

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, DECEMBER 5, 2019 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SYMPHONIC BAND

- Duke of Marlborough Fanfare* Percy Aldridge Granger (1882-1961)
- Suite on Celtic Folk Songs* Tatebe Tomohiro (b. 1957)
- 1 March
 2 Air
 3 Reel
- Canzona*..... Peter Mennin (1923-1983)
- Old Wine in New Bottles*..... Gordon Jacob (1895-1984)
- Athletic Festival March, Op. 69, No. 1* Sergei Prokofiev (1891-1953)

INTERMISSION

WIND SYMPHONY

- Vanity Fair (A Comedy Overture)* Percy Fletcher (1879-1932)
- Jesu, Joy Of Man's Desiring* J.S. Bach (1685-1750)
- Fantasia in G Major* J.S. Bach
- Second Suite in F* Gustav Holst (1874-1934)
- October* Eric Whitacre (b. 1970)
- Jug Blues & Fat Pickin'* Don Freund (b. 1947)

PROGRAM NOTES

DUKE OF MARLBOROUGH FANFARE Percy Grainger dedicated his *Duke of Marlborough Fanfare* to two people who greatly influenced his life. One was the great Norwegian composer Edvard Grieg, who recognized Grainger's talents and enthusiastically supported him, and the other was Miss Lucy E. Broadwood, "who first revealed to me the charm of the living English folksong." Grainger wrote this about the piece: "My *Fanfare* (written on March 5-6, 1939 at Coral Gables, Florida) is based on the English folksong, *The Duke of Marlborough* as collected from the singing of Mr. Henry Burstow (of Horsham, Sussex, England), one of the very finest of all English folksingers. In my setting, the tune is heard twice. The first time, it typifies the memories of long past wars, vague, far off, poetic. The second time it typifies a war in the present, fast-moving, close at hand, debonair, drastic." The opening French horn solo is heard again in the French horns in the Lisbon Bay movement of Grainger's *Lincolnshire Posy*.

—*Heritage Encyclopedia of Band Music*

SUITE ON CELTIC FOLK SONGS Celtic ancestors, after conquering agrarian cultures in middle Europe, migrated to Ireland and other places. The so-called 'Celt' culture was a blend of those migrants and indigenous peoples of the northern island. This suite for wind band consists of three old Irish melodies handed down through the generations. The *March* is led by a characteristically accented drum; the beautiful and nostalgic *Air* features the piccolo presenting the image of a simple fife; and the *Reel* is a typical Irish dance of very quick tempo.

—*Tatebe Tomohiro*

CANZONA Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation. Canzona was commissioned by Edwin Franko Goldman through The League of Composers, and was premiered by the Eastman Wind Ensemble, Frederick Fennel conducting, in New York on 15 June 1951.

—*Peter Mennin*

OLD WINE IN NEW BOTTLES Gordon Jacob composed *Old Wine in New Bottles* (1959) when he was 64 years old for the St. Bees Festival of Music. The festival was hosted by the St. Bees School, a coeducational grammar school, located in St. Bees Village on the coast of Cumbria near the English and Scottish border. In 1959, Donald Leggat, the music director at St. Bees School, approached his friend Gordon Jacob to compose a piece for the festival. *Old Wine in New Bottles* premiered April 4, 8:00 pm, in Rawnsley Hall, located in the nearby village of Keswick. The premiere was conducted by Donald Leggat and the membership consisted of mostly members of the St. Bees Symphony Orchestra; however, two of Donald Leggat's former pupils—Timothy Reynish and Guy Woolfenden—played French horn.

The premiere performance was entirely successful and the following week received a gleaming review in the local paper: "It is not often to-day that a new work is the most popular in any concert programme. But Gordon Jacob's *Old Wine in New Bottles* written specially for the festival amply deserved its success. This is a suite of four folk-song settings for woodwind and brass in which the composer displays all the dexterity of instrumental writing and harmonic ingenuity for which his music is well known. *The Raggle Taggle Gypsies*, *The Three Ravens*, and *Begone Dull Care* formed the basis of three well-contrasted movements. The final *Early One Morning* blended discreet sentiment, wit, and high spirit with a felicitous craftsmanship in a manner which recalled that of a Haydn finale."

—*Marc Decker*

ATHLETIC FESTIVAL MARCH During one of Sergei Prokofiev's visits to the United States, my father and I had occasion to chat with him about band music and to inquire whether he himself had written anything for band. His reply was that he had not, but that he was very much interested in the idea. Neither my father nor myself heard further on the subject until one day, a year or so afterwards, my father received a small package from Russia containing an inscribed pocket score of this march, Prokofiev's first work for band, dated 1937.

The title, *March for the Spartakiade*, meant very little to me until I was informed that the Spartakiade was (or is) a sort of inclusive athletic competition or festival. We therefore decided to program the piece as *Athletic Festival March*, feeling that this title would be more understandable and appropriate. The first performance in America took place at a Goldman Band concert during the summer season of 1938. It scored a great and immediate hit, and has remained in the Goldman Band repertory ever since.

Prokofiev's original scoring was of course for the typical military band of Russia, using no saxophones, alto or bass clarinets, 3rd cornet, etc. Oboe, bassoon and third and fourth horns were marked as optional; cues were liberally provided. It would indeed have been presumptuous on my part had I attempted to rescore this brilliant sounding little work; my editing therefore did not exceed the bounds of adding parts for those instruments which American bandmasters consider essential. The *Athletic Festival March* differs in form and spirit from the military march or quickstep of American or European pattern. It is actually in an expanded A-B-A form, each section being in turn composed of a smaller a-b-a form. The original tempo indication is given as *skoro*, meaning fast. It is clear that the gaiety and humor of the march are best revealed when a briskly vivacious tempo is maintained throughout, and when the dynamic contrasts are sharply and carefully emphasized.

—Richard Franko Goldman

VANITY FAIR (A COMEDY OVERTURE) Percy Fletcher's *Vanity Fair* is a light overture, first published in London in 1924, based upon William Makepeace Thackeray's eponymous novel. Fletcher's musical version, a fast-slow-fast, single-movement form with three main thematic ideas, bases each section on an individual character from the popular novel. Originally written for band, Fletcher's *Vanity Fair* was eventually also scored for orchestra.

Thackeray's novel, and Fletcher's inspiration, was first published as a nineteen-volume monthly serial from 1847 to 1848. Describing the lives of two main characters, Becky Sharp and Emmy Sedley, their friends, and families during and after the Napoleonic Wars, Thackeray's *Vanity Fair* is a biting satire of early-Victorian society, and considered the "principal founder" of the Victorian domestic novel. The title comes from an allegory in John Bunyan's 1678 *Pilgrim's Progress*, a stop along the pilgrim's route in a town named "Vanity," where a never-ending fair represents man's sinful attachment to worldly possessions. This point is alluded to several times in the design of Thackeray's *Vanity Fair*, setting much of the novel in the world of a puppet show at a fair.

—Brian Coffill

JESU, JOY OF MAN'S DESIRING *Jesu, Joy Of Man's Desiring* (commonly seen in German as *Wohl mir, daß ich Jesum habe* or *Jesus bleibet meine Freunde*) is from the cantata *Herz und Mund und Tat und Leben*, BWV 147, written in 1716 when J. S. Bach lived in Weimar, and revised for later use in Leipzig in 1723. The music appears twice, as both the sixth and tenth movements of the cantata, hence the two different German titles. It has become famous separately from the cantata, and is often played at slow tempos. However, Bach may have intended for it to be more upbeat: the text describes the author's close and friendly relationship with Jesus in very familiar and joyful terms.

—Wind Band Literature

FANTASIA IN G MAJOR The great G Major Fantasia for organ was composed between 1703 and 1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was found to be too full of "wonderful variations and foreign tones"; and certainly the Fantasia is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part polyphonic

writing and the richness of the harmonic sonority make the Fantasia one of the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band.

The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band's concert repertoire, and who did so much to introduce the music of this great master to wide audiences. In this transcription an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band. The first performance of this transcription was given by The Goldman Band, Richard Franko Goldman conducting, on July 1, 1957.

—*MusicExpert.com*

SECOND SUITE IN F Gustav Holst was a British composer and teacher. After studying composition at London's Royal College of Music, he spent the early part of his career playing trombone in an opera orchestra. It was not until the early 1900s that his career as a composer began to take off. Around this same time, he acquired positions at both St. Paul's Girls' School and Morley College that he would hold until retirement, despite his rising star as a composer. His music was influenced by his interest in English folk songs and Hindu mysticism, Late-Romantic era composers like Strauss and Delius, and avant-garde composers of his time like Stravinsky and Schoenberg. He is perhaps best known for composing *The Planets*, a massive orchestral suite that depicts the astrological character of each known planet. His works for wind band (two suites and a tone poem, Hammersmith) are foundational to the modern wind literature.

The Second Suite in F, Op. 28b for Military Band, dedicated to James Causley Windram, was written in 1911 and founded on old English tunes. Holst's passionate interest in folk music had begun as early as 1905 when his friend Ralph Vaughan Williams was busy collecting traditional tunes from singers in small country villages. The piece received its first performance in 1922 and is today considered one of the cornerstones of twentieth-century band literature.

—*Nicholas Waldron*

OCTOBER Eric Whitacre is one of the most-performed composers of his generation. Born in 1970, he studied composition at the University of Nevada, Las Vegas and the Juilliard School with notable composers including John Corigliano and David Diamond. His choral works and band works have rapidly become accepted in the repertoire due to their strong appeal to audiences and players alike. In addition to composing, Whitacre tours the world as a conductor of his own works.

He writes: "October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together."

—*Wind Band Literature*

JUG BLUES & FAT PICKIN' *Jug Blues and Fat Pickin'* was written in 1986 and revised in 1990. Originally commissioned for the celebration of Tennessee's "Homecoming '86," it is without peer in the wind band repertoire. Inspired by recording of the Memphis Jug Band, the most recorded and perhaps the most popular of the jug bands to spring up on Memphis's Beale Street in the late 1920s, and bluegrass banjo pickin', Freund's composition is a unique musical offering that melds "blues elements" with minimalist technique.

The blues should howl, whine, and wail like a harmonica solo, with the same freedom and indulgence one might hear in an unaccompanied blues improvisation. The entire blues must have an unmetred

cadenza-like quality. The blues should never drag; the slowed-down sections must have great color and intensity of expression, whether sighing or wailing. The Pickin' doesn't need to be too fast, but has to have the kind of easy-going, self-gratifying, clear-headed virtuosity that characterized great pickers. The performer should communicate a spirit of good, clean, exuberant fun.

—Don Freund

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.

PERSONNEL

WIND SYMPHONY

John Alan Carnahan—conductor

Piccolo

Jeff Harley

Flute

Elvin Schlanger*
Rome Ababat
Alyssa Miller

Oboe

D'Ante Ford*
Jones Sabal

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 Distant*

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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This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.