

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



WIND SYMPHONY SYMPHONIC BAND

JOHN ALAN CARNAHAN, CONDUCTOR

NIKK PILATO, CONDUCTOR

LISA CASTLEMAN, GRADUATE CONDUCTOR

THURSDAY, DECEMBER 1, 2011 // 8:00PM

CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM

SYMPHONIC BAND

“Renaissance Man”

Pavane: La Bataille Tielman Susato (1510-1570)
arr. Patrick Dunnigan

O Magnum Mysterium Tomás Luis de Victoria (1548-1611)
arr. John Franklin

Lisa Castleman—graduate conductor

Courtly Airs and Dances Ron Nelson (b. 1929)

- I. Intrada
- II. Basse Danse
- III. Pavane
- IV. Saltarello
- V. Sarabande
- VI. Allemande

Belle Qui Tiens Ma Vie Thoinot Arbeau (1519-1595)
arr. Nikk Pilato

Premiere Performance

Tänze aus Terpsichore Michael Praetorius (1571-1621)
arr. Pilato

- I. Bransles
- II. Gaillardes
- III. Ballets
- IV. La Canarie
- V. Courantes

Premiere Performance

INTERMISSION

WIND SYMPHONY

Spumante Dan Welcher (b. 1948)
arr. by Paul Bissell

Flourishes and Meditations on a Renaissance Theme Michael Gandolfi (b. 1956)

Memorial Roger J. Przytulski (b. 1976)

Rio's Convergence Justin Freer (b. 1980)

Yiddish Dances Adam Gorb (b. 1958)

PROGRAM NOTES

To be a “Renaissance Man” meant knowledge of (and facility in) many different arts and sciences. The term emerged as applied to the many great thinkers of the Renaissance era who excelled in multiple fields, luminaries such as Leonardo Da Vinci, Michelangelo, Copernicus, and Leon Battista Alberti, who perhaps stated it best when he said “A man can do all things if he will.” Renaissance men (and women) sought to develop and hone skills in all areas of knowledge, as well as physical development, social accomplishments, and most especially the fine arts.

Tonight’s Symphonic Band presentation of music from and influenced by this time period is an homage to these composers who so excelled at their craft and embodied the spirit of the “Renaissance Man.” We hope you will enjoy hearing this music of the past—in some cases with new and modern twists—that continues to inspire and enlighten generation after generation of composers, performers, and listeners.

PAVANE: LA BATAILLE or *The Battle Pavane*, appears in Susato’s well-known collection of popular dance tunes, *Het derde musyck boexken*, better known as *The Danserye*. A pavane was a sixteenth century court dance used throughout Europe, featuring a slow, stately melody, in this case clearly meant to emulate dueling sides, as in battle. This arrangement was crafted by Patrick Dunnigan, Director of Bands at Florida State University, and is found in a larger arrangement for wind band entitled *Selections from the Danserye*, published in 2002.

Tielman Susato began his career as a practicing trumpeter in Antwerp, but he is best remembered today as a music publisher and entrepreneur. He possessed a longtime interest in calligraphy and typesetting, and is credited with raising the standards of published music during his life. His numerous publications consisted mainly of anthologies of various vocal works, although some editions were devoted to single composers such as Josquin Des Prez, Orlando di Lassus, and Nicholas Gombert.

O MAGNUM MYSTERIUM (“O Great Mystery”) was composed in 1572 and is a responsorial chant as part of the Christmas Mass. The music was set to Latin text and written for four voices. Translated, the text reads: “O great mystery, and wonderful sacrament, that animals should see the new-born Lord, lying in a manger! Blessed is the Virgin whose womb was worthy to bear Christ the Lord. Alleluia!” de Victoria dedicated the piece to the Cardinal-Archbishop of Augsburg, Otto von Truchsess von Waldburg, who was de Victoria’s greatest supporter. The harmonies demonstrate unique chromaticism and sudden contrasts of style, distinguishing de Victoria from his contemporaries. The music begins in d minor in the soprano voice, heard in the clarinet, and is then imitated in the alto voice at the fifth below played by the horn. The tenor and bass voices then subsequently join in counterpoint and cadence together in D major finishing on “Christ the Lord.” After a moment of reflection, the voices sing “Alleluia” in a joyful renaissance dance tempo, which gradually slows to a final cadence in G major. This arrangement was crafted by John Franklin, Associate Director of Bands at Eastern Carolina University.

Tomás Luis de Victoria was the most prominent composer of 16th century Spain and one of the leading composers of the Counter Reformation. Organist, singer, and composer, he devoted himself exclusively to sacred music and held positions as choirmaster and priest in Spain, and for a time in Germany, under Phillip II and Empress Maria until his death.

COURTLY AIRS AND DANCES is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Danse, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like *Intrada* followed by the *Basse Danse* (France), *Pavane* (England), *Saltarello* (Italy), *Sarabande* (Spain), and *Allemande* (Germany). The work was commissioned by the Hill Country Middle School Band from Austin, Texas; Cheryl Floyd, director.

Ron Nelson was born in Joliet, Illinois, and received his musical degrees from the Eastman School of Music at the University of Rochester (New York). He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993. His *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions—the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize—and his *Rocky Point Holiday* is a standard work in the band repertoire.

BELLE QUI TIENS MA VIE (“*Beautiful one who holds my life*”) was a popular and stately pavane from the sixteenth century. Essentially a love song, the seven stanzas of text from the original are typical of Renaissance songs, dealing with unrequited love. It is interesting to note that this particular pavane is the only one Arbeau wrote in four parts, his other music being melody (in one part) only. The first stanza, sung here in the original French, translates to: “*Beautiful one who holds my life, captive in your eyes, who has ravished my soul with a gracious smile. Come to my aid, or I must die.*”

Thoinot Arbeau was the anagrammatic pen name of French cleric Jehan Tabourot. Born in 1519 in Dijon, France, Tabourot is best known for his *Orchésographie*, a study of late sixteenth-century French Renaissance social dance in which he included “dance tabulations.” These tabulations were extensive instructions for the steps of each dance lined up next to the musical notes, an astounding innovation in dance notation at that time. Tabourot died in Langres in 1595. Music from *Orchésographie* has been used as the basis for many other works, including *Agon*, Igor Stravinsky’s final ballet, and Peter Warlock’s *Capriol Suite*.

TÄNZE AUS TERPSICHORE I came to appreciate Renaissance music much later in life than some of my colleagues. I paid the requisite attention in Music History class as an undergraduate, but my head was swimming in music by Barber, Copland, Prokofiev, and Shostakovich...to be completely honest, the trials and tribulations of troubadours and trouvères, and the intrigues of courtly dances did not interest me much. That all changed when I ran across a wind band setting of Renaissance dance music by Bob Margolis, aptly titled *Terpsichore* (*Terpsichore* also being the name of the collection of dance music assembled by German composer Michael Praetorius, from which Margolis arranged the music). It was around this time that I also discovered a wonderful work for strings entitled *Capriol Suite* by Peter Warlock (a pen name for composer/critic Philip Heseltine). This work drew inspiration from yet another collection of Renaissance dance music, Thoinot Arbeau’s *Orchésographie*. Not long after discovering the Arbeau tome, Patrick Dunnigan, Director of Bands at Florida State University, published *Selections from the Danserye*, a suite for wind band based on yet a third collection of Renaissance-era music, Tielman Susato’s *Het derde musyck boexken*, better known as *The Danserye* (from which the *Pavane: La Bataille* is derived).

My introduction to these three works (and by extension, the three collections of dance music upon which they are based) all took place within a year of each other, and the music – simple, charming, elegant – continues to fascinate and delight me. In putting together this suite, I had a clear goal in mind: To write something that would not be terribly difficult in the hopes of making the suite accessible to most university and high school wind bands (and perhaps even some daring middle school bands). Though this is a suite of music derived from the *Terpsichore*, I also couldn’t help but include a passing nod to Warlock’s and Dunnigan’s settings of the other two collections, as both influenced me greatly. It is my sincere hope that this suite will help introduce the wonderful music of the Renaissance to a wider audience. *Tänz aus Terpsichore* is dedicated to the 2002-2003 J.P. Taravella High School Wind Orchestra, from Coral Springs, Florida.

Michael Praetorius was a German composer, theorist, and organist, born in Thuringia in 1571. Praetorius studied divinity and philosophy at the University of Frankfurt, and served as organist and choirmaster in various churches throughout Austria and Germany. Praetorius was a prolific composer; his works include the nine volume *Musae Sioniae* (1605–10), a collection of more than one thousand chorale and song arrangements; many other works for the Lutheran church; and *Terpsichore* (1612), a compendium of more than 300 instrumental dances, which is both his most widely known work, and his sole surviving secular work.

SPUMANTE Regarding *Spumante*, the composer writes:

“Like the Italian sparkling wine for which it is named, this overture is designed for a celebration. It celebrates the opening of the 1998 season of the Boston Pops, which commissioned the work, and it also celebrates my own fiftieth year of my life with a nostalgic look backward at a style of composition that was popular in the ‘40s and ‘50s. Beginning with a pop and a burst of bubbles, the overture follows a course familiar to most concertgoers: two main themes, a development, and a restatement of both themes. What’s a bit unusual is that the second theme is the same as the first theme, only inside out, with a different rhythm and meter. This technique, called inversion, is as old as Bach, and was used extensively by Brahms and other late Romantics. But the style of *Spumante* pays homage to the kind of music that first caught my attention as a child: the neoclassic music of the American ‘40s and ‘50s, by composers such as William Schuman, Vincent Persichetti, Samuel Barber, and Walter Piston. This music is the true celebration of *Spumante*. *Spumante* was commissioned by the Boston Pops and its conductor Keith Lockhart, and premiered in Symphony Hall, Boston, in May of 1998. My good friend and former student Paul Bissell created this transcription in 1999 and it was premiered by the Dallas Wind Symphony in January of 2000, conducted by Kevin Sedatole.”

Dan Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its principal bassoonist in 1972 and remained there until 1978, concurrently teaching theory and composition at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976 teaching bassoon and composition and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978, creating the New Music Ensemble there and serving as Assistant Conductor of the Austin Symphony Orchestra from 1980 to 1990. It was in Texas that his career as a conductor began to flourish and he has led the premieres of more than 120 new works since 1980. He now holds the Lee Hage Jamail Regents Professorship in Composition at the Butler School of Music at UT/Austin, teaching composition and serving as Director of the New Music Ensemble.

FLOURISHES AND MEDITATIONS ON A RENAISSANCE THEME

The work was commissioned by The President's Own United States Marine Band and is dedicated to them, their Director, Colonel Michael J. Colburn and their Assistant Director, Major Jason K. Fettig. *Flourishes and Meditations on a Renaissance Theme* is a set of seven variations on an anonymous Renaissance melody that is simply titled *Spagnoletta*. It is derived from a popular melody titled *Espanoleta* or 'Little Spanish Tune.' The titles of the different variations are as follows:

- Variation I. (A Cubist Kaleidoscope)
- Variation II. (Cantus in augmentation: speed demon)
- Variation III. (Carnival)
- Variation IV. (Tune's in the round)
- Variation V. (Spike)
- Variation VI. (Rewind/Fast Forward)
- Variation VII. (Echoes: a surreal reprise)

The form of *Spagnoletta* is AA BB and Coda. The first part of *Flourishes and Meditations on a Renaissance Theme* consists of variations I and II. Each of these variations adheres strictly to the form of *Spagnoletta*. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire *Spagnoletta* melody as a cantus firmus while new melodies and lines are sounded over it; an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to *Spagnoletta*. Variations III and V are each expressed in AA form and largely derived from the original. Variation IV uses the original motives in layered ostinato in canon.

Variations VI and VII form the third and final part of the piece and function as the coda, recycling previously heard thematic material that leads to a final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original *Spagnoletta* melodies but places them in a new 'dream-like' environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

Michael Gandolfi received his B.M. and M.M. degrees from the New England Conservatory of Music and fellowships from the Yale Summer School of Music, the Composers Conference, and the Tanglewood Music Center. He has received numerous commissions from performance groups and organizations and his orchestral and band music is published worldwide. Gandolfi is currently is chair of composition department at the New England Conservatory.

MEMORIAL was composed to commemorate my friend, John Lindeman, a great educator and musician. John always worked very hard and would go far beyond the tasks at hand because he loved being involved and helping others. He faced many challenges in life but always took them on with great strength and warmth. This piece is meant to commemorate that strength and warmth and serve as a tribute to his triumph of his life. *Memorial* follows a modified chaconne form with the opening chorale stating the progression that will recur throughout the piece. Melodic lines are layered over the harmonies with a triumphant sounding B section interrupting the pattern after the third and fourth iterations of the progression.

The solo French Horn, Trumpet, and Flute represent the voices of friends while saving the solo saxophone and clarinet (John's instruments) for the end as a final goodbye.

John was a dear friend and I hope that this piece will help serve as a reminder of all that he accomplished.

Roger J. Przytulski is known for writing versatile music that appeals to musicians and general audiences alike, and is an active composer and performer in the Los Angeles and Orange County areas. As a composer, his works have been performed throughout the world by various ensembles including the Atlanta Symphony Orchestra, American Composers Orchestra, Bulgarian National Radio Philharmonic, Bourgas Opera-Philharmonic Society, USC Thornton Symphony, Varna Opera-Philharmonic Society, Crossroads Chamber Orchestra, and the Pacific Symphony Youth Orchestra. He has received commissions from chamber groups including the Triada Guitar Trio, Ironworks Percussion Duo, and Spectrum Saxophone Quartet. Also involved in film, he has written scores for several prize-winning short films that were presented at the Directors Guild of America in Hollywood and has had his music appear in documentaries on the History Channel. He has received degrees from Palomar College (A.A., 1996), California State University, Long Beach (B.M., 1999), and the University of Southern California (M.M., 2001). Currently, Przytulski, serves on the faculties of Long Beach City College and the Orange County High School for the Arts. He has served as composer-in-residence for the Fortissimo Fest, Pasadena Youth Symphony, Bakersfield Youth Symphony, and LAUSD Honors Orchestra. Przytulski is a member of BMI.

RIO'S CONVERGENCE refers to that majestic and often glorious body of water, the Rio Grande. Throughout its life from north to south, from the smashing gorges of Colorado to the sublime panoramas of Texas, this life-giving water offers tranquility, brute force and a sense of high-spirited adventure for those who seek it.

The Rio Grande converges with several other rivers throughout its journey (though, 'confluence' is the proper term for this event, yet somehow Rio's Confluence didn't sound as good to me), and while certain points of convergence can provide a thrill-seeking river rafter an opportunity to get an adrenaline fix, other spots may offer a fisherman some of the best fly-fishing in their lifetime.

I believe much of jazz is uniquely American, and as such, the influence of jazz harmony plays a significant role in this work. The main (and most recurring) motive of the piece is played outright from the very first notes, outlining a minor 7th chord (then expanding to outline minor 9th and 11th chords) and presented as a type of fanfare in the brass (with a dash of E-flat clarinet) backed up by the strong punches of the surrounding ensemble. Immediately following the opening fanfare is the main tune, presented in the piccolo, xylophone and saxophone section, utilizing the popularized block scoring of the phenomenal ensemble Supersax. The opening motive and the tunes that follow weave in and out of different forms throughout the piece, always striving to communicate something different in an attempt to make the story whole by the last bar. *Rio's Convergence* was commissioned by Dr. Abel Saldivar Ramirez for the 2011 Texas All-State 4A Symphonic Band.

Justin Freer received his B.A. and M.A. in composition from University of California, Los Angeles. He is in high demand as a conductor and composer in film music, orchestral, chamber, brass, and wind band music. Freer has also produced recordings for the London Symphony Orchestra and the Pacific Symphony Orchestra and is Founder and Music Director of the Los Angeles Brass Ensemble.

YIDDISH DANCES, written for Timothy Reynish's 60th birthday in 1998, is very much a party piece. It brings together two of my abiding passions: the Symphonic Wind Orchestra, and Klezmer—the folk music of the Yiddish-speaking people. The five movements are all based on set Klezmer dances:

- Khosidl—a medium tempo 2/4 in which the music moves between satire, sentimentality, and pathos.
- Terkische—an up-tempo Jewish tango.
- Doina—a free recitative in which various instruments in the band get a chance to show off.
- Hora—slow 3/8 time with a characteristic rocking rhythm.
- Freylachs—very fast 2/4 time in which themes from the previous movements are recalled, ending in a riotous “booze-up” for all concerned.
- Le Chaim!—to Life!

Adam Gorb studied Music at Cambridge University and Composition at the Royal Academy of Music in London, where he graduated with the highest honors including the Principal's Prize, in 1993. He is currently Head of School of Composition at the Royal Northern College of Music. His compositions include orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast and recorded worldwide. In the UK his compositions have had performances at contemporary music festivals in Huddersfield, Cheltenham, Hampstead and Highgate, Spitalfields and Canterbury, and he has had concerts entirely devoted to his music in the UK, the USA and Canada. He has been featured composer at Luton and Bromsgrove music clubs. His concert band composition Metropolis has won several prizes, including the Walter Beeler Memorial Prize in the USA in 1994. Three other Wind Ensemble works: *Towards Nirvana*, *Adrenaline City*

and *Farewell* have won British Composer awards. His works have been performed by the BBC Philharmonic Orchestra, the Liverpool Philharmonic Orchestra, the Maggini Quartet, the BBC Singers, the Tokyo Kosei Wind Ensemble and the Liverpool 10/10 ensemble.

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

ABOUT JOHN ALAN CARNAHAN

John Alan Carnahan is Director of Bands and Director of the Bob Cole Conservatory of Music at California State University, Long Beach, where he has been a professor of music since 1988. His teaching responsibilities include conductor of the Wind Symphony and Professor of Graduate Conducting. Prior to his appointment at Long Beach, Mr. Carnahan served as Assistant Director of Bands at the University of Texas, Arlington where he taught music education courses and conducted the marching and symphonic bands. Before his years in Arlington, he was Director of Bands at Clovis High School in Clovis, California.

To his position at California State University, Long Beach, he brings a broad knowledge and background in all idioms of instrumental music performance. His university ensembles have gained widespread notoriety for imaginative musical interpretation and distinctive performance quality and have been honored with invitations to perform throughout the Western United States, Europe and Japan. *The Los Angeles Times* has hailed the University Wind Symphony as, "... thoroughly disciplined and euphonious!" A champion of new music, Professor Carnahan has been a member of numerous national commissioning projects and the University Wind Symphony has premiered more than twenty new works over the past several years.

In addition to his university duties, Mr. Carnahan is active nationally as a guest conductor, adjudicator, lecturer, and composer/arranger. He won the 2007 College Band Directors National Association Young Band Composition Contest with his work entitled *...and the antelope play*. His most recent work, *A Dream of Coming Home*, is in volume 8 of the *Teaching Music Through Performance In Band* series. He has conducted ensembles at the California Music Educators Association Convention, the Texas Music Educators Association Conference, the College Band Directors National Association Southwestern and Western Division Conferences and internationally in Europe and Japan. He has presented numerous clinics and performance demonstrations for statewide and regional music education organizations and conferences. His innovative and thought-provoking sessions on ensemble rehearsal techniques and the art of conducting are always very well received. His commissioned pieces have received many performances and his arrangements have been heard throughout the United States.

Professor Carnahan holds membership in the California Music Educators Association, the College Band Directors National Association, and the Southern California School Band and Orchestra Association. He has also been honored with membership in Pi Kappa Lambda, Phi Mu Alpha, Kappa Kappa Psi, and Tau Beta Sigma. He received his Bachelor of Music Degree from Duquesne University in Pittsburgh, Pennsylvania, and a Master of Education Degree from the University of San Francisco.

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.

Dr. Pilato 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 Dr. Pilato 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.

PERSONNEL WIND SYMPHONY

John Alan Carnahan, conductor

Piccolo

Andrea Carrillo

Flute

Sarah Gibson*
Melissa Hulett
Justin Scheid

Oboe

Melissa Carrington
Andrew van der Paardt

English Horn

Garrett Smith

Bassoon

Harmony Drumm
Adrian Fonseca Tellez
Sarah Widner*

Bb Clarinet

Steven Chou
Monica Cummings*
Stephanie Faria
Hiroshi Ikeda
Edward Park
Abraham Perez
Rudy Silva
Ben Tevik

Eb Clarinet

David Myer

Bass Clarinet

Francisco Diaz
Mathieu Girardet

Alto Saxophone

Peter Martin
Patrick Olmos

Tenor Saxophone

Jeff de Seriere

Baritone Saxophone

Tony Baxter

Trumpet

Gabe Garnett
Devin Henderson
Esther Hood
Casey Martin*
Jackson Niebrugge
Kurt Peregrine

Horn

Melisandra Teteris
Danny Thibodeaux
Emalina Thompson*
Ramon Villanueva
Elyse Woodruff

Trombone

Paul de la Rosa (bass)
Robert Frey
Tyler McGeough
Daniel Ridgway*

Euphonium

James LaPiana
Matt Stickman*

Tuba

Elisianne Coulombe
Jeffrey Joyce*

Percussion

Kevin Brown
Nick Gilroy*
Andrew McAfee
Jeff Ramos
Jazper Saldana
Matt Williams

Piano

Barret Wilber

**principal*

PERSONNEL SYMPHONIC BAND

Nikk Pilato, conductor; Lisa Castleman, graduate conductor

Piccolo

Katie Hirabayashi

Flute

Amir Farsi
Sally Keener
Emilie Sagot*
Audrey Sulit

Oboe

Alyssa Cruce
Michelle Oh*

English Horn

Brian Mitchell

Bassoon

Allyson Nugent
Jon Perez
Eric Wood*

Contrabassoon

Jon Perez

Bb Clarinet

Courtney Crowe
Melody Krawzak
Sarah Len
Amie Ma
Ryan Pitcher*
Kevin Sakai
Richelle Teng

Bass Clarinet

Thomas Harker
Austin Meiners

Alto Saxophone

Alex Trujillo*
Jotaro Nakano

Tenor Saxophone

Alex Johnson

Baritone Saxophone

Derek McGee

Trumpet

Tony Belletti
Greg Bergevin
Salina Cisneros
Naoto Hall
Akira Ross
Adam Van Vleet*

Horn

Ivan Esteves
Glen Gray
Michael Hammers
Esteban Jimenez*
Noam Shanker

Trombone

James Allen
Taylor Covey
Kaelyn Gima*
Emmanuel Rojas (Bass)

Euphonium

Megan Smith
Tera Wallace*

Tuba

Thomas Idzinski
Robert Tovar*

Percussion

Kan Adachi
Taylor Brown
Daniel Chavarin
Daniel Ellis
Allen Makishima
Jake Nilson
Kim Long Vo*
Nolan Wren

Piano

Brigitte Bellavoine

Guitar

James LaPiana

String Bass

Katie Findlay

**principal*

For more information and tickets please call 562.985.7000 or visit:

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CALIFORNIA STATE UNIVERSITY,
LONG BEACH

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