

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 Dumbeldore 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

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 Tukua

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