

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

SHUN-LIN CHOU, PIANO

THURSDAY, NOVEMBER 29, 2012 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SYMPHONIC BAND

Hounds of Spring Alfred Reed (1921-2005)

Contre Qui, Rose Morten Lauridsen (b. 1943)
trans. H. Robert Reynolds

Masque W. Francis McBeth (1933-2012)

Anthony Johnny—graduate conductor

The Echo Never Fades David R. Gillingham (b. 1947)

Shun-Lin Chou—piano
Jotaro Nakano—alto saxophone

Dance of the Jesters Peter I. Tchaikovsky (1840-1893)
trans. Ray E. Cramer (b. 1940)

INTERMISSION

WIND SYMPHONY

Toccata Marziale R. Vaughan Williams (1872-1958)

Lisa Castleman—graduate conductor

Lux Aurumque Eric Whitacre (b. 1970)

Music for Prague 1968 Karel Husa (b. 1921)

- I. Introduction and Fanfare
- II. Aria
- III. Interlude
- IV. Toccata and Chorale

Children's March "Over the Hills and Far Away" Percy Aldridge Grainger (1882-1961)

PROGRAM NOTES

HOUNDS OF SPRING

was inspired by the poem *Atlanta in Calydon* by Algernon Charles Swinburne. Reed quotes it and describes the inspiration it gave him in his own program notes on the piece:

*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.*

Algernon Charles Swinburne
Atlanta in Calydon

“*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 paean... an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

CONTRE QUI, ROSE

is the second movement of my choral cycle, *Les Chansons des Roses*, on poems by Rainer Maria Rilke, a poet whose texts were also used for my *Nocturnes* and *Chanson Éloignée*. Rilke's poetry is often multi-layered and frequently ambiguous, forcing his reader to use his or her own imagination to grasp the text. This wonderful little poem poses a series of questions and the corresponding musical phrases all end with unresolved harmonies, as the questions remain unanswered. We have all been in situations where we have given affection and not had it returned, where attempts at communication have been unsuccessful, met by resistance or defenses of some kind. A sense of quiet resignation begins the setting as the stark harmony and melodic line, filled with unresolved suspensions and appoggiaturas, gradually build to a nine-part chord on “*au contraire*” and then the music folds back on itself, ending on a cluster that simply fades away as does the hope of understanding the reasons for the rose's thorny protection.

—Morten Lauridsen, August 2009

*Contre Qui, Rose,
avez-vous adopté ces épines?
Votre joie trop fine vous a-t-elle forcée
de devenir cette chose armée?*

*Mais de qui vous protège
cette arme exagérée?
Combien d'ennemis vous ai-je enlevés
qui ne la craignaient point?
Au contraire, d'été en automne,
vous blessez les soins qu'on vous donne.*

Against whom, rose,
Have you assumed these thorns?
Is it your too fragile joy that forced you
to become this armed thing?

But from whom does it protect you,
this exaggerated defense?
How many enemies have I lifted from you
who did not fear it at all?
On the contrary, from summer to autumn
you wound the affection that is given you.

Rainer Maria Rilke (1875-1926) from *Les Roses*
English translation by Barbara and Erica Muhl

MASQUE

Commissioned by the University of Central Arkansas, McBeth wrote *Masque* for the opening of their new fine arts auditorium in 1968. Homer Brown conducted the first performance of the piece by the college's concert band. *Masque* is in a rounded three-part form, with the middle section differentiated from the flanking sections by its slower tempo and the absence of the persistent rhythmic motives of the earlier section. McBeth crafts the entire work from a small three note motive first heard in the opening measures of the work.

THE ECHO NEVER FADES

Taking on the task of composing a piece of music in memory of someone who has passed can be a formidable one. When James Kull, conductor of the St. Charles East High School Wind Ensemble in St. Charles, Illinois, called me and asked if I would write a work such as this, I was reluctant. I closed the conversation by saying I would think it over. In the days that followed, I began to receive e-mails from students about the loss of their friend, Tyler Caruso. They shared their grief and their fondest memories of a young man who was highly regarded by his peers and by the community. I was truly moved and agreed to write a piece of music which would honor and pay tribute to the memory of such a fine human being. After starting work on the piece, I received an e-mail from Tyler's mother, Marilyn Caruso, who attached information on the Tyler Brett Caruso Memorial Scholarship. This gave me the final piece of information that helped me put this work together. And, most recently, the title came as a suggestion from a friend of Tyler's, who found the phrase, "the echo never fades" in a poem written by Tyler. The members of the wind ensemble unanimously agreed that this would be a wonderful and appropriate title for the work.

The melody, sung by the alto saxophone at the beginning of the work, comprises the sole melodic material of the work. This represents "Tyler's theme" and seems to be apropos as Tyler played the alto saxophone. The melody is filled with warmth, which I hope expresses Tyler Caruso's character. From the onset of the work, one should notice that this is not an elegy for Tyler, but an expression of admiration and celebration of his life. The alto saxophone melody segues into a proud and courageous statement (derived for the theme) played dramatically by the brass with the woodwinds answering with phrases of Tyler's theme. Tyler was a leader in both the school and the community and the music of this section expresses that leadership. Following is a key change and a joyous statement of "Tyler's theme" by the full ensemble, representing the many people whose lives were touched by Tyler—a loving celebration. A piano solo follows with a sentimental rendition of the "Tyler theme," followed by the full ensemble with a sort of closing idea based on the theme. The work closes with the alto saxophone again singing the theme with echoes in the flutes, bells and vibraphone followed by heavenly ascending chords in the piano leading to a final and peaceful ending in C major.

—David R. Gillingham (2003)

DANCE OF THE JESTERS

is a prime example of Tchaikovsky's keen sense of musical nationalism. Originally composed as incidental music for the ballet *The Snow Maidens*, the dance forever captures the color and zest of Russian folk dance music. The ballet about the Snow Maiden, the daughter of Father Frost, tells of her forbidden love with a human, Misgir, who is already betrothed to Coupava. The Snow Maiden follows him southward with plans to interrupt his wedding, but tragically melts under the rays of the southern sun. The flurry, energetic drive and playful melodies associated with Tchaikovsky's ballet scores are all heard in this rare and invigorating music. This edition is derived from an arrangement from the ballet originally transcribed for Russian military band.

TOCCATA MARZIALE

written in 1924, was Vaughan Williams's second work for military band and is one of the most significant contributions to the wind band literature. The word "toccata" comes from the Italian word "toccare," meaning, "to touch," hence its association with the early Baroque virtuoso keyboard pieces written by Frescobaldi and others. *Toccata Marziale* is a contrapuntal masterpiece for wind ensemble, in which textures are juxtaposed in massed effects with large sections of winds and brasses. A rhythmic vigor, as suggested by the title, permeates the piece and Vaughan Williams's brilliant scoring reveals the fundamental properties of the band's sonority and its instrumental virtuosity and color.

The Royal Military School of Music premiered the piece in 1924 at the Wembley Stadium in London under the direction of Lt. H.E. Adkins, as part of the British Empire Exposition.

—Frederick Fennell

MUSIC FOR PRAGUE 1968

was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia. The work was premiered by the commissioning ensemble in Washington, D.C. on January 31, 1969, Dr. Kenneth Snapp conducting, in a concert for the Music Educators National Conference.

Foreword*

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, “Ye Warriors of God and His Law,” a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. Many Czech composers, including Smetana in *My Country*, have also utilized it. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

—Karl Husa

LUX AURUMQUE After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by celebrated American poet, Charles Anthony Silvestri. A simple approach was essential to the success of the work, and I waited patiently for the tight harmonies to shimmer and glow.

Lux Aurumque was commissioned by the Master Chorale of Tampa Bay, and is dedicated with love to my great friend Dr. Jo Michael Scheibe. The Texas All State Band commissioned the Wind Symphony transcription. It is dedicated to Maestro Gary Green.

—Eric Whitacre

“Lux Aurumque” (Light and Gold)

*Light,
warm and heavy as pure gold
and angels sing softly
to the new-born babe.*

Edward Esch

CHILDREN’S MARCH “OVER THE HILLS AND FAR AWAY”

is one of the earliest works written for piano and wind band and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part. It was subsequently published in an edition, which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. Another innovation in this score calls for certain members of the band to sing or “vocalize” in two passages where they are not employed with their own instruments.

With the dedication, “for my playmate beyond the hills,” she is believed to be a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother’s jealousy.

—Wind Repertory Project

ABOUT JOHN ALAN CARNAHAN

John Alan Carnahan is Director of Bands and Director of the Bob Cole Conservatory of Music at California State University, Long Beach, where he has been a professor of music since 1988. His teaching responsibilities include conductor of the Wind Symphony and Professor of Graduate Conducting. Prior to his appointment at Long Beach, Mr. Carnahan served as Assistant Director of Bands at the University of Texas, Arlington where he taught music education courses and conducted the marching and symphonic bands. Before his years in Arlington, he was Director of Bands at Clovis High School in Clovis, California.

To his position at California State University, Long Beach, he brings a broad knowledge and background in all idioms of instrumental music performance. His university ensembles have gained widespread notoriety for imaginative musical interpretation and distinctive performance quality 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

Jermie S. Arnold was appointed to the Cole Conservatory as the Associate Director of Bands in the fall of 2012. Professor Arnold is the principal conductor of the Symphonic and Concert Bands, teaches conducting courses, and assists in the supervision of student teachers.

Professor Arnold received his Bachelor and Master degrees in Music Education from Brigham Young University, Provo Utah. As an undergraduate he was honored with the Theodore Presser Foundation Scholarship for music educators. Professor Arnold is currently completing his Doctorate from George Mason University in Fairfax Virginia where his primary mentors are Mark Camphouse, Anthony Maiello, and Dennis Layendecker.

Professor Arnold's public school teaching experience includes eight years as Director of Bands at American Fork Junior High School in American Fork Utah. During his tenure at American Fork, the program grew from 300 to over 450 students in four concert bands, and three jazz bands. His ensembles received superior ratings at festivals throughout Utah each year, and the Wind Ensemble performed at the National Music Educators Conference, the Inaugural Music for All National Middle School Festival and the Utah Music Educators Conference. His jazz bands were recognized as among the outstanding junior high jazz bands in the state of Utah. The Utah Music Educators Conference recognized Professor Arnold twice, first with the Superior Accomplishment Award in 2006 and second with the Outstanding Junior High-Middle School Music Educator Award in 2008.

While in Utah Professor Arnold also served as the Assistant Director of Bands at American Fork High School, with responsibilities over the Brass and Visual aspects of the nationally recognized marching band. While he was Asst. Director of the Marching Band, countless Region and State competitions were won, in addition to

performances at the Presidential Inaugural Parade, the Macy's Thanksgiving Day Parade and an invitation to perform in the Tournament of Roses Parade.

Professor Arnold is co-founder and emeritus Associate Conductor of the Wasatch Winds Symphonic Band, an adult community band of over 70 members. He has presented at numerous conferences across the country and been a guest conductor in New York, Hawaii, Utah, Idaho 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.

ABOUT SHUN-LIN CHOU

Dr. Shun-Lin Chou has appeared internationally in concerto, solo, and chamber performances. Declared "an artist of international stature" (*Taiwan Times*), who "shined at the piano ... effortlessly and flawlessly" (*Schwäbische Zeitung*, Germany), he has performed to critical acclaim as soloist with over a dozen orchestras in such prestigious venues as the National Concert Hall in Taipei, Victoria Concert Hall in Singapore, and the Eastman Theatre.

Dr. Chou has completed an around-the-world recital tour to Europe and Asia, with successful performances in Germany, Austria, Czech Republic, Poland, Taiwan, Singapore, Malaysia, and the United States. Recent appearances include concerto re-engagements with the Gala Festival Orchestra (Taiwan), Braddell Heights Symphony (Singapore), as well as the Antelope Valley Symphony, and the Long Beach Community Concert Association. An experienced chamber musician, Chou was a member of the Hawthorne Trio, the resident artist group at Missouri State University.

An active adjudicator and clinician, Shun-Lin Chou has adjudicated for Music Teachers National Association, Fite Young Artist Piano Festival, and the national Hellam Competition, among others, and has presented masterclasses and lecture recitals in colleges and universities in several countries. He was invited to serve a four-day residency in Kansas City, Missouri, as the KCMTA's 2002 master teacher. He has held a number of posts in music teachers organization, serving twice as Missouri Music Teachers Association's Convention Chair and is currently state chair of Honors Auditions for California Association of Professional Music Teachers.

Dr. Shun-Lin "Sam" Chou was appointed Director of Keyboard Studies at California State University, Long Beach in August, 2003. Prior to joining the faculty at CSULB, he served as a tenured associate professor of piano at Missouri State University. An experienced teacher of students of all ages and levels, he has previously taught at Tunghai University summer music festival in Taiwan, the Missouri Fine Arts Academy, the Preparatory Piano Laboratory Program at the University of Michigan, and the Eastman School of Music. Chou earned the Doctor of Musical Arts degree and the prestigious Performer's Certificate from the Eastman School of Music after being awarded a Graduate Fellowship, and received a Masters in Piano Pedagogy and Performance degree from the University of Michigan. His principal teachers include Nelita True, Louis Nagel and Reginald Gerig.

UPCOMING EVENTS

- **Monday, December 3, 2012:**
Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall \$10/7

PERSONNEL WIND SYMPHONY

John Alan Carnahan, conductor

Piccolo

Mario Herrera

Flute

Melissa Hulett*
Amir Farsi
Sally Keener

Oboe

Andrew van der Paardt*
Melissa Carrington

English Horn

Brian Mitchell

Bassoon

Adrian Fonseca Tellez*
Harmony Drumm

Contrabassoon

Jonathan Perez

Bb Clarinet

Abraham Perez*
Oscar Esteves
Mathieu Girardet
Rudy Silva
Stephen Chow
Megan Wright
Kevin Sakai

Eb Clarinet

David Myer

Bass Clarinet

Francisco Diaz*
Holly Choe

Alto Saxophone

Peter Martin*
Patrick Olmos

Tenor Saxophone

Jeff de Seriere

Baritone Saxophone

Derek McGee

French Horn

Danny Thibodeaux*
Elyse Woodruff
Esteban Jimenez
Noam Shanker

Trumpet

Casey Martin*
Devin Henderson
Jackson Niebrugge
Kurt Peregrine
Drew Nimmer
Sabrina Rogers

Trombone

Bobby Frey*
Daniel Leodones
Kaelyn Gima
Emmanuel Rojas

Euphonium

Micah McConnaughy*
James LaPiana

Tuba

Kyle Richter*
Kevin Macy

Percussion

Kevin Brown*
Kan Adachi
Jeff Ramos
Brandon Rivera
Jazper Saldaña
Matt Williams

Piano

Barret Wilber

String Bass

Katherine Findlay

**principal*

PERSONNEL SYMPHONIC BAND

Jermie S. Arnold, conductor

Piccolo

Catherine Hirabayashi

Flute

Ryan Murray*
Emilie Sagot
Audrey Sulit
Lauren Redburn

Oboe

Brian Mitchell*
Melissa Carrington
Juaquín Moraga

English Horn

Brian Mitchell *

Bassoon

Brian Tuley*
Shannon O'Neill

Contrabassoon

Eric Wood

Bb Clarinet

Courtney Crowe*
Marc Gross
Melody Krawzak
Sarah Len
Ryan Pitcher
Amie Ma
Garett Dahl

Eb Clarinet

Richelle Teng

Bass Clarinet

Nicole Garwood*
Patrick Izawa

Alto Saxophone

Jotaro Nakano*
Jeff Madrid

Tenor Saxophone

Lawrence Pi

Baritone Saxophone

Tahjee Davis

French Horn

Glen Gray*
Ivan Esteves
Dale Gimás
Ramon Villanueva

Trumpet

Tony Belletti*
Ian Holmquist
Morgan Berliner
Andy Camou
Adam K. Van Vleet
Denny Bui Vuong

Trombone

Ryan Day*
Tyler McGeough
Michael Beltran
Larry Agustin

Euphonium

Matt Stickman*
Tera Wallace

Tuba

Robert Tovar*
Dorian Bonner

Percussion

Nolan Wren*
Preston Cross
Daniel Ellis
Marc Young
Taylor Brown
Lucas Zumbado

Piano

Brigitte Bellavoine

String Bass

Katherine Findlay

**principal*

For more information and tickets please call 562.985.7000 or visit:

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CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY,
LONG BEACH

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