba

Dustin Gutierrez\*  
Thomas Idzinski

### Percussion

Emily Nelson-Garcia \*  
Nick Bonanno  
Arianna Avina  
Caden Bartlett  
Frankie Rice  
Kris Calicdan  
Adrian Tamez

### String Bass

Matthew Distanto\*

### Piano

Yitong Ding\*

*\*principal*

# SYMPHONIC BAND

Jermie S. Arnold —conductor

### Piccolo

Lauren Cunio

### Flute

Kyle Dudley\*  
Maria Crowley  
Saqtiel Orozco-Pedroza

### Oboe

Christian Fuentes\*  
Alexandra Gosse

### English Horn

Georgette Patricio

### Bassoon

Jamie Hellwig\*  
Andre Bartalos  
Kyra Harris

### Clarinet

Paul Garcia\*  
Annie Chow  
Tomoya Sano  
Richard Salgado  
Alex Pensamiento  
Oscar Cruz

### Bass Clarinet

Myko Crisostomo\*  
Abigail Martin

### Saxophone

Alexis McGuire\*  
Vinicio Ordonez  
Taylor Shipman  
Howard Hardaway

### French Horn

Avery Jett\*  
Sampson Hong  
Ted Nugent  
Brayden Armes  
Star McAfee

### Trumpet

Nicholas Steinhauer\*  
David Vazquez  
Lenzel Altobar  
Tiffany Nakayama  
Alfonso Gomez  
Julie Morimoto  
Brandon Butler

### Trombone

Jinsei Goto\*  
Hugh Findley  
Anthony Sayre  
Marcus Osnes Cueto

### Euphonium

Lauren Wright\*  
Jared McCarthy

### Tuba

Nathan Tang\*  
Gary Briggs

### Percussion

Clint Koehler \*  
Rosy Turcios  
Adam Vera  
Levy Age  
Noah Osterhoudt  
Alan Aungst

### String Bass

Hunter Hawkins\*

### Piano

Makaela Olin\*

*\*principal*

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