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CONCERT PROGRAM

Magic Overture.....Thomas Doss

Fantasia For Tuba And Concert Band.....James Curnow
Michael Odello, Soloist

Shattering Sparks.....Tom De Haes

-- INTERMISSION (15 minutes) --

Coaster: A Raucous Ride In Rondo Form.....Theodore M. Richey
-- World Premiere --

Symphony No. 3, "Slavyanskaya".....Boris Kozhevnikov/Arr. Bourgeois

- I. Allegro, Decisively
- II. Slow Waltz
- III. Vivace
- IV. Moderato, Joyously

Sousa!.....Warren Barker

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 recently rediscovered *Symphony No. 3, "Slavyanskaya"* by Russian master Boris Kozhevnikov to contemporary masterpieces by Thomas Doss, James Curnow, Tom De Haes, and Warren Barker. In addition, we have another world premiere for you tonight by our own principal cornetist, Theodore Richey. I deeply wish to thank 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. Heider, 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.

PROGRAM NOTES

Magic Overture.....**Thomas Doss**
Thomas Doss (b. 1966) is a popular guest conductor, juror, and lecturer throughout Europe. He is also involved in the education of wind band conductors in upper Austria, and teaches conducting at the Conservatory of Vienna. He studied at the Bruckner Conservatory in Linz, the Academy of Music in Vienna, the Mozarteum in Salzburg, and at the conservatory in Massricht, where he was educated in trombone, conducting, and composition. He has composed a multitude of works for many different instrumentalations, including symphonic wind bands.

Magic Overture was written as an anniversary present for the Bürgermusik Götzis in Austria. The magic of the music and landscape in the Austrian Vorarlberg are spread throughout the little village. The first part of the overture reflects a carefree, cheerful atmosphere. Exuberant themes and motives lead to the quiet part of the piece, where we find ourselves on a walk in a snowy winter night. A glance into the houses, illuminated by fireplaces, gives us an impression of coziness, comfort, and peace. However, before we can become accustomed to this comfortable feeling, the music returns to the exuberant themes heard in the beginning of the piece.

Fantasia For Tuba And Concert Band.....**James Curnow**
James Curnow was born in Port Huron, Michigan, and raised in Royal Oak, Michigan. He lives in Nicholasville, Kentucky, where he is president, composer, and educational consultant for Curnow Music Press, Inc. of Lexington, Kentucky, publishers of significant music for concert band and brass band. He also serves as Composer-in-residence on the faculty of Ashbury College in Wilmore, Kentucky, and is editor of all music publications for The Salvation Army in Atlanta, Georgia.

Fantasia For Tuba And Concert Band was premiered in 1987 with the composer conducting, and David G. Lewis of the North Carolina Symphony as soloist. The composition begins with the solo tuba stating the four notes (F, Bb, G, C) on which the entire piece is based. All other themes, and much of the harmony, are built on these four notes and their permutations. Immediately following the tuba statement is a brief Allegro section that features further development of the opening theme. The driving scherzo section that follows in 6/8 features many brief variations, staying true to the fantasia form. The expressive ballad section follows, allowing the soloist to show the beautiful lyrical timbre of the tuba, not often heard in orchestral literature. A brief cadenza introduces the final scherzo that leads to an energetic conclusion.

Michael Odello, tuba soloist, has been performing on the tuba for more than twenty years. He has earned a degree in performance from the University of California at Irvine, and a teaching credential in music from California State University Long Beach. Mike studied tuba with Fred Greene and Doug Tomquist. He currently teaches music and serves as performing arts chair at Santa Barbara Junior High School.

Shattering Sparks.....**Tom De Haes**
Tom De Haes (b. 1979) started his musical education at Mechelen conservatory in Belgium and continued his studies at the Lemmensinstituut in Leuven. He currently works as a saxophone teacher, performing musician, conductor, and composer. He has written many compositions including pieces for saxophone and piano, saxophone quartet, clarinet choir, concert band, and symphony orchestra. He has also composed theatre music as well as commissioned works.

Shattering Sparks was commissioned by the *Koninklijke Fanfare Hoop in de Toekomst* in Eperen, Belgium, on the occasion of the band's 155-year jubilee. The piece opens with a solemn mood, then builds to the first, energetic theme, which symbolizes the youthful, dynamic atmosphere that is characteristic of brass bands. After several terse interventions, the piece gradually builds up with fourths, after which the initial theme returns in the inversion. The middle part emphasizes the close bond and the deep values that unify this heterogeneous group of people. In the last section, the energetic atmosphere of the beginning returns. At the end, we briefly hear the main theme from the middle part; then, after a short intervention by the percussion, the piece ends with a strong and intense conclusion.

Coaster: A Raucous Ride In Rondo Form.....**Theodore M. Richey**
Principal cornetist Theodore M. Richey was born in 1954 in Sandia, New Mexico, and now resides in Oak View, California. He studied orchestration and composition at the University of Southern California, most notably with William S. Schaffer and Halsey Stevens. Mr. Richey has composed and arranged many works for brass and concert band. His music has been performed by the Gold Coast Wind Ensemble and the Santa Barbara City College Concert Band. He has most recently completed a work commissioned by the Touch Of Class Horn Quartet.

Composer's program notes:
Coaster is what its subtitle suggests—"a raucous ride in rondo form." This then, is the musical telling of a simple tale: that of two people at a fair—it could be any fair, or even an amusement park. One person, here represented by the solo flute, is an enthusiastic rider of thrill rides, while the other, represented by the solo clarinet is less so. Upon seeing the *Coaster*, negotiations for riding begin and they progress to the ultimate capitulation by the less enthusiastic party. The *Coaster* is boarded and begins to climb. Slowly it climbs until at the very top, the cars hesitate for a teetering moment, then we hear the solo clarinet let out a "yipes" and its "away we go!"

After the ups and downs, plummets, bumps and jolts, dizzying heights, and even a queasy stomach, we finally arrive home as the *Coaster* rolls to a stop. Our party returns to the fair and leaves the ride behind. But some time later, the twosome return to the fair, and the cry "let's go again" is heard. With that, the more reluctant of the two whisks away for a hasty retreat from a repeat performance. So sit back, close your eyes, and enjoy a *Coaster* ride—it lasts just about as long as the real thing!

Symphony No. 3, "Slavyanskaya".....**Boris Kozhennikov, Arr. Bourgeois**
Boris Kozhennikov (1906-1985) graduated in 1933 from the Khatkov Music-Dramatic Institute where he studied composing and conducting. Following that, he attended the Military School of Music in Moscow. In 1940 he joined the faculty of the Moscow Conservatory. He also held posts as conductor for several theaters. Kozhennikov was quite prolific. His works are well known in Russia but are rarely heard in this country. They include *Dance Suite on Ukrainian Themes* (1935), *Sinfonietta* (1936), *Joyful Overture* (1937), *Trumpet Concerto* (1938), *Intermezzo* (for four trombones, 1973), songs, and dance pieces. In addition, he composed over 70 pieces for band including 5 symphonies (1943, 1945, 1950, 1967, and 1977), marches, overtures, poems, rhapsodies, and suites. However, Kozhennikov was relatively unknown to the West until the fall of the Iron Curtain and the resulting *glasnost*. It was in 1995 that Colonel John R. Bourgeois, (USMC, retired) then conductor of "The President's Own" United States Marine Band, rescored the work to conform to American Wind Band standards of instrumentation.

Symphony No. 3, "Slavyanskaya," is a traditional four-movement absolute symphony which reflects the folk music from the composer's birthplace. Of the two folk songs on which the first movement is based, one is very rhythmic and furious while the other is melodic and lyric. The second movement is a slow and passionate waltz which features a clarinet duet, as well as the horn and euphonium. The third movement is very fast and technically difficult. It opens with the theme being expressed by the piccolo and clarinets and then all woodwinds. After a *concertante* intermezzo, the movement concludes with a reprise of the opening theme. The final movement is reminiscent of the first, but the themes, again based on Russian folksongs, are different from that of their predecessors.

Sousa!.....**Warren Barker**
Warren Barker (1923-2006) Born in Oakland, California, he attended the University of California at Los Angeles and later studied composition with Mario Castelnuovo-Tedesco and Henri Pensis. At age 24 he was appointed chief arranger for "The Railroad Hour," the prime musical program of the National Broadcasting Company (NBC). Barker has also been associated with the 20th Century Fox, Columbia and Metro-Goldwyn-Mayer studios as composer/conductor for motion pictures and television. For seven years he served as composer/conductor of the highly-rated comedy series "Bewitched." The National Academy of Television Arts and Sciences honored him in 1970 for his original music in the award-winning series "My World And Welcome To It," based on the life of James Thurber. Warren was also on the arranging staff for the Oscar-winning movie "Hello Dolly." Barker received commissions from many outstanding music organizations including the U.S. Air Force Band, the Royal Australian Navy, the Northshore Concert Band, and the Norwegian Army Staff Band.

Sousa! is a musical potpourri, containing excerpts from nine of the most famous Sousa marches, including *High School Cadets*, *The Washington Post*, *Semper Fidelis*, *The Thunderer*, *El Capitan*, *King Cotton*, *Hands Across The Sea*, *Manhattan Beach*, and, of course, *The Stars And Stripes Forever*. Each has been arranged to present a diversity of style and form.

Santa Barbara City College Concert Band

Eric C. Heidner, Conductor

Piccolo
Laurel Schwartz

Contrabass Clarinet
Daniel E. Hochman

Trombone
Rick Osgood *

Flute
Lisa Bien *
Larissa Cogan
Joan Fogel
Kristen Hoel
Charles Ortega
Kristin Osaki
Kaleena Whiteeler

Alto Saxophone
Judy Shortle *
John Calder
Judy Carr
Ji-Ye Choi
Aren Gardon
Ehren Quick
Steven Scarvelis
Rusly Trainham

Michael Evans
Monte Filgsten
Casey Hare
Ryan Hufschmid
Andrew Nunn

Oboe & English Horn
Anne Anderson *
Kristi Kubo
Denise Odello

Tenor Saxophone
Leana Gutierrez
Tim Lillard
Roberta Ortega

Euphonium
Howard Simon *
Gerry DeFina
Gary Maxwell
Mark Nowakowski
Bill Rizzi

Bassoon
Melissa De Bartolomeo *
Chris Williams

Baritone Saxophone
Stan Giorgi

Tuba
Pedro Manchaca *
David Espinoza
Charles Martin
Mike Odello
Don Sharpe
J. B. Vasquez

Clarinet
Ellis Sage *
Concertmaster
Sandy Adams
Melisa Ashbaugh
Nancy Ashton
Larry Kygler
Jeanne Maxey
Alexa Mutti
Deborah Rudholm
Stan Schlosser
Roger West
Tristan Yates

Trumpet & Cornet
Ted Richey *
Scott Pickering *
Paul Hughes
Michael Loughlin
Paul Marcantonio
Meriel Pritchard
Chris Proudman
Don Rose
Nicholas Scarvelis

String Bass
Isaac Jenkins

Alto Clarinet
Carolyn McCleskey

Horn
Johann Trujillo*
Andres Alvarez
Richard Blades
Joshua Gomez
Eileen Horton
Roger Horton
Scott Lillard
Susan Miller

Piano/Celesta
Jackson Gardner

Bass Clarinet
Gilbert Murphy *
Melissa Aronoff

Timpani
Charles Hamilton

Percussion
Brian Doca
Duc Dthong
Randy Gratch
Will Satzinger
Yoko Sawahata
Dylan Stecker
Brek Williams

* 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.