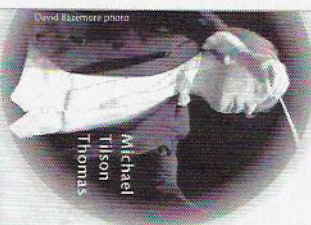


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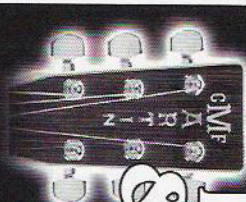


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CONCERT PROGRAM

The Redwoods Rossano Galante

Winged Victory (Beacons Of Light) Brian Balmages

The Legend Of Celobrium Philip Sparke

-- INTERMISSION (15 minutes) --

A Festival Prelude Alfred Reed

Swans Island Sojourn Steven Reineke

Tower Of Babel Hayato Hirose

Westminster Carol arr. James L. Hosay

PROGRAM NOTES

Notes from the Director—

Tonight we are pleased to present to you a mixture of the old and the new—from such staples as Alfred Reed's *A Festival Prelude* to contemporary masterpieces by Rossano Galante and Hayato Hirose. For those of you unfamiliar with *The Legend Of Celobrium*, I would also encourage you to review the story of this epic work in the program notes. As always, I would like to thank the entire Santa Barbara City College Music Department faculty and administration for their continued support.

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

Eric C. Heidner, a native Santa Barbaran, is in his sixth 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 recently 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 B.M. in trombone performance from UCSB, as well as an M.A. 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 1992-2003.

The Redwoods **Rossano Galante**

Rossano Galante is one of the best and brightest young composer-orchestrators on the film and TV music scene today. Born and raised in Buffalo, New York, he received his Bachelor of Arts Degree in trumpet performance from SUNY at Buffalo in 1992. He was then accepted into the University of Southern California's Film Scoring Program, where he studied with the late Jerry Goldsmith (Oscar winner for *The Omen*). At the age of thirty-two, he moved to Southern California to pursue a career in film composition and orchestration. Since then, he has scored for movies including *Live Free Or Die Hard*, *Scary Movie 2*, and *Chumels*. Although writing for concert bands is a relatively new field to him, we hope to hear more from him in the near future.

The Redwoods is an impressive overture which features sweeping and lush melodies along with brilliant brass fanfares and woodwind flourishes. This programmatic work reflects the beauty, power, and majesty of the giant Redwood trees found in Northern California.

Winged Victory (Beacons Of Light) **Brian Balmages**

Brian Balmages (b. 1975) is a rising star in the realm of contemporary concert band composers. Although only 33 years of age, he has already composed several outstanding compositions for wind ensembles of all levels. An accomplished trumpet player, Mr. Balmages performs with the Miami Symphony Orchestra, Florida Chamber Orchestra, and the Skyline Brass.

The title of this work is derived from two different periods in Kenosha, Wisconsin's history. The first describes the main title of the work: *Winged Victory*. On Memorial Day, May 30, 1900, a 60-foot monument was unveiled to commemorate the 1,367 Kenosha men who fought and died in the American Civil War. Atop this monument is a statue of *Winged Victory*, a gift to the community from 71-year old philanthropist Zalmon G. Simmons. The monument served to honor the past and also symbolize the promise of a bright future. As written in the *Kenosha Evening News* that day, "May the Soldiers' Monument never crumble. May the statue of Victory on the round top of the shaft see Kenosha rise into metropolitan importance, and witness the unintermitting prosperity of this favored land...."

The fact that the statue was intended to symbolize a bright future ties in to the second meaning of the title as well as an explanation of the subtitle, *Beacons Of Light*. In 1866, Southport Lighthouse was built to guide ships into its harbor. The structure remained in use until 1906, when the decision was made to extinguish the light—the lantern gallery was removed in 1913, the lighthouse tower was closed, and it went dark for the first time in history.

Citizens of Kenosha eventually learned of federal government plans to demolish the lighthouse, and united together to save the structure. By 1994, enough money had been raised to reopen the lighthouse, restore the entire structure, and replace the lantern. It now shines brightly as a historical landmark reflecting Kenosha's early beginnings.

The entire form of the work follows the progress of the Southport Lighthouse and ties into the emotions behind the magnificent statue of Winged Victory. The opening chorale represents the statue itself, bold and eternal, while the second section, a fantasy on the sea chanty *The Drunken Sailor*, reflects the lighthearted spirit of the sailors in the early 1900s. The somber third section portrays the extinguishing of the lighthouse's beacon, while the closing section returns with jubilation, representing the now-restored landmark.

The Legend Of Celobrium.....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 United States. He runs his own publishing company, *Anglo Music Press*, which he formed in May 2000. In September 2000 he was awarded the Illes Medal of the Worshipful Company of Musicians for his services to brass bands.

Celobrium was the Roman name for *Solenne* (Zolwer in Luxembourgish, Zolwer in German) and the piece describes a famous fable which has been associated with the area for centuries. The Zolwerknapp, near to the village of Zolwer, is one of Luxembourg's highest points. Centuries ago it was the site of Alexander's castle; the knight lived there with his family as well as his army and was the noble offspring of the notorious Order of the Templars in the Middle Ages. Not far from the Zolwerknapp, near Belvaux, a mighty robber by the name of Tara lived on a wooded hilltop. Both men sought to rule over the neighboring area and were constantly feuding.

Tara was eventually victorious and his only concession was to release Alexander's wife, who was allowed to leave by donkey, taking with her only the valuables which the donkey could carry. She would be allowed to settle in safety as far away as the donkey could travel and she nobly elected to take Alexander with her, knowing it would slow her journey. The journey was indeed slow and only with a struggle were they able to reach safety at the top of a nearby hill where they settled and established a new castle at Differdange.

Centuries passed and the castle at Zolwer crumbled in ruins, nobody having dared to reach the treasure in the depth of the castle's well. But eventually seven brave men were persuaded by the local priest to descend in search of the gold. He gave them a rope to let themselves down and warned them not to talk when they reached the bottom. They searched in the dark and were overjoyed to find boxes full of gold. Foolishly, they forgot the priest's warning and yelled for joy. Suddenly, the devil appeared. The men tried to escape but couldn't climb out and were never seen again. The treasure of Zolwerknapp remains there to this day.

A Festival Prelude.....Alfred Reed

Without a doubt, Alfred Reed was one of the most influential composers in the development of contemporary wind band literature. Born in Manhattan Island in New York City on January 25, 1921, his formal music training began at the age of 10, when he studied the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains. His interests shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned his Bachelor of Music degree (1955). A year later, he received his Master of Music degree. His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan. At the age of 84, on September 17, 2005, Alfred Reed passed away after a short illness.

Despite the large number of groundbreaking works for wind band (including *Armenian Dances*, *Russian Christmas Music*, and six monumental symphonies), *A Festival Prelude*—not even five minutes in length—remains Alfred Reed's most popular work. Originally intended for American university bands, the work has been played around the world by ensembles whose members are as young as junior high students. Even more remarkable is how fresh the work still sounds, even though it was written nearly fifty years ago.

Swans Island Sojourn.....Steven Reineke

Steven Reineke (b. 1970) is a composer and arranger for the Cincinnati Pops Orchestra. Mr. Reineke studied trumpet at Miami University in Oxford, receiving two bachelor of music degrees with honors in both trumpet performance and music composition. His numerous compositions are performed by concert bands around the world. He is a frequent guest conductor and clinician with professional, college, and high school bands.

Swans Island Sojourn is built on two main themes—a lilting tune in 6/8 time (first presented by tenor saxophones and euphoniums), and a gentle, lullaby-like melody in 3/4 time (initially played by the clarinet section). Reineke then employs *hemiola* and *polyrhythm*—to combine the two melodies by the end of the work.

On a much more personal note, we wish to dedicate tonight's performance of *Swan's Island Sojourn* to Mr. Gerry Deftina, a long-time member of our concert band's euphonium section, who passed away this summer. The melodies in the work are very inspiring and optimistic, and I cannot think of a tune more fitting for such a wonderful individual.

Tower Of Babel.....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 Shobi. He is currently studying with world-renowned composer Jan Van der Roost at the Lemmens Institute in the Netherlands.

Tower Of Babel is a highly programmatic work based on the tale from the Old Testament. After Noah's Ark and the Flood, people from the East had settled down in the land of Shinar and created a town there. So that God would not scatter them around the world, the people started building a tower—the so-called "Tower of Babel"—intending it to reach the heavens. When God saw it, He was worried that He may not be able to keep them under control; thus, He made them speak different languages. Because the people were not able to communicate with each other anymore, they could not continue building the tower, and were scattered to the different places of the world (Genesis 11: 1-9).

The work is set in seven movements that are performed without pause:

1. Tower of Babel
2. Settlers from the East
3. Building the tower
4. Hope
5. God's worry
6. Confusion
7. Dispersion

Westminster Carol.....arr. James L. Hosay

James L. Hosay was born in Nashville, Tennessee in 1959. After high school he joined the United States Army as a trumpet player and graduated from the U.S. Armed Forces School of Music. After his first three-year enlistment he landed a job as Music Copiest for the United States Army Band (Pershing's Own) in Washington, D.C. Having aspirations of becoming a professional composer and arranger, he used this time to develop his writing skills, and in 1981 he earned the position of Staff Arranger for the United States Army Band. During his tenure as Staff Arranger, James Hosay wrote arrangements for many well-known recording artists, including Patii LaBell, Amy Grant, Reba McEntire and Lee Greenwood. He was called upon to write original music for numerous high-level events, such as the rededication ceremonies for the Washington Monument and the U.S. Capitol Building, and the ceremony celebrating the 50th Anniversary of NATO. During his 20-year military career, James Hosay received four medals. Now retired from the United States Army, James Hosay once again resides in his hometown of Norfolk, Virginia, as he begins his sixth year as an exclusive writer for Currow Music Press.

Westminster Carol, also known as "Angels We Have Heard On High," is a traditional French carol, which was translated into English by James Chadwick in 1862. Mr. Hosay's setting presents each verse in different orchestral and metric settings, separated by glittering, heraldic fanfares in the brass.

Santa Barbara City College Concert Band

Eric C. Heidner, Conductor

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Laurel Schwartz

Flute

Lisa Bien *

Kelsey Beisecker

Diane Clow

Larissa Cogan

Joan Fogel

Sally Foubse

Mary Jo Hartle

Kristen Hoel

Lisa Holzman

Yvette Mylett

Charles Ortega

Kristin Osaki

Mary Osgood

Carissa Revell

Stephanie Sohn

Veronika Toth

Oboe & English Horn

Anne Anderson*

Kristi Ktubo

Dennis Smith

Bassoon

Kristen Smith *

Merna McClenathen

Clarinet

Larry Kugler*

Concertmaster

Sandy Adams

Nancy Ashton

Charles Croninger

Hannah Giorgi

Alexa Muti

Jae Park

Debra Fedaleo

Ellis Sage

Amber Siddiqi

Stan Schlosser

Erin Smith

Nicola Spaldin

Esmeralda Valle

Kathryn Woolf

Alto Clarinet

Carolyn McCleskey

Bass Clarinet

Doug Martin

Contrabass Clarinet

Daniel E. Hochman

Alto Saxophone

Judy Shortle*

John Calder

Leana Gutierrez

Ehren Quick

Tenor Saxophone

Roberta Ortega

Phillip Sagastume

Rusiy Tranham

Baritone Saxophone

Stan Giorgi

Anarose Lindberg

Trumpet & Cornet

Scott Pickering*

Russell Fletcher

Greg Kiddie

James Labertew

Paul Marcantonio

Scott Lillard

Nathan Owen

Elizabeth Prock

Chris Proudman

Taiga Suzuki

Horn

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Richard Blades

Ray Camacho

Eileen Horton

Roger Horton

Susan Miller

James Riehl

Tuesde White

Trombone

Rick Osgood *

Chet Caldera

Michael Evans

Monte Fliegen

Ryan Hufschmid

Euphonium

Howard Simon*

Brandon Bies

Jennifer Kennedy

Gary Maxwell

Bill Rizzi

Tuba

Pedro Menclaca*

Jo Lee

Mark Nowakowski

Don Sharpe

J. B. Vasquez

String Bass

Isaac Jenkins

Piano & Synthesizer

Kevin Evans

Jackson Gardner

Timpani

Charles Hamilton

Percussion

Daniel Staton *

Brian Alexander

Jessica Guest

Peter Hathaway

Melissa Macias

Nick Moore

* Denotes Principal