

Mentors – A concert dedicated to the memories of Phyllis Dunn and
Irwin Maguire, musical mentors who changed countless lives.

Program

Overture to Candide
Leonard Bernstein (1918 -1990)

A Night on Bald Mountain
Modeste Mussorgsky (1839-1881)
Orchestrated by Nikolai Rimsky-Korsakov

The Firebird - Berceuse and Finale
Igor Stravinsky (1882-1971)

Intermission

Symphony No. 7 in A major, Op. 92
Ludwig van Beethoven (1770-1827)

- I. Poco sostenuto – Vivace
- II. Allegretto
- III. Presto – Assai meno presto (trio)
- IV. Allegro con brio

James D. Mooy, Director

Special thanks to:

Martin Shapiro, Program Notes
Esther Frankel, Post Concert Reception
James Watson and Stephanie Miller, Program
Pamela Lasker, Tickets
Jason Flynn, Garvin Theatre Stage Technician
Garvin Theater Staff

Program Notes

Overture to *Candide*

Leonard Bernstein (1918 -1990)

Leonard Bernstein always said he wanted to write "the Great American Opera." He probably came closest with *Candide* (1956), which he labeled "a comic operetta." Based on Voltaire's satirical novel of 1759, it chronicles the misadventures of Candide, a naive, pure-hearted youth, and his much more tough-minded sweetheart, Cunégonde. Although Candide has been taught by his tutor, Dr. Pangloss, that "all is for the best in this best of all possible worlds," throughout the story he is assailed by legions of man-made and natural disasters that sorely test this theory. Finally, older, a little wiser, he and the equally battered Cunégonde are reunited, with much more modest aspirations for their life together.

From the very beginning the appealing Overture was a hit, and swiftly became one of the most popular of all concert curtain-raisers. (It was also an affectionate "curtain-closer", when the New York Philharmonic performed it, without a conductor, at the memorial concert following the composer/conductor's death in 1990). Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping, romantic one (near the beginning) is Candide's and Cunégonde's love duet "Oh, Happy We," while the wacky, up-tempo music (near the ending) is from Cunégonde's fabulous send-up of coloratura-soprano arias, "Glitter and Be Gay." (Dick Cavett popularized "Glitter" on his late-night TV show.)

(Baltimore Symphony)

A Night on Bald Mountain

Modeste Mussorgsky (1839-1881)

Modeste Mussorgsky was born in 1839, the scion of a wealthy Russian land-owning family, and died forty-two years later, in 1881, a victim of alcoholism and of Russian history. During his childhood he was allowed to indulge his many artistic interests, and as a young man he was encouraged to move to Moscow, all expenses paid, to explore his musical development as a pianist and as a composer. But in 1860 disaster struck -- Czar Alexander II, inspired by Abraham Lincoln's American example, issued a proclamation declaring that all Russian serfs were now liberated, and must be paid a fair salary for their work. With this change in the economy the Mussorgsky fortune was quickly decimated, and poor Modeste was left to survive as best he could. Instead of "hanging out" with his musical friends in Moscow he now had to spend endless hours as a government bureaucrat, sitting at a desk, and dealing with an endless stream of petitioners. To ease his suffering he took to the bottle (in Imperialist Russia vodka was the universal solvent), and in 1881 he died in a government clinic, a sad and lonely man. All the more miraculous, then, that this tragic figure was able to create some of the most brilliant music of his time, including the brooding opera *Boris Godonov* and the very popular *Pictures at an Exposition*.

A Night on Bald Mountain - The **night** is scary, ghost-haunted Halloween- called St. John's night in Russia, and the **mountain** is Mount Lisaya ("devoid of trees") south of Kiev, the legendary home of evil spirits, who emerge only on one night - St. John's night. The piece was said to be inspired by a short story by Nicolai Gogol, in which St. John witnesses a witches' sabbath on the Bald Mountain near Kiev.

Program

"Subterranean sounds of unearthly voices" -- terrifying, creepy, sinister sounds - and the inspiration for the shark music in *Jaws*. This music will return, to start the closing section of the piece.

"Appearance of the Spirits of Darkness, followed by that of Chornabog". The spirits materialize slowly, then with crescendoing malevolence

"Glorification of Chornabog and celebration of the Black Mass" Chornabog is the Great Satan - but in Russia he goes by Chornabog. The Glorification and the Black Mass are quite frantic, and extensive.

"Witches' Sabbath" A wild, physical dance

"At the height of the orgy, the bell of the little village church is heard from afar. The Spirits of Darkness are dispersed. Daybreak." As the human spirit prevails once more over the spirits of darkness.

The Firebird - Berceuse and Finale **Igor Stravinsky (1882-1971)**

Igor Stravinsky's career was like a white-hot arrow that blazed a trail across the musical firmament, creating masterpiece after masterpiece, in an ever-changing array of musical styles. Like so many other prodigies, he came by his talent honestly -- his father, Fyodor, was the principal Bass singer at the Imperial Opera in St. Petersburg, and his mother Anna, a talented singer and pianist, was from a well-to-do, cultured family. The youngster grew up in an atmosphere that nurtured his natural talents, and he quickly emerged as a mature artist, composing music that caught the ear of St. Petersburg, and gave him a name of his own. In 1908 Stravinsky met the impresario Sergei Diaghilev, whose dream was to bring the *Ballet Russe* (Russian Ballet), with its dazzling combination of Russian music, dance, and scenic arts, to wealthy Paris -- Stravinsky jumped at the chance to compose a brand new ballet, *The Firebird*, for the new company, and the rest is musical history.

The Firebird -- The background story of the ballet is part mythology, part literature The hero, **Prince Ivan**, is traveling in search of new adventures when he sees, and quickly captures, a fabulous **Firebird**. The bird begs to be freed, and in exchange he offers to become Ivan's helper. The help is soon needed -- the evil demon **Katschei** confronts the brash young intruder, and attempts to behead him! But the Firebird quickly casts a spell on the demon and his followers, which puts them all to sleep (Berceuse - a lullaby, in a slow, quiet duple meter). The Grand Finale of the ballet takes place when the Firebird, knowledgeable in all the arts, tells Ivan that Katschei's demonic soul rests in a giant egg! By finding and breaking the egg Katschei and all his cohort are destroyed forever, and Prince Ivan, the liberated Firebird, and all the creatures of the realm join in to dance the grand Finale (a glorious slow dance, in triple meter).

Symphony No. 7 **Ludwig van Beethoven (1770-1827)**

The Seventh Symphony was composed in 1811, for a benefit concert for Austrian veterans who had been wounded in the wars against Napoleon. Unlike its predecessor, the Sixth Symphony, which is full of descriptive details (Pastoral, Cheerful Feelings, By the Brook, etc.), the Seventh is usually referred to as "absolute" music. There is not a hint of a title or descriptive passage. In the words of one writer "It is very much about the power of music itself."

1. Poco sostenuto The first movement comes in two parts -- a lengthy slow introduction, the longest that Beethoven had ever written, and a traditional fast Sonata Form structure. The Poco sostenuto ("somewhat sustained") slow introduction is a constantly changing mix of loud orchestral chords, sustained melodic lines, and insistently rising scales, sometimes restrained (piano), and sometimes forceful (forte). The Vivace ("lively") part of the first movement trades the solemnity of the introduction for a light-hearted, dance-like mood, which prevails throughout the movement. One is reminded of Richard Wagner's oft-repeated statement that that this symphony is "the apotheosis (fulfillment) of the dance."

2. Allegretto The second movement is the crown jewel of the symphony. It was an instant hit at the first performance, and is often performed separately from the symphony. This Allegretto ("slower than Allegro") is built on a constant rhythm of long-short-short-long-long (-- - - - -) . It is introduced at the start, and gracefully accompanies the movement's lyrical melodies, as well as its darker moments.

3. Presto change-o. That's how fast the beats move in this Scherzo movement. How dance-like is this music? A choreographer would have a field day with it. The Presto section calls up visions of boys playing tag, or a circus full of clowns, then a contrasting slower section could be just the old folks meandering around. And then back to the Presto = ABA form, and that's where the movement should end. But Beethoven, ever the joker, brings the "old folks" back again, and then the Presto once more, to close the movement. Very funny. Very Beethoven!

4. Allegro con brio (Fast and lively). This is one powerful movement. Various writers have commented on its "Bacchic fury" and "whirling dance-energy." To Leonard Bernstein it was no less than a "bacchanalian orgy." In any case the movement takes off like a bat, and scarcely pauses for breath for the next 500 measures (plus repeats). Hang on, the boldest is yet to come.

Program notes by Martin Shapiro

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 Lunch Break Jazz Ensemble, and the Symphony Orchestra at Santa Barbara City College. Additional teaching duties include Music Appreciation and Music Technology. 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 honor bands and orchestras throughout California. In the last year he served as conductor for the California Association of Independent Schools Honor Music Festival and adjudicated six music festivals.

Mentors – Changing lives for the better.

Phyllis Dunn, wife of Harold Dunn for whom our concert is named, was an Adjunct Instructor of string techniques at Santa Barbara City College. She held B.M. and A.B. degrees from the Conservatory at the College of the Pacific. She was the former National Secretary of the American String Teachers Association. Ms. Dunn was a long-time member of the Santa Barbara Symphony Orchestra and also performed with Berkeley and Bakersfield Symphonies. She passed on June 9th at the age of 88 and will be missed by the SBCC community.

Irwin Maguire - In 1948 Irwin began his 18-year post as Music Director and Performing Arts Director at Santa Barbara Junior High School. During his tenure at SBJHS he also found time to join the newly formed Santa Barbara Symphony in 1951, and be the founding conductor of the Santa Barbara Junior Symphony. When Dos Pueblos High School opened in 1966, Irwin began his 13-year tenure as Music Director. At both SBJHS and DPHS his music groups won numerous competitions and enjoyed a reputation as being one of the best in the state. He also had a knack for inspiring his students to do their best, which many have said carried them through into their adult lives. So loved was he that over 200 people attended his 90th birthday party in 2007, a joyous reunion of students, teachers, family and friends.

After retiring from DPHS in 1979, Irwin taught Jazz Band and Pep Band at Santa Barbara City College for two years. He was a member of the SBCC Symphony Orchestra for over 30 years and played in the orchestra until he was 93-1/2. He passed on May 26th at the age of 95, loved and respected by all whose lives he touched.

(Include picture of Irwin Maguire here)

First Violins

David Stone,
Concertmaster
Kathy Leer
Henry Null
Paul Wintz
Kevin Kishiyama
Diana Andonian
Carmalisa Reichhart
Jeon Richard
Catherine Weinberger
Cody Free
Larry Gerstein

Second Violins

Joel Schwimmer,
Principal
Leonard Chen
Alice Green
Tammie Wrocklage
DeeDee Nussmeier
Deborah Hobden
Susie Thielmann
Elvira Tafoya
Tina Korisheli
Kerri Gertz
Sara London
Franny Wong
Ann Tesar
Lisa Walker
Ross Truesdell

Violas

Terence Geoghegan,
Principal
Helena McGahagan
Esther Frankel

Martin Shapiro
Sherrill Pfeiffer
Julia Webb
Deborah Kircher

Cellos

Carol Roe,
Principal
Brandon Terrill
Michael Burrridge
Karen Spechler
David Roe
Hugh Snyder
Carol Luce
Gerrie Fausett
Claudia Scott
Anne Anderson
Karen Gocha
Steffanie Wise
Amberly Oltmer

String Basses

Jeannot T. Maha'a,
Principal
Dege Donati
Andrew Saunders
Robert Frankel

Harp

Laurie Rasmussen

Piccolo

Trevor Dolin

Flutes

Mary Maguire,
Principal
Monica Bucher-Smith

Oboes

Louis Grace,
Principal
Elizabeth Turner

E♭ Clarinet
Doug Martin

Clarinets
Peggy Liborio,
Principal
Carol Simon

Bass Clarinet
Richard Gonzales

Bassoons
Paul Mori,
Principal
Cavit Celayir-Monezis

Horns
Sherry Trujillo,
Co-Principal
Johann Trujillo
Co-Principal
Scott Lillard
Margaret LaFon

Trumpets
James Labertew,
Principal
Scott Pickering

Trombones
Howard Simon,
Principal
Donald Faith
Kearney Vander Sal

Tuba

Michael Evans

Timpani

Charles Hamilton

Percussion

Cody Anderson

Cathy Anderson

Anthony Paul Garcia

Aaron Jones