CONCERT BAND
JERME S. ARNOLD, CONDUCTOR
ANTHONY JOHNNY, GRADUATE CONDUCTOR

CONSERVATORY JAZZ COMBO
JEFF JARVIS, DIRECTOR

MONDAY, MARCH 11, 2013
8:00PM

GERALD R. DANIEL RECITAL HALL

THE BOB COLE CONSERVATORY OF MUSIC
AT CALIFORNIA STATE UNIVERSITY, LONG BEACH AND THE COLLEGE OF THE ARTS PROUDLY PRESENT:

PERSONNEL
CONSERVATORY JAZZ COMBO
Jeff Jarvis—director
Jason Fabus—alto sax
Ramsey Castaneda—tenor sax
Drew Ninmer—trumpet

Chris Taube—guitar
Brendan Doshi—piano
Chelsea Stevens—bass
Brett Kramer—drums

UNIVERSITY CONCERT BAND
Jermie S. Arnold—conductor
Anthony Johnny—graduate conductor

Piccolo
Catherine Hirabayashi

Flute
Sean Adamiak
Katherine Bakker
Courtney Countryman
Angelica Hernandez-Chavoya
Eric Hirschhorn
Malila Hollow
Carole Jacobs
Kevin Kim
Kabyl Kim
Yoko Kitaguchi
Elizabeth LaCoste
Matthew Lopez
Sabella Lerma
Matthew Lopez
Jose Lopez
Ricardo Medina
Edith Nuno
Reneesha Ann Rivera
Paige Rogers

Oboe
Gloria Alba
Adrian Fonseca Tellez

Clarinet
Quiana Arguelles
Keliana De Neef
Alexander Johnson
Annika Lund
Christopher Maye
John-Michael O’Brien
Timothy Struven
Jeongro Yoon

Bass Clarinet
Adrina Stokes

Alto Saxophone
Regino De Avila
Abril Fragoso
Krissa Molina
Elena Rodriguez
Brian Sesic

Bass Trombone
Dorian Bonner
Alann Pak
Daniel Walls

Baritone Saxophone
Alexander Lee
Bradley McCormick

Euphonium
Auturo Castro
Sean Yeutter

Tuba
Daniel Garcia
Christie Glaser
Johnathan Granados
Jorge Ruiz

Trumpet
Kim Fonseca
LeeAnn Leon
Lukas Perez
Chandler Riley
Oscar Santos
Cody Weaver

Horn
Amy Fitzsimmons
Jonathan Perez
Nathan Phung

Trombone
Timothy Abbiss
Harry Levin
Jennifer Neithardt
Nicholas Pavlakovich
Katherine Raymond
Gary Soland

Bass Trombone
Dorian Bonner
Alann Pak
Daniel Walls

Trumpet
Kim Fonseca
LeeAnn Leon
Lukas Perez
Chandler Riley
Oscar Santos
Cody Weaver

Tuba
Daniel Garcia
Christie Glaser
Johnathan Granados
Jorge Ruiz

Percussion
Muhammad Damanhuri
Damien De La Cruz
Matthew Gilbert
John Jost
Brianne Kikuchi
Efrain Ramirez
Frank Rodriguez

For upcoming events please call 562.985.7000 or visit the web at:
WWW.CSULB.EDU/COLECONSERVATORY

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.
A Yamaha trumpet artist, Jeff has performed throughout the United States, Canada, Europe, Australia, and Indonesia. He has been featured with the USAF Airmen of Note, Syracuse Symphony Orchestra, Dallas Jazz Orchestra, US Army Jazz Ambassadors, Jazz Knights of the United States Military Academy Band at West Point, Riverside Jazz Orchestra, Oslo Big Band (Norway), US Army Blues, Frank Mantooth Jazz Orchestra, Denver Symphony Orchestra, USAF Shades of Blue, and more.

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 Assistant 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.
and lyrically, first stated by the upper woodwinds and answered by the saxophones and horns. This cleverly crafted work demonstrates Erickson’s rhythmic penchant as well as his lyrical style. Tonight’s performance is conducted by graduate conductor Anthony Johnny.

Kentucky 1800 is based on the tunes of three American folk songs: The Promised Land, Cindy, and I’m Sad and I’m Lonely, melodies which are reminiscent of the years the pioneers were forging westward. It is a rhapsodic tone poem in which thematic material is treated in great depth and with variety. The work is a reflection of Grundman’s affinity for standard American folk melodies and this masterpiece has long since become a favorite with bands and audiences alike. This piece is also conducted by Anthony Johnny.

Kirkpatrick Fanfare Commissioned by Central Missouri State University for the dedication of the James Kirkpatrick Library in March 1999, this work has definite Irish flavor, including a strain from Danny Boy. The “Fanfare” features driving rhythms and exciting brass figures, making this dramatic work sure to please performers and audiences.

About Jeff Jarvis Jeff Jarvis has distinguished himself as a trumpeter, composer, jazz educator, and music publisher. He serves as Director of Jazz Studies at the Bob Cole Conservatory of Music at California State University, Long Beach and frequently appears as a honors jazz band conductor, clinician and lecturer. Jeff is the Music Director Emeritus of the Central New York Jazz Orchestra and is a former Vice-President of the International Association For Jazz Education. Jeff is part-owner of Kendor Music, Inc., the first educational music publisher to provide jazz charts written especially for students.

His solo recordings as a jazz trumpeter and composer have placed high on national air play charts and have won him critical acclaim. Jeff’s early career as a studio trumpeter encompasses over 100 albums for such names as Lou Rawls, Melba Moore, The O’Jays and many more. Live performance credits include Dizzy Gillespie, Louie Bellson, Joe Williams, Benny Golson, Jon Hendricks, Jimmy Heath, Joe Lovano, Henry Mancini, Slide Hampton, Kevin Mahogany, Grady Tate, Eddie Daniels, Rob McConnell, and Doc Severinsen. Jeff is frequently commissioned to compose music for school, military and professional musical groups, along with serving as a contributing editor for The Instrumentalist, and writing for other music trade journals such as Flute Talk, Band & Orchestra Product News, and Jazz Educators Journal. Jarvis has co-authored The Jazz Educators Handbook with Doug Beach, a jazz piano book with Matt Harris entitled The Chord Voicing Handbook, and with Mike Carubia, Effective Etudes For Jazz, the new standard in jazz performance/audition solos.

Program Notes

March Intercolligate by Charles Ives is typical of late 19th-century American march forms. It was Charles father, George Ives, who steeped Charles in the lore of bands and band music; from the age of 12, young Charles was a drummer in his father’s Danbury, Connecticut, Town Band. Earlier, during the Civil War, Ives senior, then 17 years old, commanded a Union Army Band. “That’s a good band,” President Lincoln is said to have remarked about Ives’s Brigade Band of the First Connecticut Heavy Artillery.

March Intercolligate was written some time before Ives’s 19th birthday, for performance by the Danbury Band at the local fair. While showing many typical march motifs of the period, Intercolligate is also prophetic of Ives’s role as an American musical innovator. Notable are its subtle rhythmic alterations in the quotation of a familiar melody (“Annie Lisle”) and the abrupt and unorthodox modulation at the trio.

Incantation and Dance is the first published piece of John Barnes Chance and it has become a staple in the repertoire of Wind Band literature. The work is in two parts, the Incantation and the Dance. The Incantation is a short, haunting melody. The Dance begins quietly, with complex rhythmic patterns in the percussion section. The dance builds to a dramatic climax of angry winds and brass punctuating complex rhythmic motives indicative of a ritualistic dance.

Australian Up-Country Tune was arranged by Glenn Bainum and written by Percy Grainger.

“This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called ‘Up-Country Song.’ In that tune I had wished to voice Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs. I have used this same melody in my Australian ‘Colonia Song’ and in my Australian The Gum Suckers’ March.”

This Choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, California, August 9, 1928 by the exquisite Smallman a cappella Choir.”

—Percy Aldridge Grainger

Toccata for Band by Frank Erickson has has been extremely popular among high school and college bands since it was first published in 1957. Organized in rudimentary sonata form, the toccata is a wonderful teaching piece using two ideas that are first expressed in the opening sections of the piece. The first is noted by it’s quick and rhythmic theme featuring the trumpets and clarinet, while the second idea moves slowly