

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, APRIL 28, 2022 7:30PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SYMPHONIC BAND

Lift-Off..... Roger Zare
(b. 1985)

Dusk..... Steven Bryant
(b. 1972)

Dylan Locke—graduate conductor

Firefly..... Ryan George
(b. 1978)

A Suite of Music..... Percy Grainger
(1882-1961)

1. Shepherds Hey
2. Australian Up Country Tune
3. Theme from “Green Bushes”

Resplendent Glory Rossano Galante
(b. 1967)

INTERMISSION

WIND SYMPHONY

Centennial Celebration Fanfare John Carnahan
(b. 1955)

Jermie Arnold—conductor

And yet your touch upon them will not pass..... Joseph Turrin
(b. 1947)

John Carnahan—conductor

Concertino for Four Percussion and Wind Ensemble..... David R. Gillingham
(b. 1947)

Dylan Locke—graduate conductor

Symphonie pour Musique d’Har..... Paul Fauchet
(1881-1937)

1. Overture
2. Nocturne
3. Scherzo
4. Finale

arr. Gillette and Campbell Watson

John Carnahan—conductor

Molly on the Shore..... Grainger

John Carnahan—conductor

PROGRAM NOTES

LIFT-OFF When I was growing up in Florida, I remember many times stepping outside during a space shuttle launch and being able to see it arcing away from earth along the horizon. Seeing a space shuttle lift off in person always gave me a sense of excitement and adventure. They were events that I looked forward to and followed avidly, always in awe of the monumental achievement that NASA was able to produce time and again. Written in 2005 when NASA was returning the Space Shuttle to flight after a two-year hiatus, *Lift-Off* is a fanfare celebrating human space exploration. This piece seeks to capture the thrill of a space launch, surging with energy.

—Roger Zare

DUSK This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness. *Dusk* is part of a three-work "night cycle," continuing with *The Marbled Midnight Mile* and concluding with *First Light*. *Dusk* was commissioned by the Langley High School Wind Symphony, Andrew Gekoskie, conductor, and was premiered in April 2004 at the MENC National Convention by the commissioning ensemble.

—Steven Bryant

FIREFLY I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure, and a blanket stretched over two chairs becomes a cave to hide in. And things found in nature—birds, waterfalls, flowers, and even insects—can take on mythic identities when viewed through the eyes of a child.

The idea for *Firefly* was born one night as I watched my four-year-old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone, "Dad, that is not a firefly... that's Tinkerbell, and she's come to take me with her on an adventure!" *Firefly* is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.

—Ryan George

A SUITE OF MUSIC

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 'hey' involves the interweaving of generally two lines of dancers, which may be symbolized by Grainger's use 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.

—windband.org

Grainger's *Australian Up-Country Tune* is based on the composer's *Up-Country Song*, written for unaccompanied and wordless voices. "In the tune," the composer wrote, "I had wished to voice an Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs."

—Heritage Encyclopedia of Band Music

Among country-side folksongs in England, *Green Bushes* was one of the best known of folksongs—and well it deserved to be, with its raciness, its fresh grace, its manly clear-cut lines. *Green Bushes* strikes me as being a typical dance, a type of song come down to us from the time when sung melodies, rather than instrumental music, held countryside dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the Middle Ages—seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.

—Percy Grainger

RESPLENDENT GLORY

Resplendent Glory is a romantic/heroic composition. The main theme of the work begins immediately, stated by trumpets, then passed to the woodwinds and horns. The theme then modulates with a Morse-code like ostinato in the woodwinds to support the trumpet melody, and adding sporadic horn counterpoint. This flows into the B section where the trumpet melody is supported by horn triplets and woodwind runs. This section should sound very heroic. The B theme is then stated by trombones with woodwinds supporting the rhythmic harmony. Next, the A theme returns with more activity and counterpoint, followed by the transition to the C section of the work. This section has a very lush melody stated by woodwinds and horns. Oboes and clarinets take over the theme accompanied by an eighth note ostinato and a flute obligato. After a tutti restatement of this romantic theme the main melody returns with full ensemble, ending with a big climax full of brass fanfares and woodwind flourishes.

—Rossano Galante

CENTENNIAL CELEBRATION FANFARE

is dedicated to the Long Beach Municipal Band and its conductor, Mr. Larry Curtis, in honor of the 100th anniversary of the debut on March 14, 1909. The piece is a celebratory fanfare representing cresting waves, warm ocean breezes, and the flourish of sails along the coastline of Long Beach, California. The continual rise and fall of the tide, like the music itself, brings with it the excitement and optimism of another sunny day by the sea. The Long Beach Municipal Band has entertained the citizens of Long Beach for 100 years and the *Centennial Celebration Fanfare* is a "thank you" to the musicians and conductors of this great band both past and present. The city of Long Beach is privileged to have the Municipal Band as part of their rich heritage and we hope to enjoy the band's summer evening concerts for millennia to come.

—John Carnahan

AND YET YOUR TOUCH UPON THEM WILL NOT PASS...

IN MEMORY OF JOAN DEALBUQUERQUE

Music I Heard With You

by Conrad Aiken

*Music I heard with you was more than music,
And bread I broke with you was more than bread;
Now that I am without you, all is desolate;
All that was once so beautiful is dead.
Your hands once touched this table and this silver,
And I have seen your fingers hold this glass.
These things do not remember you, beloved,
And yet your touch upon them will not pass.
For it was in my heart that you moved among them,
And blessed them with your hands and with your eyes;
And in my heart they will remember always,
—They knew you once, O beautiful and wise.*

CONCERTINO FOR FOUR PERCUSSION AND WIND ENSEMBLE

The original conception of this work, *Concertino for Four Percussion and Wind Ensemble*, was commissioned by the Oklahoma State University Wind Ensemble, Joseph Missal, conductor and Wayne Bovenschen, Professor of Percussion studies. The Concertino or “small concerto” seeks to exploit keyboard, membrane, and auxiliary percussion instruments with the marimbas, xylophone, timpani, vibraphone, and bass drums as the featured instruments, assisted by crash cymbals, suspended cymbal, tam-tam, bells, chimes, triangle, and hi-hat to enhance both the ensemble and the solo instruments.

Two thematic motives are used as a point of departure for this work. Both appear in the slow and mysterious introduction. The first, played by the marimbas, is dramatic, and the second is haunting and played by the vibraphone and bells. The following Allegro is structured similar to a rondo with recurrences of both themes interspersed by episodic sections. The first theme, however, is transformed into a very lively arpeggiated tune played by the xylophone and marimba. The coda is marked by a relentless rhythmic competition of two sets of bass drums which accompany the primary thematic material as first heard in the slow introduction. The work draws to a resounding conclusion when the second haunting theme is stated dramatically in tour de force by the brass.

—*University of Missouri Wind Ensemble concert program, 3 December 2015*

SYMPHONIE POUR MUSIQUE D'HAR

Fauchet's Symphony in B-Flat was given its first performance by the French National Guard Band in 1926. In 1933 it was performed in America by the Carleton College Symphony Band conducted by James Gillette. Since then it has been rescored for American band instrumentation by Gillette and Frank Campbell Watson and published in an American edition.

Fauchet's symphony is not strictly a symphony, but more properly a suite of four movements (Overture, Nocturne, Scherzo, and Finale) symphonically related in progression. The music itself is fresh, buoyant, and richly melodic with well-defined texture and harmonic interest. It is one of the most significant earlier works composed directly for the concert band.

—*Mark Hindsley*

MOLLY ON THE SHORE 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 initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular 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.

—Percy Grainger

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. Recently, his 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. 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

Admission to tonight's concert is free. However 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

Flute

Jacob Cruz*
Lauren Cunio
Alex Bautista

Piccolo

Jeremy Collins

Oboe

Bennett Imai*
Karen Hernandez

English Horn

Jennifer St. John

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

Brandon Whitehurst

Saxophone

Daniel Reyes-Velarde*
Kolbe Chapman
Daniel Perez
Brian Hernandez

Horn

Daniel Ota*
Daniel Ward
Josh Olson
Braydon Armes
Star McAfee

Trumpet

Vincent Sciacca*
John Brannon
Lauren Spring
Arthur Keeling
Nathan Kaplan
David Vazquez

Trombone

Pablo Castro*
Raphael Yap
Antonio Lopez
Carlos Castaneda

Euphonium

Kevin Tieck*
Liam Adcock

Tuba

Kevin Perez*
Nathan Tang

Percussion

Anna Dunford*
Joseph Chang
Tanner Dunaway
Nick Bonanno

Piano

Matt Garza
String Bass:
Brian Slack

Harp

Stephanie Iorga

**principal*

SYMPHONIC BAND

Jermie S. Arnold—conductor

Flute

Saqtiel Orozco-Pedroza*
Leslie Milward
Ella Peirce

Piccolo

Marissa Vickrey

Oboe

Jennifer St. John*
Allison Fricke

English Horn

Madison Centeno

Clarinet

Oscar Cruz*
Noah Avila
Paul Garcia
Abigail Martin
Emma Reyna
Hannah Landry

E♭ Clarinet

Alex Pensamiento

Bass Clarinet

Stephanie Chavez*
Ariel McAnulty

Bassoon

Brandon Whitehurst*
Kyra Harris

Saxophone

Aziza Gomez*
Amy Walls
Kiara Macias
Taima Bati

Horn

Ian Dutra*
Luis Luna
Pedro Ramos
Jason Yang

Trumpet

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

Trombone

Joseph Chilopoulos*
Eddie Patino
Kate Jensen
Mikey Whisenhand

Euphonium

Madison Moffitt*
Jared McCarthy

Tuba

Nathan Tang*
Keegan Randeem

Percussion

Amy Hendricks*
Adam Vera
Clint Koehler

String Bass

Brian Slack

Piano

Matt Garza

Harp

Stephanie Iorga

**principal*

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