

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, OCTOBER 7, 2021 7:30PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SYMPHONIC BAND

Hounds of Spring..... Alfred Reed
(1921-2005)

First Suite in Eb Gustav Holst
(1874 - 1934)

- 1 Chaconne
- 2 Intermezzo
- 3 March

Ouachita Julie Giroux
(b. 1961)

Wild Wild West Richard Markowitz
(1926- 1994)
arr. Bruno

Free Lance March..... John Philip Sousa
(1854-1932)

INTERMISSION

WIND SYMPHONY

Toccata Marziale..... Ralph Vaughn Williams
(1872-1958)

Sanctuary..... Frank Ticheli
(b. 1958)

Flourishes and Meditations on a Renaissance Theme..... Michael Gandolfi
(b. 1956)

Cartoon Paul Hart
(b. 1945)

PROGRAM NOTES

HOUNDS OF SPRING

The *Hounds of Spring* was inspired by the poem *Atlanta in Calydon* by Algernon Charles Swinburne. Reed quotes the poem and describes the inspiration it gave him in his own program:

“When the hounds of spring are on winter’s traces, the mother of months in meadow or plain fills the shadows and windy places with lisp of leaves and ripple of rain and soft as lips that laugh and hide the laughing leaves of the trees divide, and screen from seeing and leave in sight the god pursuing, the maiden hid.”

“When the hounds of spring are on winter’s traces,” a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paeon... an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

—Alfred Reed

FIRST SUITE IN E-FLAT

Written in 1909, the *Suite in E-flat* is generally regarded as a cornerstone work for concert band and is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the *Chaconne* is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions.

The *Intermezzo* is based on a variation of the Chaconne theme, presented first in an agitated style, then in a *cantabile* mood, the two styles alternating throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful.

The March is introduced by a British band quick-march pulse from the brass and followed by Holst’s *Land of Hope and Glory* version of the Chaconne theme in the great sostenuto tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the coda with a dynamic marking of *fff*!

OUACHITA

This work is a programmatic journey that travels the length of the Ouachita River. Its beauty, its wonder, and its history are the basis for this music. I grew up on the Ouachita River and with these notes, hopefully I have shown you some of its beauty!

—Julie Giroux

WILD WILD WEST

The *Wild Wild West* is an American Western which aired on CBS television for four seasons from 1965-1979. Set in the Victorian era of the old west, secret service agents James West and Artemus Gordon work to solve crimes committed by the notorious villains who want to overthrow the United States Government. The music by **Richard Markowitz** captures both the heroic nature and inherent conflict of the television series and evokes the wide expanse of the *Wild Wild West*.

FREE LANCE MARCH The *Free Lance March*, taken from **John Phillip Sousa's** operetta of the same name, has a lengthy and unorthodox construction when compared with most other Sousa marches. There were so many spirited march tunes in the operetta that perhaps Sousa felt obligated to include most of them when piecing together the march. Actually, there were enough for two separate marches.

The “free lance” of the operetta was Sigmund Lump, a clever goatherd who hired himself out as a mercenary leader to two opposing armies, maneuvered his forces so that neither side could win, and then declared himself emperor of both nations.

The trio of the march corresponds to the song “On to Victory” in the operetta, and some editions of the march were published under that title.

—Paul E. Bierley

TOCCATA MARZIALE This was **Vaughan Williams'** second work for wind band. It was written in 1924 and premiered during that same year by the Royal Military School of Music Band conducted by Lt. H. E. Adkins. The performance took place in London at Wembley Stadium as a part of the British Empire Exposition. This work has become one of the staples of the wind band repertoire. *Toccata*, from the Italian, “to touch,” is the term used to describe a composition in free keyboard style with virtuosic running passages and a rich contrapuntal texture. Vaughan Williams aptly names this piece such, using the wind band to imitate both the light touch, and yet powerful resonance of the organ.

SANCTUARY *Sanctuary* was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor, and received its premiere performance by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work's main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah), an idea I first used fifteen years ago in *Postcard* (commissioned by Reynolds in memory of his mother). Vivid college memories of Mr. Reynolds conducting Grainger's *Hill Song No. 2* and *Colonial Song*—both well known favorites of his—were also in the back of my mind, as the sounds that I created in some ways echo the lyrical mood of these works.

The word *sanctuary* conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia—a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark imposing climax.

After the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But, in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with the quiet echo of the opening bells.

Sanctuary was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds. The premiere performance was given by the University of Michigan Symphony Band, Michael Haithcock, conductor, at Hill Auditorium on October 22, 2005.

—Frank Ticheli

FLOURISHES AND MEDITATIONS ON A RENAISSANCE THEME

Flourishes and Meditations was commissioned by “The President’s Own” United States Marine Band and is dedicated to them, their director, Colonel Michael J. Colburn, and their assistant director, Major Jason K. Fettig.

Flourishes and Meditations on a Renaissance Theme is a set of seven variations on an anonymous Renaissance melody that is simply titled *Spagnoletta*. It is derived from a popular melody titled *Españoleta* or “Little Spanish Tune.” The titles of the different variations are as follows:

- Variation I. (A Cubist Kaleidoscope)
- Variation II. (Cantus in augmentation: speed demon)
- Variation III. (Carnival)
- Variation IV. (Tune’s in the round)
- Variation V. (Spike)
- Variation VI. (Rewind/Fast Forward)
- Variation VII. (Echoes: a surreal reprise)

I first knew this melody as quoted by Joaquín Rodrigo in his *Fantasia para un gentilhombre for guitar and orchestra*. I also found this tune in the 1970s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with which I have been acquainted for four decades, with the expectation that it would prompt a wealth of ideas unique to such a longstanding relationship. The beauty and elegance of the original tune resides in its simplicity, so I chose to present it at the outset of the piece in a clear and streamlined orchestration.

The form of *Spagnoletta* is AA BB and Coda. The first part of *Flourishes and Meditations on a Renaissance Theme* consists of variations I and II. Each of these variations adheres strictly to the form of *Spagnoletta*. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire *Spagnoletta* melody as a cantus firmus while new melodies and lines are sounded over it, an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to *Spagnoletta*. Variations III and V are each expressed in AA form and largely derived from the original. Variation IV uses the original motives in layered ostinato in canon.

Variations VI and VII form the third and final part of the piece and function as the coda, recycling previously heard thematic material that leads to a final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original *Spagnoletta* melodies but places them in a new “dream-like” environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

—Michael Gandolfi

CARTOON It’s all here! The big opening credits, the cat and the mouse tease and chase, the strutting swagger, and of course the BIG FINALE! Best of all, it can all happen in the imagination of the audience, not on the film screen. *Cartoon* was written by **Paul Hart**.

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. Most 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, Il. 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. Professor Carnahan won the 2007 College Band Directors National Association Young Band Composition Contest with his work entitled, *...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. His most recent work entitled, *I Hear Him!*, premiered at the World Association of Symphonic Bands and Ensembles Conference in Chiayi City, Taiwan.

He 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.

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, wind band literature, and music education. He also serves as the Director of Woodwind studies. 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. He is published in the Fall 2016 Journal of Band Research and the February 2020 issue of *The Instrumentalist*. 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. Dr. Arnold 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 Giuffredi 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 master's and bachelor's degrees in music education from Brigham Young University.

Dr. Arnold's 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 and the Inaugural Music for All National Middle School Festival. The UMEA has 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.

Dr. Arnold has been a guest conductor in California, Hawaii, Idaho, Illinois, Maine, Nebraska, New York, Utah, Nevada, 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.

A NOTE FROM THE CONSERVATORY

Because we are offering fewer concerts on campus this semester, our ticketing system is being revamped and we are not able to sell tickets for tonight's show. If you are able, we would love for you to support our program by opening the QR code on this page and giving to the Bob Cole Conservatory of Music.

You can designate "Bands" in the "Gift Information > *additional comments/instructions*" section on page 2 if you so desire.

Your donations directly benefit our students and help us continue providing great music to you. Thank you for attending the performance tonight!



PERSONNEL

WIND SYMPHONY

John Alan Carnahan—conductor

Piccolo

Jeremy Collins

Flute

Jacob Cruz*
Lauren Cunio
Alex Bautista

Oboe

Bennett Imai*
Karen Hernandez

English Horn

Patrick Lewis

Clarinet

René Ulloa*
Tomoya Sano
Kody Kuehnast
Cole Bacani
Anthony Arias
Myko Crisostomo

E♭ Clarinet

Annie Chow

Bass Clarinet

Carlos Herrera*
Andrew Nguyen

Bassoon

Julianne Fung*
Mitchell Moffitt

Contrabassoon

Matthew Strong

Saxophone

Daniel Reyes-Velarde*
Kolbe Chapman
Daniel Perez
Brian Hernandez

French Horn

Daniel Ota*
Daniel Ward
Avery Jett
Josh Olson
Star McAfee

Trumpet

Vincent Sciacca*
John Brannon
Lauren Spring
Joseph Kim
Nathan Kaplan
David Vazquez

Trombone

Pablo Castro*
Raphael Yap
Merissa Mills
Carlos Castaneda

Euphonium

Liam Adcock*
Madison Moffitt

Tuba

Kevin Perez*
Nathan Tang

Percussion

Kristoffer Calicdan*
Clint Koehler
Adam Vera
Tanner Dunaway
Joseph Chang

String Bass

Brian Slack

Piano

Matt Garza

**principal*

SYMPHONIC BAND

Jermie S. Arnold—conductor

Piccolo

Marissa Vickrey

Flute

Saqtiel Orozco-Pedroza*
Leslie Milward
Ella Peirce

Oboe

Jennifer St. John*
Allison Fricke

English Horn

Madison Centeno

Clarinet

Oscar Cruz*
Noah Avila
Paul Garcia
Abigail Martin
Ethan Blankfeld
Emma Reyna

Bass Clarinet

Stephanie Chavez*
Ariel McAnulty

Bassoon

Matthew Strong*
Brandon Whitehurst

Saxophone

Aziza Gomez*
Kiara Macias
Taylor Shipman
Taima Bati

French Horn

Nathaniel Ross*
Ian Dutra
Luis Luna
Mark Araos

Trumpet

Brandon Butler*
James Gaudi
David Trujillo
Lenzel Altobar
Alfonso Gomez
Jeremy Rodriguez

Trombone

Joseph Chilopoulos*
Antonio Lopez
Eddie Patino
Jaime Rodriguez

Euphonium

Ryan Lemansky*
Jennifer Sosa

Tuba

Nathan Tang*
Kevin Perez

Percussion

Martin Bui*
Amy Hendricks
Kris Calicdan
Adam Vera
Tanner Dunaway
Anna Dunford

String Bass

David Blackinton

Harp

Stephanie Iorga

**principal*

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