

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



WIND SYMPHONY

JERMIE S. ARNOLD, CONDUCTOR

SYMPHONIC BAND

RICARDO J. ESPINOSA, CONDUCTOR

THURSDAY, OCTOBER 6, 2022 7:30PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM SYMPHONIC BAND

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| <i>Alleluia! Laudamus Te</i> | Alfred Reed (1921-2005) |
| <i>Canzona</i> | Peter Mennin (1923-1983) |
| <i>Ave Maria</i> | Franz Biebl (1906-200) arr. Robert Cameron |
| <i>Hypnotic Memories</i> | Rossano Galante (b. 1967) |
| <i>Huapango</i> | Pablo Moncayo (1912-1958) trans. Leroy Osmon |

INTERMISSION WIND SYMPHONY

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| <i>Rivers of Air</i> | Jake Runestad (b. 1986) |
| <i>Rest</i> | Frank Ticheli (b. 1958) |
| <i>Symphony for Band</i> | Vincent Persichetti (1915-1987) |
| 1. Adagio Allegro | |
| 2. Adagio sostenuto | |
| 3. Allegretto | |
| 4. Vivace | |
| <i>Children's March "Over the Hills and Far Away"</i> | Percy Grainger (1882-1961) rev. Frank Erickson (b. 1945) |

PROGRAM NOTES

ALLELUIA! LAUDAMUS TE commissioned by Malone College, Canton, Ohio, was written for and dedicated to the college's concert band, Richard S. Mountford, Director, on occasion of its Third Annual Band Festival. The first performance took place there on February 24, 1973, at the concluding concert of the festival, by the Malone College Concert Band, augmented by outstanding student performers drawn from the area high schools, under the direction of the composer.

The work is actually a canticle of praise without words; the concert band being treated largely both as a single massive choir and, at times, broken down into individual sections, each functioning as a separate sub-choir or semi-chorus. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwind, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the band as it is developed. These three themes form an arch-like, five-part design: the first two themes followed by the rhythmical third theme, which builds to a broad re-statement of the second theme (at this point joined by the organ), and this brings the music back to the first theme, which is capped by a short coda of almost overwhelming power and sonority, to round off the work in joyous triumph.

—note by Alfred Reed

CANZONA is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Canzona was commissioned by Edwin Franko Goldman through The League of Composers, and was premiered by the Eastman Wind Ensemble, Frederick Fennell conducting, in New York on 15 June 1951.

—note by Peter Mennin

AVE MARIA was first published in 1964 in Dortmund, Germany, for seven-part men's voices. The version utilized in this transcription, however, is the version for mixed choir selected because it better matches the registration of the wind ensemble or symphonic band. This adaptation is a transcription rather than an arrangement in that every attempt has been made to preserve every possible detail of the original. The only editing which has been made are the addition of limited octave doublings and the addition of bar lines in order to facilitate performance of the freestyle chant sections.

—program note from publisher

HYPNOTIC MEMORIES is a short, charming, and somewhat dark musical snapshot of an evolving composer. It is a departure from the **Galante's** usual "epic" style in several ways. Originally scored for fifteen players (two flutes, oboe, four clarinets, two bassoons, french horn, piano, double bass, and three percussionists), this piece is much more intimate than the thickly orchestrated grand works to which those familiar with his music may be accustomed. Stylistically, Galante uses a minimalistic compositional approach throughout *Hypnotic Memories*, a technique that he has not used in his original music before. Galante is a "melodist." In this piece, he slowly unfolds the melody in the flutes, oboe, and bassoons over ostinato patterns in the clarinets, piano, and percussion. This slow melodic construction is different than most of his compositions where melodies are complete on their first statement. Galante does not sacrifice his melodic or harmonic vocabulary for the sake of composing in a different style. He remains true to those qualities, which are signatures of his music. In his own words:

I am inspired by nature, human emotions -- both joyous and melancholy -- and of course, by all different types of music. I feel having a strong melodic statement with interesting harmonic movement is the most important element in my music. I believe hearing a melody can convey emotions without words. Music, for me, is the sound of emotions. [Compositionally,] I create two or three melodic themes and develop them into a flowing work utilizing those thematic ideas. This incorporates an introduction, transitions, final statement, etc. I think composing for chamber ensembles is far more difficult than writing for orchestra or band. You have less options and colors to work with when creating music for smaller groups.

My ultimate goal [of this collaboration] is to have created a composition that is a bit different than my usual style. Also, with every composition, my hopes are that the musician and audience will enjoy the musical experience. The reality is that a composer cannot please everyone. I accept that. The biggest challenge is thinking outside of my musical comfort zone. This is very hard for many composers because we all have our box of "tools". Also, writing chamber music is far more difficult because with less instruments to work with, you have to make those few instruments sound full and rich. I think writing for different ensembles challenges the composer's mind. I've been writing for concert band since I was in my teens. I know what works and what doesn't. Change the ensemble and you have to work harder to produce a quality composition and a natural balance of the instruments. Basically, it makes you a better composer.

—program note by Jon Noworyta

HUAPANGO The huapango is a lively Mexican dance of Spanish origin that is especially popular in the lands along the Gulf of Mexico. Performed by singers and instrumental ensembles ranging from a duo of guitars to a full mariachi band, it is characterized by a complex rhythmic structure mixing duple and triple meters which reflect the intricate steps of the dance. The huapango is danced by men and women as couples: the men sing, the women do not. Nicolas Slonimsky explained that the word huapango "is derived either from a native vocable meaning 'on a wooden stand' (the huapango is danced on a platform), or it may be a contraction of Huastecas de Pango. Huastecas means a tropical valley, and Pango is the ancient name of the river Panuco."

Moncayo's "**Huapango**" of 1941, his first important work for orchestra, is based on three authentic folk dances: Siqui Siri, Balajú and El Gavilán. The piece is arranged in three sections, with fiery music at beginning and end recalling the manner of huapango singing in coplas (i.e., the song is shouted alternately between two men singers, here transmuted by Moncayo into a trombone—trumpet dialogue) surrounding a slower central portion based on a lyrical melody. "Huapango" is a brilliant study in orchestral sonority and vibrant dance rhythms about which the French composer Darius Milhaud once told José Antonio Alcaraz, "When in the grey light of a Parisian winter, I want there to be sun in my flat, I listen to a record of *Huapango*."

—program note by Richard Rodda

RIVERS OF AIR As a composer, I often imagine the soundtrack to my surroundings -- especially while hiking in the beauty of mountains, forests, lakes and rivers. The crisp whisper of wind through pine needles, the babbling of a glacial river and the stoic quietness of old growth trees exude vivid aural colors, always available to the curious listener. But it is the mind's ear that can take these sounds and scenes and imagine them into stories and symphonies.

In *Rivers of Air*, I endeavored to capture the scenery and experience of hiking in Mt. Rainier National Park in Washington while creating my own imagined story. Visions of expansive mountain ranges from thousands of feet in the air, the rushing Nisqually River and the profound sacredness of old growth trees guided me as I wrote. In an age when humans seem to be continuously separating ourselves from the earth and from each other, Muir's words remind us to listen deeply to all that is around us; and in that listening, we too can see (and hear) our own rivers of air. But this piece is much more than just a soundscape -- it is a call for us to listen and preserve. In an age when humans are continuously separating ourselves from the Earth and from each other, Muir's words (and actions)

remind us to listen deeply to all that is around us. We are of the Earth, not separate from it -- we must treat it with care, conserve it, protect it. We must remember that the earth was not created for humans to consume -- it is our home and a beautiful balance of life in which all things are valid and important. Destroying our natural resources is detrimental to the health of the earth and will affect life for generations to come. Too many people have a greedy, destructive mindset with immediate gratification in mind. We must be more forward-thinking, we must be more protective of what is around us.

—program note by composer

REST is a concert band adaption of **Ticheli's** prior choral work, *There Will Be Rest*. The poem the choral work is based on reads:

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace, above me
Stars I shall find.

-Sara Teasdale (1884-1933)

About his adaptation for wind band, the composer writes: I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. The extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strength and unique qualities.

—program note by composer

SYMPHONY FOR BAND was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following, as it did, his *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside of the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." According to Jeffrey Renshaw, "The *Symphony for Band* ... was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers."

The four movements (Adagio allegro, Adagio sostenuto, Allegretto, and Vivace) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on *Round Me Falls the Night*, from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

—from Program *San Luis Obispo Wind Orchestra concert program, 03/02/2010*

CHILDREN'S MARCH "OVER THE HILLS AND FAR AWAY" was scored for band by **Grainger** in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds -- especially the low reeds -- during most of its seven-minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano.

Like many of Grainger's works, the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, 48 years after they first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Fai Holton, Karen's brother.

—from *program notes for band*

ABOUT RICARDO J. ESPINOSA **Dr. Ricardo Espinosa** most recently served as Director of Bands at Missouri Southern State University. He was the principal conductor of the Wind Ensemble and Concert Band and directed the Lion Pride Marching Band and Lion Pride Pep Band. He instructed both beginning conducting and advanced instrumental conducting courses, composition, music technology, and marching band techniques/methods courses. He also composed and arranged for various ensembles. During his tenure in Missouri he conducted the SWMMEA District Honor Band, the SEKMEA District Honor Band, and the Texas UIL Region 14 top band—The Honor Winds.

Dr. Espinosa currently serves on the Board of Directors for Vanguard Music & Performing Arts, a member of Drum Corps International. He has also been a Trumpet/Brass instructor for the Phantom Regiment Drum and Bugle Corps. Prior to his appointment at MSSU, Dr. Espinosa served as the Assistant Director of Bands at Baylor University in Waco, Texas. For six years he was an essential part of this prominent band program, leading their Courtside Players pep band to venues across the nation, serving as Associate Director of the Baylor Golden Wave Marching Band, and teaching conducting courses to hundreds of students. He also served as faculty sponsor for Kappa Kappa Psi and Tau Beta Sigma, the national honorary band fraternity and sorority.

A native of Los Angeles, Dr. Espinosa holds the Doctor of Musical Arts degree and Master of Music degree, both in wind conducting, from the University of California, Los Angeles, studying with Dr. Thomas Lee. Additionally, he earned a Bachelor of Music degree in Composition from California State University, Los Angeles, where he also studied wind conducting with Dr. Abel Saldivar Ramirez and composition with Dr. John Kennedy and Dr. Sara Graef. He has served in trumpet instruction and band leadership roles for the UCLA Marching Band, the Pasadena City College Lancer Marching Band, the Tournament of Roses Band and Herald Trumpets, and the Santa Clara Vanguard Drum and Bugle Corps and for various California high school bands. Ricardo Espinosa recently moved back to Los Angeles and has enjoyed his time as a freelance composer, conductor, teacher, and father with his wife, Michelle, and sons Ethan and Lucas.

ABOUT JERMIE S. ARNOLD

Dr. Jermie S. Arnold was appointed as the Director of Bands at the Bob Cole Conservatory of Music at California State University Long Beach in 2022. He served as Associate Director of Bands from 2012-2022. Dr. Arnold is also the Director of the Bob Cole Conservatory of Music. He is the principal conductor of the Wind Symphony and teaches courses in conducting, wind band literature, and music education.

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's degrees in music education from Brigham Young University.

Dr. Arnold has presented at State and National conferences around the country. He is published in the Fall 2016 Journal of Band Research, the February 2020 issue of The Instrumentalist, and the Summer 2022 Issue of the National Band Association Journal. 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. Dr. Arnold 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 Giuffredi and Kazuaki Kikumoto. In 2014 Dr. Arnold received the Most Inspirational Professor Award from the CSULB Alumni Association. He 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'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, and the Inaugural Music for All National Middle School Festival. The UMEA 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. He 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.

Dr. Arnold has been a guest conductor in South Korea, England, California, Hawaii, Idaho, Illinois, Maine, Nebraska, New York, Utah, Nevada, 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.

A NOTE FROM THE CONSERVATORY

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PERSONNEL

WIND SYMPHONY

Jermie S. Arnold—conductor / Ethan Blankfeld graduate conductor

Piccolo

Lauren Cunio

Flute

Jacob Cruz*
Saqtiel Orozco-Pedrosa
Julio Mata

Oboe

Jennifer St. John*
Allison Fricke
Karen Hernandez

Clarinet

Abigail Martin*
Anthony Arias
Cole Bacani
Myko Cristomos
Tomoya Sano
Hannah Landry

E♭ Clarinet

Oscar Cruz

Bass Clarinet

Andrew Nguyen*
Richard Salgado

Bassoons

Julianne Fung*
Brandon Whitehurst
André Bartalos

Alto Saxophones

Daniel Reyes-Velarde*
Daniel Perez

Tenor Saxophone

Kolbe Chapman

Baritone Saxophone

Kiara Macias

Trumpets

John Brannon*
James Gaudi
Arthur Keeling
David Trujillo
Dylan Johnson
Nathan Kaplan

French Horn

Daniel Ota*
Michael Russel
Alex Liang
Ian Dutra

Trombone

Pablo Castro*
Raphael Yap*
Eddie Patino

Bass Trombone

Jaime Rodriguez

Euphonium

Liam Adcock*
Jennifer Sosa

Tuba

Nathan Tang*
Samuel Gonzales

Percussion

Tanner Dunaway
Anna Dunford
Amy Hendricks
Leeann Habil

String Bass

Brian Slack

Piano

Matt Garza

**principal*

SYMPHONIC BAND

Ricardo J. Espinosa—conductor

Piccolo

Miguel Mendez

Flute

Alex Lui*
Genesis Acosta
Leslie Milward

Oboe

Noel Takaya*
Karly Turner
Emily Davies

Clarinet

Jaren Jamito*
Noah Avila
Paul Garcia
Emma Reyna
Christine Goins
Auden Singh

E♭ Clarinet

Gregory Amaya

Bass Clarinet

Ariel McAnulty*
Danny Minick

Bassoon

Lordsen Quiambao*
Kira Harris

Alto Saxophone

Amy Walls*
Matthew Alvarez

Tenor Saxophone

Richard DeMatteis

Baritone Saxophone

Cody Benner

Saxophone

Aziza Gomez*
Kiara Macias
Taylor Shipman
Taima Bati

French Horn

Star McAfee*
Russell Collings
Ajeeth Bala
Sarah Neddersen

Trumpet

Matthew Peskanov*
Alfonso Gomez
Jeremy Rodriguez
Lenzel Altobar
David Vasquez
Brandon Butler
Lauren Spring

Trombone

Kate Jensen*
Joseph Chilopoulos
Quinn Sanders

Bass Trombone

Javier Vera

Euphonium

Jared McCarthy*
Richard Jones

Tuba

Ryan Klotz
Nathan Swift

Percussion

Diego Amaya
David Hernandez
Kyla Seitz
Chance Tackett
Adam Vera

String Bass

Christopher Sterling

Harp

Anna Reynolds

**principal*

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