UPCOMING EVENTS

- Thu, March 15, 2012: Wind Symphony and Symphonic Band, John Carnahan and Nikk Pilato, conductors 8:00pm Carpenter Performing Arts Center $10/7
- Tue, April 10, 2012: University Brass Ensemble, Rob Frear, director 8:00pm Daniel Recital Hall $10/FREE!
- Sun, April 15, 2012: Brass Chamber Music, Rob Frear, director 4:00pm Daniel Recital Hall $10/FREE!
- Thu, April 19, 2012: Conservatory Brass Quintet, Rob Frear, director 8:00pm Daniel Recital Hall $10/FREE!
- Thu, May 3, 2012: Wind Symphony and Symphonic Band, John Carnahan and Nikk Pilato, conductors 8:00pm Carpenter Performing Arts Center $10/7
- Tue, May 8, 2012: Concert Band, Nikk Pilato, conductor 8:00pm Daniel Recital Hall $10/7

For more information and tickets please call 562.985.7000 or visit: www.csulb.edu/coleconservatory

This concert is funded in part by the INSTRUCTIONALLY RELATED ACTIVITIES FUNDS (IRA) provided by California State University, Long Beach.
Program

Trumpet Ensemble

Lux Lituorum .............................................. Frederick Lesseman
Elegy for a Lost Friend .................................. Dirk Brossé
Triangles ........................................................ Nick Lane
Fanfare
Canon
Presto

Concert Band

A Son of a Gambolier .................................. Charles Ives (1874-1954)
arr. Elkus
Lisa Castleman—conductor

Chant and Jubilo ......................................... W. Francis McBeth (1933-2012)
Anthony Johnny—conductor

A Solemn Music ........................................ Virgil Thomson (1896-1989)

Undertow .................................................... John Mackey (b. 1973)
Rishona Hatcher—conductor

Brighton Beach ........................................... William Latham (1917-2004)

Program Notes

Lux Lituorum  Lux Lituorum might be translated as “Light from Trumpets” or perhaps “Trumpets of Light.” It is from the Latin *lituus*, a Roman ceremonial lip-reed instrument in the shape of an elongated “J” seen in formal depictions of ceremonial occasions. The piece was composed for performance at the 1996 International Trumpet Guild Convention at CSULB. It is dedicated to the USC trumpet ensemble and its director, Boyde Hood. Frederick Lesseman is a composer on the faculty at USC.

Elegy for a Lost Friend  The Bob Cole Trumpet Ensemble will be performing Elegy for a Lost Friend at the National Trumpet Competition in Fairfax, VA this Thursday. They were selected from 50 schools for the semi-finals.

The University Concert Band

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

Piccolo
Katie Hirabayashi

Flute
Sean Adamiak
Katie Bakker
Lauren Hobson
Carole Jacobs
Kevin Kim
Yoko Kitaguchi
Mindy Lee
Matthew Lopez
Therisse Martinez
Victor Mendoza
Maria Navarro
Lawrence Pi
Reneesha Rivera
Claudia Squillace

Alto Saxophone
Joseph Colmenares
Tahjee Davis
Christian George
Armando Lopez
Jeff Madrid
Larry Price
Elena Rodriguez
Brian Sesci
Rachel Weick

Tenor Saxophone
Vanessa Garrido
Alexander Lee
Bradley McCormick

Baritone Saxophone
Dany Atallah
Janate Valenzuela

Trumpet
Jose Luis Benitez
Denny Bui Vuong
Ian Holmquist
Miles Jensen
Chris Levack
Alec Loshonkohl
Gordon Pettigrew
Marvin Rodriguez
Sabra Rogers
Kim-Quang Vo
Daniel Watabayashi
Cody Weaver

Horn
Andrew Chen
Amy Fitzsimmons
Kimberly Fonseca
Marisol Morales
Kim Long Vo

Trombone
Tim Abbiss
Michael Beltran
Jose Isais
Daniel Leodones
Cynthia Lopez
Nicholas Pavlakovich
Nathan Phung
Katry Raymond
Jamieson Vierlinck

Euphonium
Adon Biggs
Arturo Castro
Tyler Sesei

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

Percussion
Ryan Bernardo
Andrew Carnes
John Jost
Briane Kikuchi
Jackson Lai
John Price
Kim Long Vo
Colton Wickham
Marc Young
Lucas Zumbado
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 Schwantner'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.

ABOUT ROB FREAR

CSULB Director of Brass Studies Rob Frear continues to be in demand throughout the country as a trumpet player. His CD In the Big City is receiving rave reviews both in the U.S. and abroad. In October 2009 and May-July of 2010 he toured North America as Principal Trumpet for Star Wars: A Musical Journey. A member of the Hollywood Bowl Orchestra, he has performed as Principal Trumpet with the Los Angeles Philharmonic, Los Angeles Opera, Los Angeles Chamber Orchestra, Hollywood Bowl Orchestra, Hollywood Symphony Orchestra, Orange County's Pacific Symphony, Long Beach Symphony, Pasadena Symphony, San Diego Symphony Bolshoi Ballet, American Ballet Theater, Royal Opera (Covent Garden), and the Joffrey Ballet of Chicago.

Formerly Solo Trumpet of the Israel Philharmonic with Zubin Mehta, he has received critical acclaim throughout Europe, North and South America, Australia, and the former Soviet Union. He has performed on the soundtrack of more than 60 motion pictures, including the blockbusters Avatar and War Horse.

Rob Frear is a Yamaha performing artist and plays on mouthpieces by Gary Radtke.

THE CSULB TRUMPET ENSEMBLE

Tony Belletti
Gabriel Garnett
Devin Henderson
Esther Hood
Casey Martin
Jackson Niebrugge
Kurt Peregrine
Akira Ross

Dirk Brossé, born in Ghent, Belgium, in 1960, is a multi-faceted composer and a respected conductor on the international music scene. He is currently Music Director of The Chamber Orchestra of Philadelphia, Music Director of the Filmfestival Ghent and Music Director and principal conductor of the ‘Star Wars in Concert World Tour’.

TRIANGLES

Triangles: 3 Sides for 6 Trumpets was commissioned by Rob Frear for the CSULB Trumpet Ensemble, who performed it at the 2006 ITG Conference in Glassboro, New Jersey.

Nick Lane is an L.A. based trombonist and writer, raised in Iowa and educated at Boston’s Berklee School of Music. Although this is his first effort writing for six trumpets, he has written extensively for large brass ensemble, brass quintet, trombone quartet, big bands, etc and has written and or recorded on hundreds of commercial CD projects—mostly rock or jazz horn section work—although his string writing can be heard on recent releases by Vanessa Williams and Ledisi and his horn playing has found its way onto CDs by Coldplay, Green Day, No Doubt, Pink, Rod Stewart, and Faith Hill. He has three CDs under his own name available on itunes: Songs for the Heartland with orchestra & chorus, funk big band Bone in the USA, and R&B quintet Alias Smith & Lane. He currently subs with Chicago, but toured for many years with Maynard Ferguson, Rod Stewart, the Who and Tom Petty & the Heartbreakers.

A SON OF A GAMBOLIER

The tune A Son of a Gambolier is most likely of Irish origin and has become a widespread favorite of American college men who have composed an unending canon of rollicking ditties to it (probably the best known being Rambling Wreck from Georgia Tech). Ives completed his setting of A Son of a Gambolier for voice and piano, one of his “Marches with college tunes in the trio against the original themes,” in 1895 while a sophomore at Yale. The piece is remarkably more elaborate and extended than his earlier known marches, one of which similarly introduces the jaunty “Gambolier” tune. Although Ives reportedly stated that, “A Son of a Gambolier is a brass band piece,” no such version has been located. This arrangement for concert band was made in 1961 for Keith Wilson and the Yale University Band on the occasion of their first European tour.

Charles Ives (born 20 October 1874 in Danbury, CT; died 19 May 1954 in New York City) was an American composer. Widely considered an innovator, Ives was the son of U.S. Army Bandleader George Ives. At a young age, Ives studied organ and went on to Yale to study composition with Horatio Parker. Believing that he could not earn a living writing the music that he wanted to write, he formed a successful insurance business and composed in the evenings. Much of his music was ignored during his own lifetime, and many of his compositions were not published until decades after he had written them. His compositional style was largely experimental, but also incorporated American folk tunes and hymn songs to paint a unique tonal portrait. In 1947 he received a Pulitzer Prize for his “Third Symphony” (1911), after its debut only a year earlier in 1946. He died in New York City in 1954, leaving a legacy that predated most of the twentieth century innovations such as atonality, aleatoricism, polytonality, microtones, multiple cross-rhythms, and tone clusters.
Chant and Jubilo  Chant and Jubilo was commissioned by Jerry Loveall for the Four States Bandmasters Convention in Texarkana, Texas and was first performed by the Four States Bandmasters Band in January of 1962 with the composer conducting. It is a work in two connected contrasting movements. The melodic material in the Chant is derived from a ninth century Greek hymn of rogation. It is a modal movement reminiscent of the early church organum and should be done in a very sensitive manner, with the Jubilo contrasting with its explosive lower brass and percussion. The composer also used this source material in his Hymn for Band, a piece written two years earlier for younger bands.

William Francis McBeth  (born 9 March 1933, died 6 January 2012) was a prolific American composer and educator who wrote for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band. He was Professor of Music and Resident Composer at Ouachita Baptist University in Arkadelphia, Arkansas from 1957 until his retirement in 1996. He served as the third conductor of the Arkansas Symphony Orchestra from 1970 until 1973 and was appointed Composer Laureate of the State of Arkansas by Governor Bob C. Riley in 1975, the first such honor in the United States. His musical influences included J. Clifton Williams, Bernard Rogers, Howard Hanson, Kent Kennan, Wayne Barlow, and Macon Summerlin. The popularity of his works in the United States during the last half of the twentieth century led to many invitations and appearances as a guest conductor where he often conducted the premiere performances of his compositions, the majority of which were commissioned. His international reputation as a conductor and clinician had taken him to forty-eight states, three Canadian provinces, Japan, Europe, and Australia. At one time, his “Double Pyramid Balance System” was a widely used pedagogical tool in the concert band world. He passed away on January 6, 2012, in Arkadelphia, Arkansas.

A Solemn Music  Composed in 1949 on a commission from the League of Composers and the Goldman Band, A Solemn Music is a single-movement work that resembles a passacaglia in form, and a dirge in style (which is ironic, as it was commissioned for one of the Goldman Band’s outdoor summer concerts, where lighter numbers were usually performed). Slow and expressive, the texture throughout is homophonic, with unusual chords moving over a twelve-tone ostinato in the bass voices. While the ostinato itself is twelve-tone, the music itself is very much tonal, with clearly distinguishable tonal centers.

Virgil Thomson  (born 25 November 1896 in Kansas City, MO; died 30 September 1989 in Manhattan, NY) was an American composer and critic, and was one of the pioneers of the “American Sound” in classical music. His music has been described as a blend of humanity and detachment, neoclassicism and modernism. He attended Harvard University, studying piano and composition and focusing on the works of Erik Satie. Moving to Paris in 1925, he became a fixture in that city, nurturing relationships with prominent cultural figures such as James Joyce, Ernest Hemingway, e.e. cummings, Aaron Copland, Pablo Picasso, and Igor Stravinsky. Later in life, Thomson became a mentor to the new generation of American tonal composers: Ned Rorem, Paul Bowles, and Leonard Bernstein.

Undertow  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 counter-melody emerges that slowly ratchets the energy back up to its original level, where the initial melody returns to round out the explosive conclusion.

John Mackey  was born in New Philadelphia, Ohio. He studied at the Cleveland Institute of Music and The Juilliard School, where his primary composition teachers were Donald Erb and John Corigliano. Mackey has found much success writing in the wind band medium, earning the NBA/William D. Revelli Prize, the Walter Beeler Composition Prize, and two ABA/Ostwald Prizes. He currently lives in Cambridge, Massachusetts, where he composes full time, self-publishing his compositions through OstinMusic, the ASCAP publishing company he founded in 1994.

Brighton Beach  Brighton Beach, written in 1954, was Latham’s first published work for band, and was an immediate success amongst band directors and students. Although Latham himself is an American composer, this march was written in a British style, along the lines of Elgar, Holst, Walton, and Vaughan Williams. The title was not chosen by Latham, but rather by the publisher, and refers to the famous resort on the southern coast of England.

William P. Latham  (born 4 January 1917 in Shreveport, LA; died 24 February 2004 in Denton, TX) was an American composer and educator. He received degrees from the Cincinnati College-Conservatory of Music and the Eastman School of Music, where his principal teachers were Eugene Goossens and Howard Hanson. Latham taught theory and composition at the University of Northern Iowa and the University of North Texas. During World War II, he served in the US Army as an infantry officer, where he was wounded in action. A prolific composer, Latham wrote 118 works for band, chamber ensemble, chorus, orchestra, and other ensembles, many of which are published and still being performed today.

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