

BOB COLE CONSERVATORY OF MUSIC

# SPOOKTACULAR

CONCERT BAND, LONG BEACH COMMUNITY BAND +  
LONG BEACH CITY COLLEGE WIND SYMPHONY PLAYERS



OCTOBER 28

7:00PM  
DANIEL  
RECITAL  
HALL

PLEASE  
SILENCE  
ALL  
ELECTRONIC  
MOBILE  
DEVICES



# PROGRAM

## LONG BEACH COMMUNITY BAND

Greg Flores—conductor

*Danse Macabre*, Op. 40 (1874) ..... Camille Saint-Saëns  
(1835-1921)  
trans. Greg Flores

Agnieszka Borzuchowski—violin

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

*Symphony fantastique*, Op. 14 (1830) ..... Hector Berlioz  
(1803-1869)  
trans. Merlin Patterson

IV. Marche au supplice  
V. Songe d'une nuit du sabbat

## CSULB CONCERT BAND

—with Long Beach City College Wind Symphony Players

*Incantation and Dance*..... John Barne Chance  
(1932-1972)

Brian Hamilton—conductor

*Pacem—A Hymn for Peace* ..... Robert Spittal  
(b. 1963)

Ezekiel Ah Sue—conductor

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

Dylan Locke—conductor

*Marche Diabolique*..... Brian Balmages  
(b. 1975)

Ethan Blankfeld—conductor

*Harry Potter Symphonic Suite* ..... John Williams  
(b. 1932)

arr. Robert W. Smith

Dylan Locke—conductor

# PROGRAM NOTES

**DANSE MACABRE, OP. 40** 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. Agnieszka Borzuchowski joins us this evening as our violin soloist. 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.*

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.

*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.*

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** *The Imperial March*, also known as *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. 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.

**SYMPHONY FANTASTIQUE, OP. 14** *An Episode in the Life of the Artist*, Op. 14, usually referred to by its subtitle, *Symphony fantastique*, was written by French composer **Hector Berlioz** in 1830. It is widely regarded as one of the most important and influential works of the early Romantic period, and is still very popular with concert audiences worldwide. The first performance took place in December 1830. The work was repeatedly revised between 1831 and 1845.

The symphony is programmatic and tells of the story of "an artist gifted with a lively imagination" who has "poisoned himself with opium" in the "depths of despair" because of "hopeless love." Berlioz provided his own program notes for each movement of the work. He prefaces his notes with the following instructions:

*“The composer’s intention has been to develop various episodes in the life of an artist, in so far as they lend themselves to musical treatment. As the work cannot rely on the assistance of speech, the plan of the instrumental drama needs to be set out in advance. The following program must be therefore be considered as the spoken text of an opera, which serves to introduce movements and to motivate their character and expression”.*

Berlioz envisioned himself as the “artist” and the work was inspired by his own unrequited love for the actress, Harriet Smithson.

In the fourth movement, “March To The Scaffold,” the artist poisons himself with opium, convinced that his love is unappreciated. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed his beloved, that he is condemned and led to the scaffold, and that he is witnessing his own execution. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in a muffled noise of heavy steps gives way without transition to the noisiest clamor. At the end of the march the first four measures of the *idée fixe* reappear, like a last thought of love interrupted by the fatal blow of the guillotine.

In “Dream Of A Witches Sabbath,” the fifth movement, he sees himself at the Sabbath, in the midst of a frightful troop of ghosts, sorcerers and monsters of every kind, who have come together for his funeral. The movement features strange noises, groans, bursts of laughter, and distant cries which other cries seem to answer. The beloved melody appears again, but this time it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the Sabbath. –A roar of joy at her arrival. –She takes part in the devilish orgy. – Funeral knell, burlesque parody of the *Dies irae*, Sabbath round-dance. The Sabbath round and the *Dies irae* combined.

***INCANTATION AND DANCE*** This work by **John Barnes Chance** consists of two sections, highly contrasted in both length and nature. *The Incantation* is a short, mournful legato melody. It is full of mystery and expectation, wandering, unstable, and without tonality. Beginning on a *misterioso* flute note, instruments are gradually added, but the general dynamic level remains soft, hushed, and waiting, until the feroce and fortissimo of the accented repeated triplets, casting the final incantation. The *Dance* also begins quietly, but percussion instruments quickly enter, one by one, building a rhythmic pattern of incredible complexity and drive. The entrance of the brass and winds creates an increase in the rhythmic tension as the dance grows wilder and more frenzied. After a short variation of material from the Incantation, the beginning of the *Dance* section is once again represented by the percussion. The piece gathers force as the entire ensemble draws together for a dramatic and exciting conclusion.

—note by fswinds.org

***PACEM—A HYMN FOR PEACE*** “As is the case with most of my compositions. I wrote *Pacem—A Hymn for Peace* for a friend who also happens to be a musician. The work was composed for Patrick Brooks and his Wind Ensemble at Idaho State University. The themes and structure of the piece are based on the 2nd movement of my *Consort for Ten Winds*, which impressed Pat at a chamber recording session I led in 1999. I intended *Consort* to be a contemporary reflection of older music, and for the 2nd movement to reflect the beautiful, imitative motet style of the Renaissance composers I admire, such as Josquin Des Prez and Palestrina. While many of the stylistic and inherently lyrical elements of *Consort* are retained in *Pacem* (the title is Latin for “peace”), the large-scale instrumental forces of the symphonic wind ensemble presented opportunities to expand the musical proportions of *Pacem*. Rather than simply an “arrangement” of the earlier chamber work. *Pacem* became an original piece unto itself. The musical proportions in *Pacem* range from the introspective to the epic, reflecting the scope of humanity’s persistent, hopeful and often difficult struggle toward the realization of personal and universal peace.

—note by Robert Spittal

## **THE WITCH AND THE SAINT** *The Witch*

*and the Saint* is a programmatic tone poem for symphonic band and is constructed of five distinct sections. The opening (m. 1-55) 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 (m. 56-113) 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 (m. 133-165) 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 of the work (m. 166-200) is a turbulent section representing the struggles both of these sisters had in their lives. Eventually, Sibylla is imprisoned and Helena returns to the town to save her sister. The fifth and finale of the work (m. 210-241) 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. (Based upon a novel by Ulrike Schweikert.)

—note by Steven Reineke

**MARCHE DIABOLIQUE** “Those familiar with my music know that I often like to take traditional styles of music and rework them in a completely new way. Such is the case with *Marche Diabolique*, a piece that borrows elements of the traditional concert march and sets them within a contemporary framework to create a work that can actually function as a march or as a main concert piece.

The work makes extensive use of the tritone (it is the first interval in the piece other than unison and is also in the final chord). Surrounding the tritone is an expansive, dark harmonic language. Marked “menacing and deliberate,” the music comes across as direct and almost somewhat invasive. The opening rhythm in the clarinets becomes the foundation of the entire work and remains somewhat constant while material around it continuously evolves.

Loosely following the form of the march, a “trio” section begins at measure 40, where a new melody is introduced at a softer dynamic level. Rhythmic elements from the previous section are carried on, but a new rhythmic idea comes to the forefront (alto sax, measure 46). This idea is also present in the previous section, and becomes more prominent moving forward. What follows is a long, steady build toward measure 72, the “dog fight” section. This bombastic part of the piece is presented as a simple 2-part fugue while the chimes play a melody based loose variations of the *Dies Irae*. This leads into the full ensemble playing the main rhythmic idea of the piece in unison before the intensity subsides (yet the unsettling character of the music continues). The final melodic statement is presented in the low reeds, sounding almost like a fading growl before one final spark ignites with the last chord.”

—note by Brian Balmages

## **HARRY POTTER SYMPHONY** *Harry Potter*

The mere mention of the name stirs the imaginations of young and old alike. Williams' musical score based upon the J.K. Rowling's literary masterpiece takes that multi-generational artistic connection to even greater heights.

Smith's setting of the score to *Harry Potter and the Sorcerer's Stone* for concert band features six of the film's 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. Hedwig is musically portrayed by the celeste, a luminous little instrument that is capable of producing crystalline, pearly tones at dazzling speeds. In *Hedwig's Theme*, the celeste begins alone but soon is joined by the flutes and clarinets at the dizzying pace needed to defy gravity and achieve flight.



Nimbus. The dictionary tells us that this wonderful word was used in classical mythology to describe a shining cloud or halo-effect created by a heavenly light. What a perfectly appropriate word for naming the Nimbus 2000, Harry Potter's own personal broomstick. To musically portray this ingenious mode of transportation, we have the flutes, oboes, clarinets, saxophones, and bassoons of the band, all of which with their extraordinary leaps and astonishing agility are a perfect match for the nimble Nimbus 2000.

Stately is a word that is perfectly suited to describe Hogwarts School of Witchcraft and Wizardry, that august institution that has trained and taught young wizards for centuries. Hogwarts is, to be Harry Potter's own alma mater. Aptly entitled *Hogwarts Forever*, the noble and stately French horn section presents the musical anthem for support by the remainder of the brass.

Author J.K. Rowling created the game of *Quidditch* in her first Harry Potter story. This is a form of intramural competition that's played on flying broomsticks, and it's a little like playing a game of hockey in the air. The games are conducted every year at the Hogwarts School with great pageantry, featuring colorful flags and cheering crowds. The pomp and ceremony of these Quidditch games can best be described by the brass section of the band with its tubas, euphoniums, trombones, French horns, and heraldic trumpets. Following the simple and beautiful theme entitled *Leaving Hogwarts*, Mr. Williams concluded his score with *Harry's Wondrous World* capturing the youthful imagination and exuberance in all of us. Perhaps best stated in chapter seven of *Harry Potter and the Sorcerer's Stone*, Professor Dumbledore says, "Ah music... a magic beyond all we do here!"

—note by Robert W. Smith

## **THE LONG BEACH COMMUNITY BAND**

was founded in 1947 by James Son and 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 73rd year, the Long Beach Community Band continues to provide a musical outlet for the citizens of Long Beach and the surrounding communities. We perform orchestral transcriptions, 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: [longbeachcommunityband.org](http://longbeachcommunityband.org)

**ABOUT GREG FLORES** Greg Flores holds his Master of Music degree in Instrumental Conducting from the Bob Cole Conservatory of Music on the campus of CSU Long Beach, and studied with Professor Emeritus Larry Curtis and Dr. Johannes Muller Stosch. Mr. Flores was the Graduate Assistant for the University Symphony Orchestra and the advanced Undergraduate Instrumental Conducting classes. While earning his Bachelor of Music degree in Instrumental Music and Trombone Performance, also from California State University, Long Beach, he was a student of Jeffery Reynolds, Bass Trombone for the Los Angeles Philharmonic Orchestra (now retired).

In 2008, Mr. Flores was appointed Conductor and Musical Director for the Long Beach Community Band. 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 the direction of the marching band, jazz ensemble, percussion ensemble, and conductor of 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 also an accomplished arranger, an active bass trombonist, and a sought-after clinician and adjudicator. He has arranged for such notable ensembles as the Long Beach Municipal Band and the Hollywood Bowl Orchestra. In 2019, Mr. Flores Conducted Orange County's Pacific Symphony in their production of "Canto De Anaheim," a short history of the Mexican people who settled in the Southern California area which became the City of Anaheim. For this collaboration, Mr. Flores arranged orchestral pieces by Mexican composers for the Brass and Percussion sections of the Pacific Symphony. Most recently, Mr. Flores accepted the position of Music Teacher and Band Director at St. Anthony's Catholic High School in Long Beach.

**ABOUT ETHAN BLANKFIELD** Ethan Blankfield achieved his Bachelor's Degree in Music Education at The University of Nevada, Las Vegas. There he studied clarinet under Dr. Marina Sturm and performed with the Grammy nominated UNLV Wind Orchestra under the direction of Thomas Leslie. During that time Ethan recorded 2 albums playing in the Wind Orchestra, including *24 Karat Gould* and *Quaternity*.

In his final year of his undergraduate degree, Ethan became Drum Major of the UNLV Star of Nevada Marching Band where he directed the band throughout the course of the football season. Ethan's ensemble playing has brought him all over the country as well as the world. His senior year of high school, Ethan traveled to Barcelona and Zaragoza, Spain where he soloed in world class concert halls.

Ethan is currently a first-year master's student studying Wind Band Conducting under Dr. Jermie Arnold and Professor John Carnahan. He hopes to get his DMA in Wind Band Conducting before becoming the Director of Bands at a University.

## **PERSONNEL**

### **LONG BEACH COMMUNITY BAND** Greg Flores—conductor

#### **Flute**

Diane Golden  
Molly Haun  
Georgia Higgins  
Linda Howard

#### **Piccolo**

Molly Haun

#### **Oboe**

King Choi  
Jayne Montemer

#### **Bassoon**

Lauren Bergh  
Elizabeth Gutierrez  
Otto Sit

#### **Eb Clarinet**

Samantha Willert

#### **Clarinet**

Harry Bagby  
Ken Brown  
Walter Cabrerra  
Susan Coutin  
Dave Diaz  
Manny Flores  
Michele Goodman  
Glen Kamida  
Kody Kuehnast  
Samantha Willert

#### **Bass Clarinet**

Mark Day  
Bill Pernot

#### **Contralto Clairnet**

Toni Reid

#### **Soprano Saxophone**

Mike Camacho

#### **Alto Saxophone**

Mike Camacho  
Keith Conner  
Faith Pinho  
Gabi Urdaz

#### **Tenor Saxophone**

Laura Lewis  
Moises Soncuya

#### **Baritone Saxophone**

Paul Baker

#### **Trumpet**

Joe Artinger  
Ray Clouse  
Pat Mullen  
Luke Palter  
Brandon Pettis  
Bob Raemer  
Allie Reynolds  
Gracie Sawday  
David Williams

#### **Horn**

Frank Fox  
Nick Pastis  
Alondra Peña  
Dan Tyler

#### **Trombone**

John Aulbach  
Harold Cannon  
Charles Lilly  
Jason Mahoney  
Paul Shivers  
Lorena Sikorski

#### **Bass Trombone**

Don Sawday  
Steve Underwood

#### **Euphonium**

Jerry Byrd  
Bob Tukuia

#### **Tuba**

Jerry Ames  
Raphael Arenas  
Ziggy Bobo  
George Brown  
Don Burns  
Leo Dittmore  
Kevin Elliott

#### **String Bass**

Sean Harvey

#### **Timpani**

Alexis Kargas  
Shota Hanai

#### **Percussion**

Steve Graves  
Shota Hanai

#### **Harp**

Kendra Base

## **CSULB CONCERT BAND** Ethan Blankfeld—conductor

**Piccolo**  
Miguel Mendez

**Flute**  
Eli Maxwell  
Genesis Acosta  
Hannah Stevens  
Emilia Cox  
Alyson Rochlin  
Amanda Mendiola  
Marissa Dozal  
Reyna Antonio Ruiz  
Keegan Turner

**Oboe**  
Lillian McCoy  
Avery Torres

**Clarinet**  
Vincio Ordoñez  
Hannah Landry  
Richard Salgado  
Danny Minick  
Valerie Hoffman  
Christine Goins  
Taylor Nguyen

**Bass Clarinet**  
Paul Garcia

**Bassoon**  
Kyra Harris\*  
Adrian Wu

**Saxophone**  
Amy Walls  
Matthew Alvarez  
Madison Kobel  
Chris Nunez  
Cole Bacani  
Jeremy Keller

**Horn**  
Jason Yang\*  
Matthew Garza  
Sampson Hong

**Trumpet**  
Cameron Smith\*  
Julie Morimoto  
Nick Steinhauer  
Arthur Keeling  
Jason Carrillo  
Natalie Salvatierra  
Lucy Sumner  
Matthew Enciso  
Daisy Diaz  
Jacob Granados  
Nathan Townsend  
Jorge Avila

**Trombone**  
Diego Fernandez-Kim\*  
Abigail Barrett  
Kate Jensen  
Brendon Downs  
Mikey Whisenhand  
Toby Hung  
Javier Vera  
Kaitlyn Quiel

**Euphonium**  
Kyle Macdonald  
Olivia Webster  
Quinn Sandoval  
Endier Jimenez-Jamie

**Tuba**  
Chris Prell\*  
Frank Duncan Rice  
Liam Adcock

**Percussion**  
Silvia Corona  
Summer Elliott

**Celest**  
Silvia Corona

**Harp**  
Stephanie Iorga

\*—principal

## **LBCC WIND SYMPHONY** Brian Hamilton—conductor

**Flute**  
Ana Marcela Gonzalez  
Samantha Garcia

**Clarinet**  
Callista Rodriguez  
Mark Gutierrez

**Alto Saxophone**  
Molly Haun

**Tenor Saxophone**  
Kevin Galvez

**Horn**  
Matthew Graves

**Euphonium/Baritone**  
Dominic Garcia

**Tuba**  
Esteban Jimenez  
Eduardo Bonilla

**Percussion**  
Laura Vega  
Jose Garcia  
Erik De La Cueva  
Juan Jimenez Prado  
Gerard Gorlero

### **A NOTE FROM THE CONSERVATORY**

Because we are offering fewer concerts on campus this semester, our ticketing system is being revamped and we are not able to sell tickets for tonight's show. If you are able, we would love for you to support our program by opening the QR code on this page and giving to the Bob Cole Conservatory of Music.

You can designate "Bands" in the "Gift Information > *additional comments/instructions*" section on page 2 if you so desire.

Your donations directly benefit our students and help us continue providing great music to you. Thank you for attending the performance tonight!



For ticket information please call **562.985.7000** or visit the web at:  
**WWW.CSULB.EDU/COLECONSERVATORY**