SPOOKTACULAR
CONCERT BAND + LONG BEACH COMMUNITY BAND

OCTOBER 21

7:00PM
DANIEL RECITAL HALL

PLEASE SILENCE ALL ELECTRONIC MOBILE DEVICES
PROGRAM
LONG BEACH COMMUNITY BAND
Greg Flores—conductor

Night On Bald Mountain (1867) ................................................................. Modest Mussorgsky (1839-1881)
trans. William A. Schaefer

Battle of the Heroes (2005) ..................................................................... John Williams (b. 1932)
from Star Wars III: Revenge Of The Sith
trans. Greg Flores

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

Independence Day (1996) ........................................................................ David Arnold (b. 1962)
trans. Greg Flores

CSULB CONCERT BAND
Jermie S. Arnold—conductor

Resplendent Glory .................................................................................... Rossano Galante (b. 1967)

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

Dancing at Stonehenge ........................................................................... Anthony Suter (b. 1979)

Henry Mock—conductor

Soaring With John Williams ..................................................................... John Williams
arr. Robert W. Smith

Midway March ......................................................................................... John Williams
arr. James Curnow
Program Notes

Night on Bald Mountain

Undoubtedly one of Mussorgsky’s best-known orchestral works, Night on Bald Mountain was not originally composed as an independent tone poem. This work was composed for the opera Mlada, which was to be a group effort compiled from separate contributions of Cesar Cui, Alexander Borodin, Nikolai Rimsky-Korsakov and Mussorgsky. One of the sections assigned to Mussorgsky was The Sacrifice of the Black Goat on Bald Mountain, and for this portion, the composer revised sketches for a previous work, which he called St. John’s Night on the Bald Mountain.

Mussorgsky was very proud of this music, saying: “This wicked prank of mine, a really Russian and original achievement, (is) quite free from German profundity and routine. Born on Russian soil and nurtured on Russian corn!” Unfortunately, his musical friends were not impressed. Put off by the work’s wildness, bold orchestration, and audacious harmonies (“I shall be told to take a conservatory class for these,” Mussorgsky predicted), Balakirev and Rimsky-Korsakov delivered crushing critiques.

When the grand project of Mlada fell through, Mussorgsky decided to use his music as an orchestral intermezzo in his own opera Sorotchinsk Fair. Regrettably, this was not to come to pass. Mussorgsky had never heard any of these versions when he died of alcohol poisoning in a Moscow sanitorium at age 42.

It remained for his colleague Rimsky-Korsakov to put into final shape what became, in the end, this extraordinary orchestral tone poem. Mussorgsky himself indicated the following program, which Rimsky-Korsakov retained:

“Subterranean sounds of supernatural voices.
Appearance of the spirits of darkness, followed by that of Chernobog himself.
Glorification of Chernobog and celebration of the Black Mass, The Sabbath Revels.
At the height of the orgies, the bell of the village church, sounding in the distance, disperses the spirits of darkness.
Daybreak.”

Mussorgsky stated, “The form and character of my work are Russian and original. Its tone is hot-blooded and disorderly.” Along with its colorful orchestration and powerful harmonies, that “hot-blooded and disorderly” tone renders a hair-raising portrayal of the witches’ revel and remains the source of the score’s appeal.

Battle of the Heroes

is a musical piece and principal theme composed by John Williams for Star Wars: Episode III Revenge of the Sith. The original recording was performed by the London Symphony Orchestra and conducted by Williams. For every new Star Wars movie, George Lucas wanted a new major theme. For Star Wars: Episode III Revenge of the Sith, Lucas wanted John Williams to write a piece that depicted a tragic duel between two former friends. In the movie, the track starts to play after Obi-Wan and Anakin are caught in a collapsing control arm on Mustafar and ends when Obi-Wan leaves Anakin on the edge of the lava river. The track was also included on the film soundtrack album released May 3, 2005.

Melodically, the main theme of Battle of the Heroes very much resembles the traditional Dies Irae melody found in countless works, most notably Berlioz’s Symphonie Fantastique. This is extremely appropriate, as the text of Dies Irae invokes apocalyptic images of wrath and judgment.

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.

**Independence Day** In the epic adventure film *Independence Day*, strange phenomena surface around the globe. The skies ignite. Terror races through the world’s major cities. As these extraordinary events unfold, it becomes increasingly clear that a force of incredible magnitude has arrived. Its mission: total annihilation over the Fourth of July weekend. The last hope to stop the destruction is an unlikely group of people united by fate and unimaginable circumstances.


**Resplendent Glory** is a romantic/heroic composition. The main theme of the work begins immediately, stated by trumpets, then passed to the woodwinds and horns. The theme then modulates with a Morse Code-like ostinato in the woodwinds to support the trumpet melody, adding sporadic horn counterpoint. This flows into the B section where the trumpet melody is supported by horn triplets and woodwind runs. This section should sound very heroic. The B theme is then stated by trombones with woodwinds supporting the rhythmic harmony. Next the A theme returns with more activity and counterpoint, followed by the woodwinds and horns. Oboes and clarinets take over the theme accompanied by an eighth note ostinato and a flute obbligato. After a tutti restatement of this romantic theme the main melody returns with full ensemble, ending with a big climax full of brass fanfares and woodwind flourishes.

—note by Rossano Galante

**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.

—note by Robert W. Smith
Dancing at Stonehenge attempts to invoke a festive tone, though without any overt musical/thematic references to the title. Musical ideas have been borrowed from a variety of resources; mostly audibly, cues from Brazilian music, American Jazz, and Renaissance music. This pluralistic approach is, however, suggested by the title. Stonehenge, on which construction began around 2950 BCE, is thought to have been used throughout the ages for a myriad of purposes—a burial site, and astronomical calendar, a site of early pantheistic worship, just to name a few. From this unclear diversity, it seems natural that an assemblage of varied musical materials could collide.

—note by Anthony Suter

Soaring with John Williams

When one hears the name John Williams, immediate flashes of Star Wars, Superman, Empire Of The Sun, E.T., Indiana Jones, and other action-packed movies come to mind. Of movie music there is no greater composer. Soaring with John Williams by Robert W. Smith features three of his most memorable melodies: Superman March, Cadillac of the Skies, and Star Wars.

Midway March

John Williams studied composition at UCLA and later attended Juilliard. In 1956, he started working as a session pianist in TV and film orchestras. He wrote music for and served as music director of over 70 films, including Jaws, E.T., Star Wars, Superman, Raiders of the Lost Ark, Schindler's List, Jurassic Park, Catch Me If You Can, and Memoirs of a Geisha. John Williams won two Emmys, five Oscars, and 17 Grammy Awards, and earned several Gold and Platinum records. He has written many concert pieces and is also known for his Olympic themes and fanfares.

Williams served as conductor of the Boston Pops 1980-1995, succeeding Arthur Fiedler. Midway March is from the 1976 Hollywood film Midway, which tells the story of the famous WWII battle in the Pacific. The jaunty lilt of the piece comes from its compound meter (12/8), and throughout the work, there is a subtle suggestion of the Scottish highlands. The energetic concert march abounds with syncopation, and is full of colorful and consistently building intensity.

—note by Robert Pouliot

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 72nd 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 his Master of Music degree in Instrumental Conducting from the Bob Cole Conservatory of Music at CSU Long Beach, and studied with Professor Emeritus Larry Curtis and Dr. Johannes Müller 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 CSULB, he was a student of Jeffery Reynolds, bass trombonist 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. Most recently, Mr. Flores Conducted Orange County’s Pacific Symphony in their production of “Canto De Anaheim.” For this collaboration, Mr. Flores arranged orchestral pieces by Mexican composers for the brass and percussion sections of the Pacific Symphony.

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.

Dr. Arnold’s 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.

UPCOMING: HONORS FESTIVAL

• January 3-5, 2020:
  The Bob Cole Honors Festival. This Festival provides a unique opportunity for students, grades 10-12 to interact and collaborate with guest solo artists, composers, and conductors.

  Application deadline is December 14, 2019.

  To register, visit:

  [csulb.edu/music/register]
PERSONNEL
CONCERT BAND Jermie S. Arnold—conductor

Piccolo
Molly Haun

Flute
Emilia Cox*
Sarah Kidd
Summer Wilson
Hannah Stevens
Alicia Batalao
Elaine Zunaya
Gina Gruneisen
Miguel Mendez
Grace Sledd
Kahila Ferguson

Oboe
Madison Centeno*
Kyle Fait
Allison Fricke
Karen Hernandez
Emily Tsuji

Clarinet
Kody Kuehnast*
Juan Perez
Vinicio Ordoñez
Ana King
Gabriel Lopez
Joshua Ferrer
Kimberly M. Rosales
Emile Teliez
Jose Mejia

Bassoon
Daniel Hinckley*
Mitchel Moffitt
Mary Perkins

Saxophone
Bailey Mason*
Carli Lopez
Brian Hernandez
Gabi Suydam
Andrew Vega
Aziza Gomez
Dorian Astosa
Hayden Dekker
Alejandro Padilla
Matthew Plazola

Horn
Pedro Ramos*
Rocio Velazquez
Bryan Jimenez
Max Mendez
Mark Arnaos
Joey Sasaki
Victoria Marroquin
Morgan Paddock

Trumpet
Bryce Hansen*
Francisco Gregorio
Maria Valenzuela
Alex Hille
Andres Ramirez
David Ceja
Natalie Nevarez
Anthony Mora
Daisy Diaz
Joseph Ceman

Trombone
Robert Verdugo*
Derrick Nuno
Antonio Lopez
Pablo Castro
Max Mineer
Carlos Castañeda
Jaime Rodriguez
Luc Dubreuil

Euphonium
Shaun Barban*
Nathan Fitzabbons
Matthew Roque

Tuba
Matthew Distante*
Chris Prell

Percussion
Jessica Buenrostro*
Wesley Gordon
Andi Diroll
Marisa Noriega
Kiley Mulaa
Dorrian Estrada
Ian Traban
Seth Marshall
Ryan Don

* —principal

LONG BEACH COMMUNITY BAND Greg Flores—conductor

Flute
Teri Cilurzo*
Diane Golden
Georgia Higgins
Linda Howard
Yakshita Jansen
Erin McDougall

Oboe
Jayne McKay Montemer*
Reggina Thompson

Bassoon
Lauren Bergh*
Otto Sit

Eb Clarinet
Rachel Friedrichs

Clarinet
Harry Bagby
Ken Brown
Walter Cabrera
Susan Coutin
Manny Flores
Daryl Golden*
Michele Goodman
Nicole Kallupa
Armanda Pruitt
Edward Vickers
Karen Zelazo

Alto Clarinet
Robert Reyes

Bass Clarinet
Mark Day
Bill Fox
Bill Pernot

Contra Alto Clarinet
Toni Reid

Soprano Saxophone
Victoria Symmonds*

Alto Saxophone
Keith Conner
Laura Lewis
Faith Pinho

Tenor Saxophone
Louis Burga
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
Nick Pastis
Dan Tyler*

Trombone
John Aulbach
Harold Cannon
Megan Horger
Jason Mahoney
Don Sawday*
Paul Shivers
Lorena Sikorski

Bass Trombone
Raul Carrillo
Steve Underwood

Euphonium
Jerry Byrd*
Bob Tukua
Sean Yeutter

Tuba
Don Burns*
Leo Dittmore
Justin Jerome

String Bass
Sean Harvey

Timpani
Steve Graves

Percussion
John Jost*
UPCOMING EVENTS

- **Tuesday, October 22, 2019:**
  University Wind Quintet and Brass Quintet, Joseph Stone and Rob Frear, directors 8:00pm
  Daniel Recital Hall Tickets $10/FREE

- **Sunday, October 27, 2019:**
  Faculty Artist Recital, James Barrera, saxophone 4:00pm Daniel Recital Hall Tickets $10/7

- **Friday, November 1, 2019:**
  Faculty Artist Recital, John Barcellona, flute (His Swan Song recital) 8:00pm
  Daniel Recital Hall Tickets $10/7

- **Saturday, November 2, 2019 @ 8:00pm**
  **Sunday, November 3, 2019 @ 4:00pm:**
  Opera Masterpieces, Suzan Hanson and David Anglin, directors Daniel Recital Hall Tickets $10/7

- **Monday, November 4, 2019:**
  Saxophone Ensemble, Jay Mason, director 8:00pm Daniel Recital Hall Tickets $10/7

- **Tuesday, November 5, 2019:**
  Collegium Musicum, David Garrett, director 8:00pm Daniel Recital Hall Tickets $10/7

- **Wednesday, November 6, 2019:**
  World Percussion Concert, Eric Hartwell, director 8:00pm Daniel Recital Hall Tickets $10/FREE

- **Saturday, November 9, 2019:**
  Brass Ensembles, Rob Frear, director 4:00pm Daniel Recital Hall Tickets $10/FREE

- **Sunday, November 10, 2019:**
  Jeff Hamilton with the Concert Jazz Orchestra & Studio Jazz Band, Jeff Jarvis, director 4:00pm
  Daniel Recital Hall Tickets $10/7

- **Thursday, November 14, 2019:**
  University String Chamber, Joon Sung Jun, director 8:00pm Daniel Recital Hall Tickets $10/FREE

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

CSULB.EDU/MUSIC

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