

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



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# WIND SYMPHONY

JOHN ALAN CARNAHAN, CONDUCTOR

# SYMPHONIC BAND

JERMIE S. ARNOLD, CONDUCTOR

JEFFREY E. DE SERIERE II, GRADUATE CONDUCTOR

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FEATURING JAY MASON, SAXOPHONE

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THURSDAY, APRIL 30, 2015 8:00PM

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CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

## PROGRAM / SYMPHONIC BAND

*Mother Earth* ..... David Maslanka (b. 1943)

*Be Thou My Vision* ..... David R. Gillingham (b. 1947)

*English Folk Song Suite* ..... Ralph Vaughn Williams (1872-1958)

I. March: Seventeen Come Sunday

II. Intermezzo: My Bonny Boy

III. March: Folk Songs from Somerset

*Benediction* ..... John Stevens (b. 1951)

*Pastime* ..... Jack Stamp (b. 1954)

## INTERMISSION / WIND SYMPHONY

*The Duke of Marlborough Fanfare* ..... Percy Aldridge Grainger (1882-1961)

Jeffrey E. de Seriere II—graduate conductor

*Symphonies of Wind Instruments* (1947) ..... Igor Stravinsky (1882-1971)

Jeffrey E. de Seriere II—graduate conductor

*Suite for Solo Flute, Clarinet, and Alto Saxophone* ..... Claude T. Smith (1932-1987)

Jay Mason—saxophone

*Symphony No. 2 for Symphonic Band* ..... Frank Ticheli (b. 1958)

I. Shooting Stars

II. Dreams Under a New Moon

III. Apollo Unleashed

## COMBINED WIND SYMPHONY & SYMPHONIC BAND

*Procession of the Nobles* ..... Nikolai Rimsky-Korsakov (1844-1908)  
arr. Leidzen

# WIND SYMPHONY & SYMPHONIC BAND / 60TH ANNIVERSARY CONCERT

Shortly after the founding of the Los Angeles-Orange County State College on September 28, 1949, the name was changed to Long Beach State College in 1950. The then-nascent Music Department had an emphasis on teacher education, following suit with the rest of the College. However, Dr. Bertram McGarrity, chairman of the music department, knew the importance of large ensembles to the curriculum of these future music educators. In the Fall of 1951, Dr. McGarrity founded both the band and orchestra stating, “These activities are a very real part of any normal campus life.”

The first band functioned as a lab ensemble for the music students as well as an entertainment ensemble for school assemblies and athletic events. The third conductor of the Long Beach State College Band, Dr. Sanford Helm, decided that the ensemble had a higher artistic purpose. On May 10th, 1955 the Long Beach State College Concert Band, under the direction of Dr. Helm, had its first formal concert in what is now known as the University Theatre. Sixty years later we celebrate the early prospectors of the CSULB bands, the many musicians who have come through the program, as well as the wonderful music-making tradition that is carried on today.

## PROGRAM NOTES

**MOTHER EARTH** was composed for the South Dearborn High School Band of Aurora, Indiana, Brian Silvey, conductor. The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

—David Maslanka

**BE THOU MY VISION** It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune, *Slane*, is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since *Slane* is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane* (“Be Thou My Vision”) in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in Db-major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

—David R. Gillingham

**ENGLISH FOLK SONG** *Folk Song Suite* was commissioned by the band of the Royal Military School of Music. It was premiered on July 4, 1923, at Kneller Hall, H.E. Adkins conducting. In three movements, the Suite contains many different folk songs from the Norfolk and Somerset regions of England, including *Seventeen Come Sunday*, *Pretty Caroline*, *Dives and Lazarus*, *My Bonny Boy*, *Green Bushes*, *Blow Away the Morning Dew*, *High Germany*, and *The Tree So High*. Historically, the suite is considered (along with Gustav Holst’s two suites for military band) to be a cornerstone work in the literature, and one of the earliest “serious” works for the wind band.

—Nikk Pilato

**BENEDICTION** was originally a work for tuba/euphonium quartet. It was composed for the Sotto Voce Quartet in 2002 to be the final work on a recording of all of the composer's tuba quartets (Summit Records). This internationally acclaimed quartet is made up entirely of former students of John Stevens at the University of Wisconsin-Madison. *Benediction* was intended to be a sonorous "amen" of vocal character on this recording primarily comprised of more lively works. The composer's creation of this version for wind band was encouraged by and is dedicated to Scott Teeple, Director of Bands at the University of Wisconsin-Madison.

**PASTIME** Jack Stamp drew inspiration for this work during a 1998 visit to Candlestick Park for a Giants baseball game. His memories took him back to his first World Series in 1962 between the Giants and the Yankees; he was only eight years old at the time. This salute to the 1962 Giants and baseball in general is loosely woven around two motives from the anthem of the seventh inning stretch *Take Me Out to the Ball Game*. Ever-changing meters, syncopation, and compound rhythms are skillfully crafted to pay homage to the heroes of the game. Measure numbers match player uniform or record numbers. Don Larsen, Willy Mays, Barry Bonds, Juan Marichal, Orlando Cepeda, and Roger Maris are a few to be so honored. A slapstick, woodblock, and rimshots imitate the crack of Willie McCovey's bat. The flutes and bells play the notes "B-A-B-E" to salute the Bambino. Strains of *Meet Me in St. Louis* pay a tribute to Mark McGwire. Polytonality abounds as the work continues with two fugues based on themes from *Take Me Out to the Ball Game*. The work was commissioned by the Santa Clara County (CA) Band Directors Association and was premiered on January 24, 1999 with the composer conducting. It is dedicated to Frank Battisti, long time conductor of the New England Conservatory Wind Ensemble, who retired that same year.

—Windband.org

**THE DUKE OF MARLBOROUGH FANFARE**, originally written in March of 1939, is based on an English folk tune sung by Mr. Henry Burstow, collected by Lucy Broadwood. Percy Aldridge Grainger is an Australian composer who was quite fond of collecting English folk tunes. Having been influenced by the practices of Lucy Broadwood, Grainger would take his Edison recording device out into the countryside to record these songs for preservation purposes. Grainger not only wrote a fanfare, but he also uses *The Duke of Marlborough* in the first movement of his most famous piece for wind band, *Lincolnshire Posy*.

—Jeffrey E. de Seriere II

**SYMPHONIES OF WIND INSTRUMENTS** was completed in 1920 and is an odd piece in the oeuvre of Igor Stravinsky. Dedicated 'To the memory of Claude Achille Debussy', the first sketches of *Symphonies of Wind Instruments* appear between 1918 and 1919 after the death Debussy, who was his close friend. Stravinsky, along with Ravel, De Falla, Bartók, and Roussel, had been asked to contribute a piece to the new music journal, *La Revue musicale*, in memory of Claude Debussy. While the other composers had written pieces in imitation of Debussy's impressionistic style, Stravinsky wrote an 'austere' chorale titled *Fragment des Symphonies pour instruments à vent à la mémoire de C. A. Debussy*.

The instrumentation of the piece is for an extended orchestral wind section without strings and had been adopted into the wind band repertoire following the creation of the Eastman Wind Ensemble in 1952. The title can be somewhat confusing, but one must go to the ancient definition of *symphonie*, meaning, "a group of instruments sounding together." With this in mind the listener can now discern it from what we know a 'symphony' to be today. In Stravinsky's mind, each section of homogenous sounding instruments (i.e. flutes, clarinets, double reeds, trumpets, etc.) is a symphonie. These symphonies make up the four different episodes of the piece. With excerpts of the chorale interspersed within these episodes the listener will hear a piece in a form all its own.

The 1920 version was premiered by the famous conductor of the Boston Symphony Orchestra, Serge Koussevitsky. Stravinsky was not very happy with this performance and it was one of the reasons why he began to conduct his own music. The work went under the ownership of a couple of different publishers and Stravinsky himself had lost some of his later proofs. He decided to make a new version from his first proof and a piano reduction. The new 1947 version came with changes in instrumentation and phrase length. Malcolm McDonald says of the two versions, "...the original version is the more redolent of the liturgy and Russian orthodox church music; the revised version is more abstract, more a Cubist play of colors and planes."

—Jeffrey E. de Seriere II

**SUITE FOR SOLO FLUTE, CLARINET & ALTO SAXOPHONE** was written for and dedicated to Claude's lifetime friend, Gary Foster. Gary and Claude met each other at the University of Kansas while both were completing their music degrees. Gary is currently one of the most visible LA recording and performing artists. This work was premiered on Feb. 19, 1987 in White Recital Hall, University of Missouri-Kansas City with Gary Hill, conducting. Since its premiere, it has been played by Gary Foster throughout the world and has also recently been performed in Japan.

—notes from the score

**SYMPHONY No. 2 FOR SYMPHONIC BAND** The symphony's three movements refer to celestial light—Shooting Stars, the Moon, and the Sun. Although the title for the first movement, "Shooting Stars," came after its completion, I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the Eb clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, "Dreams Under a New Moon," depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat.

The finale, "Apollo Unleashed," is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (*Wer Gott vertraut, hat wohl gebaut*). This chorale—a favorite of the dedicatee, and one he himself arranged for chorus and band—serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

—Frank Ticheli

**PROCESSION OF THE NOBLES** The *Procession of the Nobles* or *Cortege'* from Rimsky-Korsakov's opera *Mlada* is a grand procession in  $\frac{3}{4}$  time. The piece has gained popularity on its own in the orchestral world and, naturally, has been transcribed for the wind band by Erik W. G. Leidzén. Tonight we pay homage to the first formal band concert at Long Beach State College by playing one of the pieces from the 1955 program.

—Jeffrey E. de Seriere II

## 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 JAY MASON

**Jay Mason** attended CSU, Long Beach, where he studied saxophone with Leo Potts and flute with Dr. John Barcellona. After graduation he started his freelance music career. He has performed with Michael Feinstein, Jerry Seinfeld, Michael Bubl , Peabo Bryson and Johnny Mathis, and in orchestras for Broadway shows such as *Motown*, *Wicked*, *Legally Blonde*, *Young Frankenstein*, *Spamalot*, and *The Light in the Piazza*, to name a few.

He has recorded with Glenn Close, Michael Bubl , John Lithgow, Take 6, Eddie Daniels, Michael Feinstein, and many others. Motion picture credits include *The Sponge Bob Movie: Sponge out of Water*, *Frozen*, *Toy Story 3*, *The Princess and The Frog*, *The Curious Case of Benjamin Button*, and *Gangster Squad*. Television credits include *The Tonight Show*, *Dragon Tales*, *The Gilmore Girls*, Warner Bros. cartoons and many commercials for companies like the NFL, United Airlines and Kellogg's Cereals. He is also featured on the video games *World of Warcraft* and *Diablo*, and can be heard on soundtracks at Disneyland and other theme parks around the globe.

Jay is a member of Gordon Goodwin's Grammy-winning Big Phat Band, serves on the faculty at the Bob Cole Conservatory of Music, and is active as a clinician and guest artist throughout the country. He is a Vandoren Reed Artist and Clinician.

## ABOUT JEFFREY E. DE SERIERE II

**Jeffrey E. de Seriere II** was born and raised in Lakewood, California and is an active saxophonist, music educator, and conductor in the Southern California area. Mr. de Seriere is currently the Symphonic Band Director at the Orange County School of the Arts and the Assistant Band Director at Mayfair High School. Since 2013, Mr. de Seriere has also been the Music Director of True Brass Choir, a professional brass ensemble in the Long Beach area.

As a conductor, he 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 Musicum, 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 and also made his international conducting debut with the CSULB Wind Symphony in Seoul, South Korea.

In 2013, Jeff earned his B.M. in Music Education from the Bob Cole Conservatory of Music at California State University, Long Beach. He is currently working on his M.M. in Instrumental Conducting at the Cole Conservatory, where he is a student of John Carnahan. Mr. de Seriere holds active memberships in the California Band Directors Association, Southern California School Band and Orchestra Association, and the North American Saxophone Alliance.

# PERSONNEL

## WIND SYMPHONY

John Alan Carnahan, conductor / Jeffrey E. de Seriere II, graduate conductor

### Piccolo

Jessica Geels

### Flute

Carole Jacobs\*  
Elizabeth LaCoste  
Kelly Catlin

### Oboe

Spencer Klass\*  
Juaquin Moraga

### English Horn

Caitlin Smith

### Bassoon

Adrian FonsecaTellez\*  
Bryan Tuley

### Contrabassoon

Emily Prather

### Bb Clarinet

Sarra Hey\*  
Holly Choe  
Carolyn Johnston  
Kevin Sakai  
Micahel Miller  
Robin Daly

### Eb Clarinet

Marci Gross

### Bass Clarinet

Rani Oliveira\*  
Garrett Dahl

### Alto Saxophone

Jotaro Nakano\*  
Paul Cotton

### Tenor Saxophone

Ross Bronzan

### Baritone Saxophone

Krissia Molina

### French Horn

Kevin McBrien\*  
Christian Siqueiros  
Liam Lacey  
Jennifer Ornelas  
Sarah Krueger

### Trumpet

Ian Holmquist\*  
Oscar Garibay  
Cameron Reeves  
Evan Walsh  
Harry Ostrander  
Roberto Diaz

### Trombone

Kaelyn Gima\*  
Gregory Ochotorena

### Bass Trombone

Paul de la Rosa

### Euphonium

Kenneth Eernisse\*  
Zachary Carrasco

### Tuba

Thomas Idzinski\*  
Prichard Pearce

### Percussion

Jazper Saldana\*  
Brianne Kikuchi  
Michael King  
Kevin Sakamoto  
Daniel Ellis

### Piano

Malila Hollow

### String Bass

Anthony Zanthos

### Harp

Gracie Sprout

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*\*principal*

## SYMPHONIC BAND

Jermie S. Arnold, conductor

### Piccolo

Catherine Hirabayashi

### Flute

Ricky Medina\*  
Joel Tercero  
Matthew Lopez

### Oboe

Janet Shaw\*  
Mariah Perez

### Bassoon

Gerardo Hernandez\*  
Shannon O'Neill  
Antonio Davila

### Bb Clarinet

Reyneelyn Cameros\*  
Ayslin Rice  
Nikki Garwood  
Carlos Gonzales  
Danny Diaz  
Stefani Perry

### Bass Clarinet

EJ Villanueva\*  
Chalida Maneewongwathana

### Alto Saxophone

Jeff Madrid\*  
Michael Camacho

### Tenor Saxophone

Garrison Huff

### Baritone Saxophone

Alex Baiseri

### French Horn

Catherine Robinson\*  
Bryan Rosales  
Jennifer Serda  
Arthur Mendiola

### Trumpet

Brian Espinoza\*  
Scott Dagg  
Kael Sharp  
Tatiana Giesler  
Steve Sydow  
Joshua Jaros

### Trombone

Tim Abbiss\*  
Rosendo Mendoza

### Bass Trombone

Larry Agustin  
Gabriel Roque

### Euphonium

Tori Bynon\*  
Sean Yeutter

### Tuba

Joseph Mora\*  
Kyle Winterboer

### Percussion

Damien De La Cruz  
Isabelle Zapata  
Connie Truong  
Adrian Tamez  
Frank Rodriguez  
Taylor Brown

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*\*principal*

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

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