THE UNIVERSITY CONCERT BAND

Nikk Pilato—conductor
Lisa Castleman, Rishona Hatcher, Anthony Johnny—graduate conductors

Piccolo
Katie Hirabayashi

Flute
Sean Adamiak
Jacob Asaro
Katie Bakker
Kelly Catlin
Courtney Countryman
Thomas Harker
Lauren Hobson
Carole Jacobs
Kevin Kim
Yoko Kitaguchi
Mindy Lee
Sabella Lerma
Matthew Lopez
Victor Mendoza
Reneesha Rivera
Claudia Squillace

Oboe
Michael McGraw

Bassoon
Brian Bailey
Antonio Davila
Brian Tuley

Clarinet
Quiana Arguelles
Victoria Castillo
Ryan Cho
Keliina De Neef
Nicole Garwood
Marci Gross
Keith Hernández
Joshua Hoh
Julian Hsu
Alyssa Kocon
Douglas Lue
Bryan Ngo
Jill Pestana
Nathan Sakai
Kyle Shields
Andrina Stokes
Kevin Tran

Bass Clarinet
Shane Maddox
Elise Rodriguez

Alto Saxophone
Lauren Behar
Nathan Concepcion
Christian George
Kelsey Hollenbeck
Armando Lopez
Jeff Madrid
Lawrence Pi
Larry Price
Elena Rodriguez
Brian Sesis
Megan Tossey
Rachel Weick

Tenor Saxophone
Vanessa Garrido
Zachary Kenefick
Alexander Lee

Baritone Saxophone
Dany Atallah
Annika Lund

Trumpet
Morgan Berliner
Denny Bui Vuong
Eric Escudero
Ian Holmquist
Miles Jensen
Chris Levack
Alex Loshonkohl
Gordon Pettigrew
Sabrina Rogers
Michael Sullivan
Kim-Quang Vo
Daniel Watabayashi

Horn
Andrew Chen
David Coulter
Amy Fitzsimmons
Adam Ho
Giangelo Leos
Macaulay Manzano
Marisol Morales
Kim Long Vo

Trombone
Tim Abbiss
Michael Beltran
Ryan Day
Dominic Furiani
Adam Guichard
Daniel Leodones
Nick Pavlakovich
Katy Raymond
Jamieson Vierlinck

Euphonium
Adon Biggs
Arturo Castro
Nathan Phung
Tyler Sesis

Tuba
Dorian Bonner
Daniel Garcia
Ruben Puebla
Kyle Richter
Jorge Ruiz
Gilbert Tinge

Percussion
Ryan Bernardo
Andrew Carnes
Jonathan Damacion
Alex DeMeule
Brianne Kikuchi
Jackson Lai
John Price
Colton Wickham
Marc Young

For more information and tickets please call 562.985.7000 or visit:
WWW.CSULB.EDUCOLECONSERVATORY

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

CONCERT BAND

NIKK PILATO, CONDUCTOR
LISA CASTLEMAN, GRADUATE CONDUCTOR
RISHONA HATCHER, GRADUATE CONDUCTOR
ANTHONY JOHNNY, GRADUATE CONDUCTOR

WOODWIND ENSEMBLES

JOHN BARCELLONA, DIRECTOR

MONDAY, DECEMBER 5, 2011 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.
**Program**

**Woodwind Ensembles**

Divertissement .................................................. Marcel Bitsch (b. 1921)
  Pastorale
  Vif

The Born Too Late Quartet
Anna Monsma—flute, Michelle Oh—oboe, Mathieu Giradet—clarinet,
Adrian Fonseca-Tellez—bassoon

Pastorale

Vif

**Quintet, Op 88 No. 2** ........................................... Anton Reicha (1770-1836)
Lento/Allegro moderato
Scherzo
Andante grazioso
Allegro molto

The Other Quintet
Melissa Hulett—flute, Brian Mitchell—oboe, Abraham Perez—clarinet,
Esteban Jimenez—horn, Harmony Drumm—bassoon

**Concert Band**

Abracadabra .......................................................... Frank Ticheli (b. 1958)

Lisa Castleman—conductor

Aria di Chiesa “Pieta Signore” ............ Alessandro Stradella (1639-1682)
  arr. Tom Fraschillo

Color ................................................................. Bob Margolis (b. 1949)
  I. Stanes Morris
  II. Stingo
  III. Daphne
  V. The Slip

Rishona Hatcher—conductor

Blessed Are They .................................................. Johannes Brahms (1833-1897)
  arr. Barbara Buehlman

Anthony Johnny—conductor

Under the Flag of Glory ...................................... Jun’ichi Naito (b. 1961)

Program Notes compiled from information found on the Wind Repertory Project website (www.windrep.org).

**About Nikk Pilato**

Nikk Pilato, Associate Director of Bands at California State University-Long Beach, was appointed to the music faculty in 2011. Dr. Pilato is the principal conductor of the Symphonic Band and Concert Band, teaches conducting, and assists in the supervision of music student teachers. He received the Bachelor of Music Education, Master of Music Education, and Ph.D. in Music Education and Instrumental Conducting from the Florida State University College of Music in Tallahassee, Florida. His primary conducting teachers were Richard Clary, Patrick Dunnigan, and Jim Croft. His dissertation, a transcription for winds of Joseph Schwanter's New Morning for the World, is published by Schott-Helicon Music.

Prior to his appointment at CSULB, Dr. Pilato was the Assistant Director of Bands at the University of Georgia, held a post-doctoral fellowship at the University of Louisville, served as Director of Bands and Orchestras at J.P. Taravella High School in Coral Springs, Florida, and was Director of Bands at St. Thomas Aquinas High School in Ft. Lauderdale, Florida. In 2008 he founded the Wind Repertory Project, a comprehensive database of wind literature, expanded by user contributions much like Wikipedia. The database includes information such as instrumentation, program notes, errata, study resources, articles, commercially available recordings, and more. In the three years since its inception, the WRP has already amassed over 2,800 user-submitted entries, and has been visited over 2 million times.
nobleman whom Stradella had crossed, but this was never substantiated. Stradella was buried in the Santa Maria delle Vigne.

**Color** is a five-movement work based on English country dance tunes. For his source material, Margolis used two collections of unaccompanied Renaissance melodies: John Playford’s *English Dancing Master* (published in 1651), and Jacob van Eyck’s *Der Fluyten Lust-hof* (published in 1646). As in their sources, the individual movements are also titled “Stanes Morris,” “Stingo,” “Daphne,” “Argeers,” and “The Slip.”

The title of the work as a whole stems from the composer’s emphasis on the instrumentation and accompaniment to the tunes. In his notes in the score, Margolis states that the “focus of the music is not the melody, but the setting... the texture, the color and the harmony.” One of the most intriguing, refreshing aspects of Color lies in the numerous short passages scored for solo sections or solo instruments—almost all sections are exposed at one time or another. The work is dedicated to Donald George and the University of Wisconsin-Eau Claire Symphony Band, who performed the premiere on April 8, 1984. Tonight the Concert Band performs four of the five movements.

**Bob Margolis** (born 1949 in Staten Island, New York) studied at Brooklyn College and at the University of California before founding the publishing firm of Manhattan Beach Music in 1981. Active also as a composer and arranger, he has published a series of band works that explore the rich history of instrumental dance music of the Renaissance, all with the trademark ear for interesting sonorities and idiomatic writing. In addition, Margolis has composed several pieces in a more contemporary style, including *In the Big Apple* and *Fantasia Nova*. His work, *Terpsichore* took Honorable Mention in the ABA Ostwald Composition contests in 1982 and 1983.

**Blessed Are They** A German Requiem is considered Brahms’ greatest vocal work. It was premiered on Good Friday, April 10, 1868 at the Cathedral Church in Bremen, Germany. Brahms had to receive special permission to perform the piece because it “contained no explicit reference to Christ and scrupulously avoided an exposition of doctrinal theology.” Regardless, the public immediately accepted the piece and its performance became an annual event at the Cathedral. Critics claimed it uplifted them “both spiritually and aesthetically.” Brahms German Requiem differs from the standard Roman Catholic requiem mass by offering a message of “assurance and hope to the living.”

A characteristic of Brahms was his laboring over a score even after it has been finished. In fact, Part V of the Requiem was not even included in the original score but later added. The Requiem “evolved through nearly a decade of painstaking composition and revision.” The opening of the Requiem is an affirmation, as opposed to the typical requiem opening with a plea. The Roman Catholic requiem mass opened by bringing our attention in honoring the dead, but Brahms opens his work by seeking to comfort the living and to offer solace and hope to those who have lost loved ones. The text was selected from Luther’s translation of the Bible and Part I reads as follows:

> Blessed are they that mourn, for they shall be comforted.  
> – Matthew 5:4

> They that sow in tears shall reap in joy. They who go forth and weep, shall come again with rejoicing and bring their sheaves with them.  
> – Psalm 126:5-6

**Program Notes**

**Abracadabra** was composed in the summer of 2004, and was orchestrated the following November during a residency at the MacDowell Colony. *Abracadabra* was commissioned by the Driscoll Middle School Band in San Antonio Texas under the direction of Richard Gonzales. The piece is dedicated to my son, and is at once playful and serious, innocent and mischievous. A sense of mystery pervades as the dark key of G minor is balanced by sudden shifts to bright and sunny major keys. Throughout the composition I was thinking about magic, not in an evil or frightening sense, but as a source of fun and fantasy. My wonderfully playful, sometimes mischievous young son was always in the back of my mind, as were images of Halloween with its costumes and jack-o’-lanterns. As the piece nears its conclusion, the music rushes toward what seems to be an explosive finish. But the woodwinds interrupt, fanning out to a questioning whole-tone cluster. They are answered by a puff of sound, a final disappearing act.

In strictly musical terms, the piece is as clear an example of musical economy as anything I’ve composed. Almost everything is derived from the opening bars of the main theme. Indeed, virtually every note can be traced to the man melody or its accompaniment. Because of this heightened sense of unity, I had to choose other ways to achieve musical variety. The most important solution was through the sudden and frequent shifts of mood, mode, and tonality.

**Frank Ticheli** received his doctoral and master’s degrees from the University of Michigan. He is well known in both the orchestral and band circles world-wide and many of his works for band have been added to the standard repertoire. In addition to composing, he also makes international appearances as guest conductor of his music. Ticheli joined the composition faculty at University of Southern California in 1991 and was composer in residence of the Pacific Symphony from 1991 to 1998.

**Aria di Chiesa ("Pieta Signore")** Pieta Signore is a church aria set to music by Alessandro Stradella. Like many arias intended for performance in a church setting, the lyrics deal with repentance and forgiveness. The Italian lyrics translate to:

> Have mercy, Lord, on me in my remorse!  
> Lord, have mercy, if my prayer rises to you;  
> do not chastise me in your severity,  
> less harshly, always mercifully, look down on me.  
> Never let me be condemned to hell,  
> in the eternal fire by your severity.

**Alessandro Stradella** was an Italian composer of the middle baroque period who enjoyed much success as a freelance composer, writing on commission, collaborating with distinguished poets, and producing over three hundred works in a variety of genres. Despite his successes, Stradella had a bit of a rogue streak in him: While living in Rome he attempted to embezzle money from the Roman Catholic Church and had to flee the city when discovered. He returned some years later, but numerous affairs began to make him powerful enemies and he was forced to leave Rome for good. In 1677 he arrived in Venice, where he was hired by a powerful nobleman to tutor his mistress in music. The two began an affair that would lead to an assassination attempt, which Stradella survived. In 1678 he fled to Genoa, where he was paid to compose music for the local nobility and the Teatro Falconi, but his wandering ways once again got the best of him, and he was stabbed to death at the Piazza Banchi in 1682. The stabbing was rumored to have been ordered by a