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ORPHEUS CHAMBER ORCHESTRA
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Emanuel Ax, piano

Saturday 11:4, 2006, 8 pm
LOS ANGELES PHILHARMONIC
Jonathan Nott, conductor
Joshua Bell, violin

Wednesday 11:17, 2007, 8 pm
HILDAV HANIN, viola
in Recital
Yasmina Tishin, piano

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NATIONAL PHILHARMONIC
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Valdim Spivakov, conductor
Olga Kern, piano

Wednesday 2:28, 2007, 8 pm
PITTSBURGH SYMPHONY
Sir Andrew Davis, conductor
Jonathan Biss, piano

Tuesday 4:17, 2007, 8 pm
CINCINNATI SYMPHONY
Paavo Järvi, conductor

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Friday 11:17, 2006, 8 pm
HILDAV HANIN, soprano
in Recital

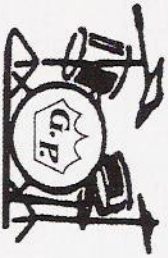
Wednesday 2:14, 2007, 8 pm
DAWN URSHAW, soprano
in Recital

Thursday 3:15, 2007, 8 pm
ALFRED BRENDSEL, piano
in Recital

Tuesday 4:24, 2007, 8 pm
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in Recital

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CONCERT PROGRAM

- American Overture.....Hayato Hirose
- Arcana.....Kevin Houben
- Rocky Point Holiday.....Ron Nelson
- The Fifth Of November: The Gunpowder Plot.....Dr. Charles Wood III
-- World Premiere --
- INTERMISSION (15 minutes) --
- Nat King Cole: A Symphonic Celebration Of A Musical Life.. T.M. Richey
-- World Premiere --
- Of Sailors And Whales.....W. Francis McBeth
Donald Krueger, Narrator
- I. Ishmael
II. Queequeg
III. Father Mapple
IV. Ahab
V. The White Whale
- Once In Royal David's City.....arr. Philip Sparke

Special thanks to:

- Dr. Alice Scharper, Dean of Fine Arts
Dr. John Clark, Music Department Chair
Pamela Lasker, Theatre Manager
Donald Krueger, Music Department Aide
Jason Flynn, Theatre Technician

Notes from the Director—

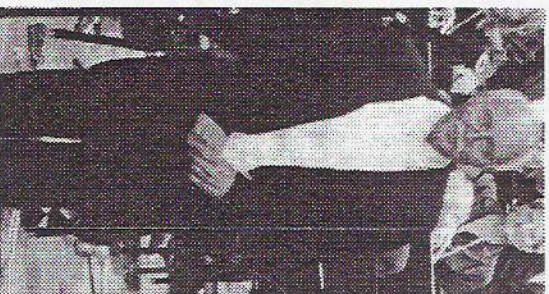
Tonight we are pleased to present to you a mixture of the old and the new—from the classic *Rocky Point Holiday* to contemporary masterpieces by Hayato Hirose, W. Francis McBeth, Kevin Houben, and Philip Sparke. In addition, we have another world premiere for you tonight by our own "composer in residence," Dr. Charles Wood. Dr. Wood has composed a programmatic work entitled *The Fifth Of November: The Gunpowder Plot* which is based on the events surrounding the story of Guy Fawkes. We also will be premiering a symphonic suite based on the musical contributions of Nat King Cole by our very own principal cornetist, Theodore Richey. I deeply wish to thank Dr. Wood and Mr. Richey for not only providing the band with some new material, but also assisting me during the rehearsals with the ensemble throughout the semester. And last, but certainly not least, I wish to thank the entire Santa Barbara City College Music Department faculty and administration for their continued support, guidance, and encouragement.

And now... ON WITH THE SHOW!!!

Eric C. Heidner, a native Santa Barbaran, is in his fourth year as the Director of Bands at Santa Barbara City College, where he directs both the SBCC Concert Band and the "Good Times" Jazz Ensemble. Before joining the faculty at the college, he held the position of Director of Bands for Santa Barbara High School for five years. In addition, he has worked with a great many local school music programs, including those of Dos Pueblos High School, Arroyo Grande High School, Bishop Diego High School, and numerous public elementary and parochial schools. He holds a BM in trombone performance from UCSB, as well as an MA in musicology. He earned his teaching credential from Westmont College in 1997. As a professional brass instrumentalist, he has worked with Doc Severinsen and has played for such people as Dizzy Gillespie and former President Ronald Reagan, and has served as both principal hornist and principal trombonist to the SBCC Concert Band from 1992 through 2003.

DR. CHARLES WOOD

Dr. Wood is an Emeritus Professor of Music at SBCC where he served as the Director of Bands and Jazz Studies for 15 years. He was, for three years, elected Chair of the Music Department. He is the former Director of Bands at Bakersfield College, a position he held for 24 years. He completed a BSED (Cum Laude) at Ohio University, a MA in Performance and Conducting at Columbia University and a PHD in Music Education at UCLA. He has had additional study with Ernest Harris, Gardner Read, Edouard Hourimann, and Ernst von Dohyanyi. While in Bakersfield, he served as Principal Trumpet with the Bakersfield Symphony Orchestra for 14 years. He was trumpet soloist and guest conductor of that orchestra. He is the former Conductor of the Desert Community Symphony Orchestra, China Lake, California and has performed Baroque trumpet for the Masterworks Chorale, the Tulare Symphony, and the Roger Wagner Chorale. In the 1970's, he served as Visiting Associate Professor at UCSB, conducting the University Symphonic Band, Brass Choir and Jazz Bands. He conducted the Santa Barbara Municipal Band for seven summer seasons. He is the recipient of the Jazz Masters award given by the Santa Barbara Jazz Society and received an Honorary Service Award from the California State PTA for outstanding service to the youth of the community. His compositions and arrangements include "Tone Poem for Band" premiered by the Ohio University Symphonic Band in his senior year. He worked as an arranger for the "Ted Mack Amateur Hour" while in New York. He composed and arranged an original musical score for a Bakersfield Production of "For the Love of Maggie" as well as hundreds of arrangements for the Bakersfield College Renegade Marching Band. His works for wind band include "Variations on a Theme of Aaron Copland" (Spring 2005) "St. Marie Variations" (Winter 2005) and "In His Honor" (May 2006). His most recent composition is "Te Deum Laudamus" for Chorus, Orchestra and Organ which will premiere in May of 2007.



Dr. Charles Wood

PROGRAM NOTES

American Overture..... Hayato Hirose

Hayato Hirose (b. 1974) is a young, emerging composer who has already received commissions from Japan, the United States, Canada, Germany, France, and the Netherlands. Mr. Hirose, who began composing at age 20, studied at the Boston Conservatory, as well as the Tokyo Conservatory Shohi. He is currently studying with world-renowned composer Jan Van der Roost at the Lemmens Institute in the Netherlands.

American Overture was originally commissioned and premiered by the Quincy Symphony Orchestra of Massachusetts. Mr. Hirose has re-scored the work for concert band. The piece follows the traditional Sonata-Allegro form which features two main themes. It is the first measure of the first theme which serves as the unifying motif throughout the entire work.

Arcana..... Kevin Houben

Kevin Houben, born in Bree, Belgium in 1977, was already involved with music at a very early age. He received degrees in trumpet performance and wind band conducting, as well as an award for his work in chamber music. He is currently a freelance performer and conductor, as well as an instructor at the North Limburg Music Academy.

Arcana is the plural for the Latin word *arcannum* meaning secret. The piece was commissioned by the Royal Fanfare *Sint-Jozefsgilde Mol-Stuis* (a professional brass ensemble in Belgium) for its 110th anniversary. Mr. Houben has expressed the rich traditions of the ensemble into the piece by presenting a work which begins mysteriously, develops into a militaristic 10/8 section followed by a beautiful chorale, and finishes with a driving 12/8 dance which represents the broadening prospects for the ensemble's future.

Rocky Point Holiday..... Ron Nelson

Ron Nelson was born in in Joliet, Illinois in 1929 and began composing at the age of six. He studied at the Eastman School of Music (1948-1956) with Howard Hanson and Bernard Rogers. There he received B.M., M.M. and D.M.A. degrees. Nelson also did post-graduate work in Paris at L'Ecole Normale de Musique (1954-1955) where he studied with Tony Aubin. He joined the music faculty of Brown University in 1956, served as Chairman of the Music Department from 1963 to 1973 and retired as Professor Emeritus in 1993.

Rocky Point Holiday, written in 1969, was Ron Nelson's first major work for band. It was commissioned for the University of Minnesota Bands Russian tour. The piece derives its name from Rocky Point, Rhode Island, a place the composer visited while he was on vacation. Although now nearly forty years have passed since its composition, *Rocky Point Holiday* sounds surprisingly contemporary to those who are not familiar with the

work. This is due in part to Mr. Nelson's compositional technique, which features the main melodies as fragments which are passed between many different instruments. Although this technique is somewhat commonplace today, it was quite revolutionary in 1969, making *Rocky Point Holiday* not only a staple of the modern concert band repertory, but also a cornerstone of a new era of wind band writing. Though the work was originally written for concert band, it has become equally famous among drum and bugle corps throughout the nation, including the Garfield Cadets, the Mandarins, the Blue Knights, and the Senators.

The Fifth Of November: The Gunpowder Plot..... Dr. Charles Wood III

Donald Krueger, Narrator

Composer's Notes:

Every November 5th, all of England celebrates Guy Fawkes Day. This day is a yearly celebration of the triumph of Democracy over Tyranny. The Gunpowder Plot was a plan to destroy Parliament on the morning of November 5th 1605. That was the morning of the annual official opening of Parliament. All officials of state including the King and Queen were to be present. The 13 conspirators had smuggled 32 barrels of gunpowder into a vault under the House of Lords. The explosive power would have destroyed everything within a 1/3 mile radius. The plan was foiled at the last moment, when King James' Yeoman of the Guard captured Guy Fawkes just he was about to light the fuse. That very night of November 5th, bonfires were lit all over England in celebration of King James I being safe.

The very dramatic opening of the Fifth of November warns us of what might have happened had Guy Fawkes been successful. The narrator takes us back to the early 17th Century when King James I was crowned King of all England. From his Coronation, we hear portions of *Be Strong and of Good Courage* by Thomas Tomkins. This is followed by transcribed excerpts from *O Lord, Grant the King a Long Life* by Thomas Weelkes and William Byrd's *Sing Joyfully*. King James I and his court made the Christmas Holidays a time for giving and celebration. The celebrants danced into the wee hours to the tunes of *Staines Morris*. With the holiday celebrations over, the persecution of English Catholics continued. While most of England simply prayed for better times to come, others had a more radical plan for change. Among those radicals was a man named Guy Fawkes. A new setting of the well-known *Guy Fawkes Song* (1820) follows. *The Conspiracy Theme* warns of the impending disaster set for November 5th. One of the 13 conspirators has second thoughts about the killing so many innocent people. The music *When Thou Must Home* gives a moment for reflection and a warning to the King. The Yeoman of the Guard capture Guy Fawkes and all England celebrates with the *March For The Crown*. The composition closes with a setting of *God Save The Queen*. Our narrator reminds us that on every November 5th, the people shall say LET FREEDOM REIGN!

Music sequence :
Greensleeves (Traditional English Folksong)

Be Strong and of Good Courage (Thomas Tomkins)
Copyright 1992 by the British Academy
Published by Stainer & Bell Ltd-used by permission

O Lord Grant The King A Long Life (Thomas Weelkes)
Edited by Edmund H. Fellowes. Revised by Anthony Greening
Copyright Oxford University Press 1975
Used by permission of the publisher

Sing Joyfully (William Byrd)
Copyright 1948-Stainer & Bell Ltd
Used by permission of the publisher

Staines-Morris Dance (Traditional English Folksong)

Guy Fawkes Song (Traditional English Folksong)
Collected and edited by Conrad J. Bladley
Head of the Center For Fawkesian Pursuits

When Thou Must Home (From Philip Rosseter's *A Book of Ayres*)

Conspiracy Theme (Charles Wood)

March for the Crown (Charles Wood)

Chemistry Resource Notes by Dr. Nicola Spaldin:

The gunpowder used by Fawkes and his co-conspirators would have been a mixture of saltpeter (potassium nitrate), charcoal and sulfur. The saltpeter provides oxygen for burning the carbon and sulfur fuel, violently releasing energy and nitrogen and carbon dioxide gases and causing an explosion. Although the best-known historical application of gunpowder is in warfare, it also found widespread use in civil engineering and mining. For example engineers relied on gunpowder to construct the 585 km Erie Canal in New York, and the blasting of railway cuttings and tunnels facilitated the expansion of the railroads. Indeed canal and railroad construction was highly lucrative for gunpowder manufacturers, the most famous of which, Alfred Nobel, made important contributions to the industrial chemistry of explosives, and endowed his subsequent fortune to be "annually distributed in the form of prizes to those who, during the preceding year, shall have conferred the greatest benefit on mankind." Recognizing the dichotomy between the peaceable and warring applications of his technology, he endowed the eponymous Peace Prize "to the person who shall have done the most or the best work for fraternity between nations, for the abolition or reduction of standing armies and for the holding and promotion of peace congresses." Although gunpowder has now been largely replaced by the modern explosives developed by Nobel, ironically, the fireworks that we enjoy to celebrate Guy Fawkes Day still rely on gunpowder for their propellant and explosive charge.

Ram Seshadri and Nicola Spaldin are Professors in the Materials Department at UC Santa Barbara. Ram's childhood fascination with fire, color, and explosions led him to

study chemistry. His research focuses on making and understanding novel magnetic materials. Nicola grew up climbing rocks, and the beauty of their structure inspired her to learn about crystals. She develops computer models for the properties of crystals, and applies her methods to designing and predicting new and useful materials. Ram and Nicola run the UCSB Center for the Chemical Design of Materials, in which scientists develop toolboxes to rationally design materials which are optimized for specific technological applications.

Audience advisory:

Lighting effects will be utilized during this performance.

Nat King Cole: A Symphonic Celebration Of A Musical Life... T.M. Richey

Theodore M. Richey, in addition to serving as the principal cornetist for the Santa Barbara City College Concert Band, has composed several works for our ensemble, including an arrangement of the classic march *Bombasto* and a symphonic suite based on the musical *Gyps & Dolls*. He is currently working on a new work entitled *Coaster*, which will be premiered next year. Mr. Richey also plays with the Beach Cities Brass, and serves as principal cornetist with the Gold Coast Wind Ensemble of Thousand Oaks.

Composer's program notes:

Nat King Cole: A Symphonic Celebration Of A Musical Life is a collection of some of the best-loved tunes associated with the beloved artist. Yet there is more here for you than an aptly entertaining presentation of great melodies—there is a simple following of a great musical life and in the telling of that tale, we as listeners cannot help but find *celebration*. In some entertainment industries there is a saying that "people love to remember and remember what they love." Do you remember where you were and with whom you were with when you first heard Nat King Cole croon *Unforgettable* or *When I Fall In Love*? Maybe hearing that song through a four-inch car radio speaker as you toured *Route 66*? Well... you get the idea, great music can rivet great moments in our lives. And if today you are hearing Nat King Cole's music for the first time, then it is our hope that this experience leaves you eager to explore more of the wonderful music and talent of the great Nat King Cole.

Of Sailors And Whales..... W. Francis McBeth

Donald Krueger, Narrator

W. Francis McBeth, born March 1933, in Lubbock, Texas, is former Professor of Music and Resident Composer at Ouachita University, Arkadelphia, Arkansas. The most outstanding of his awards have been the Preseley Award at Hardin-Simmons University, the Howard Hanson Prize at the Eastman School of Music for his *Symphony No. 3*, recipient of an ASCAP Special Award each consecutive year from 1965 to the present, the American School Band Directors Association's Edwin Franko Goldman Award, elected Fellow of the American Wind and Percussion Artists by the National Band Association, Phi Mu Alpha Sinfonia's American Man of Music in 1988, Kappa Kappa

Pis's National Service to Music Award, Mid-West International Band and Orchestra Clinic's Medal of Honor in 1993, and Past President of the American Bandmasters Association. Dr. McBeth was music director of the Arkansas Symphony in Little Rock, and in 1975, he was appointed Composer Laureate of the State of Arkansas by the Governor.

Of Sailors and Whales is a five-movement work based on five scenes from Herman Melville's classic novel, *Moby Dick*. It was commissioned by and is dedicated to the California Band Directors Association, Inc., and was premiered in February 1990 by the California All-State Band, conducted by the composer. The work is dedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor.

I. Ishmael - "I go to sea as a simple sailor"

II. Queequeg - "It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state—neither caterpillar nor butterfly."

III. Father Mapple - "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog—in such tones he commenced reading the following hymn, but, changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

*The ribs and terrors in the whale
Arched over me a dismal gloom
While all God's smilt waves rolled by,
And lift me lower down to doom.*

*In black distress I called my God
when I could scarce believe Him mine,
He bowed His ear to my complaint,
no more the whale did me confine.*

*My songs forever shall record,
That terrible, that joyful hour,
I give the glory to my God,
His all the mercy and the power.*

IV. Ahab - "So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood."

V. The White Whale - "Moby Dick seemed possessed by all the angels that fell from heaven. The birds!—the birds! They mark the spot."

Once In Royal David's City **arr. Philip Sparke**
Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music, where he gained an ARCM. In addition to being one of the top composers of contemporary wind band literature, his conducting and adjudicating activities have taken him to most European countries, Australia, New Zealand, Japan and the USA. He runs his own publishing company, *Anglo Music Press*, which he formed in May 2000. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands.

The text of this universally popular carol appeared in Cecil Frances Humphreys Alexander's 1848 collection, *Hymns For Little Children* (which was, incidentally, also the source of *All Creatures Great And Small*). Born in 1818, Cecil Alexander made her name writing children's hymns and was later married to Archbishop William Alexander, who was the Anglican Primate for Ireland. The melody was composed in 1849 (although not specifically for Alexander's text) by the English composer Henry John Gauntlett (1805-1876), an exceptionally gifted organist who was, in turn, lawyer, author and organ designer. He had lessons from Wesley and Attwood, a former pupil of Mozart, who wanted to appoint him as his assistant at St. Paul's Cathedral, London, but Henry's father dissuaded him from making music his career and he took up law as a profession. Moving to London, he continued work as an organ designer (working closely with William Hill) and it is said he wrote over 10,000 hymns—a figure which seems excessive! He was chosen by Mendelssohn to play the organ for the first performance of Elijah in Birmingham. The text and tune of *Once In Royal David's City* were actually first married in America in 1849, by one Bill Drennon of the Central Valley Christian School of Visalia, California. Philip Sparke's arrangement presents four contrasting verses of the carol, interspersed with a recurring theme, which both opens and closes the work.

This piece is dedicated to the memory of Jacqueline Johnson, tenor saxophonist and a member of the Santa Barbara City College Concert Band for many years.

Santa Barbara City College Concert Band

Eric C. Heidner, Conductor

Piccolo
Laurel Schwartz

Bass Clarinet
Gilbert Murphy *
Meiissa Aronoff

Trombone
Rick Osgood *
Michael Evans

Flute

Lisa Bien *
Monica Beahm
Joan Fogel
Kristen Hoel
Kristin Osaki
Mary Osgood
Kaleena Wheeler

Contrabass Clarinet
Daniel E. Hochman

Ryan Hufschmid
Carlos Maya
Andrew Nunn

Alto Saxophone

Judy Shortle *
John Calder
Ehren Quick
Rusty Trainham

Euphonium

Howard Simon *
Gerry DeFina
Gary Maxwell
Chris Michaels
Mark Nowakowski

Oboe & English Horn

Anne Anderson *
Jennifer Martin
Denise Odello

Tenor Saxophone

Leana Gutierrez
Roberta Ortega

Tuba

Pedro Menchaca *
Mike Odello
Bill Rizzi
Don Sharpe
J. B. Vasquez

Bassoon

Steffie Steward *
Chris Williams

Baritone Saxophone

Stan Georgi

Trumpet & Cornet

Ted Richey *
Scott Pickering *
Ritter Ganong
Jeff Harvey
Michael Loughlin
Paul Marcantonio
Chris Proudman
Don Rose
Roy Wallingford

String Bass

Isaac Jenkins

Harp

Margaret Hontos

Piano/Celesta

Josephine Brummel

Alexa Mutti
Deborah Rudholm
Stan Schlosser
Nicola Spaldin
Vanessa Thompson
Roger West

Horn

Johann Trujillo*
Richard Blades
Eileen Horton
Roger Horton
Susan Miller

Timpani

Charles Hamilton

Percussion

Brian Doca
Duc Duong
Brad Emerson
Randy Graetch
Kevin Kahm
Kristin Meinhofer
Breck Williams

Alto Clarinet
Carolyn McCleskey

* Denotes Principal

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A new Endowment for the Arts has been established at SBCC. This endowment is intended to provide permanent support for SBCC's Fine Arts, Music, and Theater Arts programs, and to foster broad-based student access to the arts. This new fund will not only sustain continuing excellence in SBCC's art programs, but will support innovative, cross-disciplinary programs to engage more students in the arts. Many SBCC students have never been exposed to the wonders and joys of the arts. Your gift of any amount can help to sustain and expand opportunities for these students. Please contact the Foundation for Santa Barbara City College, 721 Cliff Drive, SB, CA 93109, or call 965-0581, ext. 2618, to learn more about how you can help.