

BOB COLE CONSERVATORY OF MUSIC



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HALL**

OCTOBER

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DEVICES**



WITH SHARLINE WINDS

PROGRAM

SHORELINE SYMPHONIC WINDS

Greg Flores—conductor

Mars, the Bringer of War from *The Planets*, Op. 32 (1914).....Gustav Holst (1874-1934)
trans. Merlin Patterson

Danse Macabre, Op. 40 (1847).....Camille Saint-Saëns (1835-1921)
trans. L. P. Laurendeau

Shannon O'Neill—guest conductor

The Imperial March (1980).....John Williams (b. 1932)
(Darth Vader's Theme) trans. Donald Hunsberger

Highlights from *The Phantom Of The Opera* (1986).....Andrew Lloyd Webber (b. 1948)
arr. Johan DeMeij

INTERMISSION

CONCERT BAND

Jermie S. Arnold—conductor

Inferno.....Robert W. Smith (b. 1958)

Goddess of Fire.....Steven Reineke (b. 1970)

Pirates of the Caribbean.....Hans Zimmer (b. 1957)
arr. John Wasson

Music from *The Incredibles*.....Michael Giacchino (b. 1967)
arr. Jay Bocook

PROGRAM NOTES

MARS, THE BRINGER OF WAR *The Planets*, composed for orchestra between 1914 and 1916, is a suite of seven tone poems, each describing a planet from Mars to Neptune; Earth was excluded and Pluto hadn't been discovered yet. At a time when Holst was finding large-scale composition difficult due to demands on his time, his friend Clifford Bax talked to him about astrology. "*Mars is cruel, has blood-red eyes, and is prone to anger.*"

The "Bringer of War" is introduced by strings which momentarily act as percussion, hammering out a rhythm *col legno* (literally "with the wood" of the bow) that hints of a military march, but is organized in odd patterns of five. In our arrangement the woodwinds achieve this with the *col legno* handled by the upper reeds. It is a sound of menace, of inexorable marching and suggestive of the terrible destruction that war brings.

Ironically, the frightening power of this movement is a harbinger, not a remembrance, of the horrors of World War I, which Holst had yet to experience. In fact, he had completed the sketches before it broke out. Sir Adrian Boult, who conducted the work's premier, commented: "*I well remember the composer's insistence on the stupidity of war as well as all its other horrors.*"

Unresolved harmonies and unrelated chords are superimposed, creating a clashing dissonance that aptly depicts conflict. The final measures repeat the patterns of triplets, quarter-notes, and eighths that dominated the ostinato, but they now pound in short pulses separated by silence, in no apparent regular meter, bringing the movement to its emphatic close.

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. Saint-Saëns did not originally write the *Danse macabre* as a work for orchestra. It was first a song for voice and piano that the composer later transcribed and modified for orchestra. A few lines from the song's text will aid in understanding the symphonic poem:

*"Zig and zag and zag, Death sets the rhythm
Striking a tombstone with his heel
Death at midnight plays a dance
Zig and zag and zag, on his violin*

*One hears the rattling bones of the dancers
But psitt! Suddenly the dance ceases
They push each other, they flee, the cock has crowed."*

THE IMPERIAL MARCH, also called "Darth Vader's Theme," is a recurring musical theme of 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. However, to the Rebel Alliance, 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 competition.

THE PHANTOM OF THE OPERA is a musical composed by Andrew Lloyd Webber with lyrics by Charles Hart and additions from Richard Stilgoe. Lloyd Webber and Stilgoe also wrote the musical's book together. Based on the French novel *Le Fantôme de l'Opéra* by Gaston Leroux, its central plot revolves around a beautiful soprano, Christine Daaé, who becomes the obsession of a mysterious, disfigured musical genius.

The musical opened in London's West End in 1986 and on Broadway in 1988. It won the 1986 Olivier Award and the 1988 Tony Award for Best Musical, and Michael Crawford (in the title role) won the Olivier and Tony Awards for Best Actor in a Musical. It is the longest running show in Broadway history by a wide margin, and celebrated its 10,000th Broadway performance on 11 February 2012, the first production ever to do so.

With total estimated worldwide gross receipts of over \$5.6 billion (the highest in history) and total Broadway gross of \$845 million (surpassed only by *The Lion King*), *Phantom* is the most financially successful entertainment event to date. By 2011 it had been seen by over 130 million people in 145 cities in 27 countries, and continues to play in both London and New York. This arrangement by Johan de Meij skillfully weaves some of the most popular themes from the musical into a beautiful piece for concert band.

INFERNO *The Divine Comedy* is a four-movement work based on Dante Alighieri's literary classic of the same name. The story of Dante's trilogy is basic: One day Dante finds himself lost in a dark wood. Virgil, a character based on the revered Roman poet, appears and rescues him. Virgil guides Dante to a contemplation of Hell and Purgatory. Dante, having confessed his faults, and with Beatrice as his guide, is led into Paradise and attains a glimpse of the face of God.

The Inferno is the first of four movements in *The Divine Comedy*. Dante's vision of hell consists of nine concentric circles divided into four categories of sin. The principal theme behind the literary work is the concept of symbolic retribution. In other words, man's eternal damnation in Hell is directly correlated to the character and weight of his sin on earth.

Like Dante's *Inferno*, the movement is divided into four sections. The opening melodic statement in the oboe represents the sins of "incontinence." As Dante finishes his relatively short journey through the sections of *The Inferno*, he is confronted with the Wall of Dis (the gate into Hell). The next section is structured around the sins of "violence" with its incredibly intense storms and fiery sands. The crimes of "ordinary fraud" follow the violent sinners. The composer used the sin of hypocrisy as visual imagery in the formation of this section of the musical work. Dante describes the hypocrites as they file endlessly in a circle, clothed in coats of lead, which represent the weight of the hypocrisy on earth.

The final section of *The Inferno* features the sins of “treacherous fraud.” As Dante enters this circle of Hell, he hears the dreadful blast of a bugle: “*Not even Roland’s horn, which followed on the sad defeat when Charlemagne had lost his holy army, was as dread as this.*” Dante and Virgil are lowered into the last section of Hell by giants who are constantly pelted with bolts of thunder [lightning]. As their journey nears the end, they are confronted with the sight of Dis (Lucifer), whose three mouths are eternally rending Judas, Brutus, Cassius. Dante and Virgil climb down the flanks of Lucifer, exiting to the other hemisphere and leaving the fiery world of *The Inferno* behind.

—Robert W. Smith

GODDESS OF FIRE Pele, the Goddess of Hawaii’s volcanoes, is the most respected and feared deity in Polynesia. She is both creator of the sacred land and destroyer when she devours the land with her flames. This programmatic work for symphonic band is an offering to Madame Pele. The work opens with primordial, mysterious sounds representing the foreboding volcanoes of Hawaii. We are then introduced to Pele as a tall and beautiful young woman. This is one of the forms she can take and it represents her power of creation and beauty. This gives way to the active and destructive Pele, often taking the form of an old woman, wrinkled and bent with age. The following lyrical section of the piece is the full statement of Pele’s theme of creation and beauty. As this theme settles, we begin to hear the ground pop and crack letting us know that new lava is beginning to bubble and flow. Suddenly and violently, one of her volcanoes erupts, creating massive chaos and destruction. After the eruption subsides, Pele’s theme of creation and beauty returns again. This time it is more of a prayer, or offering, to the powerful Fire Goddess. In the coda of the piece, we once again hear the sounds of bubbling lava signifying that Pele’s work is never finished. The final measures of the piece represents the mythological idea that “Pele always gets the last word.”

—Steven Reineke

PIRATES OF THE CARIBBEAN has always been one of my favorite rides at Disneyland. As a young boy, I remember waiting with excitement to get in the boats and plunge down into the pirate’s lair. Disney’s 2003 blockbuster film, based on the park ride continues to bring that same kind of swashbuckling excitement to many around the world. Hans Zimmer’s musical score perfectly sets each and every scene; whether it’s the mysterious nature of piracy or gregarious sword fighting Zimmer catches them all. We take the plunge into the pirates lair with us as we present to you the *Pirates of the Caribbean*.

—Jermie Arnold

MUSIC FROM THE INCREDIBLES When I think of superheroes I think of Superman, Batman, Wonder Woman, Flash, Thor, just to name a few. While these characters have super powers that were well-equipped to fit the villains of their time, each eventually realized they could not save the world on their own, so organizations like the Justice League were created to unify their efforts. However, there was one group of “Supers” that never needed a Justice League because they were bound by the most important ties in the world...FAMILY. Disney Pixar’s *The Incredibles* is a superhero story like no other. Born with superhero powers, each member of the Parr family works together to stop the evil Syndrome from taking over the world. Just like any normal family, each member has to find his or her own way to use their super powers. As they grew into their powers they realize that individually they can accomplish almost anything, but by working together as a family it makes all the difference in the world. We hope you enjoy music from Disney’s *The Incredibles*.

—Jermie Arnold

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 1920s. 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 68th 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.

PERSONNEL SHORELINE SYMPHONIC WINDS Greg Flores, conductor

Piccolo
Teri Cilurso
Diane Golden

Flute 1
Teri Cilurso *
Diane Golden
Catherine Hirabayashi

Flute 2
Frank Canlas
Georgia Higgins
Yakshita Desai

Oboe
Jayne Montemer *

English Horn
Marc Yacoubian

E-flat Clarinet
James Casey

Clarinet 1
Daryl Golden *
Amy Cramer
Alison Levinson

Clairnet 2
Ken Brown
Harry Bagby
Karen Zelazo

Dave Conrad
Alicia Orabuena

Clairnet 3
Michele Goodman
Benn Clatworthy
Vicki Spencer
Kjell Stava
Walter Cabrera
Manuel Flores
Horace Leftwich
Gary Kopp

Alto Clarinet
Robert Reyes

Bass Clarinet
Mark Day
Bill Fox
Bill Pernot

Alto Saxophone 1
Jeff Madrid

Alto Saxophone 2
Keith Conner
April Radics

Tenor Saxophone
Laura Lewis
Vinny Ordonez

Baritone Saxophone
Paul Baker

Trumpet 1
Pat Mullen*
David Williams
Joe Artinger

Trumpet 2
C.J. Sams
Sheldon Gordon
Brandon Pettis
Bob Raemer

Trumpet 3
Jirair Sevdayan
Eric Holdaway
Mike Lynch
Binnarie Yokota
Justin Short

French Horn
Nick Pastis*
Jessica Artinger
Dan Tyler
Kayla Sakamoto
Eva Rovner

Trombone 1
Harold Cannon *
Lorena Sikorski
Charles Lilly

Trombone 2
John Aulbach
Paul Shivers
Jeremy Swem
Bass Trombone
Don Sawday
Steve Underwood

Euphonium
Jerry Byrd
Bob Tukua

Tuba
Leo Dittamore *
Gary Hickman
Mike Rapp

String Bass
Sean Harvey

Harp
Gracie Sprout

Timpani
Shota Hanai

Percussion
Tsugumi Shikano
Steve Graves

Guest Conductor
Shannon O'Neill

* —principal

PERSONNEL CONCERT BAND Jermie S. Arnold, conductor

Flute 1
Rachel Holtz *
Ricky Medina
Rebekah Redford
Rachel Baik
Christopher Rupp
Jose Soto
Angelica Hernandez-Chavoya

Flute 2
Haidee Hernandez
Megan Hallisey
Alyssa Smith
Jacqueline Nguyen
Saul Toscano
Erik Larsen
Brianna Maloney
Anna Felten
Guadalupe Castañeda
Alma Acuna
Anneka Miller

Piccolo
Hortencia Hernandez

Oboe
Damian Nguyen *
Ashley Davis
Mariah Perez
Alan Gabriel

Bb Clarinet
Evan Rathe*
Sam Choi
Stefani Perry
Ryan Cortez
Paige Rogers

Isabelle Zapata
Pablo Munoz-Snyder
Najja Haynes
Miguel Hinojosa
Jonathan Megerdichian
Julie Fallon
Rhonnell Agatep
Moayad Badawi
Edward Corbett
Andrea Mirana Castañeda
Alexander Sabator
Alex Besari
Jess Kung
Jonathan Velasquez

Bass Clarinet
Kevin Ai *
Alexander Lee

Bassoon
Amy Hori*
Kyra Taylor
Victor Ochoa

Contrabassoon
Jeff Wasik

Alto Saxophone
Armondo Rosales *
Matthew Miller
Leslie Grkinich
Marcelo Santos
Logan Whalen
Paige Whipp
Rachel Delgado
Joaquin DeJoya
Abril Fragoso
Isaura Aceves

Tenor Saxophone
Vanessa Perales*
Marc Harris

Baritone Saxophone
Shaienne Homann

Fench Horn
Peter Doria *
Dorian Bonner
Daniel Yang
Kevin Kim
Herbert Medrano
Wade Shipley

Trumpet
Brian Espinosa *
Steve Sydow
Denny Bui
Joshua Jaros
Gerardo Ramirez
Oscar Santos
Roberto Ontiveros
Kevin Salcido
Esbeyde Sanchez
Hayden Ford
Jeremy Yang
Manjot Bath
Avery Brown
José Reyes
Judah Peralta
Lee Miguel Villanueva
Adam Grosvirt-Dramen

Trombone
Emmerick Doan *
Gabriel Roque
John Stone

Robert Rosen
Luis Gracia
Aidan Hart
Alejandro Guzman
Phineas Crisp

Euphonium
Hannah Turley*
Jame Dahl

Tuba
Louis Rosen *
Jack Morehart
Cameron Johnston
Gilbert Tingey
Osvaldo Casa

Percussion A
Alec Wingfield *
Efraim Ram
Jordan Ngo
Trenton Colson
Ivan Alcantar
Jannet Velasco
Alex Bosterman

Percussion B
Chris Amaro *
Trent Groenwald
Emily Nelson-Garcia
David Hamann
Daniel Ramos
Brian Nguyun
Jennifer Gong
Wesley Lin

* —principal

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

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