

## Program Notes

by Martin Shapiro

### **Light Cavalry Overture (1866) Franz von Suppé (1819-1895)**

What better way to open tonight's concert than with a lively, galloping overture - written by Franz von Suppé, the same composer who gave us the equally popular Poet and Peasant Overture. The Light Cavalry Overture was written for von Suppé's operetta of the same name. Interestingly, there is no cavalry in the story, but there is a group of overweight dancers who are often referred to jokingly as the "light cavalry."

The overture, apart from its catchy rhythms, is striking for its frequent changes of style. The opening fanfare is nothing less than majestic (Maestoso), but soon gives way to a fast transition (Allegro) to the first "cavalry" music (Allegretto brillante). A short cadenza for clarinet leads to a darkly expressive "Hungarian" passage, and, finally, the rousing return of the lively cavalry music (Tempo primo).

### **Swan Lake Suite Peter Ilyich Tchaikovsky (1840-1893)**

The Swan Lake Suite is, in truth, a ballet without dancing. Back in Tchaikovsky's time it was quite common to take a popular ballet, like The Nutcracker, and transform it into a symphonic suite, to be performed not by costumed dancers, but by the members of a symphony orchestra, as in tonight's presentation. The fairy tale-like story of Swan Lake tells of a Handsome Prince who falls in love with a Beautiful Maiden who, under the spell of an Evil Magician, spends her days with her companions, transformed into swans (at Swan Lake).

**1. Scene** - A group of swans, soon to be changed into beautiful young women, glide across the lake.

**2. Waltz** - Danced by young villagers (not swans) - the longest, and most graceful, dance in the suite.

**3. Dance of The Swans** - This is probably the most parodied dance in all of ballet, as a chorus-line of ghostly swans floats ethereally across the stage (wearing tu-tus).

**4. Hungarian Dance - Czardas.** A solo dance in one of the Grand Ball scenes, for one of the ladies seeking to wed the Prince.

# Program

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**Overture to "Light Cavalry"**  
**Franz von Suppé (1819-1895)**

**Swan Lake Suite**  
**Peter Ilyich Tchaikovsky (1840-1893)**

**Sea Songs - Quick Step March**  
**Ralph Vaughan Williams (1872-1958)**

## Intermission

**Symphony #5 in D Major ("Reformation")**  
**Felix Mendelssohn (1809-1847)**

I. Andante, Allegro con fuoco

II. Allegro vivace

III. Andante

IV. Choral "Ein feste Burg ist unser Gott."  
Andante con moto, Allegro maestoso

**James D. Mooy, Conductor**

# Santa Barbara City College Symphony

## First Violins

David Stone,  
Concertmaster  
Kathy Leer  
Victor Gasser  
Henry Null  
Anne Haberkern  
Cody Free  
Stephen McClain  
Diana Andonian  
Clark Leslie  
Kevin Kishiyama

## Second Violins

Irwin Maguire,  
Principal  
Kristen Madler  
Gloria Autry  
Sabrina Story  
Leonard Chen  
Kerri Gertz  
Elvira Tafoya  
Sara London  
Christina Wilburn  
Tammiie Wrocklage  
Ramona Clark

## Violas

Terence Geoghegan,  
Principal  
Kathleen Schaefer  
Esther Frankel  
Elizabeth Engel  
Martin Shapiro  
Molly Buzick  
Mike Odello  
Joel Schwimmer

## Cellos

Carol Roe,  
Principal  
Hugh Snyder  
Jeannot T. Maha'a  
Michael BurrIDGE  
Carol Sipper  
David Roe  
Claudia Scott  
Betsy Lape  
Bonnie Luck

## String Basses

Dege Lowry,  
Principal  
Jason Bray  
Andrew Saunders  
Brennon Kaye

## Flutes

Monica Bucher-Smith,  
Co-Principal  
Barbara Logen,  
Co-Principal  
Mary Maguire

## Piccolo

Monica Bucher-Smith  
Barbara Logen

## Oboes

Louis Grace,  
Principal  
Elizabeth Turner

## Clarinets

Peggy Liborio Willis,  
Principal  
Carol Simon

## Bassoons

Cavit Celayir-Monezis,  
Principal  
Paul Schneider

## French Horns

Sherry Trujillo,  
Co-Principal  
Johann Trujillo  
Co-Principal  
Margaret LaFon  
Katherine Eisner

## Trumpets

James Labertew,  
Principal  
Scott Pickering  
Alex Feldman

## Trombones

Howard Simon,  
Principal  
Hisashi Masui  
Co-Principal  
Donald Faith  
Steve Larios

## Tuba

Michael Evans

## Timpani

Charles Hamilton

## Percussion

Dylan Stecker  
Howard Simon  
Yoko Sawahata

## Harp

Margaret Hontos



**James Mooy** holds music and education degrees from UCLA (B.A. and M.A.). His trumpet performance studies have been with Jimmy Valves, Ron Thompson, Tony Plog, and Mario Guarneri. A Music Academy of the West alumnus, he has toured the U.S. and Japan as a professional trumpet player. James taught the band and orchestra program at R.A. Millikan High School in Long Beach for five years.

During that time he freelanced regularly in the Los Angeles area and held a full-time position as a Disneyland musician. Mr. Mooy currently conducts the Good Times Jazz Ensemble, and the Symphony Orchestra at Santa Barbara City College. Additional teaching duties include Music Appreciation and Electronic Music/Sound Recording. He has served as an adjudicator for numerous solo, chamber, wind ensemble, string ensemble, and jazz ensemble festivals. He has repeatedly served as conductor for the North Santa Barbara County Jr. High Honor Band and the Santa Barbara Schools Jr. High Honor Band. He has served as guest conductor for the Santa Barbara Schools String Festival and the SB Youth Symphony.

## Future Concerts

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|----------------|---|
| Dec 2, 7 p.m.  | Holiday College Choir Concert<br>First United Methodist Church, 305 E. Anapamu St, \$10/\$6 |
| Dec 3, 7 p.m.  | Concert Band Concert, Garvin Theatre, \$10/\$6  |
| Dec 4, 7 p.m.  | Jazz Ensemble Concert, Garvin Theatre, \$10/\$6   |
| Dec 8, 7 p.m.  | Electronic Music Concert, Garvin Theatre, \$10/\$6  |
| Dec 9, 7 p.m.  | Chamber Singers<br>First United Methodist Church, 305 E. Anapamu St, \$10                   |
| Dec 16, 7 p.m. | Quire of Voyces<br>St. Anthony's Seminary, 2300 Garden St., \$15/\$10                       |
| Dec 17, 3 p.m. | Quire of Voyces<br>St. Anthony's Seminary, 2300 Garden St., \$15/\$10                       |

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Ted Cheesman, House Manager. Lavonne Sanchez, House Staff.  
Adam Camardella: Sound Recording

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Esther Frankel, Post-Concert Reception  
Molly Buzick, Associate Conductor

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## (Program Notes--Continued)

**5. Neapolitan Dance.** In this final dance, from Naples, a storm over the lake subsides, and with the coming of dawn the lady swans find themselves free forever of the evil spell.

## Sea Songs - Quick Step March

### Ralph Vaughan Williams (1872-1958)

Ralph ("Rafe") Vaughan Williams, the beloved English composer, believed that "art, like charity, should begin at home." So when he began his career as a composer, in 1902, he focused on collecting English folk songs, and then went on to write his own songs in the best traditional English style. Sea Songs - Quick March is often performed as a band composition, but a fortuitous discovery of another version, in the SBCC orchestral library, has enabled all of us to enjoy this tuneful march.

## Symphony #5 in D ("Reformation")

### Felix Mendelssohn (1809-1847)

Question - When is a Symphony #5 not really a Symphony #5?  
Answer - When it's Mendelssohn's Symphony #5. He wrote it in 1830, when he was barely 20, for the 300th anniversary of Martin Luther's Protestant Reformation. But he never felt satisfied with the youthful work, and didn't allow it to be published (and numbered) until after his death. The first movement begins with a slow and solemn introduction, as a tribute to Luther. The introduction ends strikingly with two Dresden Amens, hushed melodic figures taken from the old Dresden liturgy. The first movement "proper" (Allegro con fuoco) is exactly what it sets out to be - an "Allegro with fire." The fire continues to the end of the movement, except for one Dresden Amen half-way through. Dance-like and repetitious, the second movement (Allegro vivace) appears to pay tribute to the older Classic Minuet. The middle section, or Trio, is especially song-like. Like a beautiful lament the third movement (Andante) provides a seamless transition to the Finale. And what a surprise - the fourth movement's slow introduction is built on A Mighty Fortress is our God, a hymn-tune said to have been composed by Luther himself. This chorale is heard again to open the lengthy Allegro, and returns in long-note augmentation to bring the movement, and the symphony, to a rousing close.