

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

MONDAY, MARCH 13, 2023 7:30PM

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

PROGRAM

CSULB CONCERT BAND

Ricardo J. Espinosa—conductor Ethan Blankfeld—graduate conductor

An Original Suite..... Gordon Jacob
(1895-1984)
ed. C.P. Heidenreich
March
Intermezzo
Finale

Woodland Sketches Edward McDowell
(1896-1923)
I. To a Wild Rose
arr. Frank Winterbottom

Undertow..... John Mackey
(b. 1973)
Ethan Blankfeld—graduate conductor

An American Elegy..... Frank Ticheli
(b. 1958)
Ethan Blankfeld—graduate conductor

Exultate Samuel R. Hazo
(b. 1966)

PROGRAM NOTES

AN ORIGINAL SUITE was **Gordon Jacob**'s first work for the band medium and was completed in 1928. It is assumed that the word "original" in the title was to distinguish it from transcriptions that made up the bulk of the band repertoire at the time or to alert listeners that the "folk song" themes were original. The suite begins with a march and includes four themes introduced by a snare drum solo. There is a recapitulation of the opening theme played over a distinctively British dotted eighth-sixteenth accompaniment, and the movement ends as it began with an unaccompanied snare drum. The Intermezzo opens with a seventeen bar solo for alto saxophone and ends with a somber A-minor triad. A rubato tempo is prevalent and subtle shading of tone pervades the movement. The Finale is reminiscent of the first movement. It begins with a polymeter -- the clarinets and saxophones play scale passages in 6/8 while the rest of the band is in 2/4. The finale Coda repeats the second theme of the movement and finishes with a flourish of woodwind arpeggios to the final accented chords.

—note from *Illinois State University Symphonic Band concert program, 13 Nov. 2015*

WOODLAND SKETCHES, OP 51 remains the most famous work from American late-Romantic composer **Edward MacDowell** and a favorite of pianists. Here orchestrated from the original piano version to small chamber orchestra (min. 12 players), the work includes the plaintive "To a Wild Rose," based on a Brotherton Native American melody and later adapted by Nat King Cole.

—note from *the publisher*

UNDERTOW was written by **John Mackey**. Though many of his pieces are extremely virtuosic, *Undertow* is the first of Mackey's works written specifically for intermediate band. It was commissioned by the Hill Country Middle School Band and premiered by that ensemble with its conductor, Cheryl Floyd, in May 2008. The work is significantly different than much of Mackey's output in terms of technical difficulty, but many characteristic elements of his writing are nonetheless present, including biting semitone dissonance within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive ostinato. The metric pattern for the piece is an alternation of 7/8 and 4/4 time, which provides an agitated "out-of-

step” pulsation throughout. The energetic opening melody cycles through several repetitions before washing away into a gentle stream of percussive eighth notes. From here, a countermelody emerges that slowly ratchets the energy back up to its original level, where the initial melody returns to round out the explosive conclusion.

—note by Jake Wallace

AN AMERICAN ELEGY by **Frank Ticheli** 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.

—note by composer

EXULTATE (ex-ull-TAH-tay) composed by **Samuel R. Hazo** was commissioned in July of 2001 by Dr. Edward Kocher, Dean of Duquesne University’s School of Music in Pittsburgh, Pennsylvania. This piece was to serve as their finale of the presidential installation ceremonies for incoming university president, Dr. Charles Dougherty. The premiere performance was conducted by Dr. Robert Cameron, Director of Bands at Duquesne University.

Exultate was written to be music for a celebration. It introduces nine melodic themes throughout the piece. Eight of those nine recur in either different chordal structures or as part of a layered thematic montage. These themes gain a sense of excitement each time they recur until the halftime section, when the slow and powerful chorale offers a break from the fast pace. Following the chorale’s eight measures, the pace and dynamics are taken to a new level, pushing the piece to its climactic ending.

—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. He is 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.

CONCERT BAND

Ricardo Espinosa—conductor, Ethan Blankfeld—graduate conductor

Flute

Alex Bautista
Daniel Chavez
Emilia Cox
Marissa Dozal
Isaac Enciso
Abigail Fricke
Daniel Gudino Palacios
Dillon Jensen
Arjun Koul
Amanda Mendiola
Michael Nguyen
Kimberly Rosales
Michelle Smirnoff

Piccolo

Jeremy Collins

Oboe

Ella Kleparek
Lillian McCoy
Aaron Sergile

Clarinet

Antonia Anastacio
Ethan Arroyo
Tristan Biessener
Cathy Cardinal
Josie Hoh
Jonathan Jacques
Kyra Li
Jacob Mitchell
Taylor Nguyen
Edwin Roman
Theodore Thai

Bass Clarinet

Alyson Rochlin

Bassoon

David Blackinton
Matthew Garza
Adrian Wu

Alto Saxophone

Taima Bati
Branden Berumen
Noah Johnson
Jeremy Keller
Alex Ortiz
Bryan Serrano

Tenor Saxophone

Kellen Andrunas
Jake Gardhouse
Bridget Urzua

Horn

Puis Luna
Star McAfee
Tina Rin
Kate Wygal
Jason Yang

Trumpet

Jorge Avila
Sophia Cardiel
Bobby Infante
John Leyva
Patrick Lockwood
Alexander Martin
Kyle Mowrer
Eliana Pomfret
Nat Salvatierra
Gracie Sawday
Nathan Townsend
Vivian Tran
Thomas Vincent
Emma Whitney

Trombone

Diego Andrade
Diego Fernandez-Kim
Endier Jimenez
Olivia Webster

Euphonium

Ryan Lemansky
Madison Moffitt
Matthew Speranza

Tuba

Nathan Truong

String Bass

Max Zwarych

Percussion

Mack Andersen
Caden Bowlus
Heather Hawkins
Emily Montoya
Alexis Suttle
Thomas Taylor
John Dominic Villarin

A NOTE FROM THE CONSERVATORY

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