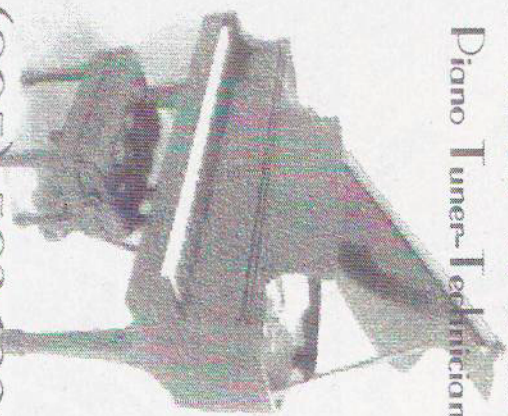


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CONCERT PROGRAM

- Resplendent Glory* Rossano Galante
- An Outdoor Overture* Aaron Copland
- Fantasy On A Japanese Folk Song* Samuel R. Hazo
- The Count Of Monte Cristo* Otto M. Schwarz

-- INTERMISSION (15 minutes) --

- Summer Dances* Brian Balmages
- Intrusions* Mike Leckrone
- Godzilla Eats Las Vegas!* Eric Whitacre
- Mazuchelli Marsch* Kéler Béla

Tonight's concert is sponsored by Aldo's Italian Restaurant

Notes from the Director—

Tonight we are pleased to present to you a mixture of the old and the new—from such staples as Aaron Copland's *An Outdoor Overture* to contemporary masterpieces by Otto M. Schwarz and Brian Balmages. Of course, there will be some surprises, so make sure to read your program notes for Eric Whitacre's *Godzilla Eats Las Vegas!* during the intermission, and hang on to your hats! 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 fifth 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 over the past eleven years.

Program Notes

PROGRAM NOTES

Resplendent Glory **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 *Channels*. Although writing for concert bands is a relatively new field to him, we hope to hear more from him in the near future.

Written in a romantic/heroic style, *Resplendent Glory* is an impressive overture which features sweeping and lush melodies along with brilliant brass fanfares and woodwind flourishes. At times it is reminiscent of music from the epic movie scores of the past, such as *The Magnificent Seven* and *Star Wars*.

An Outdoor Overture **Aaron Copland**

The greatness of Aaron Copland (1900-1990) and his influence on the development of a unique, American sound for Western art music cannot be overstated. Copland's unique take on melodic and harmonic development, along with advanced polyrhythmic concepts, blend seamlessly with folk melodies found throughout the Americas. His long list of masterworks include *Fanfare For The Common Man*, *Rodeo*, *Billy The Kid*, *Appalachian Spring*, and *Lincoln Portrait*.

An Outdoor Overture was originally written for symphony orchestra in 1938—specifically for the High School of Music and Art in New York City. Alexander Richter, the school's orchestra director, asked Copland to write an optimistic piece that would promote "American music for American youth." Although Copland was busy finishing his orchestration of *Billy The Kid* at the time, he found the opportunity too great to pass up, and therefore began work on the ten-minute overture. The entire work was completed in only two and one-half weeks. When Copland played the piano sketch for Richter, Richter stated the work had an open-air quality, and thus the title *An Outdoor Overture* was born. Although Copland did in fact score original works for concert band, the arrangement of *An Outdoor Overture* is the result of a request by Dr. Edwin Franko Goldman (the original director of the famous Goldman Band of New York City). The concert band arrangement was premiered by the Goldman band some ten years after that of the original, and has remained a staple of the wind ensemble repertory ever since.

Fantasy On A Japanese Folk Song **Samuel R. Hazo**

In addition to being a prolific composer of music for wind band, Samuel R. Hazo (b. 1966) has been a music teacher at every educational grade level from kindergarten through college. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. In 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band.

Fantasy On A Japanese Folk Song tells the story of a Japanese girl who is given a music box by her mother and father when she is just a child. This music box played the Japanese *doyo* (child's song) *Sanyama*. As a young girl, this music box always provided a sense of comfort and solace during her trying times. When she becomes an adult, she falls in love with an American and faces the choice of staying in her Japanese village, or marrying and going back to America with him. She is so very much in love with him, that she chooses to leave. However, she later realizes the need to feel close to her culture, and part of her always wonders if there was a life for her in her native Japan. As time goes by, the sense of conflict, which was more easily suppressed in the beginning, surfaces with more intensity, proving that only in a woman's heart can there exist an inner-love and an inner-war simultaneously. Balancing her love for her husband with her love for the culture she left behind gives way to painful episodes. During these moments, her only method of coping with her circumstance is to lock herself away, open the music box given to her as a child, and at the sound of the very first note, to cry.

The Count Of Monte Cristo **Otto M. Schwarz**

Otto M. Schwarz (b. 1967) is an Austrian native who received his music education at the music academy in Vienna where he studied trumpet and composition. It was during this period that he created his first compositions in the area of light music. In 1992, his own recording studio was installed, where he has produced more than 1000 titles. Currently he composes music for commercials, films, and signatures for the Austrian network ORF. Music CDs with his compositions have sold over 1.7 million copies and are broadcasted in over 80 countries. Since 1995, Schwarz has written published compositions for concert band.

In the year 1815, a few days before Napoleon—who had been living in exile on the island of Elba—invades France, the ship *Pharon* sails under commander Edmond Dantès into the harbor of Marseilles. Impressed by Dantès' skills, ship owner Morrel promotes him to skipper, as a captain has died during the journey. But some people are jealous of Dantès: the auditor, Danglars; the friend, Fernand Montejo (who is in love with Mercedes, Dantès' fiancée); the sailor and previously convicted thief, Caderousse; and public prosecutor, Gerard de Villefort. These jealous men accuse Dantès of spying for Bonaparte, because he stopped the journey at the island of Elba. During the celebration of Dantès' engagement with Mercedes, he is arrested and transported to the dreaded prison island Châteaue d'If where he stays imprisoned for nearly fourteen years. One day, he hears a scratching on the wall of his cell. Abbè Faria, an Italian scholar who lives in the next cell, has mistakenly dug a ditch to Dantès' cell. Faria educates Dantès in etiquette and philosophy, and finally passes on to him a map for a treasure on the island of Monte Cristo. After Faria's death, Dantès sews himself into the shroud that serves as a sack to carry out the corpse. He is flung into the sea and is saved by two smugglers. He then finds the treasure, raises it, and returns to Paris as the ominous "Count of Monte Cristo." The time has come for his revenge. Carefully, Dantès plans the destruction of those who imprisoned him. He gains the goodwill of the traitors, who have meanwhile become rich, and makes them dependent on him. Over time, the commit suicide, die in sword fights, or are expelled from the country. Finally, his revenge is fulfilled, but Mercedes, the love of his life, is lost forever.

Summer Dances.....**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.

Summer Dances is the logical counterpart to *Winter Dances*, a work which the SBCC Concert Band performed in the Fall of 2005. Both works are built off of dance rhythms and forms, but it is *Summer Dances* which pushes the envelope with advanced rhythm complexities such as polyrhythm (the simultaneous use of two different meters) and hemiola (rhythms which sound different from the meter in which they are written). *Summer Dances* was written for the Columbia Concert Band of Columbia, Maryland, for an outdoor summer concert.

Intrusions.....**Mike Leckrone**
 Mike Leckrone is the current director of the University of Wisconsin Marching Band. He was appointed director of the marching band in 1969, and has resided at the University of Wisconsin for 39 years. He has composed or arranged many pieces, and over 200 of his compositions for marching and concert bands have been published.

Intrusions is a piece that is built on tension and suspense, and is reminiscent of Bernard Herrmann's works for Hitchcock films. The slow opening section presents us with a motive built off of two complets of descending half-steps (similar to that of the main motive from J.S. Bach's *Prelude & Fugue on the Name B-A-C-H*). However, this motive is made highly dissonant by other instruments simultaneously sustaining notes only one semitone away. The piece then suddenly doubles in tempo, and continues to build in intensity through the use of polychords, rhythmic augmentation of the melody, and ostinato accompaniment until the very end.

Godzilla Eats Las Vegas!.....**Eric Whitacre**
 Eric Whitacre (b. 1970) is well-known for both his works for concert band and for choral ensembles. Before Whitacre even received his bachelor's degree from UNLV, he had already published a large triptych for concert band, entitled *Ghost Train*. His graduate studies were at Julliard, where he received a Master's degree in composition. In addition to his choral and band works, he has also written electronic music compositions, and recently completed his first work stage work, *Paradise Lost*.

Godzilla Eats Las Vegas! was originally written as a farcical "farewell gift" to his professors and classmates at UNLV. Compared to his very serious, serene and ephemeral works such as *Sleep* and *October* (both performed by the SBCC Concert Band in recent years), *Godzilla Eats Las Vegas!* is absolutely absurd, full of cheesy musical clichés and ridiculous programmatic effects. What is perhaps most remarkable about the piece is how it has earned "cult classic" status among concert bands throughout the world—the work has even been performed on the steps of the capitol by the United States Marine Band (the President's Own)! To try and explain this highly programmatic (and campy) work, Mr. Whitacre has provided his own program notes, which are printed on the following page.

Mazuchelli Marsch.....**Kéler Béla**
 For over 100 years, this march, made famous by the Goldman Band, has been mistakenly referred to as the *Apollo March*, and attributed to the great Romantic Era composer Anton Bruckner. It is amazing that such a glaring musicological error went unchecked for so long—Bruckner never wrote any wind band works, and a march such as this seems very uncharacteristic of his style. It was only in 1984 that Werner Probst identified the true origin and name for this light work.

GODZILLA EATS LAS VEGAS!

ADVANCE COPY SCRIPT

* * * P A R T O N E * * *

FADE UP

It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

CUT TO DESERT

A lone shakuhachi flute ushers the arrival of something really VERY bad.

CUT BACK TO BAND

A relaxed rhumba, showgirls blissfully jiggle.

CUT TO MILITARY COMMAND CENTER (stock footage)

Morse code signals the confirmation of approaching doom.

CUT BACK TO BAND

The players finish off their third set and head for the bar, outside we hear:

SLOW ZOOM

Oh no, oh no, oh no, it's:

CLOSE UP

Godzilla! Glorious Godzilla!

VARIOUS QUICK CUTS (stock footage)

Godzilla destroys cars, screaming tourists, etc.

CUT BACK TO BAND

The band, quasi Greek Chorus, calls for Godzilla to Mambo.

GODZILLA, FULL FRAME

Godzilla mambos, casually crushing hysterical Vegans without missing a step.

EXTREME CLOSE UP

A tiny terrier barking bravely, then:

CUT BACK TO GODZILLA

Demolishing everything in his path... not even the doggie escapes!

WIDE PAN

As Godzilla heads down the strip, searching relentlessly for:

CLOSE UP (stock footage)

Frank Sinatra (Stomped!)

CLOSE UP (stock footage)

Wayne Newton (Stomped!)

CLOSE UP (stock footage)

Liberace (Stepped upon!)

VARIOUS CUTS

The Village Gods destroyed, Godzilla continues his carnage until The City of Sin is leveled!

* * * P A R T T W O * * *

FADE UP

A fearless army of Elvises (Elvi) appear in the distance, formation marching through the littered streets

VARIOUS CLOSE UPS

The Elvi attack, using bombers, missiles, etc.

EXTREME CLOSE UP

One wicked laugh from Godzilla and the Elvi scatter like mice!

QUICK CUT (stock footage)

The Sphinx sits outside The Luxor, looking seductive in a Mae West sort of way.

CLOSE UP

Godzilla takes one look and his eyes pop out of his head.

QUICK CUTS

The Sphinx (Sphinxtruss?) seduces the Reptile, who instantly falls in love and begins to:

WIDE SHOT

Tango with her.

SPLIT SCREEN

As they dance, the Elvi slowly regroup and head for the:

QUICK CUT (stock footage)

Pirate ships at Treasure Island

ACTION SEQUENCE (MONTAGE)

The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

QUICK CLOSE UPS

The cannonballs find their mark, and Godzilla:

WIDE SHOT

Falls to the ground, annihilated. The Elvi are triumphant!

CROSSFADE

The lounge is open again, and the city of Las Vegas toasts the victory. The scene climaxes with:

VARIOUS CUTS (stock footage)

People happy, tearful, etc. Stock footage, stock music.

SLOW FADE OUT AND FADE UP

A dark, ominous, and VERY familiar sound...

SLOW ZOOM

Godzilla lives! Godzilla lives! Complete terror (possible sequel?).

WIDE SHOT

The Show is over. The End.

FADE TO BLACK

Santa Barbara City College Concert Band

Eric C. Heidner, Conductor

Piccolo
Laurel Schwartz

Flute
Lisa Bien *

Larissa Cogan

Jean Fogel

Mary Jo Hartle

Kristen Hoel

Lisa Holzman

Yvette Mylet

Kristin Osaki

Oboe & English Horn

Anne Anderson*

Kristi Kubo

Dennis Smith

Bassoon

Kristin Smith *

Chris Williams

Clarinet

Larry Kugler*

Concertmaster

Melisa Ashbaugh

Nancy Ashton

Charles Croninger

Michelle Freniere

Hannah Giorgi

Doug Martin

Alexa Mutti

Charles Ortega

Jae Park

Debra Rudholm

Amber Siddiqi

Stan Schlosser

Esmeralda Valle

Kathryn Woolf

Alto Clarinet
Carolyn McCleskey

Bass Clarinet
Christine Doan

Gilbert Murphy

Contrabass Clarinet
Daniel E. Hochman

Alto Saxophone
Judy Shortle*

John Calder

Judy Carr

Ariane Coffin

Leana Gutierrez

Ehren Quick

Tenor Saxophone
Tim Lillard

Roberta Ortega

Rusiy Trainham

Baritone Saxophone
Stan Giorgi

Trumpet & Cornet
Scott Pickering*

J. P. Douglas

James Labertew

Paul Marcantonio

Nathan Owen

Elizabeth Prock

Chris Proudman

Don Rose

Taiga Suzuki

Horn

Johann Trujillo*

Andres Alvarez

Richard Blades

Roger Horton

Scott Lillard

Susan Miller

Doug Throop

Trombone

Rick Osgood *

Chet Caldeira

Michael Evans

Monte Flugsten

Ryan Hufschmid

Euphonium
Howard Simon*

Gary Maxwell

Mark Nowakowski

Bill Rizzi

Tuba

Pedro Menchaca*

Carlos Maya

Don Sharpe

J. B. Vasquez

String Bass

Isaac Jenkins

Piano & Synthesizer
Jackson Gardner

Timpani
Charles Hamilton

Percussion
Brian Alexander

Brian Doca

Scott Kornahrens

Melissa Macias

Nick Moore

Yoko Sawahata

Daniel Staton

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