

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

JERMIE S. ARNOLD, CONDUCTOR

ROB FREAR, SOLOIST

# SYMPHONIC BAND

RICARDO J. ESPINOSA, CONDUCTOR

ETHAN BLANKFELD, GRADUATE CONDUCTOR

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THURSDAY, NOVEMBER 17, 2022 7:30PM

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CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM

## SYMPHONIC BAND

*Overture to Candide* ..... Leonard Bernstein (1918-1990)  
arr. Clare Grundman

*Amazing Grace* ..... Frank Ticheli (b. 1958)

*Noisy Wheels of Joy* ..... Eric Whitacre (b. 1970)

Ethan Blankfeld—graduate conductor

*Give Us This Day* ..... David Maslanka (1943-2017)

# INTERMISSION

## WIND SYMPHONY

*Spumante* ..... Dan Welcher (1948) arr. Paul Bissell

*Loss Verses* ..... Peter Meechan (1980)

Rob Frear—soloist

*Avelynn's Lullaby* ..... Joel Puckett (1977)

*Only Light* ..... Aaron Perrine (1979)

*Rocky Point Holiday* ..... Ron Nelson (1929)

# PROGRAM NOTES

**OVERTURE TO CANDIDE** *Overture to Candide* can be deceptive; on the surface it is a jovial, straightforward concert opener, yet the musical challenges it presents reflect compositional sophistication. Bernstein manipulates time to eradicate a sense of regular downbeats. While exciting for audiences, this technique requires an ensemble capable of exceptional metronomic control. High school and collegiate ensembles can have success with this work, although younger ensembles should expect a need for more preparation time than normally expected of a four-and-a-half minute piece.

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with *Candide's* simple honesty. From the very beginning, though, the overture was a hit and swiftly became one of the most popular of all concert curtain raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike.

—program note by San Luis Obispo Wind Orchestra concert program

**AMAZING GRACE** I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody—to be sincere, to be direct, to be honest—and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, *Amazing Grace*, was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, *Amazing Grace* has since grown to become one of the most beloved American spirituals.

*Amazing Grace* was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994, by the Michigan State University Wind Symphony, John Whitwell conductor.

—Frank Ticheli

**NOISY WHEELS OF JOY** *Noisy Wheels of Joy* is just pure, simple fun, written in the tradition of the great comic operatic overtures, and was designed to start the concert with a bang. The structure is quite formal, but the three hermes (love, adventure, and buffo) get thrown around the wind symphony with wild abandon.

*Noisy Wheels of Joy* was commissioned by The Band Composers Masterworks Consortium, and was premiered by the University of Nevada, Las Vegas Wind Symphony (Mr. Tad Suzuki, cond.) on March 8th, 2002 at the ABA National Convention. It is dedicated with deepest gratitude to Mr. Jim Cochran.

—Eric Whitacre

**GIVE US THIS DAY** *Give Us This Day* was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, California, which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, and a lot of word of

mouth, *Give Us This Day* has literally taken off. It continues to be performed all over the U.S., and many places around the world.

The words “give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is \*the\* issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. “Give Us This Day” ... gives us this very moment of awareness so that we can build a future in the face of a most dangerous and difficult time.

—David Maslanka

**SPUMANTE** Like the Italian sparkling wine for which it is named, this overture is designed for a celebration. It celebrates the opening of the 1998 season of the Boston Pops, which commissioned the work, and it also celebrates my own fiftieth year of my life with a nostalgic look backward at a style of composition that was popular in the ‘40s and ‘50s. Beginning with a pop and a burst of bubbles, the overture follows a course familiar to most concertgoers: two main themes, a development, and a restatement of both themes. What’s a bit unusual is that the second theme is the same as the first theme, only inside out, with a different rhythm and meter. This technique, called inversion, is as old as Bach, and was used extensively by Brahms and other late Romantics. But the style of *Spumante* pays homage to the kind of music that first caught my attention as a child: the neoclassic music of the American ‘40s and ‘50s, by composers such as William Schuman, Vincnet Persichetti, Samuel Barber, and Walter Piston. This music is the true celebration of *Spumante*.

*Spumante* was commissioned by the Boston Pops and its conductor Keith Lockhart, and premiered in Symphony Hall, Boston, in May of 1998. My good friend and former student Paul Bissell created this transcription in 1999 and it was premiered by the Dallas Wind Symphony in January of 2000, conducted by Kevin Sedatole.

—Dan Welcher

**LOSS VERSES** Loss is so very, very, hard. Nothing Can prepare you for it, for the devastating pain it causes; or for the moments it catches you so unaware, where seemingly from nowhere it bites. And losing other friends and loved ones to share stories, share grief, find comfort—is so very, very, tough. The pain is like a labyrinth; unsure of how I got in, and not knowing a way out. Each way you turn it is different, and for sure some directions are better than others, but most bring you back into the labyrinth. Ultimately there are no shortcuts—loss is so, very, very hard.

Writing music at a time of loss, and this specific time and this specific loss are the same. *Loss Verses* is an expression of that labyrinth—there are no rousing chorus, but instead echoes, moments, reflections, the new and the old, in the shape of verses, each so very, very, painful to write. *Loss Verses*—in memory of a friend.

—program note from *Wind Repertoire Project*

**AVELYNN’S LULLABY** My daughter, Avelynn, arrived on a spring morning with a pep in her step. Since day one, she has had the energy of three babies (although, to be honest, I’m not sure how that is measured). Our nighttime routine has become set in stone. I give her a bath, put her in her pajamas, and we read a book or two. And then we come to my favorite portion of the routine: the lullabies. Doing my part, I sing her slow lullabies while rocking her, and she does her part, fighting the onset of sleep.

By far her favorite lullaby is the one my mother used to sing to me: “Sail far away, Sail across the Sea, Only don’t forget to Sail, back to me.” At least, I thought it was the one my mother used to sing to me. I got curious about the rest of the verses and found that the piece was written in 1898 by Alice Riley and Jesse Gaynor, and has only a passing resemblance to the song I remember my mother singing to me. Better yet, it has virtually no resemblance to the lullaby that Avelynn had been singing to Avelynn!

So *Avelynn’s Lullaby* is both a journey of daddy trying to coax daughter to sleep, and a journey of daughter enjoying the song, fighting sleep and eventually succumbing to slumber.

*Avelynn’s Lullaby* was commissioned by a consortium of American wind bands led by John Carnahan and the California State University Long Beach Wind Ensemble. Dedicated to Avelynn Puckett.

—Joel Puckett

**ONLY LIGHT** The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

In the fall of 2021, one of my best friends’ mother lost her battle with cancer. A year later, while thinking of ideas for what was eventually to be *Only Light*, I found myself thinking of him and his family quite often. At about this same time, I was on social media late one night—procrastinating rather than composing—and discovered a post written by another friend, written in reference to his wife. Here is an excerpt:

*...A timeline. Oh, the dark places I’ve dwelt this morning. The “hows,” “what ifs,” and “whys” pouring over me. But, I digress. There is no timeline at this time. There is only, “we aren’t done with you yet.” There is, “we’ve got more things to try.” There is, in a word, hope. I need some of that. Toni has pointed out that there are times that I can find the dark cloud behind any silver lining. (Had you only known me before I met you, young lady. Now that Time could really find darkness where there was only light.) The medical team is set to battle on.*

In an instant, I was reminded of how delicate life is and how things can change at a moment’s notice. Reflecting upon these events inspired me to expand upon and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing.

—Aaron Perrine

**ROCKY POINT HOLIDAY** *Rocky Point Holiday* was a commission from Frank Bencriscutto and the University of Minnesota band for a tour of Russia. It was composed between 1968 and 1969. Bencriscutto had heard Nelson’s orchestral work *Savannah River Holiday* and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Bencriscutto told him there was none. “I’m going to write a tremendously difficult piece,” Nelson warned him. “That’s fine,” replied Bencriscutto, and thus *Rocky Point Holiday* was born. Nelson says, “This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way.”

The bulk of the work on the composition occurred while Nelson was on vacation at a Rhode Island seaside resort. Rocky Point is an amusement park over a hundred years old, located in Warwick Nec, RI. It was closed down in the mid-1990s due to a lack of funds.

—Nikk Pilato

## 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.

## ABOUT RICARDO J. ESPINOSA

**Dr. Ricardo J. 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 ROB FREAR** CSULB Director of Brass & Woodwind Studies, **Rob Frear**, continues to be in demand throughout the country as a trumpet performer and teacher. His solo CD *In the Big City* received excellent reviews both in the U.S. and abroad. A member of the Hollywood Bowl Orchestra for 25 years, he has performed as Principal Trumpet with the Los Angeles Philharmonic, Los Angeles Opera, Los Angeles Chamber Orchestra, Hollywood Bowl Orchestra, *Star Wars: A Musical Journey* touring orchestra, Hollywood Symphony Orchestra, Orange County's Pacific Symphony, Long Beach Symphony, Pasadena Symphony, San Diego Symphony Bolshoi Ballet, American Ballet Theater, Royal Opera (Covent Garden), and the Joffrey Ballet of Chicago.

Formerly Solo Trumpet of the Israel Philharmonic with Zubin Mehta, he has received critical acclaim throughout Europe, North and South America, Australia, and the former Soviet Union. He has performed on the soundtrack for over 60 major motion pictures and television shows.

Rob Frear is a Yamaha Performing Artist.

## UPCOMING: HONORS FESTIVAL

- **January 6-8, 2023:**  
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 10, 2022.**

To register, visit:

[csulb.edu/music/register](https://csulb.edu/music/register)



# PERSONNEL

## WIND SYMPHONY

**Jermie S. Arnold—conductor**

### Flute

Jacob Cruz\*  
Julio Mata  
Ella Peirce

### Piccolo

Lauren Cunio

### Oboe

Jennifer St. John\*  
Allison Fricke  
Karen Hernandez

### Clarinet

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

### E♭ Clarinet

Oscar Cruz

### Bass Clarinet

Andrew Nguyen\*  
Richard Salgado

### Bassoon

Julianne Fung\*  
Brandon Whitehurst  
André Bartalos

### Contrabassoon

Kyra Harris

### Alto Saxophone

Daniel Reyes-Velarde\*  
Daniel Perez

### Tenor Saxophone

Kolbe Chapman

### Baritone Saxophone

Kiara Macias

### Trumpet

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

### French Horn

Daniel Ota\*  
Michael Russell  
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  
Joseph Chang  
Leeann Habil  
Adam Vera  
Kyla Seitz

### String Bass

Brian Slack

### Piano

Matthew Garza

### Harp

Anna Reynolds

*\*principal*

# SYMPHONIC BAND

**Ricardo J. Espinosa—conductor**

### Flute

Alex Lui\*  
Genesis Acosta  
Leslie Milward

### Piccolo

Miguel Mendez

### 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\*  
Kyra Harris

### Alto Saxophone

Amy Walls\*  
Matthew Alvarez

### Tenor Saxophone

Richard DeMatteis

### Baritone Saxophone

Cody Benner

### Trumpet

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

### French Horn

Star McAfee\*  
Russell Collings  
Ajeeth Bala  
Sarah Neddersen

### 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

### Piano

Hyeokju (Jack) Kwon

### Harp

Anna Reynolds

*\*principal*

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**LONG BEACH**

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