

THE CSUSB DEPARTMENT OF MUSIC
PROUDLY PRESENTS THE

CSUSB SYMPHONY ORCHESTRA

IN CONCERT



THURSDAY, MAY 11, 7:30 P.M.
CSUSB PERFORMING ARTS BUILDING, RECITAL HALL

SHOWCASING CSUSB COMPOSITION MAJORS
DIEGO DUEÑAS AND ADAM ARROYO, IN ADDITION TO
VERONICA MANZANERA, ASSISTANT CONDUCTOR

WELCOME

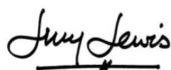
Good evening, and welcome to our CSUSB Symphony Orchestra performance featuring CSUSB composition majors Adam Arroyo and Diego Dueñas. This concert featuring our student composers (under the mentorship of Dr. Kevin Zhang), has become a tradition in our department that we look forward to sharing with our campus and greater Inland Empire communities every year in spring, and we are just so delighted that you are here with us this evening.

Over the last two and a half years, we, like everyone else, have dealt with major challenges due to the pandemic, and this past fall on September 11 our Performing Arts Building flooded, and our Recital Hall and several of our instructional spaces were taken out of commission. The university has worked hard to repair and restore our Performing Arts Building Recital Hall over the last six months, and we are absolutely thrilled to be back in our performance space, and to be able to share our love of music with you, our audiences whom we treasure.

Our performance tonight is the beautiful culmination of several weeks of focused rehearsing, and we are delighted to be premiering works by CSUSB composition major Adam Arroyo (*Stone and Mortar*), and CSUSB composition major Diego Dueñas (*A Blackthorn Winter*). The remaining repertoire for this concert was programmed to fit the theme of these two pieces, which is essentially Medieval fantasy. This concert also features Veronica Manzanera on the podium, who is serving as an assistant conductor to Dr. Lewis this semester. We will conclude our concert with *Tributum* by Nan Avant, which features the Uilleann Pipes being performed by Steve Pribyl, and Highland Pipes by Eric Bernard. Fun fact—Eric actually performed on the original sound track for *How to Train Your Dragon*.

Thank you for joining us this evening to celebrate our students' achievements and beautiful symphonic music. Enjoy, check out our Music Department calendar for future performances <https://www.csusb.edu/music/current-productions> and come back to visit us again soon!

With warmest wishes,

A handwritten signature in black ink that reads "Lucy Lewis". The signature is written in a cursive style with a horizontal line underneath the name.

Dr. Lucy Lewis
Director of Orchestral Studies

PROGRAM

Stone and Mortar

Adam Arroyo

A Blackthorn Winter

Diego Dueñas

Veronica Manzanera, *assistant conductor*

Saga

Ilari Hylkila

Aethelinda

Jeffrey Bishop

Veronica Manzanera, *assistant conductor*

How to Train Your Dragon

Sean Powell
Arr. Sean O'Loughlin

Visions

Barbara Harbach

- I. "O vis eternitatis" ("O power within eternity")
- II. "O nobilissima viriditas" ("O noblest green viridity")

Arabian Dances

Brian Balmages

Tributum

Nan Avant

Steve Pribyl, Uilleann Pipes
Eric Bernard, Celtic highland bagpipes

PROGRAM NOTES

(ALL BY COMPOSERS)

Stone and Mortar

The first movement, “Castled”, tries to capture the fanfare and atmosphere of life within the walls of a castle, or at least the romanticized version. The second movement, “A Tale of Treasure”, takes a different, sudden turn on the feeling. This movement is more about the adventures people would often have, reminiscent of pirates. It comes to a close by alluding to the castle in the first movement, after traveling through eerie areas and getting attacked. The crew expects to have lost everything with no gain when a crew member surprises everyone at the end with a precious artifact.

A Blackthorn Winter

A tale of resilience. The “blackthorn winter” is a phrase that describes a period of cold weather that extends well into the spring. Similarly, this piece comes from a place in life where sometimes it feels like that cold will never end. It depicts the unpredictable tale of a bright soul battling through a never-ending fog. Through their efforts, however, they prevail to the end of it and carry on not only stronger, but wiser. “No prizefighter can go with high spirits into the strife if he has never been beaten black and blue; the only contestant who can confidently enter the lists is the man who has seen his own blood.” - Lucius Annaeus Seneca

Saga

Saga is neo-medieval composition for symphony orchestra consisting of four movements. In addition to medieval influences, you can hear the composer’s strong enthusiasm for film music and fantasy. Writing *Saga* was a long process. Ilari Hylkilä started writing *Saga* over twelve years before he ended up with the final version.

How to Train Your Dragon

Composed by John Powell, the exciting and emotionally powerful music from the film “How to Train Your Dragon” has taken on a life of its own, featuring magnificent adventure themes that include “This is Berk” and “Coming Back Around,” along with hints of Celtic influences.

Aethelinda

Aethelinda was commissioned by Curtis Mulvenon, director, and the 2012–13 Shawnee Mission West Viking Symphony Orchestra, Overland Park, I.S. “Aethelinda” is Welsh for “dragon” and this piece evokes the image of a giant winged serpent awakening from a long slumber. Choirs of low brass and strings call forth the beast and once awake, it unleashes its fury with a rousing *allegro* section that features alternating time signatures. Upon taking flight, the dragon is accompanied by a noble fanfare that soars in the strings and is punctuated by brass and percussion articulations. The beast lands once more, considers slumber, but opts for one last battle instead, leaving us with a resounding clash of brass, winds, percussion, and strings!

Visions

Visions of Hildegard was inspired by Hildegard of Bingen of the Order of Saint Benedict. She lived from 1098–1179, and she was known as Saint Hildegard, Sibyl of the Rhine, as well as an abbess, writer, composer, philosopher, mystic, and visionary. Many consider her to be the founder of natural history in Germany. She is well-known as a composer of sacred monophony and is the most recorded Medieval composer in modern history.

The first movement, “O vis eternitatis” (“O power within Eternity”) is a Responsory for the Creator and Redeemer. “O nobilissima viriditas” (“O noblest green viridity”), the second movement, is a Responsory for Virgins. The movements have varying meters; sections that reflect the words from a gentle lullaby to rhythmic and exciting, energetic, and propelling

tempos, all using the vivid colors of the orchestra.

Arabian Dances

The Middle East is a source of amazing folk music that includes a great variety of instruments not commonly used in Western music. In researching Arabic folk music, I came across many folk tunes that were performed with traditional instruments. In such cases, it is quite common for there to be no harmony—strings and winds double the melody line while percussion makes up the entire accompaniment. However, Arabic music has evolved with contemporary artists infusing a mixture of traditional and commercial sounds into their music. This concept of traditional and contemporary sounds coexisting in a single work serves as the inspiration for *Arabian Dances*.

There are three themes that are used throughout the work. The first is a traditional Arabic song called *Ala Dal'ona*. While the song is originally a love ballad, it has had many new sets of lyrics to reflect loss of homeland, desire for freedom, and even a voice for women's rights. Thus, despite its simple melody, it has a very complex background. Excerpts of the song are used in the very beginning of the work, while the full tune with percussion accompaniment is presented at the *Allegro Moderato*. It is first presented in a more authentic form, with just melody and percussion. As the music develops, more contemporary sounds are added, including more extensive harmonics.

The second theme is an original that serves as a unifying device throughout the work....this theme winds up being juxtaposed with both folk songs in the piece at various stages. As with the other songs, extensive ornamentation is used throughout the piece in an attempt to represent the unique characteristic of Middle Eastern music.

The third theme is *Tafta Hindi* (“Cloth from India”), a song that tells of an Arabic marketplace where merchants are calling out to potential customers....in an attempt to bridge traditional and contemporary sounds, the music continues to develop with added harmonies and the use of Western percussion instruments, such as timpani, suspended cymbal, crash cymbals, and tom-tom.

The ending of the piece contains the most contemporary orchestration and rhythms. It comes the closest to representing traditional Western music before the final statement of the *Tafta Hindi* theme in the last four measures, which brings the work to a powerful and exciting conclusion.

Tributum

Tributum for Celtic Bagpipes and Full Orchestra was recorded by The Royal Scottish National Orchestra, at The Glasgow Royal Concert Hall, Glasgow, Scotland, UK on March 24, 2021 under the direction of Grammy Awardee, David Watkin. *Tributum* appears on the Legends and Light, V. 2 album, a Navona, PARMA Recording. *Tributum* was originally written for Chamber Orchestra and was premiered in 2013 in Seattle, Washington at the Celebrate World Music concert and CD, a Burmer Music LLC production. *Tributum's* international premier was in Canada 2016 with The Edmonton Symphony Orchestra and The Royal Canadian Artillery Pipes & Drums directed by Lucas Waldin. Nan Avant is an award winning composer living in Seattle. She writes music for chamber ensemble, orchestra, jazz ensemble and film. Her music can be heard on digital platformes, Spotify, Apple, Amazon and CD compilations. *Note from Avant: “*Tributum* is dedicated to my husband Walter Louis Spacy who’s Celtic bagpipe playing has been an inspiration.”

CSUSB SYMPHONY ORCHESTRA

VIOLIN I

Austin Terry, *concertmaster*
Linette Osorio
Amy Macias
Novalee Erickson
Anna Caracosa
Edgar Villegas
Mong Kim
Owen Ochoa
Maryjane Cleary
Tiana Pham

VIOLIN II

Heather Lee, *principal*
Caitlin Fernandez
Julianna Parada
Gloria Ruiz
Ruben Sarmiento
Oscar Alvarado
Rubi Calderon
Vanessa Mata
Sarah Barrita
Maile Palacios
Kylee Horton

VIOLA

Gabriel Knights-Herrera, *principal*
Adam Arroyo
Pascuala Juan-Raymundo

FLUTE/PICCOLO

Susan Addington, *principal*
Marissa Vickrey^
Jose Gallegos^

OBOE

Veronica Manzanera, *principal*
Alonzo Hernandez-Diaz
Lynnette Kobernik*

CLARINET

Juan Del Real, *principal*
John Gerling^
Jordan Robles^

BASSOON

Kellen McNeil, *principal*
Dennis Robertson^

SAXOPHONE

Oscar Muñoz
Daniel Kinoshita

FRENCH HORN

Kaiden Waterman^, *principal*
Maureen McGuire^
Josh Olson^
Avery Horn^

TRUMPET

Kalomo Johnson-Moore, *principal*
Jacob Hellon
Angel Castillo
Brady Omar

CELLO

Annabelle Su, *principal*
Jason Sanchez-Cardenas
Karina Gomez-Torres
Audrey Stanton
Camila Vega-Espinoza
Evan Hesskamp

DOUBLE BASS

James McConnell, *principal*
Jackeline Mendoza
Ethan Zarate

PIANO

Ian Kyle Granada

TROMBONE

Jase Gooden^, *principal*
Robert Coomber^

TUBA

Jorge Trevino, *principal*

PERCUSSION

David Lemoine, *principal*
Jacob Shadle
Roman Gallegos

BIOS

Diego Dueñas Hernandez grew up with music surrounding his everyday life. Growing up his father always played music he called “viejitas” (Mexican oldies), and as an adolescent, his interest in music was passed down by his older brother and older cousins. Genres like punk, rock, heavy metal, and ska played a huge role in his upbringing which even inspired him to join a few local bands during late high school. As time passed, his interest in music evolved rather than diminished; now he’s a composition student at California State University, San Bernardino with aspirations and passion to pursue careers in composition for film and audio engineering, in addition to production recording for live and studio performances.

Adam Arroyo is a music composition major at California State University, San Bernardino and former foster youth. He started his music and composition career in middle school dabbling in creating arrangements on MuseScore. His primary instrument is the viola with which he has participated in multiple honor orchestras including San Bernardino City and San Bernardino County. Throughout high school, he participated in the CSUSB Symphony Orchestra through the High School University Program (HSUP), and went on tour with them to South Korea. Adam's primary focus as a composition major is arranging and orchestrating his works of music to move audiences and inspire people to do the same. Through his degree studies in the music composition program at CSUSB, he hopes to become a revered composer for orchestras, from educational music to film scoring.

Veronica Manzanera is an undergraduate student currently studying music education at California State University, San Bernardino. She acts as the principal oboist for the CSUSB Symphony Orchestra, Symphonic Band, and Chamber Winds, and participates in Chamber Singers. Manzanera has been actively participating as a conductor at CSUSB, having conducted pieces with the Symphonic band and Chamber Singers. Her primary conducting instructors include Dr. Lesley Leighton and Dr. Nicholas Bratcher. During the Summer of 2022, Manzanera was accepted into Sofia Symphonic Summit, where she participated in master classes led by Simeon Pironkoff, and was able to conduct the world premier of *Ya Leili Ya Lian* by William Blacklaw with the Sofia Philharmonic. In December of 2022, Manzanera was one of two students chosen to conduct the San Bernardino Symphony Orchestra, marking her national conducting debut. As she nears the end of her undergraduate degree, she plans to continue her education by pursuing a master's degree in conducting.

Dr. Lucy Lewis currently serves as the Music Director and Conductor of the Orchestral Studies Program at California State University, San Bernardino. She is a dedicated interdisciplinary collaborator, and her innovative season programming has featured the CSUSB Opera Theatre Program, Concert Choir & Chamber Singers, and Vocal Jazz Program, in addition to multiple guest artists. An avid supporter of the development of young musicians, Dr. Lewis founded the CSUSB Young Artist Competition and annually commissions new works by the faculty and students of the CSUSB Composition Program. Dr. Lewis is frequently engaged as an orchestral clinician and has guest conducted orchestras in California, Michigan, Tennessee, Maine, and Florida. In the fall of 2019, Dr. Lewis led the CSUSB Orchestra on an international tour to South Korea where they performed in the Seoul Center for the Arts IBK Chamber Hall. An active soloist, chamber, and orchestral musician, Dr. Lewis has performed in the United States, Canada, South America, Europe, and Africa. Dr. Lewis holds a cognate in Orchestral Conducting from the University of Iowa and serves on the board of the San Bernardino Symphony Orchestra.



THANK YOU
FOR ATTENDING
THE SHOW!

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