

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



WIND SYMPHONY

JOHN ALAN CARNAHAN, CONDUCTOR

SYMPHONIC BAND

JERMIE S. ARNOLD, CONDUCTOR

WITH GUEST ARTIST JOHN BARCELLONA, FLUTE

TUESDAY, MARCH 1, 2016 8:00PM

GERALD R. DANIEL RECITAL HALL
PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES.

PROGRAM SYMPHONIC BAND

Carnival Paul Basler (b. 1963)

They Hung Their Harps in the Willows..... W. Francis McBeth (1933-2012)

American Flute Salute David Mairs (b. 1943)

Special Guest Artist: John Barcellona—flute

Wayfaring Stranger.....Christopher Nelson (b. 1987)

Yankee Doodlin' Philip Parker (b. 1953)

INTERMISSION WIND SYMPHONY

In This Broad Earth..... Steven Bryant (b. 1972)

Conducted by Jermie S. Arnold
Associate Director of Bands, Bob Cole Conservatory of Music

Only Light Aaron Perrine (b. 1979)

Conducted by John Alan Carnahan
Director of Bands, Bob Cole Conservatory of Music

Carmina Burana Carl Orff (1895-1982)
arr. John Krance (1934-1989)

1. O Fortuna
2. Fortune plango vulnere
3. Ecce gratum
4. Tanz
5. Floret silva
6. Were diu werlt alle min

Conducted by Jonathan Talberg
Director of Choral, Vocal, and Opera Studies, Bob Cole Conservatory of Music

9. In taberna quando summus
10. In trutina
12. Ave formosissima
13. Fortuna Imperatrix Mundi

Conducted by David Betancourt
Director of Bands, Cerritos College

Blithe Bells J.S. Bach (1685-1750)
arr. Percy Grainger (1882-1961)

Conducted by Larry Curtis
Director, Long Beach Municipal Band
Director of Bands Emeritus, California State University, Long Beach

Masks and Machines Paul Dooley (b. 1983)

Conducted by John Alan Carnahan
Director of Bands, Bob Cole Conservatory of Music

Prelude in Eb Minor, Op. 34, No. 14Dmitri Shostakovich (1906-1975)
arr. H. Robert Reynolds (b. 1934)

Conducted by Angela Woo
Director of Instrumental Studies, John Adams Middle School

Valdres March..... Johannes Hanssen (1874-1967)

Conducted by Tom Lee
Director of Bands Emeritus, UCLA

Washington PostJohn Philip Sousa (1854-1932)
arr. John Alan Carnahan (b. 1955)

Conducted by Jermie S. Arnold
Associate Director of Bands, Bob Cole Conservatory of Music

PROGRAM NOTES

CARNIVAL was commissioned by and written for the Brevard Symphony Orchestra (Melbourne, Florida) in celebration of the orchestra's fiftieth anniversary, Christopher Confessore, Music Director and Principal Conductor. The work is a fast, joyous celebratory piece; a wind and percussion tour de force, conjuring up images and sounds of American small town carnivals. *Carnival* follows a long tradition of works written in response to local festivals (such as Stravinsky's "Shrove Tide Fair" from his ballet *Petrushka*).

The listener can picture the noisy arcade with its barkers, carnival rides (the Tilt-O-Whirl and Merry Go Round come immediately to mind) and the quiet, shaded and all too rare places of rest from the overpowering sensory experience that is the carnival.

—Paul Basler

THEY HUNG THEIR HARPS IN THE WILLOWS was commissioned by and dedicated to the Plano East Senior High Band of Plano, Texas, Larry Tucker and Robin Owens, conductors. It was premiered on February 16, 1989, at Plano Senior High with the composer conducting. The work was written in memory of Claude T. Smith and the title is taken from Psalm 137:

*"By the rivers of Babylon,
There they sat down and wept.
Upon the willows in the midst
Of it, we hung our harps."*

—W. Francis McBeth

WAYFARING STRANGER is a setting of the American folk spiritual known as "Poor Wayfaring Stranger." While many versions of the lyrics to this tune exist, they all tell the story of a Traveler who makes his way on a journey despite a rough road, difficult circumstances, and gathering darkness. He does this, the lyrics say, for the promise of green pastures and a reunion with his Father and Mother at journey's end. This setting is intended to convey not only the difficulty experienced by the Traveler, but also the resolve which is displayed as He moves forward despite hardship, and disappointment. *Wayfaring Stranger* is offered as a sort of resolute battle-hymn for anyone who must endure a long journey of challenge and trial before the promised green pastures can be enjoyed.

—Christopher M. Nelson

YANKEE DOODLIN' is a set of continuous variations in which the tune itself is left more or less intact but presented with variations in meter, rhythm and harmony. The melody is passed among various soloists and sections, showcasing the instrumental colors of the band and, every now and then, the interjection of a phrase of "Dixie" by the piccolo.

Yankee Doodlin' was commissioned by Russellville (Arkansas) High School Symphonic Band, Travis Beard, director.

—Philip Parker

IN THIS BROAD EARTH

COME, said the Muse,
Sing me a song no poet yet has chanted,
Sing me the Universal.
In this broad Earth of ours,
Amid the measureless grossness and the slag,
Enclosed and safe within its central heart,
Nestles the seed Perfection.

—from Walt Whitman’s “Song of the Universal” from *Leaves of Grass*

In This Broad Earth is a short fanfare written for and dedicated to Kevin Sedatole and the Michigan State University Wind Symphony. Inspired by beauty I witness when hiking in the Austrian Alps with my wife, Verena, the music celebrates the earth, our only home (for now).

The fanfare embodies the numerous threads that have connected my life with Michigan State University over the past decade. Verena was one of Dr. Sedatole’s first conducting students at MSU, which coincided with the beginning of our relationship. I spent a great deal of time at Verena’s apartment in Spartan Village where I wrote the opening section of my Concerto for Wind Ensemble on a makeshift desk (a card table given to her by Director of Bands Emeritus John Whitwell). Over the years since, the MSU bands have performed a many of my works, always at the very highest level, and though I was never a student there, I have great affection and loyalty to this extraordinary school on the banks of the Red Cedar.

—Steven Bryant

ONLY LIGHT The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

During the next few years, I was moved by two friends’ display of strength and courage through adversity. Through these experiences, I was reminded of how delicate life is, and how things can change at a moment’s notice. Reflecting upon these events inspired me to expand and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing.

CARMINA BURANA Carl Orff (1895-1982) has secured a place in music history for two major contributions: his elementary music education methods and *Carmina Burana*. He was born and raised in Munich, studying piano, organ, and cello as a child. As a young man, Orff made a reputation for himself as a composer of theater music. He worked at both the National Theater in Mannheim and the Hoftheater in Darmstadt. When he returned to Munich at the end of World War I, he devoted himself to studying the music of the 16th and 17th Centuries. For the next fifteen years, he studied Renaissance music, Bavarian folk songs, and ancient languages while developing his concept of elementary music education. In 1924, Orff opened the Güntherschule in Munich, an educational center for rhythmic movement, gymnastics, music and dance. It was here that his concept—known as the Orff Method—evolved into a synthesis of gesture, poetic language, and music. Music teachers worldwide recognize Carl Orff as one of the two most important music educators in history (the other being Zoltán Kodály). Six hundred years before Carl Orff was born, a group of monks at the Bavarian Monastery of Benediktbeuern created a manuscript of verses written by various traveling scholars, clerics, and students that had stayed at the monastery. This manuscript was discovered in 1803 and published in 1847. The verses of late medieval poetry, written in Latin, Middle High German, and Old French, are marked by their vernacular, blunt language, and startling eroticism, they extol the virtues of eating, drinking and carnal behavior, while taking a sarcastic and scornful stab at the clergy’s decline in morality. In 1937 Orff set them to music that has since become his most famous composition, *Carmina Burana*.

Carmina Burana has become such a staple of the choral-orchestral repertoire that its music has pervaded many film scores and television commercials (if the producers of these projects had taken the time to find what the chorus was singing, they might have chose something more appropriate!). Nearly everyone recognizes the opening chorus “O Fortuna,” but hardly anyone knows that it is a song in praise of the moody Goddess of Fortune, whose wheel of fate rolls unpredictably over mankind. The rest of the cantata is divided into three sections: “Spring,” “In the Tavern,” and “Court of Love.” “Spring” is a collection of poems praising nature, the sun, the earth and her resources, boisterous singers, coy young girls, and the sensual germination of life and love. “In the Tavern” consists of verses reserved solely for men. The men first lament, then celebrate the fate of the beautiful swan who is to be roasted for dinner, then sing a series of toast which degenerate into an orgy of senseless drinking. “Court of Love” contains the only verses with a hint of subtlety. These poems describe the sighs of love, longing, courtship and the

desire for a kiss. “Court of Love” ends with a hymn to the Goddess of Love before the “O Fortuna” chorus returns, creating a bridge from the beginning to the cantata to the end, reminding us that the wheel of life keeps turning: yesterday, today, and tomorrow.

—note by Silas Nathaniel Huff

BLITHE BELLS On a **Grainger** “ramble”—his term for transcription, arrangement, or creative rethinking—anything is more than likely to happen. As a preternaturally gifted pianist, whose technical foundations were laid in his teens by studies with Louis Pabst, and gifted with one of the keenest ears in Western music, Grainger, from his first conscious encounter with music, was molding sounds like putty, and the story of his musical education is as much a chronicle of unlearning what his teachers were at pains to impart as it is of learning all the more to trust his instincts. For all that, Grainger was a thoroughly taught musician who could look back upon the history of Western music to recognize kindred spirits in every age. While he had little use for the Mozart/Haydn/Beethoven axis, one of his central recognitions was Bach, discovered at age 10, in whose endless fecundity—though corseted in the contrapuntal-harmonic technique of the 18th century (which his works elaborated with a generously cunning hand)—and sovereign plasticity Grainger discovered a model for what he wished to become. Standard encyclopedia entries note that Grainger had “a few piano lessons with Busoni in 1903”—Grainger’s intuitive, freewheeling approach to the piano grated on the Italian’s perfectionism, though the one thing they saw eye-to-eye on, relatively speaking, was Bach. Among Busoni’s earliest publications are editions of Bach’s two- and three-part Inventions, while edition of the complete keyboard works occupied him throughout his life. His numerous transcriptions of Bach, in particular of the great *Chaconne* (from the Second Partita for Solo Violin), became part of his persona as a performer, occasioning criticism from purists. Busoni’s liberties, however, are the soul of discretion beside Grainger’s. Taking Bach’s sentimental favorite, the aria “Schafe können sicher weiden” (Sheep may safely graze) from the secular cantata *Was mir behagt* (BWV 208), Grainger aggrandizes Bach’s innocent tune in an orchestral extravaganza in which the original’s prim voice leading becomes a fluent polyphony as the parts glow with distinctly post-Romantic harmonic lushness. The thirds of the original he divines as Bach’s imitation of sheep bells, magnified by scoring for “tuneful percussion” to glittering effect. For the variety of performing forces specified—and Grainger is generous in the allowance of his elastic scoring for the ensemble one may have at hand—the effect is at once respectful and vulgar, grandiose but cogent, exuberant and moving. Composed over 1930-1931, Grainger also arranged *Blithe Bells* for solo piano (twice), two pianos, and band.

MASKS AND MACHINES (2015) was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green’s retirement from the Frost School of Music at the University of Miami. *Masks and Machines* is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer’s works such as the “Bauhaus Stairway” and “Triadic Ballet” as well as the renaissance and baroque musical influences in Stravinsky’s “Pulcinella.” *Masks and Machines* contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinning in virtuosic mallet percussion, lush oboe, clarinet and bassoon solos, and machine-like flute rips.

—Paul Dooley

PRELUDE IN E♭ MINOR, OP. 34, NO. 14 The Adagio E flat minor Prelude is one of the two longest of **Shostakovich’s** 24 Preludes, Op. 34 (1932 - 1933). More importantly, it is the most dramatic, the most tragic, and the most public. With its imitation tympani rolls, its rising fanfare-like figure, and its insistent drum beats, it seems to be striving for a symphonic stature, and it is no wonder that the conductor Leopold Stokowski rushed to orchestrate the piece. However, in its original form, the relentless despair and deep sorrow is much more real: one feels the music straining against the limitations of the keyboard, and this becomes an integral part of the expression and the meaning of the music. This is one of the very great preludes from the Opus 34 set and a piece worthy to stand beside the last act of Shostakovich’s contemporaneous opera *Lady Macbeth of Mtsensk*.

VALDRES MARCH **Johannes Hanssen** (born December 2, 1874 in Ullensaker, Norway—died November 25, 1967 in Oslo) was a Norwegian bandmaster, composer and teacher. He was bandmaster of the Oslo Military Band from 1926 to 1934 and from 1945 to 1946. Hanssen was awarded the King’s Order of Merit in Gold and King Haakon VII’s Jubilee Medal. His most famous composition is *Valdresmarsjen* composed in 1904. This march celebrates the beautiful Valdres region in Norway that lies between Oslo and Bergen. The main theme is the signature fanfare for the Valdres Battalion, based on an ancient melody played on the medieval *lur*, an uncoiled wooden wind instrument.

WASHINGTON POST *The Washington Post* newspaper claims in its history that this march was written as a tribute to the newspaper and performed by Sousa and his band in 1899. But of course, the work dates to 1889; moreover, *The Washington Post* in the march’s title referred to the Marine contingent posted in the nation’s capital at the time, not to the newspaper. It is true that Sousa performed the march at ceremonies held in 1899 by the newspaper, and the work’s title was obviously fitting for the occasion.

This march has been among Sousa's most popular for years, considered by many his best known after *Stars and Stripes*. *The Washington Post* opens with a brief, typically Sousian fanfare, then presents one of the composer's most familiar tunes. It struts proudly upward in its first half, then steps jauntily downward in its latter portion. The second subject has a carefree spirit in its more mellow instrumentation and lively bounce. A variant of the main theme appears in the latter half and combines both the celebratory character of the opening with the more carefree temperament of the secondary material. The music grows bigger and more colorful near the close and ends with a robust sense of triumph.

ABOUT JOHN ALAN CARNAHAN

John Alan Carnahan is Director of Bands at 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 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.

ABOUT JERMIE S. ARNOLD

Dr. Jermie 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 JOHN BARCELLONA

John Barcellona is the Director of Woodwind Studies and Professor of Flute at CSULB and flutist with the internationally acclaimed Westwood Wind Quintet (recordings on Columbia, Crystal and WIM). The Quintet has recently recorded the complete 24 Quintets of Anton Reicha (available as a 12 CD set on Crystal Records). He is also a member of The Caliendo Trio, with guitarist/composer, Christopher Caliendo and Cellist, Ian Flatt. The Caliendo Trio released its first CD *Caliendo World Music Hits, Volume I*, in August 2007. The Caliendo Barcellona Duo and Caliendo Trio are currently performing concerts throughout the US. He also teaches doctoral students at Claremont Graduate University and plays traverso in the Faculty Trio with harpsichordist Robert Zappulla and Shanon Zusman on viola da gamba.

An active freelance musician in the Southern California area, he has played Principal Flute with the Pacific Symphony, the Royal Ballet, the Royal Danish Ballet, the Royal Swedish Ballet, the Joffery and the San Francisco Ballet. Studio credits include recordings for Disney such as the motion picture *The Newsies*, and film scores composed by Christopher Caliendo. His solo album, *Is this the Way to Carnegie Hall?* (w/Calvin Smith, horn) was nominated to the Academy of Recording Arts and Sciences for a Grammy award.

He was also a member of the Moyses Duo, with pianist, Louis Moyses. He is active on the masterclass/recital circuit and has collaborated with many prominent flutists including Julius Baker, William Bennett, Michel Dubost, Louis Moyses, Robert Dick, Robert Langevin, Carol Wincenc and many others. He has been design consultant for the A.D. Geoffrey, Natuski, Maramatsu Flute Companies and was also the designer of the Barcellona Model Kori Flute. He has written a column for *Flute Talk* magazine entitled, *The Flute Doctor*. This was their first and only series of complete flute pedagogy articles. He has written an intonation article for the 2nd edition of the NFA Pedagogy Anthology to mark the 40th anniversary of the NFA.

He has been guest artist at the Fairbanks Summer Arts Festival for the 30th consecutive year and has made several appearances at the International Cello Encounter in Rio de Janeiro, Brazil. July 15 -28, 2013, he will be coordinating a flute seminar for CSU Summer Arts at Monterey Bay, featuring flutist, Carol Wincenc.

He received his B.M. from Hartt School of Music, M.A. from CSULB and D.M.A. from USC. His principle teachers were Harold Bennett (NY Metropolitan Opera), Carl Bergner (Hartford Symphony), Roger Stevens (Los Angeles Philharmonic) and John Wummer (New York Philharmonic).

UPCOMING EVENTS

** Events marked with an asterisk are free with a valid Music Major Pass*

- **Friday, March 4, 2016:**
Bob Cole Conservatory Symphony, Johannes Müller-Stosch, conductor 8:00pm Carpenter Performing Arts Center \$15/10
- **Sunday, March 6, 2016::**
Concert Jazz Orchestra & Studio Jazz Band, Jeff Jarvis, director 4:00pm Daniel Recital Hall Tickets \$10/7 *
- **Monday, March 7, 2016:**
Woodwind Chamber Music, John Barcellona, director 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Thursday, March 10, 2016:**
Concert Band w/Special Guests Langley High School, Jermie Arnold, conductor 8:00pm Daniel Recital Hall \$10/7 *
- **Friday, April 8, 2016:**
Saxophone Ensemble, Jay Mason, director 8:00pm Daniel Recital Hall \$10/7 *
- **Thursday, April 28, 2016:**
Wind Symphony & Symphonic Band, John Carnahan and Jermie Arnold, conductors 8:00pm Carpenter Performing Arts Center \$10/7
- **Tuesday, May 3, 2016:**
Concert Band, Jermie Arnold, conductor 8:00pm Daniel Recital Hall \$10/7 *

PERSONNEL WIND SYMPHONY

John Alan Carnahan, conductor

Piccolo

Catherine Hirabayashi

Flute

Elizabeth LaCoste*
Patricia Bradley
Ricky Medina

Oboe

Spencer Klass*
Soli Jones

B-Flat Clarinet

Carrie Johnston*
Nick Cotter
Michael Miller
Robin Daly
Reyneelynn Cameros
Ayslin Rice

E-Flat Clarinet

Johnathan Galbreath

Bass Clarinet

Garrett Dahl*
Tanner Olivas

Bassoon

Emily Prather*
Shannon O'Neill
Jeffrey Wasik

Alto Saxophone

Paul Cotton*
Mike Camacho

Tenor Saxophone

Alex Baiseri

Baritone Saxophone

Krissia Molina

Trumpet

Tony Belletti*
Tatiana Giesler
Cameron Reeves
Nick Wees
Vincent Sciacca
Dillon Parker

Horn

Christian Siqueiros*
Katy Robinson
Jennifer Ornelas
Rachel Spidell
Brendan Marcy

Trombone

Olivia Aoki*
Greg Ochotorena
Daniel Walls
Gabe Roque

Euphonium

Sean Yeutter*
Tori Bynon

Tuba

Tom Idinski*
Joseph Mora

Double Bass

Alexis Luter

Percussion

Pat Chapman*
Connie Truong
Brianne Kikuchi
Bailey O'Donnell
Adrian Tamez
Preston Cross
John Jost

Piano

Alexander Lee

Harp

Stephanie Iorga

** principal*

SYMPHONIC BAND

Jermie S. Arnold, conductor

Piccolo

Michelle Donald

Flute

Matthew Lopez*
Edith Nuño
Rachel Hotlz

Oboe

Seth Leue*
Janet Shaw
Caitlin Smith

Clarinet

Jonathan Galbreath*
Abel Ayala
Carlos Gonzalez
Sharon Hastings
Lai Tet Szeto
Chalida Maneewongwathana

Bass Clarinet

EJ Villanueva*
Jason Lopez

Bassoon

Henry Mock*
Gerardo Hernandez
Antonio Davila

Alto Saxophone

Jeffrey Madrid*
Matthew Miller

Tenor Saxophone

Zack Taburaza

Baritone Saxophone

Dennis Feinland

French Horn

Liam Lacey*
Jennifer Serda
Sarah Krueger
Arthur Mendiola

Trumpet

James Dahl*
Scott Dagg
Cade Gotthardt
Gordon Pettigrew
Kael Sharp
Gerardo Ramirez

Trombone

Adrian Reyes*
Rosendo Mendoza
Ethan Saxe
Allan Pak

Euphonium

Zachary Carrasco*
Robert Rosen

Tuba

Conrad Zimmer*
Kyle Winterboer

Percussion

Jonathan Shih*
John Jost
Frank Rodriguez
Emmanuel Mora
Julio De Leon
Alec Wingfield

String Bass

Alexis Luter

Harp

Stephanie Iorga

** principal*

Special thanks to Mike Napoli at: <http://www.performingartslive.com>

For more information and tickets please call 562.985.7000 or visit:

WWW.CSULB.EDU/COLECONSERVATORY

BOB COLE
CONSERVATORY OF MUSIC
CALIFORNIA STATE UNIVERSITY
LONG BEACH