



Western Reserve Community Band



Annual Spring Concert

CELESTIAL CELEBRATION

7:30 p.m. Saturday April 15, 2023 🎵 Hudson Middle School Auditorium

Ralph Meyer, Founder & Conductor 🎵 Sarah Kois, Conductor
Wendy Matthews, Conductor 🎵 Beverly O'Connor, Conductor

PROGRAM

Also Sprach Zarathustra (Fanfare) Op. 30 1896

Richard Strauss
arranger Robert Longfield

Looking Upward Suite 1902

I. By The Light Of The Polar Star 🎵 *II. Beneath The Southern Cross* 🎵 *III. Mars and Venus* edited by John Bourgeois

John Phillip Sousa
edited by John Bourgeois

Star Wars Medley 1977

John Williams
arranger James Burden

Mars, The Bringer of War from *The Planets Op. 32* 1917

Gustav Holst
arranger William Owens

Journey Through Orion 2006

Julie Giroux

Intermission

Star Trek Through the Years arr. 2010

Alexander Courage, Jerry Goldsmith, Dennis McCarthy

Theme from Star Trek TV Series 🎵 *Theme from Star Trek: Deep Space Nine TV Series*

arranger John Moss

Theme from Movie: Star Trek: Generations 🎵 *Theme from Movie - Star Trek: The Motion Picture* 🎵 *Theme from Star Trek: Voyager TV Series*

Jupiter, The Bringer of Jollity from *The Planets Op. 32* 1917

Gustav Holst
arranger William Owens

Dr. Who: Through Time and Space 2016

Doctor Who Theme XI 🎵 *Martha's Theme* 🎵 *The Dark and Endless Dalek Night*
Rose's Theme 🎵 *The Cybermen* 🎵 *The Doctor's Theme* 🎵 *I Am The Doctor*

Murray Gold
arranger Robert Buckley

The Imperial March (Darth Vader's Theme) 1980

John Williams
arranger Stephen Bulla

Saturn: The Ringed Planet 2019

On the Launch Pad 🎵 *Lift Off* 🎵 *Kuiper Belt* 🎵 *Orbital Sunrise*

Rob Romeyn

Swinging On The Moon 2009

Blue Moon 🎵 *Moonlight Serenade* 🎵 *How High the Moon*

Richard Rogers, Glen Miller, Morgan Lewis
arranger Mike Kamuf

Music is far too important to be left entirely in the hands of professionals...

Program Notes

Also Sprach Zarathustra by Richard Strauss / arr. Robert Longfield

Also Sprach Zarathustra, Op. 30 ("*Thus Spoke Zarathustra*" or "*Thus Spoke Zarathustra*") is a tone poem by Richard Strauss, composed in 1896 and inspired by Friedrich Nietzsche's philosophical work of the same name which expounds on the doctrine of super human. The work has been part of the classical repertoire since its first performance in 1896. The initial fanfare – titled "*Sunrise*" in the composer's program notes – became particularly well known after its use in Stanley Kubrick's 1968 film **2001: A Space Odyssey**.

Looking Upward Suite by John Phillip Sousa / edited by John Bourgeois

Sousa composed numerous works that were referred to as "suites" between 1893 and 1925. However, most of the works thus described were rearrangements of his own works, and those of others. In all he wrote 11 suites. His **Looking Upward Suite** composed in 1902, with its focus on astrological bodies serves as a more thematically cohesive suite. Sousa's suites were prominently featured in his band concerts, but they do not enjoy great popularity today. One of the reasons for this neglect is because Sousa, like Victor Herbert, could interpret his own music far more effectively than any other conductor. In general, Sousa's suites served admirably as a sort of middle ground between the classics and music for entertainment. Inasmuch as the Sousa-style concert was much different from concerts presented today, it is perhaps understandable that the suites have fallen into a class known as "period music." Some conductors who are champions of Sousa's music are quick to point out that in many cases this categorization is unjustified.

I. By The Light Of The Polar Star: The inspiration for the first movement of this suite came on a crisp South Dakota night while Sousa was looking at the heavens from the window of his train. The Polar or North Star is known as Polaris and is part of the constellation Ursa Minor.

II. Beneath The Southern Cross: The second was inspired by an advertisement about the steamship Southern Cross. The Southern Cross constellation, also known as Crux (Latin for cross) is in the southern sky and is centered on four bright stars in a cross-shaped asterism. It lies on the southern end of the Milky Way's visible band. Even though it is the smallest of all 88 modern constellations, Crux is among the most easily distinguished as its four main stars each have a visual magnitude brighter than adjoining stars.

III. Mars and Venus: The idea for the third movement, like the first, came while Sousa was gazing at the heavens on a clear evening. Several months later, when the suite was developed from his sketches, Sousa borrowed two melodies from the first movement of Act II of **Chris and the Wonderful Lamp**, his operetta of 1899. One of the distinguishing features of the third movement is the pair of drum rolls in **Mars and Venus**, which begin as whisper, slowly swell into a thunderous roar, and then diminishes to the original whisper. This unique effect surprised audiences, and since Sousa never left written notes telling what it was intended to represent, an explanation is left to the listener's imagination.

Star Wars Medley by John Williams / arr. James H. Burden

This brilliant musical score is full of high adventure and soaring spirits in keeping with the nature of the film itself. Themes for each of the characters appear in a variety of permutations determined by the dramatic action as it unfolds on the screen. Arranger James H. Burden has chosen representative portions of both the main and end titles, using their major themes to fashion what might be more suitably titled an overture. This classic medley was created shortly after the original release of **Star Wars**, and remains one of the best concert band transcriptions of a John Williams movie score.

The 1977 film **Star Wars**, was an American epic space opera film written and directed by George Lucas. It is the first film in the Star Wars film series and fourth chronological chapter of the **Skywalker Saga**. Set "a long time ago" in a fictional universe where the galaxy is ruled by the tyrannical Galactic Empire, the story focuses on a group of freedom fighters known as the Rebel Alliance, who aim to destroy the Empire's newest weapon, the Death Star. Luke Skywalker becomes caught in the conflict while learning the ways of a metaphysical power known as "the Force" from Jedi Master Obi-Wan Kenobi.

Composer John Williams (b.1932) is a pre-eminent American composer, conductor, and pianist. Widely regarded as one of the greatest film composers of his time, he has composed some of the most popular, recognizable, and critically acclaimed film scores in cinematic history in a career spanning over six decades. He has twenty Grammy Awards, seven British Academy Film Awards, five Academy Awards, four Golden Globe Awards, and three Emmy Awards. He is a graduate of UCLA and Juilliard. His most familiar style may be described as a form of neoromanticism, inspired by large-scale orchestral music in the style of Tchaikovsky or Richard Wagner and their concept of leitmotif.

Mars, The Bringer of War from **The Planets Op. 32** by Gustav Holst / arr. William Owens

Gustav Holst is one of England's most revered composers, creator of musical works in great variety: choral music, songs, band music, orchestral works, ballet, and more. His musical purview was remarkably diverse, and his compositions are frequently performed and appreciated in Great Britain. Those who frequent professional orchestra concerts largely know Holst through his most popular orchestral work, **The Planets** which is a suite of seven tone poems, each describing symbolically a different planet.

It is Holst's interest in astrology—not astronomy—that is central to his composition of **The Planets**. His association with astrology began during a trip to Spain in 1912, when a friend of his inspired the interest, and Holst maintained an interest in the subject, reading fortunes along the way, for the rest of his life. Holst began the work about 1913, gradually completing it by 1917. The order and number of the seven movements has generated much discussion regarding the actual planets and their number and position. It's all irrelevant, for Holst's work has to do with the astrological signs, of which there are seven. Not with how we define what planets are, or their respective positions with relation to the sun, even what conditions may or may not be on them.

So, the order of movements, beginning with **Mars**, stems from the astrological succession. Holst chose the relatively unusual time signature of five-four time for this ominous evocation of war, beginning with a hypnotic rhythm, repeated over and over, as chords constantly grow and threaten, until they are practically howling. This is the original Darth Vader and the Death Star music! The dreary, desolate landscape of destruction in war is admirably depicted in a bleak, slower middle section before a repeat of the opening hammering material. This gripping, no glory here evocation of war ends with dramatic, blunt hammer strokes, separated by pauses that leaves no doubt of the utter destruction and obliteration of war.

Journey Through Orion by Julie Giroux

Journey Through Orion was commissioned by the Association of Concert Bands (ACB) and premiered at their national conference in 2006 in Williamsport, Pennsylvania with Colonel Arnauld D. Gabriel, Conductor. The piece was inspired by images from the Hubble Space Telescope. Giroux elaborates in this excerpt from her program notes: Photographs from the Orion Molecular Cloud Complex simply put are out of this world. Pictures of the Great Orion Nebula, Barnard's Loop, M78, M43, the Molecular Clouds 1 & 2 (OMC-1, OMC-2) and The Horsehead Nebula never cease to capture my imagination. I have journeyed there many times in my mind, so I decided to sketch that journey with notes. Travel with the music 1,500 light years away into the constellation Orion the Hunter, into the Molecular Cloud Complex and through the Great Orion Nebula where stars and ideas are born.

Julie Giroux began composing as a pre-teen. In 1992, with a recent degree in performance from Louisiana State University, she won an Emmy for music direction, the first woman and youngest person so honored. With credits for over 100 films and television programs she has composed for symphony orchestras, wind ensembles, military bands, soloists, brass and woodwind quintets and many other serious and commercial formats.

Star Trek Through the Years by Alexander Courage, Jerry Goldsmith, Dennis McCarthy / arr. John Moss

From the TV screen to the Movie Screen, **Star Trek** has produced hit after hit, each one accompanied by wonderful themes and soundtracks. This excellent medley captures all the thrills and emotions of the various 'Trek' themes.

Theme from **Star Trek** TV Series: The iconic 1966 - 1969 series **Star Trek** follows the crew of the starship USS Enterprise as it completes its missions in space in the 23rd century. Captain James T. Kirk -- along with half-human/half-Vulcan science officer Spock, ships Dr. "Bones" McCoy, Ensign Pavel Chekov, communications officer Lt. Nyota Uhura, helmsman Lt. Hikaru Sulu and chief engineer Lt. Cmdr. Montgomery "Scotty" Scott -- confront strange alien races, friendly and hostile alike, as they explore unknown worlds.

Theme from **Star Trek: Deep Space Nine** TV Series: The 1992-199 fourth in the series, a spin-off of **Star Trek: The Next Generation**, **Deep Space Nine** is set on a space station orbiting the planet Bajor. This time, Commander Benjamin Sisko is in charge of a diverse crew. But unlike other **Star Trek** series, there's no USS Enterprise to help them. Sisko and the crew must fight off rival alien species who want control of Deep Space Nine because of its strategic position close to a wormhole, which allows speedy travel to the far reaches of space.

Theme from **Star Trek: Generations**: This 1994 movie **Star Trek: Generations** flashes back to the 23rd century and the Starship Enterprise which is dispatched to the scene of a giant energy field about to engulf two ships. Capt. Kirk averts calamity but is exposed to the field and presumed dead. Years later, the Enterprise's new commander, Capt. Picard, learns that one of the disaster's survivors, Dr. Soran plans to enter the field by destroying a neighboring star. Picard now must collaborate with an unlikely ally in order to stop him.

Theme from **Star Trek: The Motion Picture**: In the 1979 movie **Star Trek: The Motion Picture**: The Federation calls on Adm. James T. Kirk (William Shatner) and the crew of the Starship Enterprise to contain an immense nebulaed object that's on a crash course with Earth. After investigating, the crew discovers that the alien cloud harbors artificial intelligence with an ominous primary directive. Crisis strikes when a probe dispatched by the energy cloud attacks the crew, abducting navigator Lt. Ilia (Persis Khambatta). An android look-alike containing her memories shows up soon after.

Theme from **Star Trek: Voyager** TV Series: This 1995-2001 fifth in the series **Star Trek: Voyager** features Kathryn Janeway as the captain of a starship that is lost in space and must travel across an unexplored region of the galaxy to find its way back home. On its way, the crew encounters different species they must deal with, but find that all their adventures only make them long for home. Set in a different part of the galaxy from preceding **Star Trek** shows, **Voyager** gave the series' writers space to introduce new alien species as recurring characters, namely the Kazon, Vidians, Hirogen, and Species 8472. During the later seasons, the Borg—a species created for **The Next Generation**—were introduced as the main antagonists.

Jupiter, Bringer of Jollity from **The Planets Op. 32** by Gustav Holst / arr. William Owens ♪ Note: please review Program Notes above on **Mars**

Jupiter, the **Bringer of Jollity** is the most thoroughly English section of the work, with **Jupiter's** high spirits projected through a broad, infectiously energetic melody. **Jupiter** was considered the ruler of the gods, and the planet, **Jupiter**, ruler of all the other planets. Merrymaking and gambling play a part in his personality, as well, and the latter aspect comes into play in the jaunty opening tunes, one zippy and syncopated, and the other a rather thumping waltz. But in the middle, we are treated to a noble and exalting tune as only the Edwardians can compose—definitely fit for a king (of some kind). It's a glorious melody that came to be adapted later by Holst as a church hymn, to the text, **I Vow to My Country**, and is sung and revered in Great Britain. The raffish tunes return, and the movement ends.

Dr. Who: Through Time and Space by Murray Gold / arr. Robert Buckley

From the long-running and iconic BBC television series **Doctor Who**, composer Murray Gold brought a new dimension of dramatic and evocative musical themes. His masterful setting for band feature's familiar themes for the Doctor, along with the alien monsters Cybermen and Daleks, and memorable companion themes for Rose and Martha. **Doctor Who** is a British science fiction television program produced by the BBC since 1963. The program depicts the adventures of a Time Lord called "the Doctor", an extraterrestrial being, to all appearances human. The Doctor explores the universe in a time-travelling spaceship called the TARDIS. Its exterior appears as a blue British police box, which was a common sight in Britain in 1963 when the series first aired. Accompanied by a number of companions, the Doctor combats a variety of foes while working to save civilizations and help people in need.

Murray Gold is an English composer for stage, film, and television and a dramatist for both theatre and radio. He is best known as the musical director and composer of the music for **Doctor Who** from 2005, until he stepped down in 2018 after the tenth series aired in 2017. He has been nominated for five BAFTAs (British Academy of Film and Television Arts). Gold initially pursued drama as a vocation, while writing and playing music as a hobby, but switched to music when he became musical director for the University of Cambridge's Footlights society. Gold has scored a number of films, including the BAFTA-winning **Kiss of Life**, and other films including **Death at a Funeral**, **Mischief Night**, **Alien Autopsy** and **Veronika Decides to Die**.

The Imperial March (Darth Vader's Theme) by John Williams / arr. Stephen Bulla

The Imperial March (Darth Vader's Theme) is a musical theme present in the **Star Wars** franchise. It was composed by John Williams for the film **The Empire Strikes Back**. Together with **Yoda's Theme**, **The Imperial March** was premiered on April 29, 1980, three weeks before the opening of the film, on the occasion of John Williams' first concert as official conductor-in-residence of the Boston Pops Orchestra. As one of the best known symphonic movie themes, it is used as a leitmotif throughout the **Star Wars** franchise. It is sometimes referred to simply as **Darth Vader's Theme**. In the movies (except for the original **Star Wars**), the march is often played when Darth Vader appears. It is also played during Palpatine's arrival on the Death Star in **Return of the Jedi**, though it does segue into the **Emperor's** own theme as he appears.

John Williams' menacing musical signature for Darth Vader and the Empire from George Lucas' original **Star Wars** trilogy remains one of the most iconic symphonic themes in all film music. Like many of Williams' award-winning scores to these classic films, this theme is instantly recognizable, both as a portrait of Darth Vader, one of the most unforgettable characters in **Star Wars**, as well as an exciting and dramatic symphonic march. Though the **Imperial March** is one of the most memorable themes from the **Star Wars** film scores, it is often overlooked that it is not present in the first **Star Wars** movie. Instead, the **Imperial March** made its debut in **The Empire Strikes Back**. It immediately became synonymous not only with Darth Vader, but with the feelings of fear, evil, and impending doom.

This sequel to **Star Wars** (1977), it is the second film in the **Star Wars** film series and the fifth chronological chapter of the **Skywalker Saga**. Set three years after the events of **Star Wars**, the film recounts the battle between the malevolent Galactic Empire, led by the Emperor, and the Rebel Alliance, led by Princess Leia. Luke Skywalker trains to master the Force so he can confront the powerful Sith lord, Darth Vader.

Saturn: The Ringed Planet by Rob Roymen

Saturn: The Ringed Planet is a programmatic work depicting a futuristic voyage to the sixth planet. The work is comprised of four sections: **On the Launch Pad; Lift Off; Kuiper Belt; and Orbital Sunrise**. Powerful scoring, stark musical contrast, driving rhythms and varied textures all combine to portray the dramatic journey, and the beauty and mystique of this mysterious and alluring planet. Saturn is the second-largest planet in our solar system. Adorned with thousands of beautiful ringlets, Saturn is unique among the planets. It is not the only planet to have rings made of chunks of ice and rock but none are as spectacular or as complicated as Saturn's. Like fellow gas giant Jupiter, Saturn is a massive ball made mostly of hydrogen and helium.

Swinging On The Moon by Richard Rogers, Glen Miller, Morgan Lewis / arr. Mike Kamuf

Swingin' On The Moon arranged by Mike Kamuf is a medley of three 'Great American Songbook' standards. **Blue Moon** was composed by Richard Rodgers and Lorenz Hart and dates to the early 1930s and the duo's contract with Metro-Goldwyn-Mayer studios. **Blue Moon** was a featured song in the 1937 Hollywood musical motion picture **Hollywood Hotel**. **Moonlight Serenade** is an American swing ballad composed by Glenn Miller with subsequent lyrics by Mitchell Parish. It was an immediate phenomenon when released in May 1939 as an instrumental arrangement, though it had been adopted and performed as Miller's signature tune as early as 1938, even before it had been given the name **Moonlight Serenade**. In 1991, Miller's recording of **Moonlight Serenade** was inducted into the Grammy Hall of Fame. **How High the Moon** is a jazz standard with lyrics by Nancy Hamilton and music by Morgan Lewis. It was first featured in the 1940 Broadway revue **Two for the Show**, where it was sung by Alfred Drake and Frances Comstock. In **Two for the Show**, this was a rare serious moment in an otherwise humorous revue. It was made popular by Benny Goodman, Les Paul, and Ella Fitzgerald. The song's chord progression has become a favorite of jazz musicians who have written their own melodies to the sequence. **Ornithology**, composed by the great saxophonist Charlie Parker using this chord sequence, has become a jazz standard by itself.

Western Reserve Community Band Roster

Flute	Clarinet	Trumpet	Trombone
Donna Sulhan	Jill Centrillo	Bob Smith	Dave Watt
Kristen Duffy	Linda Shanks	Jennifer Barone	Arno Kremer
Jennifer Biber	Heather Waltz	Jerry Kleman	Dan Allen
Leslie Nutt	Bob Morton	Wendy Mathews	Kristin Brandyberry
Sandy Rexroad	Allison Connelly	Malcolm Bartlett	Hannah Zito
Victoria Young	Kristine Philips	Chaz Emigh	David Lehman
Jennie Prentice	Victoria Putnam	Dan Bolovan	Justin Roebuck
Caitlin Helmer	Cal O'Connor	Nicole Scafidi	Nick Matheos
Jacki Cyr	Tonia Ferrell	Jessica Stanik	Euphonium
Debbie Shields	Mandy Kirsch	DJ (David) Alessandrini	Louis Barone
Susan Mertz	Alexandra Holloway	Maria Martinelli	Tuba
Oboe	Sarah Chadwick	Art Prentice	Jim McIntyre
Julie Prather	Emma Bene	Tom Hughey	Michael Pasko
Bassoon	Patricia Goetz	Dick Ptak	Percussion
Nicki Lantz	Shawn Hanlon	Horn	Matthew Smith
Bass Clarinet	Ralph Meyer	Jami Bolton	Layla Nosek
Dave Dennison	Alto Saxophone	Stephanie Vaughan	Stephen Merriman
David Swindler	Gregg Dahlby	Lisa Bose	Ann Shuman
August Weir	Christine Martin	Sarah Kois	Tom Bartholomew
Tenor Saxophone	Linda Kotheimer	Beverly O'Connor	Jason Kirsch
Robert Davet	Deborah Gerbetz	Jessica Collins	
Mike Martin	Jim Virost	Mary Dellmann-Jenkins	
	Baritone Saxophone	Don Easterling	
	Jonah Pamula		

THANK YOU!

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Hudson Middle School & High School Music Department

Hudson Bandstand Committee
City of Hudson

The Western Reserve Community Band is a non-professional, not-for-profit community musical organization. Our mission is to provide audiences in Hudson and the surrounding communities with cultural enrichment and entertainment and to provide adult musicians in the area with the opportunity to participate in an active, performing band. We are organized exclusively for charitable and educational purposes. Our membership is open to all adult musicians in Hudson and the surrounding communities. Businesses or individuals who are interested in supporting the WRCB should contact: Grant Coordinator Patrick Palmieri at (330) 554-9191 or Band President Arno Kremer at (330) 819-6383.

Play an Instrument? Consider Joining the WRCB!



Membership in the WRCB is open to adult wind and percussion players of all playing abilities through Hudson Community Education and Recreation for an annual participation fee. If you or someone you know is interested in joining the band to make music and have fun, contact: WRCB President Arno Kremer, at (440) 336-1549, email us at wrcband97@gmail.com, find us on Facebook at <https://www.facebook.com/WRCB97>, or our web site at <https://www.wrcband97.org>. If you would like to read more about the Western Reserve Community Band, our conductors or to Donate please scan the QR Code with the camera on your phone to access. The Western Reserve Community Band is a 501(c)(3) non-profit organization; all donations are 100% tax-deductible.

This concert made possible in part by the generous support of our Individual Donors, Corporate Sponsors, Agency and Foundation Grants

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