

# 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  
Keliana De Neef  
Nicole Garwood  
Marci Gross  
Keith Hernandez  
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 Sestic  
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  
Alec Loshonkohl  
Gordon Pettigrew  
Sabrina Rogers  
Michael Sullivan  
Kim-Quang Vo  
Daniel Watabayashi

## **Horn**

Andrew Chen  
David Coulter  
Amy Fitzsimmons  
Adam Ho  
Giangelo Leos  
Maccauley 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 Sestic

## **Tuba**

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

## **Percussion**

Ryan Bernardo  
Andrew Carnes  
Jonathan Damacion  
Alex De Meulle  
Brianna Kikuchi  
Jackson Lai  
John Price  
Colton Wickham  
Marc Young



**BOB COLE**  
CONSERVATORY OF MUSIC  
CALIFORNIA STATE UNIVERSITY,  
LONG BEACH

For more information and tickets please call 562.985.7000 or visit:  
[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

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

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 Frascillo

*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)

Part I, the prelude of Brahms *German Requiem*, was used by Barbara Buehlman for *Blessed Are They*. This arrangement for band, published in 1970, contains “smoothly flowing melodies that intertwine themselves within a framework of various tone colors.”

**Johannes Brahms** was born in Hamburg, Germany on May 7, 1833. He began studying piano at seven and theory and composition at 13. He was given experience as an arranger for a light orchestra his father directed. In 1853, Brahms went on a tour with Reményi, the Hungarian violinist. On this tour he met Joachim and Liszt. Shortly after he was introduced to Robert Schumann and also to his daughter, Clara Schumann, whom he fell in love with. Brahms had problems in the beginning getting recognized as a composer and longed for an official position. As a result, he took a variety of directing positions including director of the Vienna Singakademie and conductor of the Vienna Gesellschaftskonzerte. During his time with Singakademie he met Wagner, gave concerts of his own music, made tours throughout northern and central Europe and began teaching the piano. After leaving this position, he settled in Vienna permanently in 1868.

**UNDER THE FLAG OF GLORY** This ceremonial march was written as one of the required contest pieces for the 2001 All-Japan Band Association Contest. It is unique as a march in that it begins with a stately chorale. The march itself is in A-B-A form and ends with a rousing coda.

**Jun’ichi Naito** is a Japanese composer who specializes in music for Japanese concert bands. He has often been commissioned to write required pieces for the All-Japan Band contests, a prestigious event that takes place every year in Tohyo Kosei Hall, home of the Tokyo Kosei Wind Orchestra.

*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 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.

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 soli 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, and bear precious seed, 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. *Abacadabra* 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 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 main 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 concert 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