

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
JEFF DE SERIERE, GRADUATE CONDUCTOR

TRAVIS J. CROSS, GUEST CONDUCTOR
ROBERT FREY, GUEST UNDERGRADUATE CONDUCTOR

THURSDAY, MAY 1, 2014 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM / SYMPHONIC BAND

Noisy Wheels of Joy..... Eric Whitacre (b. 1970)

Jeff de Seriere—graduate conductor

A Dream of Coming Home..... John Alan Carnahan (b. 1955)

Joy Revisited..... Frank Ticheli (b. 1958)

Robert Frey—undergraduate guest conductor

Tribute..... Travis J. Cross (b. 1977)

Travis J. Cross, Director of Bands, UCLA—guest conductor

Transcendent Journey..... Rossano Galante (b. 1967)

INTERMISSION / WIND SYMPHONY

Meditation At Lagunitas..... Paul Dooley (b. 1983)

Black Dog..... Scott McAllister (b. 1969)

Helen Goode-Castro—clarinet

Sinfonietta for Concert Band..... Ingolf Dahl (1912-1970)

Marsch..... Paul Hindemith (1895-1963)
from *Symphonic Metamorphoses on Themes of Carl Maria von Weber* trans. Keith Wilson

PROGRAM NOTES

NOISY WHEELS OF JOY

Conceived as a raucous ‘opera buffa’ style overture, this new work from composer **Eric Whitacre** is the perfect way to start any concert. The beautiful theme and brilliant orchestration build to an exciting and breathtaking finale. *Noisy Wheels of Joy* was commissioned by the Band Composers Masterworks Consortium and premiered at the 2001 ABA convention by the UNLV Wind Symphony.

A DREAM OF COMING HOME

A Dream of Coming Home is dedicated to those in service to our country who are stationed around the world. The piece depicts the dream-like thoughts of home that run through a person’s mind while slowly drifting off to sleep. The musical colors in the piece represent those sentiments and sounds: a stroll down a lane; tolling church bells; twittering birds; a gentle summer rain; distant thunder; thoughts of parents and family; and the anticipation of a grand homecoming celebration.

The main theme is simplistic yet beautiful—like the reminiscence of the comforts of home. The theme is presented three times in the piece, each time becoming stronger and more dominant. In the middle of the work, rainsticks represent the calmness of a gentle summer rain, but is interrupted by the entrance of drums announcing the reality of the here and now. This leads to the last grand statement of the main theme, which is heroic and brings with it a feeling of great contentment and hope. The work concludes as it began in a dream-like state of wonder. The final bell stroke brings a calm, peaceful smile as you sense you are finally home...

Thank you to all who serve this country and risk their lives to protect our freedom.

—JAC

JOY REVISITED

Joy, and its companion piece, *Joy Revisited*, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, harmonic, and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin—but with one major distinction: *Joy* was created with young players in mind, while *Joy Revisited* was aimed at more advanced players.

Thus, *Joy* is more straightforward than its companion piece. Where *Joy* sounds a dominant chord (as in the upbeat to measure 10), *Joy Revisited* elaborates upon that chord with a flourish of 16th-notes. While *Joy Revisited* moves faster, develops ideas further, and makes use of a wider register, *Joy* is more concise.

Despite these and many more differences between the two works, both come from the same essential cut of cloth. Both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, *Joy* and *Joy Revisited* serve as two expressions of the feelings experienced by one expectant father (who happens also to be a composer) on one wonderfully anxious and exciting day.

—Frank Ticheli

TRIBUTE

was commissioned by the Southwest Iowa Bandmasters Association and premiered by their 11-12 grade honor band on January 16, 2006, with the composer conducting. The piece begins with two statements of the main theme, presented first with relatively straightforward accompaniment and then with a descant in the upper woodwinds. A contrasting section features a lilting eighth-note motive that moves throughout the ensemble, leading to the climactic return of the main theme. A brief coda reprises both of the primary melodic ideas in alternating trumpet solos and brings the piece to a close.

TRANSCENDENT JOURNEY

With the first sounds of *Transcendent Journey*, I wanted to create a big, powerful, exhilarating chord that would grab the listener right away. This introduction is the beginning of our “journey” and gives a melodic hint to the heroic main theme. The main theme should evoke not only the heroic quality of the melody, but also its beauty. The listener should feel as though they can accomplish anything, no matter how challenging. I fell this is a melody that transcends all my others.

—Rossano Galante

MEDITATION AT LAGUNITAS

for wind ensemble was commissioned by The American Bandmasters Association and the University of Florida, and premiered by the University of Alabama Wind Ensemble, conducted by Dr. Rick Good, at the 2014 ABA Annual Convention in Montgomery, Alabama.

This work is inspired by Robert Hass’ transcendental poem “Meditation at Lagunitas.” The poem is a philosophical discussion, examining the significance of words. Hass is continuously meditating on words as ideas, stirring recollection of images, scents, memories, love, lust, joy, and friendship. In the unique kaleidoscope of an individual word, such as “blackberry,” I saw both clarity and abstraction. Musically, this inspired an unfolding theme that began with a heroic statement in the brass that, by dissolving harmonic, registral, rhythmic, and timbral variations, became the “clarity of a general idea” of some unknown and beautiful word.

—Paul Dooley

Meditation at Lagunitas by Robert Hass

*All the new thinking is about loss.
In this it resembles all the old thinking.
The idea, for example, that each particular erases
the luminous clarity of a general idea. That the clown-
faced woodpecker probing the dead sculpted trunk
of that black birch is, by his presence,
some tragic falling off from a first world
of undivided light. Or the other notion that,
because there is in this world no one thing
to which the bramble of blackberry corresponds,
a word is elegy to what it signifies.
We talked about it late last night and in the voice
of my friend, there was a thin wire of grief, a tone
almost querulous. After a while I understood that,
talking this way, everything dissolves: justice,
pine, hair, woman, you and I. There was a woman*

*I made love to and I remembered how, holding
her small shoulders in my hands sometimes,
I felt a violent wonder at her presence
like a thirst for salt, for my childhood river
with its island willows, silly music from the pleasure boat,
muddy places where we caught the little orange-silver fish
called pumpkinseed. It hardly had to do with her.
Longing, we say, because desire is full
of endless distances. I must have been the same to her.
But I remember so much, the way
her hands dismantled bread,
the thing her father said that hurt her, what she dreamed.
There are moments when the body is as numinous
as words, days that are the good flesh continuing.
Such tenderness, those afternoons and evenings,
saying blackberry, blackberry, blackberry.*

BLACK DOG

is a rhapsody for solo clarinet and wind ensemble. The work is inspired by classic hard rock music, particularly Led Zeppelin’s rhapsodic-style song *Black Dog*. The clarinet solo takes the role of the lead singer in a hard rock band with its extreme range and emotions juxtaposed with the pyrotechnic solos in true “Hendrix” fashion. The rhapsody begins with a long solo cadenza which introduces most of the material in the work. The middle section is a very slow, upward, *Stairway to Heaven* gesture. The last section of *Black Dog* concludes with a “head-banging” ostinato pattern that leads to the final fiery cadenza.

SINFONIETTA FOR CONCERT BAND

was commissioned jointly by the Western and Northwestern Divisions of CBDNA. It was premiered in January of 1961 in Los Angeles, California by the University of Southern California Band conducted by the composer. The project was lead by co-chairs William Schaefer and Robert Vagner.

In discussing the initial idea of the *Sinfonietta*, Dahl related the following information:

'First of all, I wanted it to be a piece that was full of size, a long piece, a substantial piece—a piece that, without apologies for its medium, would take its place alongside symphonic works of any other kind. But in addition, I hoped to make it a "light" piece. Something in the Serenade style, serenade "tone," and perhaps even form.

Arthur Honneger once was commissioned to write an oratorio (King David) for chorus and an ill-assorted group of wind instruments. He asked Stravinsky, "What should I do? I have never before heard of this odd combination of winds." Stravinsky replied, "That is very simple. You must approach this task as if it had always been your greatest wish to write for these instruments, and as if a work for just such a group were the same one that you had wanted to write all of your life." This is good advice and I tried to follow it. Only in my case it was not only before but after the work was done and the Sinfonietta was finished that it turned out to be indeed the piece that I had wanted to write all my life.'

What emerged in the *Sinfonietta* is a composition which has been called one of the most important symphonic works of the twentieth century, regardless of the medium. In the introductory note for the *Sinfonietta*, Ingolf Dahl writes:

'The form of this Sinfonietta is akin to an arch or to the span of a large bridge: the sections of the first movement correspond, in reverse order and even in some details, to the section of the last. For example, the opening fanfares of the back-stage trumpets are balanced by those at the close of the work; the thematic material that ends the first movement is itself shaped like an arch: it begins with an unaccompanied line in the clarinets and ends with a corresponding solo in the alto clarinet. The center of the middle movement, which is the center of the whole work—a gavotte-like section, and the lightest music of the entire Sinfonietta—is the "keystone of the arch."

The tonal idiom of the work grows out of the acoustical properties of the symphonic band: a wealth of overtones. This I feel that bands call for music with more open and consonant intervals than would a string ensemble or a piano. The Sinfonietta is tonal, and centered around A-flat major. At the same time, however, its corner movements are based on a series of six tones (A-flat, E-flat, C, G, D, A) which, through various manipulations, provide most of the work's harmonic and melodic ingredients and patterns. The six tones were chosen to permit all kinds of triadic formations. Furthermore, their inversion at the interval of the major sixth yields a second six-tone set which comprises the remaining six tones of a complete twelve-tone row.'

Dahl made slight revisions to the score in 1964, and the final version was performed at the 13th National Conference of the CBDNA in Tempe, Arizona, on December 18th of that year, with the composer conducting.

SYMPHONIC METAMORPHOSES was premiered by the New York Philharmonic on 20 January 1944, Artur Rodzinski conducting. It has since become one of Hindemith's more popular and enduring works. It was inspired in part by Choreographer and Dancer Léonide Massine, who suggested to Hindemith that he compose a ballet based on Weber's music. However, after watching one of Massine's ballets and discovering that Massine intended to use sets and costumes designed by Salvador Dali (an artist whom Hindemith disliked), Hindemith decided to part ways with Massine, and the project was dropped. A few years later, Hindemith decided to salvage the music and write a set of variations or metamorphoses instead.

The suite is in four movements. Tonight we are performing the Marsch, possibly the best known movement, it opens with a set of fanfares. Like the first movement, this one is also based on *Huit Pièces pour le pianoforte à 4 mains*, this time focusing on No. 7. The original theme was meant to be a funeral march; Hindemith doubles the tempo to give the previously morbid tune a jaunty, catchy feel.

The transcription was completed at Hindemith's request by his Yale University colleague, Keith Wilson.

ABOUT JOHN ALAN CARNAHAN

John Alan Carnahan is Director of Bands at 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

Dr. Jermie 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, teaches conducting courses, and assists in the supervision of student teachers. In 2014 he received the Most Inspirational Professor Award from the CSULB Alumni Association.

Dr. Arnold completed his DMA from George Mason University in Fairfax Virginia where his primary mentors were Mark Camphouse, Anthony Maiello, and Dennis Layendecker. He 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.

Dr. 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 Dr. 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, Dr. 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 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.

Dr. 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. In 2013 he was named the guest conductor for the Maine All-State Band. 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 TRAVIS J. CROSS

Travis J. Cross begins an appointment as associate professor of music at the University of California, Los Angeles, where he conducts the Wind Ensemble and Symphonic Band and directs the graduate program in wind conducting. As wind ensemble conductor for five years at Virginia Tech in Blacksburg, Va., Cross led students in performances at the Virginia Music Educators Association conference, Kennedy Center, and Carnegie Hall and developed the Virginia Tech Band Directors Institute into a major summer conducting workshop.

Cross earned doctor and master of music degrees in conducting from Northwestern University in Evanston, Ill., and the bachelor of music degree cum laude in vocal and instrumental music education from St. Olaf College in Northfield, Minn. His principal teachers were Mallory Thompson and Timothy Mahr. Prior to graduate study, he taught for four years at Edina (Minn.) High School, where he conducted two concert bands and oversaw the marching band program.

In 2004, Cross participated in the inaugural Young Conductor/Mentor Project sponsored by the National Band Association. The same year he received the Distinguished Young Band Director Award from the American School Band Directors Association of Minnesota. From 2001–2003, Cross served a two-year term as the recent graduate on the St. Olaf College Board of Regents. In 2006, he was named a Jacob K. Javits Fellow by the United States Department of Education. He currently serves as national vice president for professional relations for Kappa Kappa Psi, the national honorary band fraternity.

Cross contributed a chapter to volume four of *Composers on Composing for Band*, available from GIA Publications. His original works and arrangements for band, choir, and orchestra are published by Boosey & Hawkes, Daehn Publications, and Theodore Music. He has appeared as a guest conductor, composer, and clinician in several states, internationally, and at the Midwest Clinic and leads honor bands and other ensembles in Alabama, California, Georgia, Iowa, North Carolina, Pennsylvania, Virginia, and Malaysia during the 2013–2014 season.

ABOUT JEFF DE SERIERE

Jeffrey de Seriere was born and raised in Lakewood, California and is an active saxophonist, music educator, and conductor in the Southern California area. He is also the assistant band director at Mayfair High School and University High School where he directs the Marching Band and Jazz Band II. Since 2013, Mr. de Seriere has also been the Music Director of True Brass Choir, an up and coming brass ensemble in the Long Beach area.

As a conductor, Mr. de Seriere has studied privately with Dr. David Betancourt and Dr. Anthony Mazzaferro. He's also participated in conducting workshops with Dr. Frank Battisti and Dr. Mallory Thompson. Since 2006, Mr. de Seriere has been the guest conductor for many ensembles including the Cerritos College Symphonic Winds, Fullerton College Community Band, CSULB Collegium Museum, Orange County Youth Wind Symphony, and the Symphonic Winds of the Pacific. In 2012, he won the Inaugural Undergraduate Conducting Competition at the Bob Cole Conservatory of Music. In 2014, he was named one of seven finalists in the National Band Association's Young Conductor Mentor Project. In 2013, Mr. de Seriere earned his BM in Music Education from the Bob Cole Conservatory of Music at California State University Long Beach. Mr. de Seriere is a graduate student at the Cole Conservatory where he is a student of John Carnahan.

PERSONNEL

WIND SYMPHONY

John Alan Carnahan, conductor

Piccolo

Christine Glaser

Flute

Ryan Murray*
Carole Jacobs
Lauren Redburn

Oboe

Spencer Klass*
Juaquin Moraga

English Horn

Alexander Zatolokin

Bassoon

Adrian Fonseca Tellez*
Jonathan Perez

Contrabassoon

Emily Prather

Bb Clarinet

Mathieu Girardet*
Abraham Pérez
Stephen Chow
Sarra Hey
Holly Choe
Kevin Sakai
Marci Gross

Eb Clarinet

Abraham Pérez

Bass Clarinet

Francisco Diaz*
Garett Dahl

Alto Saxophone

Patrick Olmos*
Jotaro Nakano

Tenor Saxophone

Jeff Madrid

Baritone Saxophone

Derek Magee

French Horn

Ramon Villanueva*
Kevin McBrien
Ivan Esteves
Bryan Rosales

Trumpet

Devin Henderson*
Jackson Niebrugge
Michael Sullivan
Ian Holmquist
Andy Camou
Tony Belletti

Trombone

Michael Beltran*
Kaelyn Gima
Tyler McGeough
Patrick Lenertz

Euphonium

Matt Stickman*
James LaPiana

Tuba

Kyle Richter*
Prichard Pearce

Percussion

Jazper Saldana*
Kan Adachi
Brianne Kikuchi
Michael King
Jeff Ramos
Brandon Rivera
Kevin Sakamoto
Nolan Wren

Piano

Barret Wilber

String Bass

Anthony Zanthos

Harp

Gracie Sprout

**principal*

SYMPHONIC BAND

Jermie S. Arnold, conductor / Travis J. Cross, guest conductor
Jeff de Seriere, graduate conductor

Piccolo

Kelly Catlin

Flute

Elizabeth LaCoste*
Sean Adamiak
Matt Lopez

Oboe

Angela Wells*
Spencer Klass

English Horn

Alexander Zatolokin

Bassoon

Brian Tuley*
Shannon O'Neill

Contrabassoon

Gerardo Hernandez

Bb Clarinet

Reyneelyn Cameros*
Melody Krawzak
Nikki Garwood
Carlos Gonzales
Ayslin Rice
Francisco Diaz
Sarah Len

Eb Clarinet

Courtney Crowe

Bass Clarinet

EJ Villanueva*
Tim Struven

Alto Saxophone

Paul Cotton*
Tahjee Davis

Tenor Saxophone

Ross Bronzan

Baritone Saxophone

Krissia Molina

French Horn

Catherine Robinson*
Ivan Esteves
Bryan Rosales
Jennifer Ornelas

Trumpet

Evan Walsh*
Cameron Reeves
Denny Bui Vuong
Kael Sharp
Harry Ostrander
Scott Dagg

Trombone

Robert Frey*
Tim Abbiss
Gregory Ochotorena
Emmanuel Rojas

Euphonium

Kenneth Eernisse*
Tori Bynon

Tuba

Conrad Zimmer*
Thomas Idzinski

Percussion

Daniel Ellis*
Taylor Brown
Preston Cross
John Jost
Evan Perkins
Frank Rodriguez
Jonathan Shih
Marc Young

String Bass

Athony Xanthos

Piano

Barret Wilber

Harp

Megan Nakao

**principal*

Special thanks to Mike Napoli at: <http://www.performingartslive.com>

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