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

Oboe
Jonathan Perez

Bassoon
Antonio Davila
Joseph Morello
Brian Tuley

Clarinet
Quiana Arguelles
Victoria Castillo
Ryan Cho
Keliana De Neef
Nicole Garwood
Marci Gross
Douglas Lue
Christopher Maye
Bryan Ngo
Kyle Shields
Andrina Stokes

Bass Clarinet
Dominic Furiani
Zachary Kenefick

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

Tenor Saxophone
Vanessa Garrido
Alexander Lee
Bradley McCormick
Nathan Sakai

Baritone Saxophone
Dany Atallah
Janate Valenzuela

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

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

Euphonium
Adon Biggs
Arturo Castro

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

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

For more information and tickets please call 562.985.7000 or visit: WWW.CSULB.EDU/COLECONSERVATORY

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

The University Wind Quintet
Nancy Gray—flute, Andrew van der Paardt—oboe, Monica Cummins—clarinet, Emalina Thompson—horn, Sarah Widner—bassoon, Liz Weed—piano

The Wind Repertory Project website (www.windrep.org).

Selections from "The Merry Widow" Franz Lehar's popular operetta, "The Merry Widow" concerns a rich widow, and her countrymen's attempt to keep her money in the principality by finding her the right husband—on an 1861 comedy play, L'attaché d'ambassade (The Embassy Attaché) by Henri Meilhac. This arrangement covers many of the main themes, including the famous waltz and "You'll Find Me at Maxim's." Franz Lehar was born in 1870 in Hungary. He is mainly known for his operettas and other light music. He died in October of 1948, near Salzburg.

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 Dunning, 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.
Persichetti composed for nearly every musical medium, with more than 120 published works. Although he never specifically composed "educational" music, many of his smaller pieces are suitable for teaching purposes. His piano music, a complete body of literature in itself, consists of six sonatinas, three volumes of poems, a concerto and a concerto for piano and orchestra, serenades, a four-hand concerto, a two-piano sonata, twelve solo piano sonatas, and various shorter works. His works for winds rank as some of the most original and well-crafted compositions in the medium, and his Symphony No. 6 is rightly considered one of the “cornerstones” of the genre.

A Festival Prelude was written in 1957 to commemorate the twenty-fifth anniversary of the Tri-State Music Festival held in Enid, Oklahoma. The work was premiered by the Phillips University Concert Band under the direction of Alfred Reed. The inspiration for the festival came after Reed’s first visit to the event one year earlier. He noted that, “The work was conceived specifically in terms of its title as an opening kind of piece...the music was to establish a bright and brilliant mood throughout, with no other connotation in mind.” This inspirational piece contains two fanfare motives and a march-like melody that appear throughout the composition. Reed frequently uses contrasting textures between the woodwinds and the brass to create a variety of colors and rich sonorities for the wind band.

Alfred Reed was born in 1921 in Manhattan, New York. Reed began his musical training at the age of ten as a trumpet player, and soon after showed interest in composition and music theory. In 1942, Reed enlisted in the Army during WWII and served three and a half years as associate conductor and staff arranger in the 529th Army Air Force Band. During this time he composed nearly 150 compositions and arrangements for band, making a huge contribution to the genre. He later went on to study composition at the Juilliard School of Music with Vittorio Giannini. In 1953, he enrolled at Baylor University and earned his bachelor’s and masters degree while serving as conductor of the Baylor University Symphony Orchestra. After that time, he continued his teaching career at the University of Miami as professor of composition, theory, music education, music marketing, and conducting and succeeded Frederick Fennell as the wind ensemble conductor from 1980 to 1987.

A Solemn Fugue is one of Clifton Williams’s least-known works. His unique sense of harmonic structuring is evident throughout, as its quiet beginning moves, layering and thickening, to a wonderfully complex multi-voiced conclusion while retaining the hallmarks of his compositional style.

James Clifton Williams Jr. (1923-1976) was born in Traskwood, Arkansas. He began playing French horn, piano, and mellophone in the band at Little Rock (Arkansas) High School. As a professional horn player he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time.

PROGRAM NOTES

Amparito Roca There is some mystery attached to Amparito Roca. Although Texidor’s name is on this edition, the music may have been written by British bandmaster Reginald Ridewood. Texidor arranged the piece for publication by Musica Moderna in Madrid in 1936, but the original score by Ridewood (under another name) was performed in England before the copyright date. It is believed that Ridewood wrote the music but failed to apply for a copyright, and Texidor rearranged the piece for Spanish bands and reissued it under copyright as his own composition. Amparito Roca is a thrilling paso doble or “double step.” This lively style of dance music is in duple meter and is a kind of fast and dramatic march, modeled after the drama of the bull ring.

Jaime Texidor Dalmau was a composer, conductor and publisher, who lived most of his life in Baracaldo, a city in northern Spain. He was born in Barcelona, and it is said that he played saxophone in a military band for several years. In 1927 he became the conductor of the Baracaldo Municipal Band, a position he held until 1936. Over this period, he composed so much band music that he established his own publishing company. Many of his compositions were in the paso doble genre, including Amparito Roca, which is one of the best known of its kind in the North American band repertoire.

Pageant was commissioned by Edwin Franko Goldman for the American Bandmasters Association and was completed in January 1953. It is Persichetti’s third work for band. It is in two-part form; the piece opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. A lively “parade” section introduced by the snare drum succeeds the opening, slow chorale section. The characteristic stylings of the work include sections of articulate counterpoint, abrupt contrasts of texture, and timbral juxtaposition between phrases. In the second portion of the work, the two principal subjects are developed simultaneously to a lively climax. This piece preceded the Symphony No. 6, whose fourth movement shares many compositional characteristics with Pageant, most notably thematic writing for percussion and the technique of simultaneous recapitulation of themes. Pageant was premiered on 7 March 1953 at the ABA Convention in Miami, Florida, with Vincent Persichetti conducting the University of Miami Symphonic Band.

Vincent Persichetti was born in 1915 in Philadelphia. He began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.