

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



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# WIND SYMPHONY

JOHN ALAN CARNAHAN, CONDUCTOR

LISA CASTLEMAN, GRADUATE CONDUCTOR

WITH GUEST ARTIST ALAN BAER, TUBA

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# SYMPHONIC BAND

NIKK PILATO, CONDUCTOR

RISHONA HATCHER, GRADUATE CONDUCTOR

STEVEN AMIE, BARITONE

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THURSDAY, MARCH 15, 2012 // 8:00PM

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CARPENTER PERFORMING ARTS CENTER

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

# PROGRAM SYMPHONIC BAND

## “Six Studies in English Folksong”

*Old Wine in New Bottles* ..... Gordon Jacob (1895-1984)

- I. The Wraggle-Taggle Gypsies
- II. The Three Ravens
- III. Begone, dull care
- IV. Early One Morning

*Sea Songs* ..... Ralph Vaughan Williams (1872-1958)

John Alan Carnahan—guest conductor

*Sheep Shearing Tune* ..... Eugene Goossens (1893-1962)

*Lincolnshire Posy* ..... Percy Aldridge Grainger (1882-1961)

- I. Lisbon (Sailor's Song)
- II. Horkstow Grange
- VI. The Lost Lady Found

Rishona Hatcher—graduate conductor

*A Somerset Rhapsody, Op. 21* ..... Gustav Holst (1874-1934)

*Folk Song Suite* ..... Ralph Vaughan Williams (1872-1958)

- I. Seventeen Come Sunday
- II. Intermezzo – “My Bonny Boy”
- III. Folksongs from Somerset

# INTERMISSION WIND SYMPHONY

Overture to *Candide* ..... Leonard Bernstein (1918-1990)

tr. W. Beeler

Lisa Castleman—graduate conductor

*Military Symphony in F* ..... François-Joseph Gossec (1734-1829)

ed. R.F. Goldman

*Concerto for Tuba and Wind Ensemble* ..... Gary Ziek (b. 1960)

- I. Soaring
- II. Romance
- III. Riot!

*La Virgen de la Macarena* ..... Traditional

arr. D. Marlatt

*Bolivar* ..... Eric Cook

arr. N. Richardson

*Someone to Watch Over Me* ..... George Gershwin (1898-1937)

arr. J. Turrin

Alan Baer—tuba

*Le Can* ..... Jacques Offenbach (1819-1880)

arr. K. Whitcomb

# PROGRAM NOTES

Tonight's Symphonic Band concert theme borrows its title from a composition for cello and piano by Ralph Vaughan Williams. Like that composition, our theme explores the great variety and wonderful tradition of English folk music, as imagined (or re-imagined, rather) by our featured composers.

English folk music has existed, in a sense, since the arrival of the English people in Britain sometime after 400 C.E. Folk music was the music of the common man, in direct and stark contrast with the more polished "courtly music" (and later "art music," or even "commercial music"). Since this type of music was hardly ever notated, it was passed down orally from generation to generation. It was not until pioneers like Cecil Sharp, Vaughan Williams, and Percy Grainger began to record and transcribe this music that it became clear how much of it existed.

In addition to the incredible variety from one area of the country to another (with regional traditions including the East Anglia tradition, the Midlands style, the Northumbria style, the Sussex tradition, and more), English folk music came in a variety of types, including ballads, carols, children's songs, hornpipes, jigs, Morris dances, sea shanties, war songs, and working songs. Composers of the mid-twentieth century and onward have found these collected folk tunes a treasure trove of source material, ripe for interpretation and experimentation.

We thank you for coming out tonight, and hope you will enjoy our "Six Studies in English Folksong."

**OLD WINE IN NEW BOTTLES** is a light-hearted setting of four early English folk songs. It was premiered by the BBC Northern Orchestra Winds and conductor Stanford Robinson at the St. Bees Festival in 1959, and remains one of Jacob's most popular compositions. The "old wine" in the title refers to the folk songs that the four movements are based on: *The Wraggle-Taggle Gypsies*, *The Three Ravens*, *Begone, Dull Care*, and *Early One Morning*. The "new bottles" are the creative melodic treatments, the unexpected harmonies, and the "freshness" and new life breathed into these old melodies. The instrumentation is that of a double woodwind quintet, with ad lib contrabassoon and trumpets.

**Gordon Jacob** (born 5 July 1895 in London; died 8 June 1984 in Saffron Walden) was an English composer and pedagogue. The youngest of ten siblings, he enlisted in the Field Artillery to serve in World War I when he was 19, and was captured as a prisoner of war in 1917 (one of only 60 men in his battalion of 800 to survive). After being released he spent a year studying journalism, leaving left to study composition, theory, and conducting at the Royal College of Music, where he then taught from 1924 until his retirement in 1966. Malcolm Arnold, Ruth Gipps, Cyril Smith, and Imogen Holst are counted among his composition students.

**SEA SONGS** Written in 1923 for the following year's Wembley Exhibition, *Sea Songs* is a march medley of three well-known sea shanties: *Princess Royal*, *Admiral Benbow*, and *Portsmouth*. Written in typical march form with a trio, it was published simultaneously for brass band and wind band, and was later transcribed by the composer for symphony orchestra. It should be noted that *Sea Songs* was originally intended to be the final movement of Vaughan Williams' *Folk Song Suite* (also on the program tonight).

**Ralph** (pronounced "Ray-ph") **Vaughan Williams** was born on 12 October 1872 in Gloucestershire, England. He studied violin and piano during his youth, but focused on the piano during his adulthood. Among his teachers were Hubert Parry, Max Bruch, and Maurice Ravel. An avid collector of English folk music, Vaughan Williams (like Percy Grainger later) traveled the countryside collecting folksongs and carols, notating down the melodies that had typically been passed down orally over the generations. While he was primarily an orchestral composer (composing nine symphonies, various works for string orchestra, chamber orchestra, many works for voice, and even film scores), Vaughan Williams wrote a handful of compositions for winds, including *Toccata Marziale*, *Flourish for Wind Band*, and his *Variations for Wind Band*.

**SHEEP SHEARING TUNE** Very little is known about this short arrangement of the well-known Somerset folk song "*It's a Rosebud in June*" (also known as the *Sheep-Shearing Song*). It was originally scored for piano by conductor and composer Eugene Goossens, and then re-imagined by Percy Grainger for winds. Grainger's contributions to the work include many of the compositional techniques he was known for such as interesting harmonies, surprising dissonances, and shifting chromaticism, but they do lead one to wonder: How much of the work is Goossens and how much is Grainger?

**Eugene Goossens** was born in Camden Town, London. He studied music at the age of ten in Bruges, three years later in Liverpool, and in 1907 in London on a scholarship at the Royal College of Music under composer Charles Villiers Stanford. In 1921 he decided to make conducting his career and founded his own orchestra; with this ensemble he made a number of gramophone records for Edison-Bell's "Velvet Face" label, giving the British concert premiere of Igor Stravinsky's *The Rite of Spring* in 1921 at the Queen's Hall with the composer present. At the invitation of George Eastman he was conductor of the Rochester Philharmonic Orchestra from 1923 to 1931, a position that also involved teaching at the Eastman School of Music. Goossens then spent nine years in Australia, from 1947 to 1956, where he conducted the Sydney Symphony Orchestra and other groups, and was the director of the NSW State Conservatorium of Music. He held these positions concurrently until March 1956, when he was forced to resign after a major public scandal involving the "Witch of King's Cross," only a year after being knighted.

**LINCOLNSHIRE POSY** was commissioned by the American Bandmasters Association and premiered at their 1937 convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire (England) that Grainger collected (with the help of the then-new phonograph) in the years 1905 and 1906. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs:

*Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.*

Since its premiere, *Lincolnshire Posy* has been recognized as a cornerstone of the wind band repertoire, receiving hundreds of performances each year. Tonight the Symphonic Band is performing the first, second, and sixth movements.

**Percy Aldridge Grainger** was born in Brighton, Victoria, Australia. A world-class pianist and champion of the saxophone and the concert band, Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music," using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2 ½/4). In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

**A SOMERSET RHAPSODY** was composed in 1906 and was dedicated to Cecil Sharp, the renowned collector of English folksong music. It is based on three tunes found among Sharp's many collections: "*It's a Rosebud in June*" (heard earlier in the Goossens work), "*High Germany*" (which will also be heard later in *Folk Song Suite*), and "*The Lover's Farewell*." It was rewritten and premiered at Queens Hall by conductor Edward Mason in April of 1910, and published by Boosey & Hawkes in 1927. This transcription for winds was completed by Clare Grundman in 1980.

**Gustav Holst** was a British composer and educator, born in Gloucestershire in 1874. He studied the piano at an early age, gaining a degree of proficiency, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. In 1905, Holst became Director of Music at the St. Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934. Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

**FOLK SONG SUITE** was commissioned by the band of the Royal Military School of Music. It was premiered on 4 July 1923, at Kneller Hall, H.E. Adkins conducting. In three movements, the Suite contains many different folk songs from the Norfolk and Somerset regions of England, including *Seventeen Come Sunday*, *Pretty Caroline*, *Dives and Lazarus*, *My Bonny Boy*, *Green Bushes*, *Blow Away the Morning Dew*, *High Germany*, and *The Tree So High*. Historically, the suite is considered (along with Holst's two suites for military band) to be a cornerstone work in the literature, and one of the earliest "serious" works for the wind band.

**OVERTURE TO CANDIDE** *Candide* was Bernstein's third Broadway musical. Critics failed to acclaim the 1956 debut in Boston, and the ensuing short run on Broadway was a commercial failure. After many changes were made to enhance the orchestration, a version produced in Glasgow, Scotland in 1988, reportedly best represented Bernstein's intentions. The popular overture was premiered by the composer and the New York Philharmonic on January 26th, 1957 and was a huge success. The overture incorporates "The Best of All Possible Worlds," *Battle Music*," "Oh Happy We," and "Glitter and be Gay" from the musical, as well as other melodies Bernstein specifically composed for the overture. It has become a part of the standard orchestral repertoire, and is frequently played by concert orchestras as a stand-alone piece.

**Leonard Bernstein** is one of the most iconic and beloved American composers, conductors, and pianists of the twentieth century. Born in Laurence, Massachusetts in 1918, he received piano lessons as a boy and expanded his musical interests to conducting and composition at Harvard University, the Curtis Institute of Music, and the Tanglewood summer institute. His unexpected conducting debut with the New York Philharmonic on November 14th, 1943 launched him into international fame overnight. Henceforth he was in high demand as a guest conductor, performer, and lecturer by orchestras worldwide.

**MILITARY SYMPHONY IN F** *Gossec's Military Symphony in F* was written in 1793-1794 during the French Revolution for the Band of the National Guard. It has been suggested that this symphony had a fourth (now lost) movement for choir and band, which would predate Beethoven's choral symphony by a full 30 years, making Gossec the true "father of the choral symphony." It was most likely composed for the Feydeau Street Concert of May 30, 1794. Originally written for flutes, oboes, clarinets, trumpets, horns, bassoons, serpent (or string bass), timpani, and bass drum, this modern edition by Richard Franko Goldman adds the standard instrumentation of the modern concert band.

**François-Joseph Gossec** was a French composer of operas, string quartets, symphonies, and choral works. He was little known outside France, and was often overshadowed even in his own country by more famous composers, but Gossec was an inspiration to many, having written several works in support and honor of the French Revolution. In 1815, after the defeat of Napoleon at Waterloo, Gossec was forced to retire from teaching due to the closure of the Conservatoire de Musique, but continued to compose, supported by a pension granted by the school, until his death in 1829.

**CONCERTO FOR TUBA AND WIND ENSEMBLE** *The Concerto for Tuba and Wind Ensemble* was written for Alan Baer in January of 2011. It was written for Mr. Baer's appearance with the Emporia State University Wind Ensemble. The work is in three movements, each reflecting different facets of the tuba as a solo instrument. Movement 1, *Soaring*, starts with a series of tuba fanfares, alternating with responses from the ensemble. The mood becomes increasingly agitated leading to the first full ensemble impact. The music gradually transforms to a slower, more lyrical statement of the initial tuba melody. This passage abruptly segues into a faster section comprising the majority of the first movement. This section utilizes a sonata form (ABA), with the tuba soaring above the ensemble, with numerous lyrical episodes. The movement comes to a rousing conclusion with final statements of the melody being sounded in the woodwinds. Movement 2, *Romance*, begins with a gentle, flowing Siciliano. This leads to a waltz, which requires considerable lyricism and agility from the soloist. The Siciliano returns as the movement ends in a moment of quiet repose. This contemplative mood is abruptly shattered by the beginning of the 3rd movement, *Riot!* Dissonant pyramids of sound, based on the *Dies Irae*, set the stage for this movement, which can best be described as a five part "blues rondo." Driving rhythms and furious, challenging tuba lines are found throughout this movement. The soloist has a short cadenza, leading to a 12/8 feel and coda, bringing the piece to a driving conclusion.

**Gary Ziek** is the Director of Bands and Professor of Trumpet at Emporia State University in Emporia, Kansas. He received his Doctor of Musical Arts in Wind Conducting from Michigan State University, and his Master of Arts in Trumpet Performance from the Indiana University of Pennsylvania in 1986. Dr. Ziek enjoys performing and conducting a wide variety of music, ranging from classical to jazz. He is active as both an arranger and composer.

**LA VIRGEN DE LA MACARENA** is a traditional bullfighting song made famous by the great trumpet virtuoso Rafael Mendez. Many great players have performed this standard trumpet solo including Doc Severinsen and The Canadian Brass featuring Ronald Romm and then Ryan Anthony. However, the arranger's favorite version is a recording by Mr. Vincent Di Martino with the Band of the Battle Creek. There has been a short introduction added quoting part of Bizet's *Carmen*. This introduction serves to set up both the soloist and the famous "bull" tune played by the low woodwinds and brass.

## BOLIVAR

Simón José Antonio de la Santísima Trinidad Bolívar y Palacios Ponte y Blanco, better known as Simón Bolívar (1783-1830), was a Venezuelan military and political leader whose key role in colonial South America's successful struggle for independence from the Spanish Empire made him one of the most influential figures in Latin American history—hero, visionary, revolutionary, and liberator. During his lifetime, he led Colombia, Panama, Venezuela, Ecuador, Peru, and Bolivia to independence, and he helped lay the foundations for democracy in much of Latin America. His heroic story inspired music by composer Eric Cook, whose Latin-flavored solo piece for trombone, titled *Bolívar*, arranged by Norman Richardson, was published in 1955 in London, as No. 57 in the Boosey & Hawkes Standard Military Band Journal. A favorite of the trombone repertoire, it has often been performed by other instruments as a showcase for virtuosity.

**Eric Cook** was a British conductor and composer of primarily light orchestral music. His most-performed work is a short piece for orchestra entitled *Polka Dots*.

## SOMEONE TO WATCH OVER ME

is a song composed by George Gershwin (1898-1937) with lyrics by Ira Gershwin (1896-1983) from the musical *Oh, Kay!* (1926), where it was introduced by Gertrude Lawrence. It has been performed by numerous artists since its debut, and is a jazz standard as well as a key work in the *Great American Songbook*. *Someone to Watch Over Me* was originally written as an up-tempo rhythm song. While experimenting one day, George played it at a slower pace, and the Gershwin brothers immediately recognized it as the wistful, warm song that we know today.

**George Gershwin** was an American composer and pianist. Gershwin's compositions spanned both popular and classical genres, and his most popular melodies are widely known. Among his best known works are the orchestral compositions *Rhapsody in Blue* (1924) and *An American in Paris* (1928), as well as the opera, *Porgy and Bess* (1935).

## LE CAN

is an adaptation for concert band consisting of the melodies found in an opéra bouffon by Jacques Offenbach called *Orpheus in the Underworld* (1858). One of the most recognizable melodies in this piece is called the "Infernal Gallop," which is known by most outside orchestral circles as the "Can-can." His first full-length operetta, *Orpheus in the Underworld* was a satirical parody based on Gluck and his Orfeo ed Euridice from Greek Mythology. The operetta has remained as one of Offenbach's most performed works.

**Jacques Offenbach** was a French composer, impresario, and cellist of the nineteenth century. He is most remembered for the tremendous contribution to the French opera of the romantic period, and wrote nearly 100 operettas during his lifetime. He had a profound influence on the later opera composers Johann Strauss, Jr. and Arthur Sullivan. Much of his work is continually performed by opera companies today, including *Tales of Hoffman*, his unfinished opera, which is considered part of the standard opera repertoire.

*Program Notes compiled from information found on the Wind Repertory Project website ([www.windrep.org](http://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.

## ABOUT ALAN BAER

**Alan Baer** joined the New York Philharmonic in June 2004, as Principal Tuba. He was formerly principal tuba with the Milwaukee Symphony Orchestra, Long Beach Symphony Orchestra, and Louisiana Philharmonic Orchestra. His other performing credits include The Cleveland Orchestra, the Peninsula Music Festival of Wisconsin, New Orleans Symphony, Los Angeles Concert Orchestra, Ojai Festival Orchestra, Los Angeles Philharmonic, and the Chicago Symphony Orchestra.

During his tenure with the Milwaukee Symphony, he was a featured soloist with the orchestra nearly every year. He has also toured several countries as a soloist and chamber musician including Canada, Switzerland, Austria, Germany, France, and Brazil. Mr. Baer's teachers have included Rudy Emilson, Dr. Gary Bird, Ronald Bishop, and Tommy Johnson.

Alan received his Bachelor of Music degree from the Cleveland Institute of Music and was awarded their Outstanding Alumni Award in 2005. He has appeared in recitals and master classes at colleges and universities throughout the United States, Europe, and Asia, and has held teaching positions at Cal State University, Long Beach, and at the University of Wisconsin, Milwaukee. He is currently on the faculties of the Manhattan School of Music, Juilliard, Bard College, and Rutgers University. Mr. Baer is a representative of the Meinl-Weston Company.

# PERSONNEL WIND SYMPHONY

John Alan Carnahan, conductor; Lisa Castleman, graduate 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

## String Bass

Victor Fernandez

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*\*principal*

# PERSONNEL SYMPHONIC BAND

Nikk Pilato, conductor; Rishona Hatcher, graduate conductor

## Piccolo

Catherine 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

## Eb Clarinet

Marci Gross

## Bass Clarinet

Thomas Harker

## Contrabass Clarinet

Austin Meiners

## Alto Saxophone

Alex Trujillo\*  
Jotaro Nakano

## Tenor Saxophone

Alex Johnson

## Baritone Saxophone

Derek McGee

## Trumpet

Gregory Bergevin  
Morgan Berliner  
Salina Cisneros  
Naoto Hall  
Michael Sullivan  
Adam Van Vleet\*

## Horn

Glen Gray  
Michael Hammers  
Esteban Jimenez\*  
Noam Shanker

## Trombone

Taylor Covey  
Ryan Day  
Kaelyn Gima\*  
Emmanuel Rojas (Bass)

## Euphonium

Megan Smith  
Tera Wallace\*

## Tuba

Thomas Idzinski  
Robert Tovar\*

## Percussion

Kan Adachi  
Taylor Brown  
Daniel Chavarin  
Alex Demeulle  
Jackson Lai  
Allen Makishima  
Jake Nilson\*  
Nolan Wren

## Piano

Brigitte Bellavoine

## String Bass

Katherine Findlay

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*\*principal*

For more information and tickets please call 562.985.7000 or visit:

[WWW.CSULB.EDU/COLECONSERVATORY](http://WWW.CSULB.EDU/COLECONSERVATORY)

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

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