

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



CSULB CONCERT BAND

RICARDO J. ESPINOSA
CONDUCTOR

ETHAN BLANKFELD
GRADUATE CONDUCTOR

TUESDAY, NOVEMBER 29, 2022 7:30PM

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

PROGRAM

CSULB CONCERT BAND

Ricardo J. Espinosa—conductor

Pas Redoublé Camille Saint-Saëns
(1835-1931)
trans. Arthur Frackenpohl

Ethan Blankfeld—graduate conductor

Serenade Derek Bourgeois
(1941-2017)

Ethan Blankfeld—graduate conductor

Yorkshire Ballad James Barnes
(b. 1949)

National Emblem Edwin Eugene Bagley
(1857-1922)
arr. Loras Schissel

Vesuvius Frank Ticheli
(b. 1958)

PROGRAM NOTES

PAS REDOUBLE was written by **Camille Saint-Saëns**. This quickstep concert march (op. 86) is reminiscent of the galops by Offenbach and other 19th century composers. Originally written for four-hand piano in 1887 and published in 1890, this transcription was made by Arthur Frackenpohl in 1972 and dedicated to Harry Phillips and the Crane Wind Ensemble at the State University at Potsdam, New York, where Frackenpohl became a member of the music faculty in 1949.

The tempo of a pas redoublé varies with the proficiency of the performer(s) as well as the wishes of the composer and the customs of that period. Saint-Saëns defended technical virtuosity, because it was for him, at least partially, a gift. During the mid-19th century military units in some nations were marching to a cadence of about 90 steps per minute for the slow march (pas ordinaire), 120 for the quick march (pas redoublé) and 160 to 180 for the double-quick march pas de charge. Frackenpohl recommends a tempo of 144 for this march.

—from *Program Notes for Band*

SERENADE **Derek Bourgeois** wrote this *Serenade* for his own wedding, to be played by the organist as the guests left the ceremony. Not wishing to allow them the luxury of proceeding in an orderly 2/4, the composer wrote the work in 11/8, and in case anyone felt too comfortable, he changed it to 13/8 in the middle! The work has now been released in a number of different orchestrations of the original version for organ.

—note from score

YORKSHIRE BALLAD Composed in the summer of 1984, **James Barnes's** *Yorkshire Ballad* was premiered at the Kansas Bandmasters Association Convention in Hutchinson, Kansas, by the late Claude T. Smith, who was serving as the guest conductor for the Kansan Intercollegiate Band. Since being published in 1985, it has become one of the composer's most popular works. It has been arranged for full orchestra and string orchestra by the composer, for marimba and piano by Linda Maxey, for flute choir by Arthur Ephross, and for trombone or tuba/euphonium ensemble by Jon Bohls.

The composer writes that “over the years, many conductors and teachers have called me to ask about the work, and whether the tune itself is in fact a folksong. *Yorkshire Ballad* is not a folksong, but it is written in that style. I composed this little piece so that younger players would have the opportunity to play a piece that is more or less in the style of Percy Grainger’s Irish Tune from *County Derry*. Even Grainger’s easier works are too difficult for most youngsters to do them musical justice, so I thought I would write a little piece that might emote of the feelings and colors of Grainger’s wonderful music, but, at the same time, was technically much more accessible to the younger player.”

“People always ask me what I was trying to portray when I wrote *Yorkshire Ballad*. All I can say is that I was thinking of the beautiful, green Yorkshire Dales of northern England; the rolling hills and the endless stretch of beautiful pasturelands that my wife and I loved so much when, a year before, we had driven through this most marvelous spot in the world.”

—note from score

NATIONAL EMBLEM by was written by **Edwin Eugene Bagley** and is one of America’s best loved and most popular marches. The Chatfield (Minnesota) Music Lending Library includes 14 different arrangements for band or orchestra among its holdings. Reginal Bagley, a third cousin of the composer, believed that the march was begun in 1902 and first rehearsed in a train baggage car en route from Bellows Falls to Greenfield, New Hampshire. It was first played in manuscript by the Keene, New Hampshire, City Band, was revised, and was copyrighted in 1906. A vocal arrangement, with words by M.F. Sexton, was copyrighted two years later. A copy of Bagley’s revision was presented to the University of Florida’s Bachman Band Library in 1965.

In addition to *The Star Spangled Banner*, which provided melodic material for the first strain and trio, Bagley’s memories of the herds of buffalo he had seen while crossing the Western prairies in the 1870s and 1880s inspired the heavy, repetitive beats heard in the trio.

—from Program Notes for Band

VESUVIUS by Frank Ticheli depicts Mt. *Vesuvius*, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

—note by composer

ABOUT RICK ESPINOSA

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 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.

PERSONNEL CONCERT BAND

Ricardo J. Espinosa—conductor, Ethan Blankfeld—graduate conductor

Symphonic Band???

Piccolo

Flute

Oboe

Bassoon

Clarinet

Bass Clarinet

Alto Sax

Tenor Sax

Bari Sax

Trumpet

Horn

Trombone

Euphonium

Tuba

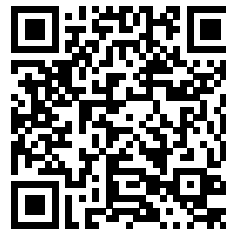
String Bass

Percussion

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A NOTE FROM THE CONSERVATORY

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