

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



BRASS ENSEMBLES

ROB FREAR, DIRECTOR

SPECIAL GUEST

SHORELINE SYMPHONIC WINDS

GREG FLORES, CONDUCTOR

CONCERT BAND

JERMIE S. ARNOLD, CONDUCTOR

THURSDAY, OCTOBER 23, 2014 8:00PM

GERALD R. DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM / BRASS ENSEMBLES **Rob Frear—director**

Canzona per Sonare No. 4 Giovanni Gabrieli (1557-1612)
from *Canzoni per sonare con ogni sorte di stromenti*, Venice, 1608

Es ist ein Ros' entsprungen Johannes Brahms (1833-1897)
from *Three Chorale Preludes* ed. Robert King

Four Movements for Five Brass (1957) Collier Jones (1928-2013)
1. Introduction and March
4. Finale—allegro

Quintet No. 1 in B flat minor (ca. 1890) Viktor Ewald (1860-1935)
1. Moderato
2. Adagio (non troppo lento)—allegro vivace
3. Allegro maestoso

SHORELINE SYMPHONIC WINDS **Greg Flores—conductor**

Night On Bald Mountain Modest Mussorgsky (1839-1881)
trans. William A. Schaefer

Caucasian Sketches Suite No. 1, Op. 10 (1894) Mikhail Ippolitov-Ivanov (1859-1935)
IV. Procession of the Sardar trans. Greg Flores

Guillaume Tell Overture (1829) Gioachino Rossini (1792-1868)
I. Prelude, Dawn trans. Erik W. G. Leidzen / ed. Tommy J. Fry
II. Storm
III. Ranz des Vaches
IV. Finale, March Of The Swiss Solders

INTERMISSION / CONCERT BAND **Jermie Arnold—conductor**

Abracadabra Frank Ticheli (b.1958)

The Witch and the Saint Steven Reineke (b.1970)

Dancing at Stonehenge Anthony Suter (b. 1979)

Jeff Deseriere—graduate conductor

Harry Potter Symphonic Suite John Williams (b. 1932)
trans. Robert W. Smith (b. 1958)

PROGRAM NOTES

NIGHT ON BALD MOUNTAIN

Undoubtedly **Mussorgsky's** best-known orchestral work, *Night on Bald Mountain* was not originally composed as an independent tone poem. This work was composed for the opera *Mlada*, which was to be a group effort compiled from separate contributions of Cesar Cui, Alexander Borodin, Nikolai Rimsky-Korsakov and Mussorgsky. One of the sections assigned to Mussorgsky was *The Sacrifice of the Black Goat on Bald Mountain*, and for this portion, the composer revised sketches for a previous work, which he called *St. John's Night on the Bald Mountain*.

Mussorgsky was very proud of this music, saying: "This wicked prank of mine, a really Russian and original achievement, quite free from German profundity and routine. Born on Russian soil and nurtured on Russian corn!" Unfortunately, his musical friends were not impressed. Put off by the work's wildness, bold orchestration, and audacious harmonies ("I shall be told to take a Conservatory class for these," Mussorgsky predicted), Balakirev and Rimsky-Korsakov delivered crushing critiques.

When the grand project of *Mlada* fell through, Mussorgsky decided to use his music as an orchestral intermezzo in his own opera *Sorotchinsk Fair*. Regrettably, Mussorgsky never heard any of these versions, dying of alcohol poisoning in a Moscow sanitarium at age 42.

It remained to his colleague Rimsky-Korsakov to put into final shape what became, in the end, this extraordinary orchestral tone poem. The following program Mussorgsky himself indicated which Rimsky-Korsakov retained:

Subterranean sounds of supernatural voices.

Appearance of the spirits of darkness, followed by that of Satan himself.

Glorification of Satan and celebration of the Black Mass, The Sabbath Revels.

At the height of the orgies, the bell of the village church,

Sounding in the distance, disperses the spirits of darkness.

Daybreak.

Mussorgsky stated, "The form and character of my work are Russian and original. Its tone is hot-blooded and disorderly." Along with its colorful orchestration and powerful harmonies, that "hot-blooded and disorderly" tone renders a hair-raising portrayal of the witches' revel and remains the source of the score's appeal.

CAUCASIAN SKETCHES SUITE NO. I, OP. 10

Mikhail Ippolitov-Ivanov received enough early musical training at home to choose composition as a career from the beginning. At age sixteen he was accepted to the St. Petersburg Conservatory, where he became one of the most successful pupils of Rimsky-Korsakov. Here he achieved enough distinction that at graduation he was appointed conductor of the symphony orchestra and head of the musical academy at Tbilisi, in Georgia, which was a province of Russia in the Caucasian Mountains on the eastern shore of the Black Sea. For seven years he absorbed the folk music of the Georgian people, who were ethnically distinct from his own Russian culture.

His success, both as conductor and educator, led to his appointment in 1893 as Professor of Music at the Moscow Conservatory, where he spent the rest of his career, rising to Director of the conservatory from 1905 through 1920. He was strongly influenced by his liking for folk music, especially that of the more exotic regions of the Russian empire. Many of his compositions are based on elements of folksong, including the *Caucasian Sketches*. This is probably his greatest work, composed immediately after his return to Moscow.

The finale, The Procession of the Sardar, is a military march worthy of the commander of a legion of fierce soldiery. Perhaps returning home following battle, the Sardar—followed by all of his army stepping proudly after a glorious victory—enters the city before a worshipping throng. *Sardar*, a word of Indo-Persian origin also

spelled as *Sirdar* or *Serdar*, is a title of nobility that was originally used to denote princes, noblemen, and other aristocrats. It has also been used to denote a Persian military commander. It is used synonymously with the title *Amir*. Portraying Pomp at its highest, The Procession of the Sardar is a fitting climax to a most colorful orchestral vision of Russian-Orientalism.

GUILLAUME TELL OVERTURE By the age of 37, **Gioacchino Rossini** was possibly the most revered and certainly the most successful operatic composer of his day. He had written 38 operas since the tender age of 18, 28 of which were written in an incredibly prolific period from 1812 to 1819. The French government brought him to Paris in 1824, where he was contracted to compose for the *Théâtre Italien* and the *Opéra*. It was for the latter that he wrote his final opera, *Guillaume Tell*, in 1829.

Based on a work by Schiller, the opera recounts the tale of the legendary Swiss hero, William Tell, during the time of the Swiss fight for independence from the Austrian Hapsburgs in the 14th Century. Tell, a noted marksman with the crossbow, refuses to bow to a hat set up on a pole by the Austrian governor, Gessler. Gessler arrests him and says Tell will be freed if he can shoot an apple off of his son's head. Tell does so, but says if he had failed he would have shot Gessler and is chained again. Eventually Tell is freed long enough to kill Gessler, leading to a revolt by the Swiss.

After writing *Tell*, Rossini retired from composing operas. He was tired and at this time chronically ill; but though he eventually regained his health and continued to write piano works (such as the *Péchés de vieillesse*, or *Sins of Old Age*, 1857–1868) and sacred pieces (*Stabat Mater*, 1841), he had ended his theatrical career for good. Newly married to his second wife, he moved to Paris in 1855 and spent the rest of his days as a well-known gourmand, writing, “As far as I’m concerned, I know no more wonderful occupation than food.”

Not only was this opera Rossini's longest, it's overture was his longest and most elaborate as well. Many as a precursor to the tone poem, see its musical imagery. Indeed, its depictions of a storm, a pastoral scene, and heroic riders are now the definitive musical metaphors for each of these images—as anyone who grew up watching American cartoons can tell you!

The cellos and string basses open the work, (in this setting, it is depicted by utilizing the complete clarinet section) heralding the dawn. This section, though peaceful, is actually a virtuosic segment for the clarinets: dividing the passage into eight separate parts. Some “raindrops” from the woodwinds and swirling “wind” from the strings segue into a violent storm, with brass blaring and drums rolling. In the calm following, an English horn and flute sound the familiar tune now associated with quiet, bucolic scenes. Rossini based this melody on the Swiss *Ranz des Vaches*, a tune played on the Alphorn by cowherds to call in their cattle. The final section, “borrowed” by the composer from a march he had written 1822 for military band, is the famous brass-driven fanfare designating the triumphant return of the Swiss patriot groups in Act III. The rousing rhythm is that of a popular dance called the gallop—and what better dance to conjure up an image of galloping horses, whether of *Guillaume Tell's* Swiss Army or of the Lone Ranger's white steed? *Hi ho, Silver!*

ABRACADABRA was composed in the summer of 2004, and was orchestrated the following November during a residency at the MacDowell Colony. 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

THE WITCH AND THE SAINT is a programmatic tone poem for symphonic band and is constructed of five distinct sections. The opening depicts the birth of twin sisters born in 1588 in Ellwangen, Germany. In those times, the birth of twins was considered a bad omen and as the sisters grew up, it became clear that they had the gift of second sight and could predict future events. The thematic material representing both sisters is first introduced in this section along with a medieval Gregorian chant-type motif. The second section is the development of Sibylla's theme. This sister led a horrible life and her gift was looked down upon. Many townspeople feared Sibylla and considered her to be a witch. After a brief transition, the theme representing the other sister, Helena, is introduced in its entirety. The third section is the development of Helena's theme. This sister was sent away to a convent when she was a child. While at the convent, Helena is revered as a saint because of her visions. The fourth section is a turbulent section representing the struggle both sisters had in their lives. Eventually, Sibylla is imprisoned and Helena returns to the town to save her sister. The fifth section and finale of the piece depicts the return of Helena and the rescue of her sister, Sibylla. As they are trying to escape, the sisters are captured once again, and this time, for fear of being burnt at the stake, the saint, Helena, drinks some poison. She dies in her sister's arms and Sibylla, the witch, rides off in sorrow.

—Steven Reineke

DANCING AT STONEHENGE attempts to invoke a festive tone, though without any overt musical/thematic references to the title. Musical ideas have been borrowed from a variety of resources; mostly audibly, I have taken cues from Brazilian music, American Jazz, and Renaissance music. This pluralistic approach is, however, suggested by the title. Stonehenge, on which construction began around 2950 BCE, is thought to have been used throughout the ages for a myriad of purposes—a burial site, and astronomical calendar, a site of early pantheistic worship, just to name a few. From this unclear diversity, it seems to me natural that an assemblage of varied musical materials could collide.

—Anthony Suter

HARRY POTTER SYMPHONIC SUITE Harry Potter. The mere mention of the name stirs the imagination of young and old alike. John Williams' musical score based on J.K. Rowling's literary masterpiece takes the multi-generational artistic connection to even greater heights.

Robert W. Smith's setting of the score to *Harry Potter and the Sorcerer's Stone* for concert band features six of the films most memorable themes. The work opens with the introduction of Hedwig, the beautiful owl who magically and mysteriously delivers mail to Harry at Hogwarts School. The work continues with *Nimbus 2000*, *Hogwarts Forever*, *Quidditch*, *Leaving Hogwarts* and closes with *Harry's Wondrous World*. Perhaps best stated in chapter seven of *Harry Potter and the Sorcerer's Stone*, Professor Albus Dumbledore says, "Ah music...a magic beyond all we do here!"

ABOUT SHORELINE SYMPHONIC WINDS

Founded in 1947 by James Son, the Long Beach Community Band is one of the oldest volunteer musical ensembles in the Southern California area. James Son, who was a baritone saxophonist in John Philip Sousa's band, joined the Long Beach Municipal Band in 1924. He was promoted to assistant conductor in 1939 by Herbert L. Clarke, and also worked with Municipal Band conductors Benjamin Rolfe, John J. Richards and Eugene La Barre. Mr. Son also served as instrumental music instructor for California Public Schools for over ten years during the late 1920's. James Son retired as Assistant Conductor of the Long Beach Municipal Band in 1953. Mr. Son saw the need for a volunteer ensemble for the city in the post war era, with the thousands of veterans returning from

WWII James Son decided to start the LBCB for this purpose. With all of the musicians being trained in the high schools of Long Beach, and with the veteran musicians returning from the war, fielding a quality band of trained musicians was a very easy and well received task. The LBCB soon grew and flourished in this environment.

Now in our 67th year, the Long Beach Community Band continues to provide a musical outlet for the citizens of Long Beach and the surrounding communities. Also known as the Shoreline Symphonic Winds, we perform classic wind band literature as well as contemporary film score transcriptions. This ensemble performs year-round in the parks and city of Long Beach. For more information please visit: www.shorelinewinds.org

ABOUT JERMIE S. ARNOLD

Dr. Jermie S. Arnold was appointed to the Bob Cole Conservatory of Music at California State University, Long Beach as the Associate Director of Bands in the fall of 2012. Dr. Arnold is the principal conductor of the Symphonic and Concert Bands, teaches conducting courses, and assists in the supervision of student teachers. In 2014 he received the Most Inspirational Professor Award from the California State University, Long Beach Alumni Association.

Dr. Arnold completed his DMA in 2014 from George Mason University in Fairfax, Virginia where his primary mentors were Mark Camphouse, Anthony Maiello, and Dennis Layendecker. He received his Master and Bachelor degrees in Music Education from Brigham Young University in Provo, Utah. As an undergraduate he was honored with the Theodore Presser Foundation Scholarship for music educators.

Dr. Arnold's public school teaching experience includes eight years as Director of Bands at American Fork Junior High School in American Fork, Utah. During his tenure at American Fork, the program grew from 300 to over 450 students in four concert bands, and three jazz bands. His ensembles received superior ratings at festivals throughout Utah each year, and the Wind Ensemble performed at the National Music Educators Conference, the Inaugural Music for All National Middle School Festival and the Utah Music Educators Conference. His jazz bands were recognized as among the outstanding junior high jazz bands in the state of Utah. The Utah Music Educators Conference recognized Doctor Arnold twice, first with the Superior Accomplishment Award in 2006 and second with the Outstanding Junior High-Middle School Music Educator Award in 2008.

While in Utah he also served as the Assistant Director of Bands at American Fork High School, with responsibilities over the Brass and Visual aspects of the nationally recognized marching band. While he was Asst. Director of the Marching Band, countless Regional and State competitions were won, in addition to performances at the Presidential Inaugural Parade, the Macy's Thanksgiving Day Parade and an invitation to perform in the Tournament of Roses Parade.

Dr. Arnold is co-founder and emeritus Associate Conductor of the Wasatch Winds Symphonic Band, an adult community band of over 70 members. He has presented at numerous conferences across the country and been a guest conductor in New York, Hawaii, Utah, Idaho, and Virginia. In 2013 he was the guest conductor for the Maine All-State Band. He has served as adjudicator at marching and concert band contests throughout the United States. He and his wife, Amber, enjoy their children Jacob, Kyle and Bethany.

ABOUT GREG FLORES

Greg Flores holds his Masters of Music degree in Instrumental Conducting from the Cole Conservatory of Music on the campus of CSU Long Beach, and studied with Professor Emeritus Larry Curtis and Dr. Johannes Müller-Stosch. His conducting responsibilities included the University Symphony Orchestra and all major wind groups; Concert Band, Symphonic Band, Wind Symphony, and the University Brass Ensemble. He was the Graduate Assistant for the University Symphony Orchestra and the advanced Undergraduate Instrumental Conducting classes. He earned his Bachelors of Music degree in Instrumental Music and Trombone Performance from California State University, Long Beach and was student of Jeffery Reynolds, Retired Principal Bass Trombone with the Los Angeles Philharmonic Orchestra.

In 2008, Mr. Flores was appointed Conductor and Musical Director for the Long Beach Community Band. The Shoreline Symphonic Winds, which is a 60-piece Wind Ensemble and Blue Pacific Swing Band that is an 18-piece Big Band, are part of the Long Beach Community Band that perform free concerts in the Long Beach area.

Prior to his work in Long Beach, he was the Director of Instrumental Music at Kasuo Masuda Middle School in Fountain Valley where he directed the band and orchestra, and was the Associate Director of Instrumental Music at Fountain Valley HS. While at FVHS, his duties included the direction of the marching band, jazz ensemble, percussion ensemble, and conductor of the Wind Ensemble. He developed, instituted and taught both basic music theory and Advanced Placement music theory courses.

Mr. Flores is an accomplished arranger in the southern California area where he writes for marching bands, big bands, salsa, pop and funk bands. His knowledge of such a wide cross section of musical styles makes his arrangements and conducting interpretations very dynamic and expressive. He is also an active bass trombonist in the Los Angeles area in the commercial and symphonic idioms. He is also a sought-after clinician and adjudicator for marching bands, symphonic bands and jazz ensembles.

At the competitive level, he served as brass instructor for the Velvet Knights Drum and Bugle Corps from 1991 through 1996. Mr. Flores now serves as the Program Coordinator and Director of Brass Performance for the City Sound Drum and Bugle Corps. Most recently, Mr. Flores was appointed by Hoshino U.S.A. (the parent corporation for Tama Drums and Ibanez Guitars) as the Tama by Kanstul Marching Brass Product Specialist.

ABOUT ROB FREAR

In his tenth year as CSULB Director of Brass Studies, **Rob Frear** continues to appear nationally as a trumpet player and clinician. In Fall 2013 he was the featured artist at the Atlanta Trumpet Festival and performed a recital and master class at the University of Southern Mississippi. Reviewing his 2009 CD release *In the Big City*, Peter Wood of the *International Trumpet Guild Journal* writes, "Frear performs skillfully and artistically. His intonation is dead on, and he fearlessly and accurately executes the many virtuosic leaps and quick tonguing passages throughout." Touring North America as Principal Trumpet for *Star Wars: A Musical Journey*, Stephanie McKay of *The Star Phoenix* said he exhibited "the trumpet player's Jedi-like concentration as he delivers his notes." A member of the Hollywood Bowl Orchestra since 1991, he has performed as Principal Trumpet with the Los Angeles Philharmonic, Los Angeles Opera, Los Angeles Chamber Orchestra, Hollywood Bowl Orchestra, 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 recent blockbuster *Avatar*.

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

PERSONNEL BRASS ENSEMBLES **Rob Frear, conductor**

Ensemble I

Brian Espinoza & Tatiana Giesler—trumpet
Liam Lacey—horn
Logan Scott Stevens—trombone
Joseph Mora—tuba

Ensemble II

Scott Dagg & Roberto Diaz—trumpet
Jennifer Serda—horn
Ryan Elder—trombone
Gabriel Roque—bass trombone

PERSONNEL SHORELINE SYMPHONIC WINDS

Greg Flores, conductor

Piccolo

Dan Baker

Flute I

Teri Cilurso*
Diane Golden

Flute II

Georgia Higgins
Tanu Ah You

Oboe I

Will Vargus

Oboe II / English Horn

Marc Yacoubian*

E-flat Clarinet

Daryl Golden

Clarinet I

Alison Nitzsche-Levinson*
Amy Cramer

Clarinet II

Ken Brown
Harry Bagby
Gary Kopp
Alicia Orabuena

Clairnet I

Michele Goodman
Ben Clatworthy
Kjell Stava
Walter Cabrera
Herb Halling
Manny Flores

Alto Clarinet

Robert Reyes

Bass Clarinet

Mark Day
Bill Fox

Contralto Clarinet

Bill Pernot

Bassoon I

Shannon O'Neill*

Bassoon II

Dave Conrad
Friday Lilly

Alto Saxophone I

Stefano Jy Han*

Alto Saxophone II

Keith Conner
Juan Garcia

Tenor Saxophone

Caitlin Robbins
Laura Lewis

Baritone Saxophone

Paul Baker

Cornet I

Pat Mullen*
David Williams
Joe Artinger

Cornet II

Brandon Pettis
Bob Raemer

Cornet III

Eric Holdaway
Bob Raemer

Trumpet

C.J. Sams
Jirair Sevdayan

French Horn

Jessica Artinger*
Nick Pastis
Dan Tyler
Jennifer Ornelas

Trombone I

Harold Cannon*
Paul Shivers

Trombone II

John Aulbach
Alex Pacheco

Bass Trombone

Steve Underwood

Euphonium

Jerry Byrd*
Bob Tukua

Tuba

Leo Dittmore*
Mike Rapp
Kevin Elliott

String Bass

Sean Harvey

Harp

Gracie Sprout

Percussion

Donna Reckseen*
Tsugumi Shikano
Hiroto Hayashi

*—principal

PERSONNEL CONCERT BAND

Jermie S. Arnold, conductor

Flute

Joel Tercero*
Matthew Lopez
Andrew Phong
Rachel Holtz
Edith Nuño
Angelica Hernandez-Chavoya
Megan Hallisey
Reneesha Rivera
Hyea Ji Shin
Mackenzie McNab
Erik Larsen
Anneka Miller
Anna Yeng
Brianna Maloney

Oboe

Mariah Perez*
Jeannette Ledesma
Mike Camacho

Bassoon

Jeff Wasik*
Kristina Lee

Bb Clarinet

Quiana Arguelles*
Jessica Peria
Abel Ayala
Nicolis Yuvienco
Moriah Quinn
Rhonnell Agatep
Douglas Lue
Bryan Ngo

Jessica Sanchez
Warren Huang
Miles Dewey Clark
Liam Robertson
Patrick Tsoi-A-Sue
Pamela Perez
Pablo Munoz-Snyder
Juan Alvarez
Cathy Cardnal
Tyrone Thames
Joshua Ho

Bass Clarinet

Alexander Lee

Alto Saxophone

Michael Herrera*
Josue Gonzalez
Victor Vedoy
Leslie Grkinish
Abril Fragos
Marcelo Santos
Nathan Phung
Joaquin DeJoya

Tenor Saxophone

Marc Harris*
Alexander Baisen
Kelly Vieng

Baritone Saxophone

Brian Sesic
Armondo Rosales

French Horn

Kim Fonseca
Kristina Lee
Herbert Medrano
Andrea Toyofuku
Scott Morris
Ryan Merrill

Trumpet

Gerardo Ramirez*
Adam Grosvirt-Dramen
Brian Espinoza
Tatiana Giesler
Denny Bui
Oscar Santos
Erik Salmanca
Gordon Pettigrew
Johannes Escano
Armondo Godinez
Roberto Ontiveros
Emmanuel Cardenas
Oscar Menjivar
Kelly Fenninger

Trombone

Logan Stevens*
Katy Raymond
Rosendo Mendoza
John Stone
Alann Pak
Luis Gracia
Melody Krawzak
Steven Hong

Nastassja Bourbour
Bobby Burton
Chris Adams
Nolan Trowe

Euphonium

Sean Yeutter*
Jeff Joyce
Hannah Turley
Nicholas Pavlakovich

Tuba

Conrad Zimmer*
Lauren Holm
Louis Rosen
Joseph Mora
Daniel Walls
Oswald Casas
Gilbert Tingey
Shawn Everts

Percussion

Taylor Brown*
Efrain Ramirez
Frank Rodriguez
Lucas Zumbado
Julio De Leon
Jonathan Shih
Zachary De Ocampo
Emily Nelson-Garcia
Daniel Ramo
Amanda Benas

*—principal

For information about upcoming events and tickets please call 562.985.7000 or visit:

WWW.CSULB.EDU/COLECONSERVATORY

BOB COLE
CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY
LONG BEACH