

BOB COLE CONSERVATORY OF MUSIC

SPOOKTACULAR

CONCERT BAND + LONG BEACH COMMUNITY BAND



OCTOBER 25

7:00PM
DANIEL
RECITAL
HALL

PLEASE
SILENCE
ALL
ELECTRONIC
MOBILE
DEVICES



PROGRAM

LONG BEACH COMMUNITY BAND

Greg Flores—conductor

Tocatta and Fugue in D minor, BWV 565.....Johann Sebastian Bach (1685-1750)
trans. Merlin Patterson

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

In The Hall of the Mountain King.....Edvard Grieg (1843-1907)
from *Peer Gynt Suite* No. 1 Op. 46 (1875) trans. Greg Flores

Duel Of The Fates (1999).....John Williams
trans. Greg Flores

CSULB CONCERT BAND

Jermie S. Arnold—conductor

Shadow Waltzes.....Brian Balmages (b. 1975)

Dusk.....Steven Bryant (b. 1972)

Tyler Kimball—conductor

Eviler Elves.....James Kazik (b. 1974)

Robert Martin—conductor

The Complete Harry Potter.....arr. Jerry Brubaker (b. 1946)

PROGRAM NOTES

TOCCATA AND FUGUE In 1708, the 23-year-old Johann Sebastian Bach came to Weimar for a 7-year tenure as court organist, beginning one of his most productive periods. Contrary to the stiff, proper image suggested by portraits from his later years, the young musician was something of a firebrand, often composing wild music to show off his considerable talent at the organ console. One of the best-known works of this period is the *Tocatta and Fugue* in D Minor, a passionate, almost maniacal piece that seems more at home in late-night horror movies (where it has often been quoted) than in the dignified confines of a church organ loft.

The word “*tocatta*” (derived from the Italian *toccare*, “to touch”) describes a composition that is intended to show off the performer’s keyboard virtuosity. It was Bach’s inspiration to combine a *tocatta* with a following *fugue*, a tightly-structured form in which a theme is developed in different keys so that it harmonizes with itself (like the rounds we sang in grade school, but far more complex). In the current work, the theme of the *fugue* is based on the first few notes of the *tocatta*, opening in the saxophones and gradually moving throughout the wind ensemble before the *tocatta* itself returns for a grand finale.

THE IMPERIAL MARCH, also known as *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.

IN THE HALL OF THE MOUNTAIN KING (Norwegian: *I Dovregubbens hall*) is a piece of orchestral music composed by Edvard Grieg in 1875 as incidental music for the sixth scene of act 2 in Henrik Ibsen’s 1867 play *Peer Gynt*. It was originally part of Opus 23 but was later extracted as the final piece of *Peer Gynt*, Suite No. 1, Op. 46. Its easily recognizable theme has helped it attain iconic status in popular culture, where it has been arranged by many artists. The English translation of the name is not literal. “*Dovre*” is a mountainous region in Norway, and “*gubbe*” translates into (old) man or husband. “*Gubbe*” is used along with its female counterpart “*kjerring*” to differentiate male and female trolls, “*trollgubbe*” and “*trollkjerring*.” In the play, *Dovregubben* is a troll king that *Peer Gynt* invents in a fantasy.

The piece is played as the title character *Peer Gynt*, in a dream-like fantasy, enters “*Dovregubbens* (the troll Mountain King’s) hall.” The scene’s introduction continues:

“There is a great crowd of troll courtiers, gnomes and goblins. Dovregubben sits on his throne, with crown and sceptre, surrounded by his children and relatives. Peer Gynt stands before him. There is a tremendous uproar in the hall.”

Grieg himself wrote: “For *The Hall of the Mountain King* I have written something that so reeks of cowpats, ultra-Norwegianism, and ‘to-thyself-be-enough-ness’ that I can’t bear to hear it, though I hope that the irony will make itself felt.”

The theme of “to thyself be... enough”—avoiding the commitment implicit in the phrase “To thine own self be true” and just doing enough—is central to *Peer Gynt*’s satire, and the phrase is discussed by *Peer Gynt* and *Dovregubben* in the scene, which follows the piece.

DUEL OF THE FATES is a musical theme recurring in the *Star Wars* prequel trilogy and in the *Star Wars* expanded universe. It was composed by John Williams and recorded by the London Symphony Orchestra and the London Voices in 1999 as part of the soundtrack to *Star Wars Episode I: The Phantom Menace*. For this piece, John Williams was inspired in part by Carl Orff's "O Fortuna" from his work *Carmina Burana*.

Although *Return of the Jedi* used a wordless male chorus to enhance "The Sith Theme," *The Phantom Menace* was the first *Star Wars* film to feature music with sung lyrics. In a quote from John Williams: "...for the great light saber battle at the end of the film—the decision to make that choral was just the result of my thinking that it should have a ritualistic or quasi-religious feeling, and the introduction of a chorus might be just the thing... The medium of chorus and orchestra would give us a sense that we're in a big temple."

The text originated from the medieval Welsh poem *Cad Goddeu* (The Battle of the Trees). The text was translated into English by Robert Graves, and published in 1948 as part of *The White Goddess: A Historical Grammar of Poetic Myth*.

John Williams selected lines 32-35:

Under the tongue root / a fight most dread, / and another raging / behind in the head

Williams had this text translated into a variety of languages, eventually selecting Sanskrit "because of the quality of the vowels." If we read between the lines, then, John Williams liked the Sanskrit because it helped provide that "ritualistic or quasi-religious" character that was missing from other languages.

*Korah Matah Korah Rahtahmah
Korah Daanyah Korah
Nyohah Keelah Korah
Syadho Keelah Korah*

The translation was "loose" to say the least, and Williams arranged it by ear while rearranging the syllables. Hence, the pronunciation of the Sanskrit isn't entirely accurate, and the meaning of the original stanza is lost in the actual singing.

The music video for *Duel Of The Fates* debut on MTV's *Total Request Live* on April 30, 1999, it lasted for a total of 11 days on the *Total Request Live* countdown. This made the London Symphony Orchestra the only classical group to have a video debut on MTV.

SHADOW WALTZES While not specifically programmatic, *Shadow Waltzes* does draw on the contrast of darkness against light. The music is menacing at times, seemingly innocent at others, and nearly out of control at its most volatile moments. The piece relies on texture and orchestration as much as it relies on melodic ideas. Throughout the compositional process, one could imagine shadows moving throughout the darkness in a playful yet deceitful way.

The work is loosely cast in three sections. The opening section presents the main theme of the work and also introduces several motives that are used and developed throughout the work. The second section is very dark and menacing, relying heavily on low reeds and a static rhythmic pulse. A chorale emerges and the tempo gradually increases toward the first of two climaxes in the piece.

A short transitional section eventually settles into the original tempo and theme, presented almost as a wild out-of-control circus theme as the shadow waltzes become more intense. This third section slows in dramatic fashion before a short coda brings the work to an intense and powerful conclusion.

—note by Brian Balmages

DUSK This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

—note by Steven Bryant

EVILER ELVES This piece is a concert band adaptation of *Evil Elves*, a trombone choir piece written in April 2008 for the Oklahoma State University Trombone Ensemble and its director, Paul Compton. This trombone choir had won the Remington Trombone Choir competition for the 2008 International Trombone Festival, and Paul commissioned a new piece for his group to play on their feature concert. Having heard that piece performed, Joseph Missal, Director of Bands at OSU then commissioned a concert band arrangement of the piece to be written.

Sometimes when I write new music, I use buzzwords or other esoteric elements to come up with ideas for colors. In the case of *Evil Elves*, the words conjured images of snarky sounds through the use of mutes and other 20th-century techniques, and octatonic tonalities. It is a set of sounds that fairly easily translated to the large concert band with its own vast array of coloristic possibilities.

—note by J. Kazik

THE COMPLETE HARRY POTTER

The wizard lives on! Some of the most beautiful and exciting themes from all of the Harry Potter movies are beautifully arranged into one manageable work. Over a ten-year period, four different composers contributed poignant and truly magical scores to eight award-winning films. In less than 12 minutes the listener can experience “Hedwig’s Theme,” “Nimbus 2000,” “Hogwarts,” “Quidditch,” “Harry’s Wondrous World,” “Fawkes the Phoenix,” “Harry in Winter,” “Dumbledore’s Farewell,” “Voldemort,” and the intense “Elder Wand” theme where Voldemort wickedly thrusts Dumbledore’s Wand to the sky! More themes abound including the mysterious “Lily’s Theme,” “The Friends,” “The Weasley Stomp,” and “Obliviate.” A fitting finale, John Williams’ compelling “Family Portrait” theme is used in the finale of the final film to send off future wizards as they board Hogwarts Express!

—note by Jerry Brubaker

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 71st 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: www.longbeachcommunityband.org

ABOUT GREG FLORES Greg Flores holds 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. This includes 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 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 and teaches courses in conducting and music education. He also serves as the Interim Director of Woodwind studies and, in 2014, he received the Most Inspirational Professor Award from the CSULB Alumni Association. Dr. Arnold is the founder and coordinator of the Bob Cole Honors Festival and the Pacific Coast Regional Concert Band Festival sponsored by Music For All.

Dr. Arnold has presented at the National CBDNA Conference, UMEA, OMEA and CASMEC, and is published in the Fall 2016 issue of the Journal of Band Research. He conducted the Bob Cole Conservatory Wind Symphony at the 5th International Wind Band Conference in Seoul, Korea, the American Band Masters Association National Conference, the Northwestern/Western CBDNA Regional Conference, and at the University of Hertfordshire Music Festival in London, England. He also conducted the First Trumpeters concert at the International Trumpet Guild Conference in 2016, where he collaborated with principal trumpet players from across the globe including Tom Hooten, Justin Bartels, Andrea Giuffro and Kazuaki Kikumoto.

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 bachelor's and master's degrees in music education from Brigham Young University in Provo, Utah.

His public-school teaching experience includes 7 years as Director of Bands at American Fork Jr. High School in American Fork, Utah. His ensembles performed at the National MENC Conference, the Inaugural Music for All National Middle School Festival, and the Utah Music Educators Conference. The UMEA recognized him twice, first with the Superior Accomplishment Award in 2006 and second with the Outstanding Junior High-Middle School Music Educator Award in 2008. Dr. Arnold also served as the Assistant Director of Bands at American Fork High School, participating in performances at the National Concert Band Festival, the Presidential Inaugural Parade, and the Macy's Thanksgiving Day Parade.

He has been a guest conductor in California, Hawaii, Idaho, Illinois, Maine, Nebraska, Nevada, New York, Utah, and Virginia. 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.

PERSONNEL

CONCERT BAND Jermie S. Arnold—conductor

Piccolo

Lauren Cunio

Flute

Rachel Baik
Loren Herz-O'Brien
Andrea Aguilar
Seth Brown
Anaiah Hufstetler
Emilio Montes-Pace
Alicia Batalao
Molly Haun
Bradnon Muhawi
Anna Felton
Morgan Paddock
Keegan Turner
Dayee Chung
Huiyoung Hong
Megan Hallisey

Oboe

Georgette Patricio
Victoria Holmes
Adren Blanco
Alan Gabriel

Bassoon

Mitchell Moffitt
André Bartalos
Amy Hori
Selena Vera

Clarinet

Ed Corbett
Emi Tellez
Juan Perez
Priscilla Ortiz
Jacob Rosenthal
Jennifer Gonzalez
Justin Marron
Tom Flores
Jorge Martinez
Andrea Miranda Castaneda
Celeste Frometa

Bass Clarinet

Annika Segelhorst

Alto Saxophone

Laylor Bradberg
Evelyn Gurrola Castro
Emilio Gonzalez Al-Ahmar
Evan Hatfield
Norma Quijano
Austin Ramirez
Diana Sims
Griffine Stanfield

Tenor Saxophone

Shaianne Homann
Jayden Maree
Taylor Shipman
Gabrielle Suydam
Summer Wilson

Baritone Saxophone

Alexis McGuire
Aziza Gomez
Roberto de Jesus

Horn

Bryan Jimenez
Rocio Velazquez
Victoria Marroquin
Paige Whip
Christopher Colocho
Scott Morris
Alexi Tao
Joan Vu

Trumpet

Max Maynard
David Vazquez
Elias Rodriguez
David Ceja
Francisco Gregorio
Bryce Hansen
Dylan Prothro
Francisco Gregorio
Emilio Morales
Daisy Diaz
Eliana Ribbe
Anthony Pallitto
Mary Perkins
Samuel Perez

Trombone

Derrick Nuno
Max Mineer
Marcus Osnes Cueto
Jia Mao
Evan Wicks
Emmerick Doan
Anna Menotti

Euphonium

Gabriel Campos
Rebekah Redford

Tuba

Michael Lee
Gary Briggs
Chris Prell
Juan Damian Ramos

String Bass

Matthew J. Evans

Percussion

Marisa Noriega, *principal*
Jessica Buenrostro,
assistant Principal
Seth Marshall
Karo Galadjian
Jackie Rush
Mai Kubo
Ryan Choi

LONG BEACH COMMUNITY BAND Greg Flores—conductor

Piccolo

Lindsey Wilcox

Flute

Kim Bemowski
Teri Cilurso *
Diane Golden
Georgia Higgins
Yakshita Jansen
Lindsey Wilcox

Oboe

Beatrice Conover
Jayne McKay Montemer *
Reggina Thompson

Bassoon

Lauren Bergh
Paul Van Valkenberg

Clarinet

Harry Bagby
Ken Brown
Walter Cabrera
Susan Coutin
Manuel Flores
Rachel Friedrichs
Daryl Golden *
Michele Goodman
Sharon Liu
Armanda Pruitt
Lisa Weller
Karen Zelazo

E-Flat Clarinet

Rachel Friedrichs

Alto Clarinet

Robert Reyes

Bass Clarinet

Mark Day
Bill Fox
Bill Pernot

Contraalto Clarinet

Horace Leftwich
Toni Reid

Alto Saxophone

Keith Conner
Shannon Stumpf
Victoria Symmonds

Tenor Saxophone

Laura Lewis
Moises Soncuya

Baritone Saxophone

Paul Baker

Trumpet

Joe Artinger
Rich Candelaria
Ray Clouse
Sheldon Gordon
Eric Holdaway
Mike Lynch
Pat Mullen *
Brandon Pettis
Bob Raemer
Allison Reynolds
David Williams
Binnarie Yokota

Horn

Alicia Doyle
Kayla Moxley
Nick Pastis
Dan Tyler *

Trombone

John Aulbach
Harold Cannon
Don Sawday
Paul Shivers

Bass Trombone

Steve Underwood

Euphonium

Jerry Byrd *
Bob Tukua

Tuba

Don Burns
Leo Dittmore *
Gary Hickman

String Bass

Sean Harvey

Timpani

Alexis Massingil

Percussion

Steve Graves

*—section leader

UPCOMING EVENTS

- **Friday, October 26, 2018:**
Fall Choral Concert: Bel Canto, Cantus, & Forty-Niner Chorus, Matthew Hazzard, Amanda Mitton, and Brian Dokko, conductors 8:00pm Daniel Recital Hall Tickets \$10/7
- **Sunday, October 28, 2018:**
George & Beverly August Piano Competition, Final Round 3:30pm Daniel Recital Hall Tickets FREE
- **Tuesday, October 30, 2018:**
University Wind Quintet and Brass Quintet, John Carnahan and Rob Frear, directors 8:00pm
Daniel Recital Hall Tickets \$10/FREE
- **Thursday, November 1, 2018:**
University Brass Ensemble and Brass Chamber Music, Rob Frear, Theresa Bickler and Tatiana Giesler, directors 8:00pm Daniel Recital Hall \$10/FREE
- **Friday, November 2, 2018:**
Faculty Artist Recital, John Barcellona, flute with the Caliendo Trio 8:00pm Daniel Recital Hall Tickets \$10/7
- **Saturday, November 3, 2018 @ 8:00pm**
Sunday, November 4, 2018 @ 4:00pm:
Opera Masterpieces, Suzan Hanson and David Anglin, directors Daniel Recital Hall Tickets \$10/7
- **Monday, November 5, 2018:**
Saxophone Ensemble, Jay Mason, director 8:00pm Daniel Recital Hall Tickets \$10/7
- **Tuesday, November 6, 2018:**
University String Chamber, Joon Sung Jun, director 8:00pm Daniel Recital Hall Tickets \$10/FREE
- **Thursday, November 8, 2018:**
University String Quartet, Moni Simeonov, director 8:00pm Daniel Recital Hall Tickets \$10/FREE
- **Saturday, November 10, 2018:**
Jazz Lab Band & Corner Pocket, Jeff Jarvis and Jonny Arenas, directors 4:00pm Daniel Recital Hall Tickets \$10/7
- **Sunday, November 11, 2018:**
Concert Jazz Orchestra & Studio Jazz Band, Jeff Jarvis, director 4:00pm Daniel Recital Hall Tickets \$10/7

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CALIFORNIA STATE UNIVERSITY,
LONG BEACH

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

CSULB.EDU/MUSIC