

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



SYMPHONIC BAND

JERMIE S. ARNOLD, CONDUCTOR

CONCERT BAND

JEFF DE SERIERE, GRADUATE CONDUCTOR

LONG BEACH POLY SYMPHONIC WINDS

ANDY OSMAN, CONDUCTOR

THURSDAY, MARCH 6, 2014 7:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM / CONCERT BAND

A Festive Overture Alfred Reed (1921-2005)

Simple Gifts: Four Shaker Songs..... Frank Ticheli (b. 1958)
I. In Yonder Valley
II. Dance
III. Here Take This Lovely Flower
IV. Simple Gifts

Free Lance March..... John Philip Sousa (1854-1932)

LONG BEACH POLY SYMPHONIC WINDS

Hounds of Spring Alfred Reed (1921-2005)

Paris Sketches Martin Ellerby (b. 1957)
I. Saint-Germain-des-Prés
II. Pigalle
III. Père Lachaise
IV. LesHalles

INTERMISSION / SYMPHONIC BAND

Whirr, Whirr, Whirr..... Ralph Hultgren (b. 1953)

Chorale and Alleluia..... Howard Hanson (1896-1981)

Blue Bells of Scotland..... Arthur Pryor (1870-1942)

Robert Frey—trombone

You Were There James Woodward (b. 1978)

Exultate..... Samuel R. Hazo (b. 1966)

COMBINED

The Band Wagon..... Philip Sparke (b. 1951)

PROGRAM NOTES

A FESTIVE OVERTURE was commissioned by the Tri-State Festival, held annually under the auspices of the Music Division of Dickinson State College in Dickinson, North Dakota, for performance at the 1963 Festival. The piece begins with a brilliant opening allegro followed by a reflective, lyrical interlude, and concludes with a return to the first themes and mood. The entire work is built on three motifs, which are heard in the first section of the piece. The work is energetic and contemplative and reflects the best of Alfred Reed.

SIMPLE GIFTS: FOUR SHAKER SONGS The Shakers were a religious sect who splintered from a Quaker community in the mid-1700's in Manchester, England. Known then derisively as "Shaking Quakers" because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. One of those imprisoned, Ann Lee, was named official leader of the church upon her release in 1772. Two years later, driven by her vision of a holy sanctuary in the New World, she led a small group of followers to the shores of America where they founded a colony in rural New York.

The Shakers were pacifists who kept a very low profile, and their membership increased only modestly during the decades following their arrival. At their peak in the 1830's, there were some 6,000 members in nineteen communities interspersed between Maine and Kentucky. After the Civil War, their membership declined dramatically. Their practice of intense simplicity and celibacy accounts for much of their decline. Today there is only one active Shaker community remaining, the Sabbathday Lake Shaker Village in New Gloucester, Maine. They maintain a Shaker Library, a Shaker Museum, and a website at www.shaker.lib.me.us.

The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830s to 1860s in Shaker communities throughout New England.

Tichili writes of the composition of *Simple Gifts: Four Shaker Songs*: "My work is built from four Shaker melodies—a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, *Simple Gifts*, the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially, of orchestration.

The first movement is a setting of *In Yonder Valley*, generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751-1787), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a bird-call motive.

The second movement, *Dance*, makes use of a tune from an 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed in counterpoint against the woodwinds who state it at normal speed.

The third movement is based on a Shaker lullaby, *Here Take This Lovely Flower*, found in Dorothy Berliner Commin's extraordinary collection, *Lullabies of the World* and in Daniel W. Patterson's monumental collection, *The Shaker Spiritual*. This song is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance (see pp. 316 ff. in Patterson, op cit., for a detailed account, and also Harold E. Cook's *Shaker Music: A Manifestation of American Folk Culture*, pp. 52 ff.). Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers' ideal of childlike simplicity.

The finale is a setting of the Shakers' most famous song, *Simple Gifts*, sometimes attributed to Elder Joseph Brackett (1797-1882) of the Alfred, Maine community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making *Simple Gifts* possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his *Appalachian Spring*. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted."

In Yonder Valley

In yonder valley there flows sweet union;
Let us arise and drink our fill.
The winter's past and the spring appears;
The turtle dove is in our land.
In yonder valley there flows sweet union;
Let us arise, and drink our fill.

Dance

Virgins cloth'd in a clean white garment,
How they move in a band of love,
Comforts flow in a mighty current,
We shall drink at the fountains above.

Yea, we will rejoice with freedom,
In this straight little narrow way,
Here is the fold and the lambs all feeding,
On this green we'll skip and play.

Here Take this Lovely Flower

Here take this lovely flower
Thy mother sent to thee,
Cull'd from her lovely bower
Of sweet simplicity.

O place it near thy bosom
And keep it pure and bright,
For in such lovely flowers
The angels take delight.

Simple Gifts

'Tis the gift to be simple, 'tis the gift to be free;
'Tis the gift to come down where we ought to be;
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

When true simplicity is gained,
To bow and to bend we shan't be ashamed
To turn, turn will be our delight,
'Til by turning, turning we come round right.

FREE LANCE MARCH

Sousa wrote many other types of music including several operettas. One of these, titled *The Free Lance*, is about a farmer who left his farm and hired himself as a (free lance) mercenary for two different armies. He maneuvered his troops so that neither side could win, and declared himself emperor of both countries. In 1906 Sousa pieced several of the operetta tunes together in composing *Free Lance March*.

THE 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.

"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.

PARIS SKETCHES This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through—rather as Ravel did in his own tribute to an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole piece is the idea of bells—a prominent feature of Parisian life. The work is cast in four movements.

Saint Germain-des-Prés: The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn prelude haunted by the shade of Ravel: the city awakens with the ever-present sound of morning bells.

Pigalle: The Soho of Paris. This is a 'burlesque with scenes' cast in the mould of a balletic scherzo—humorous in a kind of 'Stravinsky-meets-Prokofiev' way. It is episodic but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

Père Lachaise: The city's largest cemetery, the final resting place of many a celebrity who once walked its streets. The spirit of Satie's *Gymnopédies*—themselves a tribute to a still more distant past—is affectionately evoked before the movement concludes with a 'hidden' quotation of the *Dies Irae*. This is the work's slow movement, the mood is one of softness and delicacy, which I have attempted to match with more transparent orchestration. The bells are gentle, nostalgic, wistful.

Les Halles: A bustling finale with bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden and, like Pigalle, this is a series of related but contrasted episodes. The climax quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of St. Eustache, actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the material proper and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.

—Martin Ellerby

WHIRR, WHIRR, WHIRR Can you feel that sensation as you mentally juggle the demands of emotion, profession, and family, and each concern barks at you for attention and demands its needs be satisfied, and you can sense the priority in them all but you know and feel your lack of time and your diminishing grace and patience to deal with them all?! Can you feel that sensation in your heart and mind when you are led to something that might be on the edge of what you feel comfortable with but you want to go there, and you know that going there will jeopardize your everyday situation, but you still want to go there?! Can you feel the sensation that wells up in you as you desperately search for the right answer in a situation that has no turning back, no sense of ambiguity can prevail and no hope of satisfying all the competing emotional interests seems possible? Your mind spins, ducks and dives, leaps and plunges and seems to *Whirr, Whirr Whirr!!*

—Ralph Hultgren

CHORALE AND ALLELUIA was completed in January, 1954, and was Dr. Hanson's first work for symphonic band. It was given its premiere on February 26 at the convention of the American Bandmasters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting. The composition opens with a fine flowing chorale. Soon the joyous Alleluia theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

BLUE BELLS OF SCOTLAND

Arthur Pryor joined the Sousa Band in 1892 where he stayed for 12 years. Pryor became a virtuoso soloing regularly with Sousa. Pryor composed many of the most famous trombone literature that is played today, his most famous being *The Whistler and His Dog*. *Blue Bells of Scotland*, referencing the wildflower, is an arrangement of a Scottish folksong first published in 1801. The words in the 1803 printed version are:

O where and O where does your highland laddie dwell;
O where and O where does your highland laddie dwell;
He dwells in merry Scotland where the blue bells sweetly smell,
And all in my heart I love my laddie well

YOU WERE THERE

was premiered Sunday, April 22, 2001, at the Pabst Theater in Milwaukee, Wisconsin, by the University of Wisconsin-Milwaukee Wind Ensemble, conducted by Thomas Dvorak, Director of Bands. Professor Dvorak commissioned the piece in honor of his parents. *You Were There* is based on the Hymn, *I was There to Hear Your Borneing Cry*, by John Ylvisaker, New Generation Publishers and portrays the reflective and contemplative aesthetic that mirrors the soft and gentle personalities of Professor Dvorak's parents.

EXULTATE

Exultate (ex-ull-tah-tay) was commissioned in July of 2001 by Dr. Edward Kocher, Dean of Duquesne University's School of Music in Pittsburgh, Pennsylvania. This piece was to serve as their finale of the Presidential Installation Ceremonies for Incoming University President, Dr. Charles Dougherty. The premiere performance was conducted by Dr. Robert Cameron, Director of Bands at Duquesne University.

Exultate was written to be music for a celebration. It introduces nine melodic themes throughout the piece. Eight of those nine recur in either different chordal structures or as part of a layered thematic montage. These themes gain a sense of excitement each time they recur until the halftime section, when the slow and powerful chorale offers a break from the fast pace. Following the chorale's eight measures, the pace and dynamics are taken to a new level, pushing the piece to its climactic ending.

—Samuel R. Hazo

BANDWAGON

Band director and radio presenter Yutaka Nishida hails from Tokyo and has long been a friend of composer Philip Sparke. As well as conducting bands and teaching, he also presents a weekly two-hour band music program, focusing on both brass and concert bands, on the Japanese national radio station, *Digital Radio Musicbird*.

The program is called *The Bandwagon* and the radio station commissioned Philip Sparke to write a march which could be used as a theme tune for the program. The result is this bright and breezy march in simple ABA form.

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 ANDY OSMAN

Andrew Osman is in his thirty-first year of teaching music at Long Beach Polytechnic High School where he conducts the Chamber Orchestra, Symphony Orchestra, String Orchestra, Concert Band and Symphonic Wind Ensemble. He also served from 1995-2006 as the Music Curriculum Leader for the Long Beach Unified School District, working with the music staff to coordinate the K-12 music program in the district. The Poly Orchestras and Symphonic Winds have received numerous honors, including performances at CMEA conferences, the Orange County Performing Art Center Invitational Festival, and a concert with world-renowned mezzo-soprano Marilyn Horne.

The Poly Music Department has been selected six times by the GRAMMY foundation as a GRAMMY Signature School, and twice as a Signature "Gold" school, recognizing it as one of the top high school programs in the country. He serves as a festival adjudicator for bands and orchestra festivals throughout the western US, and has conducted numerous honor orchestras. Mr. Osman is a graduate of UCLA and has done graduate coursework at Northwestern University.

PERSONNEL CONCERT BAND

Jeff de Seiere, graduate conductor

Flute I

Joel Tercero
Rachel Holtz
Angelica Hernandez-Chavoya
Edith Nuno

Flute II

Guadalupe Castaneda
Malila Hollow
Paige Rogers
Eric Hirschorn
Reneesha Ann Rivera
Sol Yi Park

Piccolo

Ricky Medina

Oboe

Spencer Klass*

Bassoon

Antonio Davila*
Kyra Taylor

Bb Clarinet

Megan Wright*
John-Michael O'Brien
Alexander Johnson
Dewey Clark
Warren Huang
Keith Hernandez
Liam Robertson
Jessica Hecht
Frank Rodriguez
Timothy Cummins
Daniel Diaz
Jeongro Yoon

Bass Clarinet

Jake Abernathie*
John Stone
Zachary Kenefick
Jacob Fisk

Alto Saxophone I

Mike Camacho
Brian Sesic

Alto Saxophone II

Armondo Rosales
Abril Fragoso

Tenor Saxophone

Josue Gonzales*
Marc Harris
Garrison Huff

Baritone Saxophone

Michael Herrera

French Horn

Jennifer Ornelas
Christian Aguirre
Kim Fonseca

Trumpet

Chandler Riley*
Roberto Diaz
Oscar Santos
Erik Salmanca
Gerardo Ramirez
Kevin Salcido
Joshua Jaros

Trombone

Ryan Elder*
Katy Raymond
Nicholas Pavlakovich
Chelsea Baldemor
Gary Soland
Harry Levin
Alann Pak
Larry Agustin
Gabriel Roque
John Stone
Daniel Walls
Jorge Ruiz

Euphonium

Arturo Castro*
Sean Yeutter

Tuba

Dorian Bonner*
Lauren Holm
Jordan Haynes
Kyle Winterboer
Robert Tovar

Percussion

JaDamien De La Cruz*
Julio De Leon
Efrain Ramirez
Connie Truong
Isabelle Zapata
Pablo Munoz-Snyder

=====
**principal*

PERSONNEL LONG BEACH POLY SYMPHONIC WINDS

Andy Osman, conductor

Flute

Zoe Adler
Athena Athanassis
Bryan Baker
Jonathan Rodriguez
Marie Vidallon
Breeanna Wu

Oboe

Hayley Bates
Craig Brunner
Damian Nguyen
Will Stevens

Clarinet

Daniel Apter-Prodger
Tyler Baillie
Danielle Gallandt
Emily Golison
Cassandra Hutchison
Elizabeth Kriebel
Alejandro Nieto
Rudy Peterson
Timothy Quach
Alyssa Wren

Bass Clarinet

Truan Barkis
Raini Glines
J. R. Miller

Bassoon

Eric Brunner
Hannah Corman
Christian Greer

Alto Saxophone

Audrey See
Luke Van Lant

Tenor Saxophone

Liam Ehrlich
Eamon Jarrett-Mann

Baritone Saxophone

Julia Wainfan

French Horn

Jacob Bergkvist
Georgia Caplen
Claire Cunningham
James Crabtree-Hannigan
Margaret Dines
Jacob Williams

Trumpet

James Donahue
Taylor Dorsey
Jessica Farmer
Derek Matos
Adolph Rodriguez
Brandon Samuels
Cameron Scott
Justin Short

Trombone

Daniel Berkowitz
Nicholas Elliot
Michael Franco
Michaela Hoover
Jaime Monaco
Morgan Rojo
Matthew Tem

Euphonium

Ilyas Mohd Yusof

Tuba

Chris Johnson
Malakai McCabe
Kevin Miranda
Andrew Schenker

Percussion

Tom Hughes
Ezekiel Knight
Robert Mantz
Edward Oliver
Diondre Peoples
Amanda Wainfan

Double Bass

Kumiko Maxson

Piano

Kevin Chau

PERSONNEL SYMPHONIC BAND

Jermie S. Arnold, conductor

Flute

Elizabeth LaCoste*
Sean Adamiak
Matt Lopez

Piccolo

Kelly Catlin

Bass Clarinet

EJ Villanueva*
Tim Struven

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

Alto Saxophone

Paul Cotton*
Tahjee Davis

Tenor Saxophone

Ross Bronzan

Baritone Saxophone

Krissia Molina

French Horn

Catherine Robinson*
Ivan Esteves
Bryan Rosales
Ramon Villanueva

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

Anthony Xanthos

Piano

Barret Wilber

Harp

Megan Nakao

**principal*

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