

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

THURSDAY, OCTOBER 9, 2014 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM / SYMPHONIC BAND

And A Time Jeff Jordan (b. 1958)

Courtly Airs and Dances Ron Nelson (b. 1929)

- I. Intrada
- II. Basse Danse
- III. Pavane
- IV. Saltarello
- V. Sarabande
- VI. Allemande

Dusk Steven Bryant (b. 1972)

Shortcut Home Dana Wilson (b. 1946)

INTERMISSION / WIND SYMPHONY

Ecstatic Fanfare Steven Bryant (b. 1972)

First Suite in Eb for Military Band Gustav Holst (1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

Only Light Aaron Perrine (b. 1979)

Variations on America Charles Ives (1874-1954)
trans. William Schuman

The Star-Spangled Banner John Stafford Smith (1750-1836)
text Francis Scott Key
arr. John Williams (b. 1932)

Jermie S. Arnold—conductor

Arirang John Carnahan (b. 1955)

The Stars and Stripes Forever John Philip Sousa (1854-1932)

Jeffrey de Seriere—graduate conductor

PROGRAM NOTES

AND A TIME was originally composed as part of a doctoral project designed to create accessible mixed-wind chamber music for young performers. The instrumentation utilizes ten players in a double-quintet (woodwind, brass) format and was completed under the guidance of Dr. Paul Rudy at the University of Missouri-Kansas City Conservatory of Music. The present setting for full band draws upon the larger wind resources available while also making extended use of the mallet percussion color. The High Plains Music Camp Faculty Band at Fort Hays State University premiered the piece in July of 2003 under the direction of the composer.

The work's evocative opening is an attempt to portray those emotions one encounters when contemplating potentially life-changing decisions such as a major career move. Daily routines, with the issues and conflicts that often generate a "grass is greener" mentality, are portrayed in the agitated middle section. The tranquil closing recalls earlier material in an affirmation of those values which retain true importance in one's life.

—Jeff Jordan

COURTLY AIRS AND DANCES is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Danse, Pavane, and Allamande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that time period.

The festival opens with a fanfare-like Intrada followed by Basse Dance (France), Pavane (England), Saltarello (Italy), Sarabande (Spain) and Allemande (Germany).

DUSK This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. Dusk is intended as a short, passionate evocation of this moment of dramatic stillness.

—Steven Bryant

SHORTCUT HOME is a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving toward the "home" of the final, C major chord.

ECSTATIC FANFARE is based on music from movement I of my *Ecstatic Waters*. One day in May, 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare "someday." She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena, conducting it with the World Youth Wind Orchestra Project in July, 2012. This has to be a record time for conception-to-premiere for a large ensemble work.

—Steven Bryant

FIRST SUITE IN E♭

Written in 1909, the *Suite in E-Flat* is generally regarded as a cornerstone work for concert band and is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the Chaconne is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The March is introduced by a British band quick-march pulse from the brass and followed by Holst's *Land of Hope and Glory* version of the Chaconne theme in the great sostenuto tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the coda with a dynamic marking of *fff*.

ONLY LIGHT

The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

During the next few years, I was moved by two friends' display of strength and courage through adversity. Through these experiences, I was reminded of how delicate life is, and how things can change at a moment's notice. Reflecting upon these events inspired me to expand and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing

—Aaron Perrine

VARIATIONS ON AMERICA

Charles Ives composed his *Variations on 'America'* when he was 17 and working as church organist in his home town. Originally composed for organ, the work was later popularized in a 1949 arrangement for orchestra by William Schuman; William E. Rhoads provided the wind band transcription in 1964. This composition of five variations represents the earliest known example of musical polytonality. They are humorous in character and full of surprises. Ives used his musical unorthodoxy to assert his independence from the genteel musical life of 19th century New England, while demonstrating his ability to be a "cut up" to his male peers.

THE STAR-SPANGLED BANNER

is the national anthem of the United States of America. The lyrics come from a poem written in 1814 by then 35-year-old amateur poet Francis Scott Key who wrote *Defense of Fort McHenry* after seeing the bombardment of Fort McHenry at Baltimore, Maryland, by Royal Navy ships in Chesapeake Bay during the War of 1812. The poem was set to the tune of a popular British drinking song, written by John Stafford Smith for the Anacreontic Society, a men's social club in London. *The Anacreontic Song* (or "To Anacreon in Heaven"), set to various lyrics, was already popular in the United States. Set to Key's poem and renamed *The Star-Spangled Banner*, it would soon become a well-known American patriotic song. With a range of one and a half octaves, it is known for being difficult to sing. Although the song has four stanzas, only the first is commonly sung today, with the fourth ("O thus be it ever when free men shall stand...") added on more formal occasions. *The Star-Spangled Banner* was recognized for official use by the Navy in 1889 and the President in 1916, and was made the national anthem by a congressional resolution on March 3, 1931, which was signed by President Herbert Hoover.

John Williams (born February 8, 1932) is an American composer, conductor, and pianist. He wrote this arrangement for the combined band performance at the 2004 Rose Bowl ceremonies in Pasadena, California. Mr. Williams writes, "*The Star-Spangled Banner* holds a unique place in our nation's musical heritage. As our National Anthem, it has been performed an unfathomable number of times, in every conceivable arrangement, and it stands as an enduring symbol in the collective memory of all Americans. It tells of our flag's passage through a dark and dangerous night, and as metaphor, it serves as a prayer for the safe continuation of our

country's journey toward the realization of its best aspirations. I have always thought of *The Star-Spangled Banner* as being primarily a vocal piece having heard so many outstanding and highly individual performances done by singers. I feel that an increased variety of instrumental versions might in some way reflect the healthy and still growing diversity of our great country as we, each in our different ways, embrace this grand old tune which continues to unify us all."

ARIRANG is the most popular traditional folk song in Korea. Every region of the country has its own version. Many opinions exist about the definition of the word "Arirang", however, its meaning has most widely become associated with feelings of yearning or of lost love. Koreans regard *Arirang* as the best song to express feelings of both joy and sorrow. This special arrangement of *Arirang* is dedicated to the the great country and people of Korea in appreciation for all you do to promote music and the arts throughout the world. Please accept it as our humble gift to you.

THE STARS AND STRIPES FOREVER In late 1896, Sousa and his wife took a much-deserved vacation to Europe. While there, Sousa received word that the manager of the Sousa Band, David Blakely, had died suddenly. The band was scheduled to begin another cross-country tour soon, and Sousa knew he must return to America at once to take over the band's business affairs. Sousa tells the rest of the story in his autobiography, *Marching Along: Recollections of Men, Women and Music*: "Here came one of the most vivid incidents of my career. As the vessel (the Teutonic) steamed out of the harbor I was pacing on the deck, absorbed in thoughts of my manager's death and the many duties and decisions which awaited me in New York. Suddenly, I began to sense a rhythmic beat of a band playing within my brain. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever changed."

The march was an immediate success. Sousa's Band played it at almost every concert until his death over 35 years later. Sousa even set words to *The Stars and Stripes Forever!*

The Stars and Stripes Forever!

Let martial note in triumph float
And liberty extend its mighty hand
A flag appears 'mid thunderous cheers,
The banner of the Western land.

The emblem of the brave and true
Its folds protect no tyrant crew;
The red and white and starry blue
Is freedom's shield and hope.

Other nations may deem their flags the best
And cheer them with fervid elation
But the flag of the North and South and West
Is the flag of flags, the flag of Freedom's nation.

Hurrah for the flag of the free!
May it wave as our standard forever,
The gem of the land and the sea,
The banner of the right.

Let despots remember the day
When our fathers with mighty endeavor
Proclaimed as they marched to the fray
That by their might and by their right
It waves forever.

Let eagle shriek from lofty peak
The never-ending watchword of our land;
Sing out for Union and its might,
O patriotic sons.

Other nations may deem their flags the best
And cheer them with fervid elation,
But the flag of the North and South and West
Is the flag of flags, the flag of Freedom's nation.

Hurrah for the flag of the free.
May it wave as our standard forever
The gem of the land and the sea,
The banner of the right.

Let despots remember the day
When our fathers with might endeavor
Proclaimed as they marched to the fray,
That by their might and by their right
It waves forever.

—*John Phillip Sousa*

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 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

Jessica Geels

Flute

Carole Jacobs*
Vasiliki Fourla
Elizabeth LaCoste

Oboe

Spencer Klass*
Juaquin Moraga

English Horn

Caitlin Smith

Bassoon

Adrian Fonseca Tellez*
Bryan Tuley

Contrabassoon

Emily Prather

Bb Clarinet

Sarra Hey*
Holly Choe
Carolyn Johnston
Rani Oliveira
Kevin Sakai
Robin Daly

Eb Clarinet

Marci Gross

Bass Clarinet

Melody Krawzak
Garrett Dahl

Alto Saxophone

Jotaro Nakano*
Paul Cotton

Tenor Saxophone

Alex Baiseri

Baritone Saxophone

Krissia Molina

French Horn

Ramon Villanueva*
Christian Siqueiros
Kevin McBrien
Catherine Robinson
Bryan Rosales

Trumpet

Ian Holmquist*
Oscar Garibay
Cameron Reeves
Kurt Peregrine
Evan Walsh
Jackson Niebrugge

Trombone

Tyler McGeough*
Michael Beltran
Kaelyn Gima
Paul De La Rosa

Euphonium

James LaPiana*
Zachary Carrasco

Tuba

Thomas Idzinski*
Prichard Pearce

Percussion

Jazper Saldana*
Brienne Kikuchi
Michael King
Brandon Rivera
Kevin Sakamoto
Daniel Ellis

Piano

Malila Hollow

String Bass

Anthony Zanthos

Harp

Gracie Sprout

**principal*

SYMPHONIC BAND

Jermie S. Arnold, conductor / Jeff de Seriere, graduate conductor

Piccolo

Catherine Hirabayashi

Flute

Kelly Catlin*
Jane Botieff
Richardo Medina

Oboe

Alexander Zatalokin*
Janet Shaw
Mariah Perez

Bassoon

Gerardo Hernandez*
Shannon O'Neill

Contrabassoon

Antonio Davila

Bb Clarinet

Reyneelyn Cameros*
Michael Miller
Ayslin Rice
Nikki Garwood
Carlos Gonzales
Danny Diaz
Quianna Arguelles

Eb Clarinet

Courtney Crowe

Bass Clarinet

EJ Villanueva*
Stefani Lynne Perry

Alto Saxophone

Ross Bronzan*
Michael Camacho

Tenor Saxophone

Garrison Huff

Baritone Saxophone

Tahjee Davis

French Horn

Liam Lacey*
Sarah Krueger
Jennifer Serda
Arthur Mendiola

Trumpet

Harry Ostrander*
José Reyes
Scott Dagg
Roberto Diaz
Kael Sharp
Joshua Jaros

Trombone

Gregory Ochotorena*
Tim Abbiss
Larry Agustin
Gabriel Roque

Euphonium

Kenneth Eernisse*
Tori Bynon

Tuba

Kylw Winterboer*
Dorian Bonner

Percussion

Connie Trueng
Damien De la Cruz
John Jost
Adrian Tamez
Paul Park
Isabelle Zapata

Piano

Malila Hollow

Harp

Gracie Sprout

**principal*

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

For more information and tickets please call 562.985.7000 or visit:

WWW.CSULB.EDU/COLECONSERVATORY

BOB COLE
CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY,
LONG BEACH