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

CONCERT BAND
JERMIE S. ARNOLD, CONDUCTOR

AND SPECIAL GUEST
SHORELINE SYMPHONIC WINDS
GREG FLORES, CONDUCTOR

THURSDAY, OCTOBER 17, 2013 8:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM
SHORELINE SYMPHONIC WINDS

Esprit De Corps ....................................................... Robert Jager (b. 1939)


Overture from “Candide” .......................................... Leonard Bernstein (1910-1990)

Letter From Home ................................................... Aaron Copeland (1900-1990)

Midway March ........................................................ John Williams (b. 1932)

INTERMISSION
CONCERT BAND

Cenotaph ............................................................... Jack Stamp (b. 1954)

When the Stars Began to Fall .................................... Fred J. Allen

Jeff Deseriere—graduate conductor

Chorale ................................................................. Vaclav Nelhybel (1919-1996)

Jeff Deseriere—graduate conductor

Cajun Folk Songs .................................................... Frank Ticheli (b. 1958)

Golden Jubilee March ............................................. John Philip Sousa (1854-1932)
**PROGRAM NOTES**

**Cenotaph**

A Cenotaph is a “statue or monument to a person not buried there.” The Lincoln Memorial and Washington Monuments are familiar examples of cenotaphs. This fanfare connotes a breathtaking structure such as one of these cenotaphs.

After the explosive percussion introduction, the work begins with a five part fugue. An accelerando leads to a layering of ostinatos including a 7/8 hemiola in the woodwinds. The fugue subject returns in augmentation and is harmonized in a chorale style.

*Cenotaph* was commissioned by Mitchell Fennell and the California State University at Fullerton Bands for the 1992 Southern California All-State Band.

**When the Stars Began to Fall**

“My Lord What a Mornin” was one of many anonymous spirituals sung in the fields and in worship by African-Americans slaves in the 19th century. In this setting, sonorities of the band are utilized which express a longing for the end of tie, when there would be no sorrow, no pain. The last line of the refrain serves as the title for this setting.

**Chorale**

The *Chorale* is based on the above medieval Bohemian chant whose words are a desperate plea to St. Wenceslaus, the first King of Bohemia, not to forsake his people nor let them perish. This highly emotional chant, born out of fear of the plague, has been sung in Bohemia for centuries during times of war and danger.


At the beginning of the *Chorale*, a threatening atmosphere is evoked from which voices of despair emerge with the ancient chant emotionally pleading for help. However, the character of the composition gradually changes until the work closes with an ecstatic hymn of hope.

In this composition I combine the modern concept of symphonic sound with the voice-leading techniques of the Middle Ages and early Renaissance, in order to communicate the ancient theme to a contemporary audience.

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**Cajun Folk Songs**

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun
folk songs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

“La Belle et le Capitaine” and “Belle” can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana). “La Belle et le Capitaine” tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

“Belle” is about a man who goes away to Texas only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody (see mm. 12-21) is added for variety.

In performance, be sure that the crescendo from mm. 74-82 gradually builds to fortissimo. The overall character of this version is considerably brighter and crisper than that of the original, and though the written and agogic accents are important, they should never be overstated. Clarity, transparency, and momentum are the important factors in order to preserve its dance-like effect.

Cajun Folk Songs is composed as a tribute to the people of the old Cajun folksong culture with hopes that their contributions will not be forgotten. The work is dedicated to the Murchison Middle School Band, Austin, Texas, Cheryl Floyd, Director, who commissioned the work and gave its premiere on May 22, 1990.

—Frank Ticheli

Golden Jubilee March  Composed to commemorate John Philip Sousa’s fiftieth year as a conductor, the première of Sousa’s Golden Jubilee March was given in July 1928 at Atlantic City’s Steel Pier. The march was then featured throughout the Sousa Band’s 1928 Golden Jubilee tour.

About Shoreline Symphonic Winds

Shoreline Symphonic Winds was founded in 1947 by James Son, the Long Beach Community Band which is one of the oldest volunteer musical ensembles in the Southern California area. James Son, who was a baritone saxophonist in Sousa’s band, joined the Long Beach Municipal Band in 1924. He was promoted to assistant conductor in 1939 by Herbert L. Clarke, and also worked with Municipal Band conductors Benjamin Rolfe, John J. Richards and Eugene La Barre. Mr. Son also served as instrumental music instructor for California Public Schools for over ten years during the late 1920’s. James Son retired as Assistant Conductor of the Long Beach Municipal Band in 1953.

Mr. Son saw the need for a volunteer ensemble for the city of Long Beach in the post-war era; with thousands of veterans returning from WWII, he decided to start the LBCB for this purpose. With all of the musicians being trained in the high schools of Long Beach, and with the veteran musicians returning from the war, fielding a quality band of well-trained musicians was a very easy and well-received task. The LBCB soon grew and flourished in this environment.

Now in our 66th year, the Long Beach Community Band continues to provide a musical outlet for the citizens of Long Beach and the surrounding communities. Also known as the Shoreline Symphonic Winds, we perform classic wind band literature as well as contemporary film score transcriptions. This ensemble performs year-round in the parks and city of Long Beach. For more information about our band, please visit our website: www.shorelinewinds.org.
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.

ABOUT GREG FLORES

Greg Flores has a MM in Instrumental Conducting from the Cole Conservatory of Music, and studied with Professor Emeritus Larry Curtis and Dr. Johannes Muller-Stosch. His conducting responsibilities included the University Symphony Orchestra and all major wind ensembles including Concert Band, Symphonic Band, Wind Symphony, and the University Brass Ensemble. Mr. Flores was the Graduate Assistant for the University Symphony Orchestra and the advanced Undergraduate Instrumental Conducting classes. He earned his BM in Instrumental Music and Trombone Performance from CSULB and studied with Jeffery Reynolds, retired Principal Bass Trombone for the LA Philharmonic Orchestra.

In 2008, Mr. Flores was appointed Conductor and Musical Director for the Long Beach Community Band. The Shoreline Symphonic Winds, a 60-piece ensemble and Blue Pacific Swing Band, an 18-piece Big Band, are part of the Long Beach Community Band that perform free concerts in the Long Beach area.

Prior to his work in Long Beach, Mr. Flores was the Director of Instrumental Music at Kasuo Masuda Middle School in Fountain Valley where he directed the band and orchestra, and was the Associate Director of Instrumental Music at Fountain Valley High School. While at FVHS, his duties included the direction of the marching band, jazz ensemble, percussion ensemble, and conductor of the Wind Ensemble. Mr. Flores was also the director of the music theory program at Fountain Valley High where he developed and taught both basic music theory and Advanced Placement music theory courses.

Mr. Flores is an accomplished arranger in the Southern California area where he writes for marching bands, big bands, salsa, pop and funk bands. His knowledge of a wide diversity of musical styles makes his arrangements and conducting interpretations very dynamic and expressive. Mr. Flores is also an active bass trombonist in the Los Angeles area in the commercial and symphonic idioms. He is also a sought-after clinician and adjudicator for marching bands, symphonic bands and jazz ensembles. He has served as brass instructor for the Velvet Knights Drum and Bugle Corps from 1991 through 1996. Mr. Flores now serves as the Program Coordinator and Director of Brass Performance for the City Sound Drum and Bugle Corps.
PERSONNEL SHORELINE SYMPHONIC WINDS

Greg Flores, conductor

Piccolo / Flute
Teri Cilurso
Diane Golden
Georgia Higgins
Tanu Ah You
Simon De La Cruz

Oboe
Jayne Montemer

Eb Clarinet
Daryl Golden

Clarinet 1
Alison Nitzsche
James Casey

Clarinet 2
Bill Pernot
Amy Cramer
Harry Bagby
Ken Brown

Clairnet 3
Michele Goodman
Jeanine Brennan
Joshua Hope
Walter Cabrera
John Burcher
Daniel Diaz

Bass Clarinet
Robert Reyes
Jose Diaz

Alto Saxophone
Frank Canlas
Conner
Juan Garcia

Tenor Saxophone
Laura Lewis
Marc Skuster

Baritone Saxophone
Paul Baker

Trumpet 1
Pat Mulllen
David Williams
Joe Artinger

Trumpet 2
C.J. Sams
Brandon Pettis
Mike Ivens

Trumpet 3
Bert Brown
Eric Holdaway
Bob Raemer

French Horn
Jessica Artinger
Jennifer Ornelas
Nick Pastis

Trombone 1
Harold Cannon
Alex Pacheco

Trombone 2
Paul Shivers
John Aulbach

Bass Trombone
Steve Underwood

Euphonium
Jerrr Byrd
Bob Tukua
Monica Geub

Tuba
Lee Dittimore
Mike Rapp
Kevin Elliott
Patrick O’Grady

String Bass
Sean Harvey

Percussion
Donna Reckseen
Tsugumi Shikano
Hiroto Hayashi

PERSONNEL CONCERT BAND

Jermie S. Arnold, conductor

Flute 1
Sean Adamiak*  
Ricky Medina
Joel Tercero
Annika Lund
Rachel Holtz
Angelica Hernandez-Chavoya
Edith Nuno

Flute 2
Courtney Cowin
Guadalupe Castaneda
Malilla Hollow
Sabella Marrie Lerma
Paige Rogers
Jose Lopez
Sol Yi Park
Warren Huang
John Michael O’Brien
Alexander Johnson
Sarah Sehnert
Ronald Esteban

Piccolo
Matt Lopez

Oboe
Spencer Klass*

Bassoon
Antonio Davila*
Gerardo Hernandez
Kyla Taylor

Bb Clarinet
Meghan Wright*
Francisco Diaz
Quiana Arguelles
Andrina Stokes
Dewey Clark
Tim Struven
Matt Hamilton
Zachary Benefick
EJ Villanueva
Eric Hirschorn
Keith Hernandez
Liam Robertson
Jessica Hecht
Frank Rodriguez

Bass Clarinet
Jake Abernathie*
Dominic Furiani

Alto Saxophone I
Ross Bronzan
Brian Sesic

Alto Saxophone II
Armando Rosales
Abril Fragoso
Regino De Aulla

Tenor Saxophone
Josue Gonzales*
Marc Harris
Garrison Huff

Baritone Saxophone
Timothy Cummins*
Michael Herrera
Elena Rodriguez

French Horn
Amy Fitzsimmons*
Alexandra Vacciarella
Osac Santos

Trumpet
Harry Ostrander*
Luks Perea
Roberto Diaz
Cody Weaver
Erik Salmanca
Leean Leon
Gerardo Ramirez
Kevin Salcido
Joshua Jaros
Jonathan Eastly
Nicholas Bianchini

Trombone
Katy Raymond*
Nicholas Pavlakovich
Gregory Ochoetorea
Chelsea Baldemor
Gary Soland
Harry Levin
Alann Pak
Larry Agustin
Gabriel Roque
John Stone

Euphonium
Sean Yeutter*
Daniel Wals

Tuba
Dorian Bonner*
Lauren Holm
Jorge Ruiz
Jordan Haynes

Percussion
Damien De La Cruz
Julio De Leon
Jackson Lat
Spencer Luxenberg
Efrain Ramirez
Connie Truong
Isabelle Zapata
Pablo Munoz-Snyder
Sean Villavende*

*—principal

UPCOMING EVENTS

- Monday, December 2, 2013: Concert Band / Brass Chamber Music, Jermie Arnold and Rob Frear, conductors 8:00pm Daniel Recital Hall $10/7
- Thursday, December 5, 2013: Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Carpenter Performing Arts Center $10/7

For more information and tickets please call 562.985.7000 or visit:

WWW.CSULB.EDU/COLECONSERVATORY

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