

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

JAY MASON, SAXOPHONE

SYMPHONIC BAND

RICARDO J. ESPINOSA, CONDUCTOR

ETHAN BLANKFELD, GRADUATE CONDUCTOR

TUESDAY, MAY 02, 2023 7:30PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SYMPHONIC BAND

Dr. Ricardo J. Espinosa—conductor

Ecstatic Fanfare Steven Bryant (1972)

Danceries Kenneth Hesketh (1968)

1. Lull Me Beyond Thee
2. Catching of Quails
3. My Lady's Rest
4. Quodling's Delight

Gone Scott McAllister (1969)

Variations On A Korean Folksong..... John Barnes Chance (1937-1972)

Ethan Blankfeld—graduate conductor

Danzon No. 2..... Arturo Marquez (1950)

INTERMISSION

WIND SYMPHONY

Dr. Jermie Arnold—conductor

Downey Overture..... Oscar Navarro (1981)

Games of Light Roger Przytulski (1976)

1. Array
2. Pixel
3. Glyph
4. Static

Jay Mason—soloist
World Premier for Wind Ensemble

Roma..... Valarie Coleman (1970)

Pines of Rome Ottorino Respighi (1879-1936)

3. The Pines of the Janiculum
 4. The Pines of The Appian Way
- trans. Guy M. Duker (1916-1998)

Ethan Blankfeld—graduate conductor

PROGRAM NOTES

ECSTATIC FANFARE *Ecstatic Fanfare* is based on music from movement I of my *Ecstatic Waters*. One day in May 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare someday. She goaded me into doing it “immediately,” and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena, conducting it with the World Youth Wind Orchestra Project in July 2012. This has to be a record time for conception-to-premiere for a large ensemble work.

The work unfolds with a flurry that can best be described as aggressive jubilation that winds down into a quiet, pure, pastoral melody marked by descending fourths in the clarinets. The use of open harmonies and descending fourths provide a sense of innocence and simplicity to this music, giving the listener something familiar to connect with, reminiscent of the music of Aaron Copland. This quiet music is eventually transformed into a powerful statement by the horns, marked “aggressive and celebratory.” This moment of celebration explodes into elation and the work rallies toward an energetic, powerful conclusion.

—Steven Bryant

DANCERIES The term “danceries” can be found in a copy of Playford’s *Dancing Master*, an extensive collection of folk and popular tunes of the seventeenth century (and no doubt earlier). This publication was used by master fiddle players to teach the various dance steps of the day to a nobleman’s house or a king’s court. Whilst this present set of ‘danceries’ cannot be said to be an aid to terpsichorean agility, I do hope that it will at least set feet tapping. The melodies themselves are a mixture of new and old -- well, nearly. Where old occurs, it has been adapted in mood and composition and is often interspersed with completely new material. The harmonies and rhythms bring a breath of the new into these themes and add to the drama of the set.

Movement I: Lull me beyond thee: Gentle and lilting, almost a barcarole, this movement is very much a reverie. The original tune had the name ‘Poor Robin’s Maggot’ -- a rather disconcerting title; maggot however, in seventeenth-century parlance, meant ‘whim’ or ‘fancy.’ This theme can also be found in *The Beggar’s Opera* by John Gay (first performed in 1728) under the title “Would you have a young lady?” (Air 21).

Movement II: Catching of Quails: A colourfully buoyant scherzo on an original melody. The thematic material is shuttled around through the band to contrast with full-bodied tuttis. The last few bars fade away almost to nothing, it seems, until a final surprise!

Movement III: My Lady’s Rest: A rather tender pavane, also on an original theme, with Moorish leanings. Solos for principal winds and brass with warmer tutti passages. The movement culminates with a final presentation of the theme before evaporating in held flute and trumpet chords.

Movement IV: Quodling’s Delight: The final movement to the set combining one of the melodies from Playford’s *Dancing Master* (under the title “Goddesses,’ here theme 1) with an original contrasting melody (theme 2). A dramatic and exuberant ending to this first set of *Danceries*.

—Kenneth Hesketh

GONE *Gone* for wind ensemble is a transcription of the sixth movement from my sixty-minute concerto for clarinet, the *Epic Concerto*. Each movement of the concerto relates to different pillar moments of my life as a clarinetist. In 1994, my playing career was ended in an automobile accident. *Gone* is about loss and the emotions and process of healing and learning to move on after a life-changing event. This movement challenges the musicians and the audience to experience the music in a meditative and prayerful way. My goal was to draw memories of loss and comfort for those who experience the composition.

The inspiration for the wind ensemble version was the death of my mentor James Croft, and the wonderful influence he was in my life with his encouragement to never forget about writing for the band.

—Scott McAllister

VARIATIONS ON A KOREAN FOLKSONG As a member of, and musical arranger for the Eighth U.S. Army Band, John Barnes Chance served in Seoul, South Korea, during the Korean War. It was during this time that he became familiar with a traditional Korean folk song called *Arirang*. Chance explains, “The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations”.

Arirang is a tune based on the pentatonic scale, and it can be dated back to the 18th century as a song of love and heartbreak. It was utilized in the 20th century as a resistance anthem during the Japanese occupation of Korea, when the singing of patriotic songs, including the national anthem, was criminalized. Chance’s set of variations, written for concert band in 1965, begins by presenting the *Arirang* theme, and proceeds to develop it through five variations. The piece alternates between fast and slow variations, with the final variation being marked “Con Islancio” (“with impetuosity”), and it uses a variety of time signatures and rhythmic motives to alter the theme. Chance maintains the Eastern influence of the original tune through his use of the pentatonic scale, as well as prominent use of distinct percussion instruments, such as temple blocks, cymbals, and a gong. The piece was awarded the Ostwald Award in 1966 by the American Bandmasters Association.

—adpt. Baylor University Symphonic Band concert program, 15 September 2022

DANZÓN No. 2 The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón*’s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his *Danzonera* Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico’s National Autonomous University and is dedicated to my daughter Lily.

—Arturo Marquez

DOWNEY OVERTURE *Downey Overture* is dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music. *Downey Overture* is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence of this piece. It is joyful, energetic and written with all my enthusiasm and dedication.

—Oscar Navarro

GAMES OF LIGHT I have known Jay Mason for a long time now, and he has been an amazing friend and teacher to me. Over the years, we’ve had many fascinating conversations about art, life, and music, and we thought it would be great to collaborate on some of our shared musical interests. We discussed writing a concerto that would feature Jay as a doubler. A “doubler” is a different kind of player. The ability to be adept at multiple instruments with the same level of technical prowess and musicality is very difficult and takes a great amount of flexibility and discipline. I wanted to write a piece that would showcase these skills and make use of the different characteristics of each instrument - something with vitality and energy - something challenging but also fun.

Games of Light is a piece about the ways we interact with light and the trick our eyes sometimes play on us. We have always been surrounded by light, but we are now even more directly connected to it through various screens, phones, video games, computers, signs, etc. Each of the four movements features a different solo instrument exploring a different aspect of light.

Array refers to the spectrum of light as it moves through or reflects off of glass, prisms, and mirrors creating fascinating displays on the walls, floors, ceilings, and other objects. I've always loved the way little rainbows will appear at random moments like miniature acts of magic. The flute has a vibrant and colorful timbre that rings through the air with magnificent tonal colors.

Pixel is a playful and cheeky movement looking at small bits of light dancing around in a precocious manner. An individual pixel on a screen can be mesmerizing as a small part of a whole, or it can be infuriating if one remains when it's not supposed to. The clarinet is a mischievous instrument that bounces back and forth between low and high notes with very different tonal registers. It is cat-like and smooth at times, and bold and piercing at others.

Glyph explores the light that remains after a flash of lightning or when you shut your eyes. After staring at something bright, various light shapes linger when you look away - but they are elusive and peripheral. Oboes have a beautiful sound that can be both haunting and striking with notes of melancholy and also joy.

Static is a wild display of light that often occurs at inopportune times. However, the frenetic lights can be quite exciting and electrifying. The saxophone is a bit of a renegade instrument that is capable of coarse and brash sounds while being equally adept at silky and stealthy melodic ideas. It walks a line between classical and cabaret - jazz and rock. This movement allows for improvisation while the ensemble lays down a tonal groove as the saxophone weaves chromatically around it.
—Roger Przytulski

ROMA A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly call, the Romani. Their traditions, their language (Roma), legends, and music stretch all over the globe, from the Middle East, the Mediterranean region, and the Iberian peninsula, across the ocean to the Americas.

Roma is a tribute to that culture, in five descriptive themes, as told through the eyes and hearts of Romani women everywhere: *Romani Women, Mystic, Youth, Trickster, and History*. The melodies and rhythms are a fusion of styles and cultures: malagueña of Spain, Argentine tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and jazz.
—note from score

PINES OF ROME *The Pines of Rome* was written in 1924 and was performed first in Rome in 1925. The composition is in four parts: *The Pines of the Villa Borghese, The Pines Near a Catacomb, The Pines of the Janiculum, and The Pines of the Appian Way*. It is based on the following program:

The children are at play in the pine-groves of the Villa Borghese, dancing the Italian equivalent of "Ring around a rosy," mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and then disappearing. Suddenly the scene changes. We see shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which echoes solemnly, sonorously, like a hymn, and then is mysteriously silenced. There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings. Now it is misty dawn on the Appian Way. The tragic countryside is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps is heard. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

This setting for symphonic band was done in 1966 by Guy Duker, assistant director of University of Illinois Bands since 1953.
—Harry Begian, *Band Music Notes*

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 the National CBDNA Conference, UMEA, OMEA and CASMEC. He is published in the Fall 2016 Journal of Band Research and the February 2020 issue of *The Instrumentalist*. 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.

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, he 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. He 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. He 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 JAY MASON

Jay Mason attended California State University, Long Beach, playing lead alto and soprano saxophone in its top-rated wind ensemble. He was also a featured member of the school's jazz ensemble and orchestra. In 1981, he was a featured soloist at the North American Saxophone Alliance national convention; in 1983 a saxophone quartet in which he played soprano saxophone were finalists in the national Coleman Competition for Chamber Ensembles.

After graduating from CSULB, Jay began his freelance career in Southern California. His performance credits include performances with Idina Menzel, Michael Feinstein, Meghan Trainor, Johnny Mathis, Seth McFarlane, Take 6, Jerry Seinfeld, Cirque Du Soliel, and many others. Jay is a member of Gordon Goodwin's Big Phat Band, and also appears regularly with many other Southern California big bands including Tom Kubis, John Daversa, and Bob Mintzer. He holds the principal saxophone chair in the Long Beach Municipal Band, and performs with the Pasadena Pops, Hollywood Bowl Orchestra, and Pacific Symphony. He is also a member emeritus of the Disneyland Band, retiring as principal saxophonist after playing every woodwind chair in the ensemble.

Jay has been in the orchestras for shows like *Phantom of The Opera*, *Wicked*, *Book of Mormon*, *Young Frankenstein*, and many more, performing at venues such as the South Coast Repertory Theatre, Segerstrom Center for the Arts, and the Ahmanson Theatre. He has recorded with Michael Bubl , Tom Kubis, Michael Brecker, and many others, including playing on soundtracks for parades and rides at Disneyland and other theme parks around the world.

His recent work on soundtracks for motion pictures and television includes *Toy Story 2 & 3*, *Tower of Terror*, *Frozen*, *The Curious Case of Benjamin Button*, *The Secret Life of Pets*, *World of Warcraft* and *Gangster Squad*, to name a few.

He is active as an artist/clinician, and is a Vandoren Reed Artist.

ABOUT ETHAN BLANKFELD

Growing up in Las Vegas, Nevada his entire life, **Ethan Blankfeld** earned his bachelor's degree in Music Education at The University of Nevada, Las Vegas. There he studied clarinet under Dr. Marina Sturm as well as performed with the Grammy nominated UNLV Wind Orchestra under the direction of Thomas Leslie. During that time Ethan recorded 2 albums playing in the Wind Orchestra including *24 Karat Gould* and *Quaternity*.

In his final year as an undergrad, Ethan became Drum Major of the UNLV Star of Nevada Marching Band where he directed the band throughout the course of the football season. Ethan's ensemble playing has brought him all over the country as well as the world. His senior year of high school, Ethan traveled to Barcelona and Zaragoza, Spain where he soloed in world-class concert halls.

Ethan is currently a second year master's student studying Wind Band Conducting under Dr. Jermie Arnold. He hopes to get his DMA in Wind Band Conducting before becoming the Director of Bands at a University.

A NOTE FROM THE CONSERVATORY

Thank you for attending tonight's performance. 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.



PERSONNEL

WIND SYMPHONY

Jermie S. Arnold—conductor

Flute

Julio Mata*
Saqtiel Orozco-Pedroza
Ella Peirce

Piccolo

Jacob Cruz

Oboe

Karen Hernandez*
Noel Takaya
Jennifer St. John

Clarinet

Abigail Martin*
Anthony Arias
Cole Bacani
Myko Cristomos
Tomoya Sano
Jaren Jamito

E♭ Clarinet

Oscar Cruz

Bass Clarinet

Andrew Nguyen*
Richard Salgado

Bassoon

Julianne Fung*
Brandon Whitehurst

Contra-Bassoon

André Bartalos

Soprano Saxophone

Tanner Olivas

Alto Saxophone

Daniel Reyes-Velarde*
Daniel Perez

Tenor Saxophone

Kolbe Chapman

Baritone Saxophone

Kiara Macias

Trumpet

John Brannon*
James Gaudi
Dylan Johnson
Matt Peskanov
Nick Steinhauer
Nathan Kaplan

French Horn

Daniel Ota*
Michael Russell
Ajeeth Bala
Ian Dutra

Trombone

Pablo Castro*
Raphael Yap*
Eddie Patino

Bass Trombone

Jaime Rodriguez

Euphonium

Liam Adcock
Richard Jones

Tuba

Nathan Tang*
Ryan Klotz

Percussion

Tanner Dunaway*
Anna Dunford
Amy Hendricks
Adam Vera
Caden Bartlett
Kyla Seitz

String Bass

Christopher Sterling

Piano

Matthew Garza

Harp

Anna Reynolds

**principal*

SYMPHONIC BAND

Ricardo J. Espinosa—conductor

Flute

Alex Lui*
Genesis Acosta
Leslie Milward

Piccolo

Jeremy Collins

Oboe

Emily Davies*
Karly Turner
Erick Aguilon

Clarinet

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

E♭ Clarinet

Gregory Amaya

Bass Clarinet

Ariel McAnulty*
Danny Minick
Stephanie Chavez

Bassoon

Lordsen Quiambao*
Kyra Harris

Alto Saxophone

Amy Walls*
Matthew Alvarez

Tenor Saxophone

Richard DeMatteis

Baritone Saxophone

Cody Benner

Trumpet

David Trujillo*
Brandon Butler
Lauren Spring
Risako Harada
Lenzel Altobar
Fernando Calderon

French Horn

Star McAfee*
Russell Collings
Ajeeth Bala
Sarah Neddersen
Alexander Bowman

Trombone

Kate Jensen*
Joseph Chilopoulos
Quinn Sandoval
Javier Vera

Euphonium

Jared McCarthy*
Jennifer Sosa

Tuba

Sam Gonzales*
Jacob Baker

Percussion

Kyla Seitz*
Leeann Habil
Diego Amaya
David Hernandez
Chance Tackett

String Bass

Christopher Sterling

Piano

Hyeokju (Jack) Kwon

**principal*

BOB COLE
CONSERVATORY OF MUSIC
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