

BOB COLE CONSERVATORY OF MUSIC



BOOXTACULAR

**7:00PM
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HALL**

OCTOBER

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CONCERT

**WITH
SHARLINE WINDS**

PROGRAM SHORELINE SYMPHONIC WINDS

Greg Flores—conductor

Passacaglia in C minor, BWV 582 Johann Sebastian Bach (1685-1750)
arr. Nicolas D. Falcone

Danse Macabre, Op. 40 (1847) Camille Saint-Saëns (1835-1921)
trans. Greg Flores

The Imperial March (1980) John Williams (b. 1932)
from *Star Wars: The Empire Strikes Back* trans. Stephen Bulla

The Sorcerer's Apprentice (1897) Paul Dukas (1886-1935)
trans. Merlin Patterson

CSULB CONCERT BAND

Jeffrey de Seriere—conductor

Melodious Thunk David Biedenbender (b. 1984)

Allerseelen Richard Strauss (1864-1949)

Robert Martin—graduate conductor

Lightning Field John Mackey (b. 1973)

Tyler Kimball—graduate conductor

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

The Cave you Fear Michael Markowski (b. 1986)

PROGRAM NOTES

PASSACAGLIA Presumably composed early in his career, *Passacaglia* is one of Bach's most important and well-known works, and was certainly influential to music of the 19th and 20th centuries. Robert Schumann described the variations of the *Passacaglia* as, "intertwined so ingeniously that one can never cease to be amazed."

The *Passacaglia* has been transcribed for orchestra by Leopold Stokowski, Ottorino Respighi, René Leibowitz, Eugene Ormandy, Sir Andrew Davis, Tomasz Golka and others. This setting was transcribed for Symphonic Winds by Nicholas Falcone for the University of Michigan Symphony Band under the direction of William Revelli.

In popular culture, an arrangement of some initial parts of the *Passacaglia* appears twice in the baptism sequence of the movie *The Godfather* (1972). Roland Petit created a ballet, *Le jeune homme et la mort* (*The Young Man and Death*), set to the *Passacaglia*. An abbreviated version of the ballet appears as the opening scene of the 1985 movie *White Nights*.

DANSE MACABRE Composed in 1874 and published in 1875, *Danse Macabre* is the third of Saint-Saëns' four orchestral tone poems and is easily his most popular work in that medium. In his *Le carnaval des animaux* (*The Carnival of the Animals*), composed in 1886, Saint-Saëns parodies the *Danse Macabre*, as well as works by other composers. Originally, Saint-Saëns did not intend the *Danse Macabre* as a work for orchestra, but rather a song with the text written by Henri Cazalis, for voice and piano that he later transcribed and modified for orchestra. In this transcription, the solo clarinet is used in place of solo violin utilizing help from the e-flat clarinet to achieve the “double stop” tonality. A few lines from the song’s text will aid in understanding the symphonic poem:

Zig, zig, zig, Death in cadence,
Striking a tomb with his heel,
Death at midnight plays a dance-tune,
Zig, zig, zag, on his violin.

Zig, zig, zig. What a saraband!
They all hold hands and dance in circles.
Zig, zig, zag. You can see in the crowd
The king dancing among the peasants.

The winter wind blows, and the night is dark;
Moans are heard in the linden trees.
White skeletons pass through the gloom,
Running and leaping in their shrouds.

But hist! All of a sudden, they leave the dance,
They push forward, they fly; the cockerel has crowed.
Oh what a beautiful night for the poor world!
Long live death and equality!

THE IMPERIAL MARCH, also called *Darth Vader's Theme*, is a recurring musical theme in the *Star Wars* movies. It was composed by John Williams and first appeared in the film *The Empire Strikes Back*. The theme is based on the well-known funeral march from Chopin's Piano Sonata No. 2 in B flat minor and on *Mars, the Bringer of War* by Gustav Holst. One of the best-known symphonic movie themes, it is a classic example of a *leitmotiv*, a recurrent theme associated with characters or events in a drama. *The Imperial March* is the theme music that represents the authoritarian Galactic Empire. As Anakin Skywalker is stripped of all individuality, he, in essence, becomes one with the Empire as Darth Vader; hence the reason the march is often associated with him as well. *The Imperial March* represents all that is the Empire; therefore, it is nearly equivalent to a galactic anthem. To the Galactic Empire, *The Imperial March* represents strength, order, and control. To the Rebel Alliance, however, it is symbolic of tyranny, oppression, and hate. Interestingly, it has evolved from its original use as an “evil” theme to widespread use as portraying power at public events such as athletic competitions.

THE SORCERER'S APPRENTICE, or *L'apprenti sorcier*, was subtitled, “Scherzo after a ballad by Goethe,” and inspired by Goethe's 1797 poem of the same name, *Der Zauberlehrling*.

The poem begins as an old Sorcerer departs his workshop, leaving his apprentice with chores to perform. Tired of fetching water by pail, the apprentice enchants a broom to do the work for him—using magic in which he is not yet fully trained. The floor is soon awash with water, and the apprentice realizes that he cannot stop the broom because he does not know the cancellation spell.

Not knowing how to control the enchanted broom, the apprentice splits it in two with an axe—but each of the pieces becomes a new broom and takes up a pail and continues fetching water, now at twice the speed! When all seems lost, the old Sorcerer returns, quickly breaks the spell and saves the day. The poem finishes with the old Sorcerer's statement that the master himself should only call powerful spirits.

MELODIOUS THUNK I don't normally like to begin program notes with dictionary definitions—it feels pretty stuffy to me—but it seemed appropriate for this piece, so here goes:

thunk [thuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant(!) piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk's name—first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious—well, that's fairly obvious—and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune *Salt Peanuts*, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

—note by David Bienenbender

ALLERSEELLEN Richard Strauss was a German conductor and composer who is mostly known now for his tone poems and operatic works. He was born in Munich to a professional horn player and began studying, performing, and composing music at a very young age.

Allerseelen was originally written by Strauss as part of a collection of eight *lieder* titled, *Acht Gedichte aus "Letzte Blätter"* Op. 10, in 1885 when he was just 21 years old. This song cycle was initially intended to be performed by soprano voice and piano, using the poetry of Hermann von Gilm zu Rosenegg (1812–1864) as lyrics. When translated into English, *Allerseelen*, the last song in the set, means "All Souls (Day)." Since the debut of *Acht Gedichte aus "Letzte Blätter,"* Strauss and a few other composers have scored the movements of the song cycle for full orchestra. Albert O. Davis arranged *Allerseelen* for wind band in 1955 and Frederick Fennell later made a revised edition of Davis's wind band arrangement. In contrast to the original version of *Allerseelen* that had only two verses, these newer arrangements include a longer introduction, three verses that are written in a rounded binary (ABA) form with the middle section being of a developmental nature, and a codetta.

All Saints' Day

Place on the table the fragrant mignonettes,
Bring inside the last red asters,
And let us speak again of love,
as once we did in May.

Give me your hand, so that I can press it secretly;
and if someone sees us, it's all the same to me.
Just give me your sweet gaze,
as once you did in May.

Flowers adorn today each grave,
sending off their fragrances;
one day in the year are the dead free.
Come close to my heart,
so that I can have you, like one in May

Allerseelen

*Stell auf den Tisch die duftenden Reseden,
Die letzten roten Aestern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.*

*Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.*

*Es blüht und funkelt heut auf jedem Grabe,
Ein Tag im Jahre ist den Toten frei,
Komm an mein Herz,
daß ich dich wieder habe,
Wie einst im Mai.*

—note by John Lychner and Brad Pulverenti

LIGHTNING FIELD John Mackey is a contemporary composer of wind band and orchestral music located in Cambridge, Massachusetts. Though Juilliard-educated, Mackey has never formally studied an instrument, but rather began composing through experimentation with computer notation programs. *Lightning Field* borrows its name from an art installation by Walter de Maria located in the middle of an empty plateau in the New Mexico desert. Consisting of 400 stainless steel poles arranged in a grid spanning a mile, the piece toys with the relationship between forces of nature and the man-made, pointing towards our often fruitless

attempts to harness the chaos and power of the natural world. Mackey draws on these themes in his piece: a stormy, unstable introduction quickly dissipates to make way for the syncopated ostinato that drives the ensemble to thunderous peaks and sudden stalls throughout. Though this piece bears resemblance to parts of *A Wine-Dark Sea*, another Mackey composition, *Lightning Field* uses special Thunder Tube instruments and a large percussion section to create a truly unique and stormy experience.

—note by Tyler Kimball

THEY HUNG THEIR HARPS IN THE WILLOWS

was commissioned by the Plano East Senior High Band in Plano, Texas, and was premiered on February 16, 1989, with McBeth conducting. The piece was written in memory of Claude T. Smith. The work's title is derived from *Psalms 137*: "By the rivers of Babylon, there they sat down and wept. Upon the willows in the midst of it, we hung our harps." According to McBeth, there are no programmatic connections with *Psalms 137*; rather, the quote provides a general guiding concept for the composition. *They Hung Their Harps in the Willows* is a dramatic musical work that explores dynamic extremes and abrupt textural shifts while maintaining an economical approach to melodic materials.

—note by Chad Nicholson

THE CAVE YOU FEAR

I've been thinking a lot lately about all the opportunities we're given day-to-day to try something new or to go somewhere we've never been before—the opportunity to take a spontaneous road trip, to go see a concert by a band we've never heard of at a venue we've never been to, to try that new restaurant down the street where the menu is in a language we don't quite understand. Some people have an innate sense of adventure, who go-with-the-flow, who live life for the unexplored, and I couldn't be more inspired by them.

For a long time, I was the opposite. I used to prefer to stay at home, working on my computer because it was the safe and responsible thing to be doing, listening to the same albums on my iPod, ordering the same meal at the same, familiar restaurants. And while there's nothing necessarily wrong with having a routine or knowing what you like, I eventually realized that my life was starting to have a certain predictability to it. It was a few years ago, while I was still living in the same state that I was born and raised in, that I had the most terrifying epiphany that I think I've ever had. I was becoming increasingly bored and incredibly boring.

In film schools around the world, Joseph Campbell's book, *The Hero With A Thousand Faces*, is required reading for filmmakers, screenwriters, and storytellers because Campbell has single-handedly identified what we refer to as "The Hero's Journey"—the series of events and conflicts that arise along a character's path as he or she fights their way to some ultimate goal. After studying Campbell, it's easy to question where we are on our own paths. What is our own story? What are we fighting for? What does it mean to be a 'hero' and how can we be more 'heroic' ourselves? When we hear our own call-to-adventure, will we jump up, prepared, or will we ignore it, sit idly and take the easy way out because we would rather life be quiet and comfortable? According to Campbell, each of our adventures are already out there, waiting for us. That's not the problem. For him, "the big question is whether you are going to be able to say a hearty 'yes' to your adventure."

So for the next four minutes, let's take a chance, let's venture into the dark unknown, let's fight whatever monsters we find in there. And although we might not always prevail, at least we'll have a story to tell by the end.

—note by Michael Markowski

SHORELINE SYMPHONIC WINDS

Founded in 1947 by James Son, the **Long Beach Community Band** is one of the oldest volunteer musical ensembles in Southern California. 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. He also served as instrumental music instructor for California Public Schools for over ten years during the late 1920s. James Son retired as Assistant Conductor of the Long Beach Municipal Band in 1953. Seeing the need for a volunteer ensemble for the city in the post-war era, with thousands of veterans returning from WWII, Son decided to start the LBCB. Since so many musicians were 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 70th 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 GREG FLORES Greg Flores has a MM in Instrumental Conducting from the Bob Cole Conservatory of Music where he studied with Professor Emeritus Larry Curtis and Dr. Johannes Müller Stosch. While at CSULB, his conducting responsibilities included conducting the University Symphony Orchestra and all major wind groups—Concert Band, Symphonic Band, and Wind Symphony, as well as the University Brass Ensemble. Mr. Flores was the Graduate Assistant for the University Symphony Orchestra and the advanced Undergraduate Instrumental Conducting classes. He earned his BM in Instrumental Music and Trombone Performance from California State University, Long Beach and was student of Jeffery Reynolds, Retired Principal Bass Trombone with the LA Philharmonic Orchestra.

In 2008, Mr. Flores was appointed Conductor and Musical Director for the Long Beach Community Band. The Shoreline Symphonic Winds—a 60-piece Wind Ensemble, and Blue Pacific Swing Band—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, Mr. Flores 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 High School. While at FVHS, his duties included directing the marching band, jazz ensemble, percussion ensemble, and conducting the Wind Ensemble. Mr. Flores was also the director of the music theory program at Fountain Valley High where 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 many marching bands, big bands, salsa, pop and funk bands. His strength of knowledge in 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. Greg Flores is 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, he 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 JEFFREY DE SERIERE Jeffrey de Seriere, born and raised in Lakewood, California, is an active saxophonist, music educator, and conductor in the Southern California area. He is currently the Director of Instrumental Music at the California School of the Arts—San Gabriel Valley, where conducts the Wind Ensemble and Philharmonic, and teaches courses in music history and music theory.

As a saxophonist, Jeffrey studied privately with James Barrera, performed in numerous ensembles including the Orange County Wind Symphony and the Dana Point Symphony, and has participated in master classes with Dr. Timothy McAllister, Dr. Kenneth Tse, and Leo Potts. As an undergraduate student, Jeffrey performed with the CSULB Wind Symphony, CSULB Symphony Orchestra, and the University Saxophone Quartet. In 2013, as part of the University Saxophone Quartet, won the MTNA Southwest Regional Chamber Music Competition and was a finalist at the MTNA National Competition.

As a conductor, Jeffrey has studied privately with John Carnahan and Dr. Anthony Mazzaferro. He has also participated in conducting workshops with Dr. Frank Battisti and Dr. Mallory Thompson. In 2012, he won the Inaugural Undergraduate Conducting Competition at the Bob Cole Conservatory of Music. In 2014, he was named one of seven finalists in the National Band Association's Young Conductors Mentor Project, and made his international conducting debut with the CSULB Wind Symphony in Seoul, South Korea. In the summer of 2015, Jeffrey was chosen as one of six young conductors to conduct The United States Army Band "Pershing's Own." In 2016, Mr. de Seriere, and his professional brass ensemble, True Brass Choir, were invited to be a featured ensemble at the California All-State Music Education Conference in San Jose, CA.

Jeffrey earned his B.M. in Music Education from the Bob Cole Conservatory of Music at California State University, Long Beach and is currently an M.M. candidate in Instrumental Conducting at the same institution. Jeffrey holds active memberships in the California Band Directors Association and the Southern California School Band and Orchestra Association.

PERSONNEL

SHORELINE SYMPHONIC WINDS Greg Flores—conductor

Piccolo
Diane Golden

Flute
Kim Bemowski
Frank Canlas
Teri Cilurso *
Yakshita Desai
Jing Feng
Georgia Higgins
Elaine Hochhesier

Oboe
Lisa Chattler
Jayne McKay Montemer *

English Horn
Lisa Chattler

Bassoon
Lauren Bergh *
Paul Van Valkenberg

Contrabassoon
Stan Tyler

Clarinet
Harry Bagby
Linda Borla
Ken Brown
Walter Cabrera
Dave Conrad
Susan Coutin

Amy Cramer
Manuel Flores
Daryl Golden *
Michele Goodman
William Langstaff
Horace Leftwich
Alison Levinson
Alicia Orabuena
Sharon Pan
Armanda Pruitt
Karen Zelazo

E-Flat Clarinet
Rachel Friedrichs

Alto Clarinet
Sarah Cox
Robert Reyes

Bass Clarinet
Mark Day
Bill Fox
Bill Pernot

Contraalto Clarinet
Toni Reid

Soprano Saxophone
Victoria Symmonds

Alto Saxophone
Keith Conner
Victoria Symmonds *

Tenor Saxophone
Laura Lewis
Moises Soncuya

Baritone Saxophone
Paul Baker

Trumpet
Joe Artinger
Ray Clouse
Sheldon Gordon
Wendy Hanson
Mike Lynch
Pat Mullen *
Brandon Pettis
Bob Raemer
C.J. Sams
David Williams
Binnarie Yokota

Horn
Alicia Doyle
Kayla Moxley
Nick Pastis
Liz Royce
Dan Tyler *

Trombone
John Aulbach
Don Burns
Harold Cannon *
Charles Lilly
Paul Shivers

Bass Trombone
Don Sawday
Steve Underwood

Euphonium
Rafael Arenas
Jerry Byrd *
Bob Tukua
Sean Yeutter

Tuba
Leo Dittmore *
Aaron Gordon
Steven McLaren

String Bass
Sean Harvey

Harp
Gracie Sprout

Percussion
Noah McKeown
Mike Pugh
Rob Shetland

* —principal

CONCERT BAND Jeffrey de Seriere—conductor

Piccolo
Summer Wilson

Flute
Rome Ababat
Andrea Aguilar
Ivan Alcantar
Rachel Baik
Dayee Chung
Kyle Dudley
Anna Felten
Molly Haun
Anaiah Hufstetler
Yeah Jin Kim
Alyssa Lefevre
Melisa Lock
Bri Maloney
Rome Piscos
Rebekah Redford
Grace Sledd

Oboe
Alan Gabriel
Victoria Holmes
Abiah Padua
Jones Sabal
Jenascia Wilson

Clarinet
Kevin Ai
Isabel Barajas
Edward Corbett
Andrea-Miranda Castañeda
Isabella Castañeda
Mary Columna

Marissa Espiritu
Arturo Gallardo
Emilio Morales
Priscilla Ortiz
Juan Perez
Emilie Tellez
Paige Whipp

Bass Clarinet
Vincent Camuglia
Emily Williams

Bassoon
So Kanazawa
Mary Perkins

Alto Saxophone
Luis Aguilar
Jesse Brouillette
Hayden Dekker
Erick Garcia
Ramon Hernandez
Victoria Knighten
Bailey Mason
Alexis McGuire
Vaishnavi Purushothaman
Norma Quijano
Diana Sims
Griffin Stanfield
Yuki Yokota
Josue Valle

Tenor Saxophone
Aziza Gomez
Shaianne Homann

Jade Murray
Vanessa Perales

Baritone Saxophone
Taylor Shipman

Horn
Athena Choeru
Luis Garcia
Tzu Han-Hsu
Virgilio Manalo
Scott Morris
Ethan Saxe
Terrance Yuen

Trumpet
David Alvarez
Roland Conley
Hayden Ford
Roland Garcia
Emilio Gonzalez Al-Ahmar
Adam Grosvirt-Dramen
Evan Hamada
Bryan Hansen
Megan Horger
Steven Leyton
Anthony Mora
Chris Ramirez
Maria Valenzuela

Trombone
Emerick Doan
Cader Duffy
Luke Lizotte
Anna Menotti

Marcus A. Osnes Cueto
Sarah Sandoval
Brandon Silva
Selena Vera
Evin Wicks

Euphonium
Paul DeLaRosa
Ryan Furness
Mark S. Jimenez
Mya Sanchez

Tuba
Juan Damian
Jayden Heddon
Michael Lee
Shawn OHare
Thomas Torcivia
Taureece Wilson

String Bass
Jeffrey Wasik

Percussion
Nick Diamantides
Will Espinoza
Jesse Garcia Ponce
Nathan Ibaral
Nanacy Jimenez
Summer Le
Jessica Lin
Jospeh Nazario
Connie Truong

UPCOMING EVENTS

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

- **Friday, October 27, 2017:**
Faculty Artist Recital, James Barrera, saxophone, 8:00pm Daniel Recital Hall \$10/7 *
- **Saturday, October 28, 2017:**
Fall Choral Concert: Bel Canto, Beach Chorale, & Forty-Niner Chorus, Matthew Hazzard, Marcus Klotz, and Brian Dokko, conductors 8:00pm Daniel Recital Hall \$10/FREE
- **Sunday, October 29, 2017:**
Jazz Lab Band & Corner Pocket, Jeff Jarvis and Jonny Arenas, directors 4:00pm Daniel Recital Hall \$10/7 *
- **Thursday, November 2, 2017:**
Brass Ensemble, Rob Frear, director 8:00pm Daniel Recital Hall \$10/7 *
- **Friday, November 3, 2017:**
Faculty Artist Recital, John Barcellona, flute with the Caliendo Trio 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Saturday, November 4, 2017 @ 8:00PM and Sunday, November 5, 2017 @ 4:00PM**
Opera Masterpieces, Suzan Hanson, director Daniel Recital Hall \$10/7 *
- **Tuesday, November 7, 2017:**
World Percussion Concert, Eric Hartwell, director 8:00pm Daniel Recital Hall \$10/FREE
- **Thursday, November 9, 2017:**
University String Quartet, Moni Simeonov, director 8:00pm Daniel Recital Hall Tickets \$10/FREE
- **Saturday, November 11, 2017:**
Pacific Standard Time & Jazz And Tonic, Christine Guter and Sean Fitzpatrick, directors 8:00pm Daniel Recital Hall Tickets \$10/7 *
- **Friday, November 17, 2017:**
Bob Cole Conservatory Symphony, Johannes Müller Stosch, conductor 8:00pm Carpenter Performing Arts Center Tickets \$15/10
- **Sunday, November 19, 2017:**
Piano Showcase, Shun-Lin Chou, director 4:00pm Daniel Recital Hall Tickets \$10/7 *
- **Thursday, November 30, 2017**
Wind Symphony and Symphonic Band, Jermie Arnold, conductors 7: 00pm California School of the Arts, San Gabriel Valley Tickets \$10/7 *

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CALIFORNIA STATE UNIVERSITY,
LONG BEACH

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