CONCERT BAND
JERMIE ARNOLD, CONDUCTOR
WITH SPECIAL GUEST
LONG BEACH CITY COLLEGE CONCERT BAND
BRIAN HAMILTON, CONDUCTOR

TUESDAY, DECEMBER 3, 2019 7:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
PROGRAM
LBCC CONCERT BAND

Fanfare to “The Hammer” ................................................................. Anthony O’Toole (b. 1988)

Serenity ............................................................................................... Ola Gjeilo (b. 1978)
                        arr. J. Eric Wilson and Ola Gjeilo

Symphony No. 3, “Slavyanskaya” .................................................. Boris Kozhevnikov (1906-1985)
                       Movement 1
                        ed. John R. Bourgeois

Themes from “Green Bushes” ........................................................... Percy Aldridge Grainger (1882-1961)
                        set. Larry D. Daehn

Dreidel Dance .................................................................................. Robert Thurston (b. 1959)

INTERMISSION
CONCERT BAND

Winterfest ......................................................................................... John Prescott (b. 1960)

Greensleeves ...................................................................................... Traditional
                        arr. Alfred Reed

Henry Mock—graduate conductor

Patapan ................................................................................................ Shelley Hanson (b. 1951)

‘Twas the Night Before Christmas .................................................. Randol Alan Bass (b. 1953)
                        poem: Clement Clarke Moore (1779-1863)

Alexander Hahn—guest narrator

Sleigh Ride .......................................................................................... Leroy Andersen (1908-1975)
PROGRAM NOTES

Fanfare to “The Hammer”  Fanfare to “The Hammer” was written as a musical tribute to Hank Aaron, the legendary baseball player. Hank Aaron’s long career in the sport is full of notable achievements and milestones. While foremost paying tribute to this great slugger and his achievements, overall the piece evokes the imagery and experience of attending a baseball game and playing a game at the playground on a hot summer day or even just playing catch with your father in the backyard. I remember all those things a kid: playing in little league, playing in the street with friends and collecting the cards. Baseball holds a special place in the heart of most Americans. It is more than just a sport; it’s our pastime.

—Anthony O’Toole

Serenity  Originally a choral work, this composition was arranged for band by Ola Gjeilo and Baylor University Director of Bands J. Eric Wilson. It was dedicated to the memories of two Baylor clarinetists.

The composer writes: “With Serenity, I wanted to write music that has a symphonic, abundant feel ... I love a warm, lush sound that can give a feeling of space and evocativeness, but still be intimate, somehow. But mainly ... I wanted to ... write something that came straight from my heart, without any pretense or filters. The work is set to the O Magnum, Mysterium text.”

Symphony No. 3 “Slavyanskaya”  The word Slavyanskaya (in Russian—Славянская) appears to be nothing more than a proper name. It’s also applied to a public square in Moscow, a fancy Radisson hotel also in Moscow, and a Russian brand of vodka.

Legend would tell us that the United States Marine Band (“The President’s Own”) performed a feat of great espionage upon their return home from the Soviet Union in 1990. As the military tells us, “Combining music of Sousa with images of Lenin, the Marine Band toured five cities in the former Soviet Union, becoming the only American military band to tour the USSR before its transformation into independent states.” The tour generated a bounty of propaganda during the waning months of the Cold War.

What we did not learn about until years later was the wealth of Russian band music discovered by the Marine Band musicians while on tour and, as some would tell, smuggled into the United States upon the band’s return home. Boris Kozhevnikov’s Slavyanskaya Symphony is one of a handful of contraband works heretofore never heard in the Western world until the fall of the Iron Curtain. Although composed in the late 1950s, the compositional style of this symphony is pure Classicism colored with Romantic sentimentality; the symphony reflects the ideals of Socialist Realism. The conservative compositional language (for the 1950s) provides evidence that Boris Kozhevnikov, a Soviet-era bandmaster and conservatory professor, was equally savvy in playing Communist politics—he composed music that was conservative enough for the censors, yet zestfully Slavic and (perhaps subversively) Nationalistic.

Themes from “Green Bushes”  Themes from “Green Bushes” is subtitled A Passacaglia on an English Folksong. Of this work, originally written between 1905 and 1906, Percy A. Grainger wrote: “Among country-side folksongs in England, Green Bushes was one of the best known of folksongs—and well it deserved to be, with its raciness, its fresh grace, its manly clear-cut lines. Green Bushes strikes me as being a typical dance, a type of song come down to us from the time when sung melodies, rather than instrumental music, held countryside dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the Middle Ages—seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.”
Larry D. Daehn used excerpts from Grainger’s 1921 score to create this setting. Grainger’s original sources for this composition were 1) a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset, and 2) the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. Grainger collected ten different versions of Green Bushes (or Lost Lady Found or The Three Gypsies) during his folksong collecting career, and used one of them as the final movement of his Lincolnshire Posy in 1937.

**Dreidel Dance**  
*Dreidel Dance* is a lighthearted theme-and-variations mashup of *The Dreidel Song* and *Hava Nagila*. Both of these highly spirited tunes are run through a musically stylistic funhouse, culminating in a breathtaking flurry of high-speed energy.

**Winterfest**  
*Winterfest* was written by John Prescott, who writes: “...You are ice skating on a frozen lake in mid-winter, and on three different sides of the lake, winter festivals are taking place in the small communities that surround it. In the first community, children are singing *Jingle Bells* in the streets. You stop and listen for a while, then skate on to the second community, one of Scandinavian ancestry, in which folk music from that region of the world is being performed by an ensemble of traditional instruments from Denmark, Norway and Sweden. Then you skate to the third community in which carolers decorate a large living pine tree while singing *Deck the Hall*. Finally you skate to the very winter of the lake and experience the effect of hearing the music of all three festivals simultaneously...”

**Greensleeves**  
*Greensleeves* is a traditional English folk song and tune, dating back to the 16th century. The famous Christmas song, *What Child Is This?*, combines the melody with lyrics hailing the newborn Christ, “whom angels greet with anthems sweet while shepherds watch are keeping.”

**Patapan**  
“Get your little drum...bring your flute...” is the usual English translation of the French lyrics which Bernard de la Monnoye wrote in approximately the year 1700 for this great carol *Patapan*. In this arrangement, the “little drum” plays in the style of Irish bodhram drum, and Monnoye’s exciting tune is combined with the joyful carole from sixteenth-century London, *God Rest Ye Merry Gentlemen*. As *Patapan’s* lyrics say, “When you play your fife and drum, how can anyone be glum?”

The original version (using a smaller instrumentation) was written by Shelly Hanson and commissioned by Full Harmonic Media Group for the CD *The Winds of Christmastide*. The arrangement for band was commissioned and premiered by John Lace and North Suburban Concert Band in Anoka, Minnesota, in December, 2003.

**The Night Before Christmas**  
This piece, written by Randol Alan Bass, was commissioned by the Cleveland Orchestra in 1988. It is a very cinematic setting of the famous poem. It is believed that Clement Clarke Moore wrote his immortal poem “A Visit from St. Nicholas,” also known as “The Night Before Christmas,” for his family on Christmas Eve, 1822. He never intended that it be published, but a family friend learned of the poem sometime later from Moore’s children. She submitted it to the editor of the *Troy Sentinel* (New York), where it made its first appearance in print on December 23, 1823. The poem was subsequently reprinted in other newspapers, magazines, and books. Moore did not acknowledge authorship until 1844 in a volume of his poetry entitled *Poems*, published at the request of his children. Generations later, it is the most-published, most-read, most-memorized and most-collected work in all of Christmas literature. Moore’s poem is largely responsible for the contemporary conception of Santa Claus, including his physical appearance, the night of his visit, his mode of transportation, and the number and names of his reindeer.
**Sleigh Ride**

Two of America’s most popular pieces of the holiday season were born in unseasonable weather. Irving Berlin wrote *White Christmas* while spending the holidays in warm Arizona, and Leroy Anderson was inspired to compose *Sleigh Ride* during the summer of 1946, as a diversion from the effects of a record-breaking heat wave. Uncharacteristically for Anderson, who usually composed quickly, he did not finish the piece until 1948.

Though his memorable melodies were a staple of musical life in the 1940s and ’50s, Anderson never intended to be a professional composer. He majored in Scandinavian languages at Harvard University in the 1930s, earning money on the side as an arranger for the Harvard Band. The arrangements came to the attention of conductor Arthur Fiedler, and before long, Anderson’s original compositions—short, catchy tunes with piquant harmonies—were everywhere. *The Syncopated Clock* and *Sleigh Ride* are probably his two best-known works.

Anderson recorded *Sleigh Ride* with a studio orchestra in 1950 and the result went on to evergreen status. He meant the piece to evoke winter generically, rather than Christmas specifically, but the holiday association stuck, and according to ASCAP, the royalty organization, *Sleigh Ride* topped all other Christmas songs for popularity in 2010 and 2011.

—Kenneth LaFave

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**About Brian Hamilton**

Brian Hamilton has been the Director of Bands at Long Beach City College since the Fall of 2000. Ensembles at LBCC that he has conducted include the LBCC Wind Ensemble, the Viking Show Band, LBCC Chamber Orchestra, Long Beach Community Orchestra, the Evening Wind Symphony, as well as various small chamber ensembles. Mr. Hamilton’s teaching assignment at LBCC will often include History of Rock and Introduction to Music Theory.

Mr. Hamilton is a product of the Long Beach Unified School District where his main instrument of study was trombone. He started his undergraduate degree at Long Beach City College under the direction of Dr. Gary Thomas Scott and Roger Johnson. After his two year stay at Long Beach City College, he transferred to UCLA where he earned his bachelor’s degree in Music Education. In the spring of 2000, Mr. Hamilton received his Master of Music degree in conducting where he studied with Dr. Thomas Lee at UCLA.

Mr. Hamilton continues to be an active member of various musical organizations and is a guest conductor and adjudicator throughout the state of California. He currently resides in Cypress California with his beautiful wife Holly, and their two sets of twins, Cade, Connor, Brooke and Grant.

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**About Jermie S. Arnold**

Jermie S. 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 and teaches courses in conducting and music education. He also serves as the Interim Director of Woodwind studies and, in 2014, he received the Most Inspirational Professor Award from the CSULB Alumni Association. Dr. Arnold is the founder and coordinator of the Bob Cole Honors Festival and the Pacific Coast Regional Concert Band Festival sponsored by Music For All.

Dr. Arnold has presented at the National CBDNA Conference, UMEA, OMEA and CASMEC, and is published in the Fall 2016 issue of the Journal of Band Research. He conducted the Bob Cole Conservatory Wind Symphony at the 5th International Wind Band Conference in Seoul, Korea, the American Band Masters Association National Conference, the Northwestern/Western CBDNA Regional Conference, and at the University of Hertfordshire Music Festival in London, England. He also conducted the First Trumpeters concert at the International Trumpet Guild Conference in 2016, where he collaborated with principal trumpet players from across the globe including Tom Hooten, Justin Bartels, Andrea Giuffro and Kazuaki Kikumoto.
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 bachelor’s and master’s degrees in music education from Brigham Young University in Provo, Utah.

Dr. Arnold's public-school teaching experience includes 7 years as Director of Bands at American Fork Jr. High School in American Fork, Utah. His ensembles performed at the National MENC Conference, the Inaugural Music for All National Middle School Festival, and the Utah Music Educators Conference. The UMEA recognized him twice, first with the Superior Accomplishment Award in 2006 and second with the Outstanding Junior High-Middle School Music Educator Award in 2008. Dr. Arnold also served as the Assistant Director of Bands at American Fork High School, participating in performances at the National Concert Band Festival, the Presidential Inaugural Parade, and the Macy’s Thanksgiving Day Parade.

He has been a guest conductor in California, Hawaii, Idaho, Illinois, Maine, Nebraska, Nevada, New York, Utah, and Virginia. 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.

HONORS FESTIVAL 2020

- **January 3-5, 2020:**
  The Bob Cole Honors Festival. This Festival provides a unique opportunity for students, grades 10-12 to interact and collaborate with guest solo artists, composers, and conductors.

  Application deadline is December 14, 2019.

  To register, visit:

  [csulb.edu/music/register](csulb.edu/music/register)
PERSONNEL
LBCC CONCERT BAND
Brian Hamilton—conductor

Flute
Justin Florentino
Emilia Cox*  
Sarah Kidd
Summer Wilson
Manjary Jimenez
Hannah Stevens
Natalie Batalao.
Samantha Perez
Evelyn Sancha

Clarinet
Janna Cruz
Anita Lonze
Roger Przytulski
Pedro Scheinoder
Grace Wooster

Bass Clarinet
Hee Jeong Przytulski

Alto Saxophone
Cynthia Alvarado
Daniel Reyes-Velarde

Tenor Saxophone
Noemi Gonzalez
Sean Keffer Durendes
Alex Rodriguez

Baritone Saxophone
Wyatt Downing

French Horn
Roger Johnson
Julia Ramos
Cynthia Trostle
Jacob Vallecillo

Trombone
Carlos Bonelli
Larry Booher
Michael Franco
Mykail Mcdafe
Eduardo Quirarte
Javier Vera

Tuba
Matthew Distante*  
Chris Prell

Percussion
Jessica Buenrostro*  
Wesley Gordon
Andi Droll
Marisa Noriega
Kiley Mulaa
Dorrian Estrada
Ian Trahan
Seth Marshall
Ryan Don

*—principal

CONCERT BAND
Jermie S. Arnold—conductor, Henry Mock—graduate conductor

Flute
Emilia Cox*
Sarah Kidd
Summer Wilson
Hannah Stevens
Alicia Batalao.
Elaine Zuma
Gina Gruneisen
Miguel Mendez
Grace Sledd
Kahlia Ferguson

Piccolo
Brandon Baker

Oboe
Brett Houston

Bassoon
Victor Ochoa

Bassoon
Dennis Kuehnast*

Trombone
Robert Verdugo*
Derrick Nunez
Antonio Lopez
Pablo Castro
Max Mineer
Carlos Castañeda
Jaime Rodriguez
Luc Dubreuil

Euphonium
Dominic Garcia
Cesar Islas

Tuba
Eduardo Bonilla
Andrew Dodds
Elvis Garcia
Jonathan Godinez
Anthony Perez
Miguel Sahagun
Ian Taylor

String Bass
Rebekah Woffier

Percussion
Juan Benitez Blancas
Cristian Cornejo
Ana Gonzalez
Miguel Orosco
Laura Vega

*—principal
UPCOMING PERFORMANCES:

- **Wednesday, December 4, 2019:**
  Guest Artist Recital, Michael Mizrahi, piano 8:00pm Daniel Recital Hall Tickets $10/7

- **Thursday, December 5, 2019:**
  Wind Symphony and Symphonic Band, John Carnahan and Jermie Arnold, conductors. 8:00pm Daniel Recital Hall Tickets $10/7

- **Friday, December 6, 2019:**
  Holiday Percussionfest–Celebrate the holidays with percussion! A showcase of the BCCM Percussion Department featuring holiday music from all over the world. 8:00pm Daniel Recital Hall Tickets $10/7

- **Saturday, December 7, 2019 @ 4:00pm/8:00pm**
  Sunday, December 8, 2019 @ 4:00pm:
  Winter Festival Concert, Jonny Arenas, Brian Dokko, Christine Guter, Joshua Palkki and Jonathan Talberg, conductors. First Congregational Church of Long Beach Tickets $30/20/15
  Saturday @ 4:00pm / Saturday @ 8:00pm / Sunday @ 4:00pm

For concert information and tickets please call 562.985.7000 or visit: WWW.CSULB.EDU/COLECONSERVATORY

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