

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



WIND SYMPHONY BRASS WIND SYMPHONY

JEFFREY E. DE SERIERE II, GRADUATE CONDUCTOR

CONCERT BAND

JERMIE S. ARNOLD, CONDUCTOR

TUESDAY, MAY 5, 2015 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM WIND SYMPHONY BRASS & WIND SYMPHONY

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

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

Jeffrey E. de Seriere II—graduate conductor

INTERMISSION CONCERT BAND

Fusion Brian Balmages (b. 1975)

- I. Overture
- II. Ballad
- III. Fusion

Jeffrey E. de Seriere II—graduate conductor

Cajun Folk Songs II Frank Ticheli (b. 1950)

- I. Ballad
- II. Country Dance

Denny Bui—guest conductor

Down Longford Way Grainger
trans. Leroy Osmon

Bayou Breakdown Brant Karrick (b. 1960)

PROGRAM NOTES

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 This piece 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

FUSION was commissioned for the retirement concert of Eric Haenfler, band director at Highland High School in Gilbert, Arizona. The work consists of three movements, all of which draw from various types of pop music and dance forms set within a contemporary framework. The first movement, *Overture*, is a short fanfare based loosely on Irish dance rhythms and melodies. While there are no specific references to any Irish folk songs, one hears the style that is often found in Irish jigs.

The second movement, *Ballad*, is lyrical in nature and receives its inspiration from various aspects of pop ballads, particularly some of the harmonic progressions. Opening with more contemporary harmonies, the ensemble soon establishes a phrase that undergoes several harmonic, rhythmic and melodic transformations as it moves toward the climax of the movement. While no direct references to pop music are made one hears some distant references as the movement progresses.

The final movement, *Fusion*, is a literal combination of several styles, inspired by my love of many different types of music, including rock, funk, and swing. Elements of all these styles exist in this movement, treated in a contemporary fashion. The opening chord sets the mood for the entire movement, which references them (or variations of them) at least once during each style change, almost as a link among various sections of the piece. Eventually, a brief reference to material from the first movement leads into the final powerful rhythmic statements, which are variations on the opening material of the final movement. A stubborn and strong bass pedal continues to interject before the various intertwining lines come together in a final chord.

—Brian Balmages

CAJUN FOLK SONGS II

Both *Cajun Folk Songs II* and my earlier composition for concert band, *Cajun Folk Songs*, are inspired by folk melodies whose precise origins are unknown. In *Cajun Folk Songs II* the folk melodies are more freely combined with original music.

The introductory section of “Ballad” is a deeply personal movement of reflection – a brass chorale based on original material. We next hear two different settings of the same folksong, *Aux Natchitoches*. (Pronounced Nah-kee-TOSH in French, but Na-keh-tush by most present day Louisianans.)

The outer sections of the second movement, “Country Dance,” are built mainly on original music that evokes the energetic feeling and style of a Cajun two-step, a form commonly used in the dance halls of southern Louisiana. Often, one can hear stylistic similarities to Scottish folk dances, and even the American Hoedown. A contrasting middle section is based on two very old pentatonic Cajun folksongs, *Et ou c’ est que tu es parti* and *Joe Ferail est un petit négre*.

Cajun Folk Songs II was commissioned by the Indiana All-State Band, and premiered by them in March 1997, conducted by Allan McMurray. The first movement is dedicated to the memory of my father, Frank P. Ticheli (March 6, 1934-June 20, 1996). The second movement was composed in celebration of the birth of my nephew, Ryan Paul Ticheli (b. August 18, 1996).

—Frank Ticheli

DOWN LONGFORD WAY

, transcribed for concert band falls into the area of obscurity. *Down Longford Way* is an Australian folk song that was collected by Katherine Parker. In 1912 Grainger met Parker and orchestrated and reworked the harmonies of Parker’s piano version of this tune.

—Leroy Osmon

BAYOU BREAKDOWN

began as an attempt to write a fugue in the style of J.S. Bach. The main melody is introduced in a four-part fugue scored for woodwinds. A brief transition gives way to a second statement of the fugue by the brass. Another transition introduces a folk song-like lyrical theme based on a pentatonic scale. A brief transition takes the piece to its most dissonant section, evoking a poorly played waltz. The main melody attempts to reappear but is swept away by a progression of descending chromatic chords. After a complete stop, the initial fugue returns featuring solos by the clarinet, bassoon, alto saxophone, oboe, trumpet, and tuba. After a few short trio statements of the main tune, the piece ends with a polyphonic flurry from the full band.

—Brant Karrick

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 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 BRASS & WIND SYMPHONY

Jeffrey E. de Seriere II, graduate conductor

BRASS SECTION

Trumpet

Ian Holmquist
Oscar Garibay
Jeremy Yeagley
Cameron Reeves

Horn

Christian Siqueiros
Sarah Krueger
Liam Lacey
Jennifer Ornelas

Trombone

Kaelyn Gima
Gregory Ochotorena
Paul DeLaRosa

Tuba

Thomas Idzinski

WIND SYMPHONY

Flute

Elizabeth LaCoste
Kelly Catlin
Matt Lopez

Oboe

Spencer Klass
Juaquin Moraga

English Horn

Caitlin Smith

Bassoon

Bryan Tuley
Emily Prather

Contrabassoon

Shannon O'Neill

Clarinet

Sarra Hey
Holly Choe
Carolyn Johnston

Trumpet

Ian Holmquist
Jeremy Yeagley
Cameron Reeves

Horn

Christian Siqueiros
Sarah Krueger
Liam Lacey
Jennifer Ornelas

Trombone

Kaelyn Gima
Gregory Ochotorena

Bass Trombone

Paul de la Rosa

Tuba

Thomas Idzinski

CONCERT BAND

Jermie S. Arnold, conductor

Piccolo

Rachel Holtz*

Flute I

Rachel Holtz*
Megan Hallisey
Kevin Kim
Hyea Ji Shin
Hortencia Hernandez
Guadalupe Casteñeda
Erik Larsen
Edith Nuno
Cindy Leung
Anneka Miller
Anna Yeng
Angelica Hernandez-Chavoya
Miles Dewey Clark
Liam Robertson

Oboe

Alan Gabriel-Lopez*
Jannette Ledesma
Alex Rosales

Bassoon

Jeff Wasik*
Kyra Taylor

Bb Clarinet

Abel Ayala*
Rhonnell Agatep
Bryan Ngo
Warren Huang
Kevin Ai
Kelly Fenniger
Douglas Lue
Nicolis Yuvienco

Bass Clarinet

Christopher Maye
Alexander Lee
Michael Camacho

Alto Saxophone

Josue Gonzalez*
Victor Vedoy
Leslie Grkinich
Abril Fragoso
Marcelo Santos
Joaquin De Joya

Tenor Saxophone

Marc Harris*
Jeff Madrid
Kelly Veing

Baritone Saxophone

Armando Rosales

French Horn

Kim Fonseca*
Herbert Medrano
Brendan Marcy
Dorian Bonner
Sean Yeutter

Trumpet

Gerardo Ramirez*
Adam Grosvirt-Dramen
Oscar Santos
Erik Salamanca
Gordon Pettigrew
Armondo Godinez
Roberto Ontiveros
Jocelyn Aguilera
Roberto Ontiveros

Trombone

Logan Stevens*
Sarah Young
Lauren Holm
Steven Hong
Luis Gracia
Nicholas Pavlakovich
Sai Ravilisey
Natassja Bourbour

Bass Trombone

Alann Pak
John Stone
Robert Burton

Euphonium

Hannah Turley*
James Davidson
Jeff Joyce
Lauren Holm

Tuba

Conrad Zimmer*
Melissa Rosales
Louis Rosen
Osvaldo Casas
Shawn Everts
Gilbert Tingey

Percussion

Efrain Ramirez*
Jonathan Shih
Daniel Ramos
Marc Young
Steven Santos
Sam Sleiman

**principal*

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

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