

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



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# CONCERT BAND

TYLER KIMBALL, ROBERT MARTIN  
GRADUATE CONDUCTORS

WITH SPECIAL GUEST  
**SYMPHONIC  
WINDS OF THE PACIFIC**

JEFFREY DE SERIERE, CONDUCTOR

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**TUESDAY, APRIL 30, 2019 8:00PM**

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GERALD R. DANIEL RECITAL HALL  
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

## SYMPHONIC WINDS OF THE PACIFIC

*Bells Across the Atlantic*..... Adam Gorb (b. 1958)

*Fantasia for Alto Saxophone*..... Claude T. Smith (1932-1987)

Patrick Olmos—alto saxophone

*An American Elegy* ..... Frank Ticheli (b. 1958)

Second Suite in F for Military Band..... Gustav Holst (1874-1934)

I. March

II. Song without words

III. Song of the Blacksmith

IV. Fantasia on the 'Dargason'

*Solid Men to the Front*..... John Philip Sousa (1854-1932)

# INTERMISSION

## CONCERT BAND

*Adirondack Festival Overture* (2014) ..... Stephen Bulla (b. 1953)

Robert Luke Martin—graduate conductor

Flourish for Wind Band (1939)..... Ralph Vaughan Williams (1872-1958)

Tyler Kimball—graduate conductor

*Ouachita* (1987)..... Julie Giroux (b. 1961)

*Pavanne* (1939)..... Morton Gould (1913-1996)

*The Elder Scrolls* (2017) ..... Jeremy Soule (b. 1975)

arr. Robert Luke Martin (b. 1991)

Robert Luke Martin—graduate conductor

*The Crusader* (1888) ..... Sousa

## PROGRAM NOTES

### BELLS ACROSS THE ATLANTIC

In 2012, Shattinger Music, located in St. Louis, Missouri, found the company in financial distress. Subsequently, a call went out to composers to write music, the financial proceeds of which could be given to Shattinger Music in an effort to help them return to financial stability. In a relationship dating back several years, Gorb had known one of the co-owners of Shattinger Music, Jim Cochran. Gorb held Cochran in high regard due to the fact that, as much as anybody in the United States, Cochran had served as a great advocate for British music. Gorb answered the fundraising call, the result of which was *Bells Across the Atlantic* (2012). Gorb considered the work to be a general tribute piece to Jim Cochran and also, in general, to the United States wind band scene because he was very appreciative of all of the commissions he had received from the United States over the years. In effect, the piece was to be a return gift. With the exception of his first award-winning wind ensemble composition, *Metropolis*, *Bells* represents Gorb's first-ever piece written for wind ensemble that was not initiated by a commission. Ultimately, Shattinger Music was not able to maintain financial stability, and Studio Music Company in England published *Bells* in 2013.

—*Teach Music through Performance in Band*

### FANTASIA FOR ALTO SAXOPHONE

was composed in 1983 for saxophone virtuoso Dale Underwood, this magnificent work has become one of the premier solo compositions of the 20th century. Its reputation has been proven by its appearance in conservatory curricula and by its popularity among young saxophonists for concerto competitions.

— *Wingert-Jones Publications*

### AN AMERICAN ELEGY

is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings. I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods—hope, serenity, and sadness—become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice—a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

*An American Elegy* was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority. The work received its premiere performance by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Mackey Hall in Boulder, Colorado.

—*Frank Ticheli*

## THE SECOND SUITE

The four movements of this piece are all based on specific English folk songs. **Movement I: March: Morris dance, Swansea Town, Claudy Banks.** The “March” of the Second Suite begins with a simple five-note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune *Glorishears*. After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the “king of marches,” would sometimes change time signatures for the trio, it was not commonplace.) The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

**Movement II: Song Without Words, “I’ll Love My Love.”** Holst places the fourth folk song, *I’ll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

**Movement III: Song of the Blacksmith.** Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

**Movement IV: Fantasia on the Dargason.** This movement is not based on any folk songs, but rather has two tunes from Playford’s *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name “dargason” may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish country side. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, “dargason” is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as “Sedony” (or Sedany) or “Welsh Sedony.” Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St. Paul’s Suite* (1912), which he wrote for his music students at St. Paul’s Girls’ School.

—Imogen Holst

## SOLID MEN TO THE FRONT

although this World War I march has not been as popular as several other Sousa compositions of that era, it is regarded by scholars as one of his better efforts. The title first appeared on the manuscript of the march known as *Wisconsin Forward Forever* but was subsequently used for this march.

—Paul E. Bierley

**ADIRONDACK FESTIVAL OVERTURE** combines original music with a variety of traditional fiddle tunes that have been handed down through generations of amateur musicians and singers throughout the Adirondack region of New York State. The fiddle was far and away the most popular folk instrument in the region and was often played for dancing and entertaining in the home. Today, only a small fraction of these tunes survive, and even fewer have been written down. In this overture, the tunes, *Chateaugay Reel*, *The Wild Mustard River*, and *Ripsaw* are all heard.

Stephen Bulla was the staff arranger of “The President’s Own” United States Marine Band and Chamber Orchestra in Washington, D.C. from 1980 until 2010. His works can be heard in a number of recordings as well as on the Discovery Channel and PBS.

—Robert Martin

**FLOURISH FOR WIND BAND** One of the most beloved English composers of orchestral music, Ralph Vaughan Williams also penned many works for bands which are today considered standard repertoire. *Flourish for Wind Band* is one such work. Short in duration but impressive in impact, the Flourish features a prominent brass fanfare paired with a sweetly gentle melodic interlude. First written to open a pageant at London’s Royal Albert Hall, the piece was lost until 1971. Its accessible difficulty level and distinctly British bombast have ensured it has remained on concert programs since.

—Tyler J. Kimball

**OUACHITA** Julie Giroux is a prolific contemporary composer of orchestral, choral, and especially concert band music based in Madison, Mississippi. Early work in Los Angeles as an orchestrator for television and films kicked off her subsequent prolific career in composition. *Ouachita* (pronounced waa-shi-tah) is an early work dedicated to the river which runs next to her hometown of Monroe, Louisiana. Giroux says of the piece: “This work is a programmatic journey that travels the length of the Ouachita River. Its beauty, its wonder, and its history are the basis for this music. I grew up on the Ouachita River and with these notes, hopefully I have shown you some of its beauty!”

—Tyler J. Kimball

**PAVANNE** One of Morton Gould’s greatest hits, the *Pavanne*, is often played and recorded on its own. But it’s actually the middle movement of his *American Symphonette No. 2*, a populist, jazzy suite written for radio performance. As conceived in sixteenth century Italy, a pavane is a slow, processional dance, usually in 4/2 or 4/4. Gould’s treatment of the form is more of a saucy saunter with a swing of the hips. From the beginning, Gould hoped this would catch on as a pops piece, and initially spelled the title with a double N, discouraging musically inexperienced, monolingual Americans from rhyming the word with “vein.”

Fragments of the *Pavanne* were later worked into such straight-ahead jazz pieces as John Coltrane’s *Impressions*, Dizzy Gillespie’s *Bebop* and *April B*, and David Baker’s *Wes Montgomery in Memoriam*.

—James Reel

**THE ELDER SCROLLS** is a series of action role-playing video games developed by Bethesda Game Studios. *The Elder Scrolls III: Morrowind*, *The Elder Scrolls IV: Oblivion*, and *The Elder Scrolls V: Skyrim*, of which the tunes in this arrangement are derived from, have all won the coveted “Game of the Year” award from various organizations. Within the games’ fictional universe, the setting is a mix of early or pre-medieval real-world elements, often revolving around a powerful Roman-like empire. This arrangement is based on the title theme of the series, as it developed from game to game.

Jeremy Soule (b. 1975) is an American composer of soundtracks for film, television, and video games. He has won multiple awards and has been described as the “John Williams of Video Game Music.” He has composed for over 60 games, including *The Elder Scrolls*, *Guild Wars*, and *Star Wars: Knights of the Old Republic*.

—Robert Martin

## THE CRUSADER MARCH

Only those who receive certain degrees in Masonry may fully appreciate the meaning of this composition, which was written shortly after Sousa was “knighted” in Columbia Commandery No. 2, Knights Templar, Washington, D.C. The Knights Templar is theoretically derived from the Crusades, and a number of their secret rituals and ceremonies relate to the period when the Crusaders were battling the Turks. Thus the Knight Templar organization itself is probably the “Crusader,” unless Sousa had some individual in mind whose identity has escaped historians.

The march was one of several sold outright to the Philadelphia publisher Harry Coleman for \$35.00. It is interesting harmonically, yet straightforward and simple. If Sousa secretly used fragments of any Masonic music in the march, he concealed it so well that Masonic historians have been unable to bring it to the public’s attention. But more than anyone else, John Philip Sousa is responsible for bringing the United States Marine Band to the level of excellence upheld today. As a composer, he wrote the best known and most loved marches in the repertoire; as Director, he was an innovator who shaped the future of the Marine Band.

Sousa was born in 1854 in southeast Washington, D.C., near the Marine Barracks where his father Antonio played trombone in the Marine Band. Sousa studied piano and most orchestral instruments, excelling on the violin. When at age thirteen young Sousa was almost persuaded to join a circus band, his father intervened, enlisting him as an apprentice musician in the Marine Band. Sousa remained in the band until he was twenty, only to return five years later as the seventeenth director. Sousa led “The President’s Own” until 1892, and shortly after, formed his own Sousa Band, which toured extensively for the next four decades, both in the United States and abroad.

—Paul E. Bierley

## ABOUT ROBERT LUKE MARTIN

**Robert Luke Martin** is an internationally recognized conductor, organist, and concert producer who strives to create exciting programming that introduces new audiences to the concert hall. As a conductor, Robert has served as both Music Director and Executive Director of the Irish Video Game Orchestra (Belfast, Northern Ireland), an organization he started while studying at Queen’s University Belfast. A group of musicians dedicated to introducing new audiences through video game music, the IVGO has performed concerts described as “one of the most entertaining musical evening I’ve experienced.” (Chris Hastings, *Queen’s Radio*)

Prior to the IVGO, Robert was the Founding Music Director of the Houghton Pops Orchestra (Houghton, NY), where he wrote and produced two Irish and Scottish-themed stage productions, *Hearts of the Highlands* and *Hearts of the Highlands II: A Song to Remember*. Past posts have included Belmont United Methodist Church (Belmont, NY), Montgomery United Methodist Church (Damascus, MD), Fisherwick Presbyterian Church (Belfast, NI), Thurmont United Methodist Church (Thurmont, MD), and Otterbein United Methodist Church (Hagerstown, MD). Currently he is the Music Director at Good Shepherd Lutheran Church in Downey, California and as an organist, he has held numerous positions both within the United States, and abroad.

Robert received his Bachelor of Music in Organ from Houghton College where he studied with Dr. Judy Congdon, and conducting with Gary Stith, and Dr. Brian Casey. He later received his Master of Arts in Arts Management from the Queen’s University Belfast where he wrote his thesis on video game music in the concert hall and its effects on audience development. He is currently completing a Master of Music in Instrumental Conducting at the Bob Cole Conservatory of Music at California State University Long Beach, studying with Dr. Jermie Arnold and John Carnahan, and is the Music Director of the Studio Orchestra at BCCM.

## ABOUT TYLER J. KIMBALL

**Tyler J. Kimball** is a graduate conducting student currently in his final semester at the Bob Cole Conservatory. While pursuing this degree he has served as the Graduate Assistant to the Wind Symphony, Symphonic Band, and Concert Band, as well as the Assistant Director to the LBSU Beach Band. He holds a B.A. Music and a B.A. Political Science from the University of California, Berkeley, where he served as the Student Director of the Cal Band in his final year, and studied conducting under Dr. Robert Calonic

and Dr. David Milnes. Past work also includes a position as a Woodwind Specialist and assistant to the Thousand Oaks High School Marching Band under Mr. Marty Martone. He has enjoyed teaching and performing in the concert and marching arts for nearly a decade and looks forward to continuing his development with new and exciting challenges in the years to come.

## ABOUT JEFFREY DE SERIERE

**Jeffrey de Seriere** is an active saxophonist, music educator, and conductor. Jeff is currently the Director of Instrumental Music at the California School of the Arts—San Gabriel Valley, where conducts the Wind Ensemble and Philharmonic Strings, and oversees all aspects of the conservatory.

Jeff has studied saxophone privately with James Barrera, performed in numerous ensembles including the Orange County Wind Symphony and the Dana Point Symphony, and has participated in master classes with Dr. Timothy McAllister, Dr. Kenneth Tse, and Leo Potts. As an undergraduate, Jeff performed with the CSULB Wind Symphony, CSULB Symphony Orchestra, and the University Saxophone Quartet. In 2013, the University Saxophone Quartet won the MTNA Southwest Regional Chamber Music Competition and was a finalist at the MTNA National Competition in Anaheim, CA. He has studied conducting privately with John Carnahan and Dr. Anthony Mazzaferro. He participated in conducting workshops with Dr. Frank Battisti, Dr. Mallory Thompson, Dr. Jack Stamp, Eugene Corporon, and Jerry Junkin. 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 Conductors Mentor Project. In that same year, he made his international conducting debut with the CSULB Wind Symphony in Seoul, South Korea. In the summer of 2015, Jeff was chosen as one of six young conductors to conduct The United States Army Band "Pershing's Own." In 2016, Mr. de Seriere, and his professional brass ensemble, True Brass Choir, performed as a featured ensemble at the California All-State Music Education Conference in San Jose, CA. Jeff has commissioned/co-commissioned over 11 new works for winds and orchestra. In 2018, Jeff began his tenure as the Music Director of the Symphonic Winds of the Pacific, an adult wind ensemble in Southern California.

Jeff earned his B. M. in Instrumental Music and M. M. in Instrumental Conducting from the Bob Cole Conservatory of Music at California State University, Long Beach and holds active memberships in the California Band Directors Association (where he currently serves on the Board, as Director of Publications), Southern California School Band and Orchestra Association, California Orchestra Directors Association, and the California Alliance for Jazz.

## ABOUT PATRICK OLMOS

**Patrick Olmos** is a Southern California-based saxophonist and music educator. He holds degrees from the Bob Cole Conservatory at CSULB (B.M. Saxophone Performance) and University of Missouri - Kansas City (M.M., AC Saxophone Performance). He made his concerto debut in 2014 with the Bob Cole Conservatory Orchestra. He has been a soloist with the UMKC Wind Symphony and has performed in solo and chamber recitals and concerts throughout the US. Patrick has received awards in many of the nation's top chamber and solo competitions. Most recently placing first at the state and regional 2018 MTNA Young Artist's Competition and winning Third Prize at the national level. As a member of the Southpaw Saxophone Quartet, Patrick won Second Prize at the 2016 North American Saxophone Alliance Quartet Competition and Prize in 2018. Patrick has also been a National Finalist in the 2013 and 2016 MTNA Chamber music competition and a Semi Finalist in the 2018 Fischhoff Chamber Music Competition. Patrick is also a founding member of Syrinx Quintet, a Southern California based reed quintet (Victoria Lee, Micah Wright, Jeffrey Wasik, and Mathieu Girardet). As an advocate for new music, Patrick has commissioned and collaborated on numerous new works for saxophone.

An active music educator, Patrick is a Teaching Artist with the Harmony Project where he teaches beginning band to elementary school students. In addition to teaching with Harmony Project, he maintains a private studio and works as a clinician with several area middle schools and high schools, as well as universities throughout the country. Patrick is a member of the North American Saxophone Alliance. His primary teachers are Yi Chen, James Barrera, and Zach Shemon.

# PERSONNEL

## SYMPHONIC WINDS OF THE PACIFIC

Jeffrey de Seriere—conductor

**Piccolo**  
Jazz Vu

**Flute**  
Carol Franchi  
Marcie Guerrero  
Patti Maggs \*  
Barbara Mullens Geier  
Jazz Vu

**Oboe**  
Scarlet Baker  
Viki Bertram \*

**English Horn**  
Alma Zook

**Bassoon**  
Mitchell Moffitt  
Jeffrey Wasik \*

**Clarinet**  
Bernadette Allbaugh  
Matthew Caffrey  
Greg Kellogg  
Robin L. Holguin  
Beverly Mausbach  
Sheila McClure  
Andrew Nishida \*  
Andres Meza  
Christine Ostaszewski  
Erik Saulietis

**Alto Clarinet**  
Gregory Rochford

**Bass Clarinet**  
Christy Mazzaferro  
Gregory Rochford

**Alto Saxophone**  
Kingsley Hickman \*  
Tanner Olivas

**Tenor Saxophone**  
Cory Stockhoff

**Baritone Saxophone**  
Colin Ward

**French Horn**  
Cecilia Cloughly  
Blennie Danielson  
Pollyanna Gorman  
Bob McClure \*

**Trumpet**  
Denny Bui  
Mary Griswold  
Michael Haney  
Chris Jean  
Ken Kindrick  
Dylan Weddle \*  
Chad Willis

**Trombone**  
Robert Cartwright \*  
Dan McCarthy  
Jeff Plum  
Matt Varho

**Euphonium**  
Paul De La Rosa  
Ken Barry \*  
Victor Tran

**Tuba**  
Branden Herron \*  
Anthony Mazzaferro  
Victor Pena

**Percussion**  
Debbie Aguilar \*  
Angela Domingo  
Daniel Ortiz  
Gregory Ozment  
Dominic Pak

\*—principal

## CONCERT BAND

Tyler Kimball, Robert Luke Martin—graduate conductors

**Flute**  
Loren Herz-O'Brien  
Molly Haun  
Alicia Batalao  
Lauren Cunio  
Alexis McGuire  
Miguel Ramirez  
Morgan Paddock  
Dayee Chung  
Huiyoung Hong  
Brandon Muhawi  
Joseph Nazariego

**Oboe**  
Georgette Patricio  
Alan Gabriel

**Clarinet**  
Ashley Cortez  
Emilie Tellez  
Andrea-Miranda Castañeda  
Jorge Martinez  
Jennifer Gonzalez  
Kumi Miura  
Rebekah Redford  
Rachel Baik  
Summer Wilson  
Jose Mejza  
Mary Grace Columna

**Bass Clarinet**  
Damian Nguyen

**Bassoon**  
Mitchell Moffitt  
Andre Bartalos

**Alto Saxophone**  
Evan Hatfield  
Norma Quijano  
Evelyn Gurrola Castro  
Jesus Sanchez  
Johnson Nguyen  
Hayden Deckker

**Tenor Saxophone**  
Shaienne Homann  
Gabrielle Suydam  
Taylor Shipman

**Baritone Saxophone**  
Aziza Gomez  
Jade Murray

**Horn**  
Bryan Jimenez  
Rocio Velazquez  
Kevin Cauley  
Victoria Marroquin

**Trumpet**  
Samuel Perez III  
Elias Rodriguez  
Francisco Gregorio  
Maya Fonseca  
David Ceja  
Anthony Mora  
Daisy Diaz  
Dylan Prothro  
Mary Perkins  
Ariel Ramirez  
Evan Chen

**Trombone**  
Max Mineer  
Jia Mao  
Marcus Osnes Cueto  
Evan Wicks  
Christopher Colocho

**Euphonium**  
Savannah Dominique  
Mark Jimenez

**Tuba**  
Michael Lee  
Gary Briggs  
Chris Prell  
Juan Damian Ramos  
Luke Gutierrez

**Percussion**  
Kristoffer Calicdan  
Arianna Aviña  
Levy Age  
Marisa Noriega  
Joseph Nazariego  
Mai Kubo  
Carlos Escobar  
Ashlyn Nicholson

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