

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

SCHURR HIGH SCHOOL WIND ENSEMBLE

ANTONIO CASTRO, GUEST CONDUCTOR

TUESDAY, APRIL 25, 2023 7:30PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SCHURR HIGH SCHOOL WIND ENSEMBLE

Antonio Castro—conductor

Portrait of a Clown.....Frank Ticheli (b. 1958)

Air for Band Frank Erickson (1923-1996)

Tocatta for Band.....Frank Erickson

CSULB CONCERT BAND

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

First Suite in F Thom Ritter George (b. 1942)

- I. Sea Chantey
- II. Song of the Bells
- III. Country Dance
- IV. Rumba Rumba

Sea Songs.....Ralph Vaughan Williams (1872-1958)

Earth Song.....Frank Ticheli (b. 1958)

And

Rippling Watercolors.....Brian Balmages (b. 1975)

Amy Doyo—featured visual artist (b. 1958)

PROGRAM NOTES

PORTRAIT OF A CLOWN

Portrait of a Clown is in A-B-A form, with a short introduction and coda. The melody in the A section, first appearing in the flutes and oboe, is bouncy and happy manner. The middle B section is flowing and melancholy, and is followed by a return to the A melody with its walking bass and woodwind countermelody.

Special thanks to Donald S. George and the University of Wisconsin-Eau Claire Symphony Band, who provided the initial recording of the piece, and to Cheryl Floyd and the Murchison Middle School Matador Band, who gave the work its premiere performance at the Murchison Middle School Annual Spring Concert on May 26, 1988, in Austin, Texas.

—program note by composer

AIR FOR BAND

Several generations of band members have developed their ability to play a sustained line, to listen for the moving part, and to improve their intonation while playing this work since it was first published in 1956. While not difficult to play technically, *Air for Band* takes careful rehearsing to get the results the piece deserves. The composition begins softly and in a minor key, and by gradually adding instruments and increasing the dynamics and range, the climactic section is reached approximately halfway through. Erickson then uses the opening melody to create interesting rhythms and dialogues between sections on the way to a modulation to a major key and another crescendo leading to a maestoso ending.

—from “Program Notes for Band”

TOCCATA FOR BAND

Frank Erickson’s *Tocatta for Band* has been extremely popular among high school and college bands ever since it was first published. Essentially two ideas are expressed in the Allegro non troppo and Andante con moto sections. The first, featuring the trumpets and clarinets, is quick and rhythmic; the second, featuring a horn solo, is slow and lyrical.

—from “Program Notes for Band”

FIRST SUITE IN F

Thom Ritter George wrote for the fiftieth anniversary of the United States Navy Band, and the premiere was in the Kennedy Center for the Performing Arts, conducted by Lieutenant Commander Ned Muffley.

The composer writes:

As you might expect, the musical ideas contain allusions to the Navy and the music-making of the Navy Band. The first movement, *Sea Chantey*, is not based on any particular sea chantey. Rather, it catches the flavor of the genre -- confident, humorous, and upbeat. The various sea motives are used in a contrapuntal manner, climbing over one another to see which can 'outdo' the other. The second movement, *Song of the Bells*, is wistful in character, perhaps symbolizing the loneliness and grandeur of the sea. On purpose, I reserved the bell (chime) tones for the ending. The third movement, *Country Dance*, serves as an intermezzo. It has a simple, melodious, and natural character. The final movement, *Rumba Rumba*, shows Navy men having fun in a South American port. Here auxiliary South American percussion instruments are used to add to the local flavor.

—program note from *Baylor University Concert Band concert program, 2 May 2021*

SEA SONGS Written in 1923 for the following year's Wembley Exhibition, *Sea Songs* is a march medley of three well-known sea shanties: *Princess Royal*, *Admiral Benbow*, and *Portsmouth*. Written in typical march form with a trio, it was published simultaneously for brass band and wind band, and was later transcribed by the composer for symphony orchestra. It should be noted that *Sea Songs* was originally intended to be the final movement of Vaughan Williams's *Folk Song Suite*.

—program note by Nikk Pilato

EARTH SONG for concert band is the grandchild of *Sanctuary* for concert band. Almost as soon as I completed *Sanctuary* I became intrigued by the idea of making a choral version of at least part of the work. Within the same year, I realized this goal, inventing a poem that reflected the music's poignant lyricism, fitting the rhythmic stresses and melodic contour of *Sanctuary*'s melody. Thus, *Earth Song* for chorus came to be.

Six years after composing *Sanctuary*, in 2012, I received an email from Frank Troyka, director of bands at Berkner High School in Richardson, Texas, inquiring if I might consider making a concert band version of *Earth Song* for one of his colleagues. The irony of his request was not lost on either of us, but we both agreed that, in a sense, this full circle back to the music's concert band origins would allow me to create a grandchild possessing the genetic strengths of both its ancestors: the rich textured lyricism and more concise nature of its choral forebear, combined with the wider color palette and expressive power of its concert band forebear. Thus, *Earth Song* for concert band was born: a more concise (and less technically demanding) descendant of *Sanctuary*.

—program note by composer

RIPPLING WATERCOLORS Many often underestimate the extensive colors, harmonies, and emotional range that are often achievable in younger ensembles. It is in this spirit that the musical lines of *Rippling Watercolors* was born. This was not meant to be a lyrical piece for younger ensembles; rather, it was written as a fully expressive lyrical work that happens to be playable by younger ensembles. I believe there is a significant difference. No phrases were truncated, no ranges were "limited," and no rhythms were watered down for the sake of playability. This piece just happens to be attainable by younger groups, yet the music exists exactly as it would even if I had written this for a college group. The title comes from a range of inspiration. I often get asked about my last name. As most can imagine, there are very few of us left in the world. At present, my wife and I are one of only two couples in the United States that can carry on our family name. My cousins Ben and Carrie on the West Coast are the other couple, and they now have two beautiful girls. We all share a lot of beliefs -- we encourage our children to be creative, spontaneous, and we enjoy watching where their imaginations take them.

The idea for this piece came from a simple set of watercolors. When children get hold of these and use their imagination, the most amazing things can happen. Children can see things that adults never see. They open our minds while we help them grow and learn. With a little imagination, these watercolors can become a magnificent sunrise or sunset over the ocean, a gorgeous view from a mountaintop, or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely within nature. It is my hope that Lily and Charlotte grow up with an infinite palette of watercolors, and that every drop creates a new, fantastic world.

Rippling Watercolors was commissioned by the Springer Middle School Bands in Wilmington, Delaware; Robert J. Baronio, director. It is dedicated to my cousins Lily and Charlotte Balmages, who, combined with my two boys, form the next generation of the Balmages name in the United States.

—program note by composer

ABOUT AMY DOYO is a Filipino-American artist currently studying Drawing and Painting at the California State University of Long Beach School of Art. In 2021 and 2023, her work has been featured in several shows at CSULB. In 2022, Amy was featured in an all-Filipino artists group show titled *Tambayan* at Los Angeles City College, Vama Art Gallery, and co-curated *Unheard Voices*, a group exhibition with an artist-run collective, *Nous-Ance*. In 2023, she was featured in galleries with Stay Gallery, South Gate Museum, and Avenue 50 Studios. Amy is a Ryman Arts alumni that received her Associate's Degree in Studio Arts from Rio Hondo College. She received the Outstanding Student Award in Painting and Drawing from Rio Hondo's Division of Arts & Cultural Programs for two consecutive years. Her work was shown in Rio Hondo College Student shows and on the cover of Rio Hondo's student art publication in 2020, *River's Voice*. In 2023, she was featured in galleries with Stay Gallery, South Gate Museum, and Avenue 50 Studios.

My art for me keeps me connected to the things I love most in life.
Keeps me connected to the past and the present,
to people I've lost, or to people who are lost.
I paint things like a love song,
a poem, or a letter to myself,
A note I leave behind for the world,
for when I'm gone.

ABOUT ANTONIO CASTRO

is an experienced band conductor with a demonstrated history of working in the primary/secondary education industry. A veteran educator, he is skilled in coaching, marching, audio recording, musical theatre, and jazz. He earned a Master of Music focused in conducting from California State University, Los Angeles.

ABOUT RICARDO J. ESPINOSA

holds a 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 Saldívar Ramirez and composition with Dr. John Kennedy and Dr. Sara Graef. For complete bio visit: <https://web.csulb.edu/colleges/cota/music/areas/bands/rick-espinosa.php>

PERSONNEL

SCHURR HIGH SCHOOL WIND ENSEMBLE

Antonio Castro—conductor
(see drop in)

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

Luis 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

If you are able, we would love for you to support our program by opening this QR code and giving to the Bob Cole Conservatory of Music and designate "University Bands". Your donations directly benefit our students and help us continue providing great music to you and the community.



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