

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 SYMPHONIC BAND

JERMIE S. ARNOLD  
CONDUCTOR

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THURSDAY, OCTOBER 5, 2017 8:00PM

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CARPENTER PERFORMING ARTS CENTER  
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM SYMPHONIC BAND

*Introit* ..... Fisher Tull (1934-1994)

*An Original Suite* ..... Gordon Jacob (1895-1984)

- I. March
- II. Intermezzo
- III. Finale

*Blessed Are They* ..... Johannes Brahms (1833-1897)  
arr. Barbara Buehlm (1936-1997)

*Corcoran Cadets* ..... John Philip Sousa (1854-1932)

# INTERMISSION WIND SYMPHONY

*The Red Machine* ..... Peter Graham (b. 1958)

*Funeral March in Memory of Rikard Nordraak* ..... Edvard Greig (1843-1907)

*Second Suite in F* ..... Gustav Holst (1874-1934)

- 1. March
- 2. Song Without Words
- 3. Song of the Blacksmith
- 4. Fantasia on the "Dargason"

*Irish Tune from County Derry* ..... Percy Aldridge Grainger (1882-1961)

*Honey Boys On Parade* ..... Edward Victor Cupero (1878-1939)

# PROGRAM NOTES

## INTROIT

**Fisher Tull** was an American composer born in Waco, Texas. He earned his B.M., M.M., and Ph.D. from North Texas University and served as a faculty member and Chairman of the Department of Music at Sam Houston State University. Composing for band, orchestra, choir, and small ensembles, his music often draws influence from early Western music sources.

The word “introit” is most strongly associated with the Roman Catholic Mass, referring to music performed as the priest and procession make their entrance. Two separate choir groups traditionally sing texts from the Psalms in a call and response fashion until the service is ready to begin. Similarly, in Tull’s *Introit*, after an initial bell-call from the horns, the main thematic material (based on a hymn by Bourgeois) is introduced alternately by the woodwind and brass sections, passing back and forth between them in a measured chorale setting. Once completed the pace picks up with a short fugal passage in the percussion, leading into a varied and colorful melodic development section. Finally the full theme reappears in the low voices as church bells ring out in jubilation for a dazzling finish.

## ORIGINAL SUITE

**Gordon Jacob** was an English composer and arranger known for his wind band compositions as well as his instructional texts. Born in London, he served in WWI and was held captive in a prison camp for some time, organizing a POW orchestra to help with morale. He taught at the Royal College of Music for over 40 years, and produced over 400 works during his life, generally of a more Baroque and Classical style than was fashionable at the time.

Jacob named his *An Original Suite* to set it apart from myriad arrangements and re-orchestrations that made up most of the band repertoire at the time. “Originality” is a fitting label for the music as the first movement quickly demonstrates. Though titled “March,” the movement shirks typical march form and instead explores four varied themes in succession: one stately, the next a spritely staccato, the third mechanistic and martial, and a fourth atemporal and wandering. Movement II begins with a lengthy melody delivered by solo alto sax, which is repeated and elaborated throughout with waves of flowing legato eighth notes. The final movement, marked simply “Finale,” bounces playfully between two main themes, often toying with a 3-against-2 rhythmic pattern. Jaunty woodwind runs and animated brass hits leave us whistling a number of catchy tunes to conclude the suite.

## BLESSED ARE THEY

**Johannes Brahms** is one of the most renowned and beloved 19th-century composers. Hyper-conscious of his place in Western music history, his music draws on a strong tonal foundation as codified by Romantics like Beethoven, and expands on that tradition, pushing further at the boundaries of tonality with prevalent chromaticism and ever-more-distant modulations.

Barbara Buehlman was the assistant conductor and business manager of the Northshore Concert Band for 35 years. An alumnus of Northwestern University, she was an accomplished conductor, educator, and arranger, receiving a number of honors including the Sudler Medal of the Order from the John Philip Sousa Foundation, the Outstanding Contributor to Bands award from Phi Beta Mu, and an honorary doctorate from the VanderCook College of Music.

*Blessed Are They* is an arrangement of the opening movement of Brahms' *A German Requiem*, Op. 45. Buehlman's title comes from the text of the movement: “*Selig sind, die da Leid tragen, denn sie sollen getröstet werden,*” which translates to “Blessed are they that mourn; for they shall be comforted.” The use of German was a noticeable break from the traditional Latin used in the Requiem Mass, surely an assertion of German nationalism as well as Lutheran Christianity. His selections from the Lutheran bible refrain from more typically-Catholic visions of death as fire-and-brimstone reckoning, and emphasize instead the peace and everlasting joy of the righteous. Appropriately, this first movement is quite placid and soothing, a far cry from minor-key *Sturm und Drang* one might expect from a Requiem.

—translation: <https://web.stanford.edu/group/SymCh/performances/S1995/>

## CORCORAN CADETS MARCH

**John Philip Sousa**, namesake of the Sousaphone and known as the *The March King*, is an American composer responsible for many of the most recognizable marches we know today. His role in codifying the march as a musical genre and in bringing notoriety and attention to the concert band as an ensemble cannot be overstated. Under his baton, the United States Marine Corps Band became the premier military band in the country and has remained renowned to this day.

“The Corcoran Cadets drill team was the pet of Washington, D.C., being the most notable of the drill teams which flourished there after the Civil War. Their average age was sixteen, and they presented a snappy picture with their colorful uniforms, wooden rifles, and youthful enthusiasm. The “Corcorans” had their own band. Although it is not recorded, they probably made a formal request for this march. Sousa’s affirmative response, “to the officers and men of the Corcoran Cadets,” was no doubt tendered by an earlier association with William W. Corcoran, for whom the Cadets were named. It was he who nearly changed American musical history by considering Sousa for a musical education in Europe. Sousa had declined this opportunity, and the march was probably a belated expression of appreciation.”

—note by Paul E. Bierley, *The Works of John Philip Sousa* (1984)

## THE RED MACHINE

**Peter Graham** is a Scottish wind band and brass band composer whose works are often heard in programs for the British Broadcast Corporation. He is known as an expert arranger in the British brass band community.

*The Red Machine* was originally commissioned by the London-based Regimental Band of Coldstream Guards, whose duties include playing in the famous changing of the guard ceremony at Buckingham Palace. The guards' reputation for precision arching has led to them being described as "The Red Machine." The music reflects the heritage of the group, from the aggressive machine work sounds in the beginning, to the contradicting French style waltz section. You may hear references to both Holst's *The Planets*, and Martin Luther's reformation hymn, *Ein feste burg*, which serves as the tune to the British marching tune, *Huguenots*.

## FUNERAL MARCH IN MEMORY OF RIKARD NORDRAAK

**Edvard Grieg** was a Norwegian composer and pianist who is widely considered as one of the leading romantic-era composers. His music is heard as part of the standard classical repertoire worldwide. In 1866, *Funeral March in Memory of Rikard Nordraak* was composed by Grieg in honor of his late friend and colleague. The march was originally written as a piano piece for which Grieg later produced transcriptions for brass choir and wind band. He valued this work so greatly that he asked that it be performed at his own funeral.

## SECOND SUITE IN F

**Gustav Holst**, an English composer, arranger, and teacher, was best known for his orchestral suite, *The Planets*. The son of musicians, Holst began music lessons at a young age, and later studied composition at the Royal College of Music in London. In the late 19th century, England was experiencing a resurgence of nationalism and the use of folk songs in composition, both of which are demonstrated in Holst's *Second Suite in F* for Military Band. Written in 1911, this suite includes seven traditional tunes within its four movements. The first movement includes *Morris Dance, Swansea Town* (listen for the melody in the euphonium solo), and *Claudy Banks* (in the low woodwinds). The second movement has the tune *I'll Love My Love*, while the third movement features the tune *A Blacksmith Courted Me*, and features an actual anvil played by the percussion section. The fourth movement features two tunes from the 1657 songbook, *Dancing Master. Daragason*, a 6/8 dance turn is heard at the beginning starting with the alto saxophone, and is later interwoven with the tune *Greensleeves*.

## IRISH TUNE FROM COUNTY DERRY

*Londonderry Air* is a traditional folk tune that originates from County Derry/Londonderry in Northern Ireland, and was first found in an 1855 collection, *The Ancient Music of Ireland*. The tune is commonly known as "O Danny Boy," referring to the lyrics written in 1913 by the English lawyer Frederic Weatherly.

**George Percy Aldridge Grainger** was an Australian born composer who had made a name for himself as a pianist and composer in England and the U. S. and is best known for his settings of British folk songs. Grainger's *Irish Tune from County Derry* had three settings prior to the most well-known setting heard today: one for unaccompanied voices, one for solo piano, and one for band and choir. This classic arrangement features beautiful, delicate part-writing for both woodwinds and brass, highlighting each family in turn.

*Oh, Danny boy, the pipes, the pipes are calling  
From glen to glen, and down the mountain side.  
The summer's gone, and all the roses falling,  
It's you, it's you must go and I must bide.*

*But come ye back when summer's in the meadow,  
Or when the valley's hushed and white with snow,  
And I'll be here in sunshine or in shadow,  
Oh Danny boy, oh Danny boy, I love you so!*

*But when ye come, and all the flowers are dying,  
And I am dead, as dead I well may be,  
Ye'll come and find the place where I am lying,  
And kneel and say an "Ave" there for me;*

*And I shall hear, though soft you tread above me,  
And all my grave will warmer, sweeter be,  
For you will bend and tell me that you love me,  
and I shall sleep in peace until you come to me!*

## HONEY BOYS ON PARADE

**Edward Victor Cupero** was a music director, arranger, and composer who had a reputation for being an excellent cornetist. He conducted city and school bands, theatre orchestras, minstrel shows, and symphony orchestras. He was the music director for the George "Honey Boy" Evans Minstrels from 1912 to 1915. *Honey Boys on Parade* is a circus march known as a "screamer" dedicated to George Evans. The march was meant to feature the dazzling technique of the concert bands of the era.

## 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 California State University, Long Beach Alumni Association. Dr. Arnold completed his DMA in 2014 from George Mason University in Fairfax, Virginia where his primary mentors were Mark Camphouse, Anthony Maiello, and Dennis Layendecker. He received his Master and Bachelor degrees in Music Education from Brigham Young University in 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 being among the outstanding junior high jazz bands in the state of Utah. The Utah Music Educators Conference recognized Doctor 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 he 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 he was Asst. Director of the Marching Band, countless Regional 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 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.

## UPCOMING EVENTS

\*Events marked with an asterisk are free with a valid **Music Major Pass**

- **Thursday, October 26, 2017:** Concert Band with Shoreline Winds: *Spooktacular*, Jermie Arnold, conductor 7:00pm Daniel Recital Hall Tickets \$10/7 \* children under 13 in costume FREE
- **Friday, November 3, 2017:** Faculty Artist Recital, John Barcellona, flute 8:00pm Daniel Recital Hall Tickets \$10/7 \*
- **Thursday, November 30, 2017:** Wind Symphony and Symphonic Band, Jermie Arnold, conductor 7:00pm California School of the Arts, San Gabriel Valley Tickets \$10/7 \*
- **Wednesday, December 6, 2017:** Concert Band with LBCC Symphonic Band Jermie Arnold, conductor 8:00pm Daniel Recital Hall Tickets \$10/7 \*

# PERSONNEL

## WIND SYMPHONY

Jermie S. Arnold—conductor

**Piccolo**  
Matt Lopez

**Flute**  
Elvin Schlanger\*  
Jonathan Rodriquez  
Huiyoung Hong

**Oboe**  
Damien Nyguen\*  
Georgette Patricio  
Seth Leue

**Bassoon**  
Jeff Wasik\*  
Henry Mock  
Daniel St. John

**Clarinet**  
Sole Chang\*  
Jon Galbreath  
Melissa Demirjian  
Carrie Johnston  
Diane Lee  
Jason Lopez  
Evan Rathe

**Eb Clarinet**  
Carlos Gonzalez

**Bass Clarinet**  
Samuel Choi  
Lauren Dietrich

**Alto Saxophone**  
Alex Baiseri\*  
Jeff Madrid

**Tenor Saxophone**  
Matt Miller

**Baritone Saxophone**  
Colin Ward

**French Horn**  
Keith Pepper\*  
Kaiden Waterman  
Jen Ornelas  
Kimi Dohi

**Trumpet**  
Layne Morin\*  
Tatiana Gielser  
Joshua Goldstein  
Gerardo Ramirez  
James Dahl  
Emily Carpenter

**Trombone**  
Daniel Nakazono\*  
Adrian Reyes  
Christopher Innes

**Bass Trombone**  
Robby Rosen

**Euphonium**  
Jinsei Goto\*  
Kevin Tieck

**Tuba**  
Jeffrey Joyce\*  
Shelby Daniel

**Piano**  
Travis Solesbee

\*—principal

# SYMPHONIC BAND

Jermie S. Arnold—conductor

**Piccolo**  
Jeff Harley

**Flute**  
Emily Harrington\*  
Maria Crowley  
Loren Herz-O'Brein

**Oboe**  
Soli Jones\*  
Caitlyn Smith  
Christian Fuentes

**Bassoon**  
Jamie Hellwig\*  
Daniel Hinckley  
Ami Hori

**Clarinet**  
Ryan Cortes\*  
Isaac Torres  
Robin Daly  
Yuki Evans

Ashley Cortez  
Patricia Tran  
Janna Cruz

**Eb Clarinet**  
Carlos Gonzales

**Bass Clarinet**  
Sharon Hastings  
Annie Chow

**Alto Saxophone**  
Dennis Feinland\*  
Zach Taboraza

**Tenor Saxophone**  
Justin Reinbolt

**Baritone Saxophone**  
Max Beglarian

**French Horn**  
Edward Nugent  
Gabby Baniquid  
Jenn Serda  
Virgil Manolo

**Trumpet**  
Andrew Solares\*  
Carlos Ramos  
Nathan Shetland  
Maxfield Maynard  
Alex Hille  
David Ceja

**Trombone**  
Hugh Findley\*  
Luis Gracia  
Alex Mendelson

**Bass Trombone**  
Christopher Colocco

**Euphonium**  
Kevin Garret  
Brandon Chun

**Tuba**  
Jack Morehart \*  
Matthew Distante

\*—principal



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