

Program

Festive Overture, Opus 96
Dmitri Shostakovich (1906-1975)

Knoxville: Summer of 1915, Opus 24
Samuel Barber (1910-1981)
Sarah Kreitzer - Soprano

"Baroque Flamenco" for Solo Harp and Orchestra
(based on a theme by Jean-Jacques Rousseau)
Deborah Henson-Conant (b.1953)
Laurie Rasmussen – Electric Concert Harp

Intermission

Symphony No. 2, Opus 30, "Romantic"
Howard Hanson (1896-1981)

- I. Adagio
- II. Andante con tenerezza
- III. Allegro con brio

James D. Mooy, Director

Special thanks to:

Martin Shapiro, Program Notes
Esther Frankel, Post Concert Reception
James Watson, Program
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Jason Flynn, Garvin Theatre Stage Technician
Garvin Theater Staff

Program Notes

Festive Overture, Opus 96 Dmitri Shostakovich (1906-1975)

What better way to kick off a new concert season than with a festive overture, especially one so full of surprises? The first surprise is that it was written by Dmitri Shostakovich, a Soviet composer better known for his ponderous symphonies and complex string quartets than for his (very few) frivolous works. The second surprise was that it was composed in only three days. It seems that, in 1930, the conductor of the Bolshoi Symphony was desperate — he had a concert to conduct in three days and the totalitarian Stalinist government had just declared that the composer of the Bolshoi's opening piece had been declared an "enemy of the state"! He was immediately exiled to Siberia and all of his music was forbidden to be performed, including the Bolshoi's concert opener!! Then along came Dmitri. He agreed to write a sparkling replacement overture for the Bolshoi, and he did. And how it sparkles!

The overture opens with a majestic fanfare featuring the brass section, and then the fun begins. The clarinets introduce the frisky first theme followed by, imitatively, the flutes and then the strings. A light-hearted interlude takes us to another surprise. The soaring second theme bears a striking resemblance to some of the (much later) film music of John Williams (Star Wars, Superman, etc.). You're sure to recognize it. The rest of the festive music includes the return of both themes surrounded by non-stop orchestral merriment. And then another surprise. The glorious fanfare that opened the overture returns to close it. It sounds like the end, but is this really the end? Not quite. For there's one more surprise — a little mouse-tail (coda) reminds us of how much fun this festive overture has been.

Knoxville: Summer of 1915, Opus 24 Samuel Barber (1910-1981)

In 1935, after the early death of his father, James Agee, the celebrated Southern poet, wrote a lengthy prose piece filled with memories of the vanished world of the Knoxville he had grown up in. In 1947 Samuel Barber, already famous for his hauntingly beautiful Adagio for Strings, read Agee's memoir and was moved to set it to music, as a song for soprano and orchestra. He selected some of Agee's most expressive text passages, and spun them into one of his most popular art songs. Here are the texts that Barber selected for his song — see if you can follow along.

(Orchestral Introduction — thoughtful, reflective)

It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

(Orchestral interlude — relaxed, then lively, forceful)

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the

iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

(Orchestral interlude — soothing, relaxed)

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes....

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces. The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

(Orchestral interlude — eerie, then calm)

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there.... They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

(Orchestral interlude — noble, then relaxed)

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

(Orchestra - closing music)

"Baroque Flamenco" for Solo Harp and Orchestra
(based on a theme by Jean-Jacques Rousseau)
Deborah Henson-Conant (b.1953)

Deborah Henson-Conant is a virtuoso American harpist and a composer of the most extreme and flamboyant music, ranging from classical to jazz, rock, folk music, etc.

Deborah performs one-person shows in theaters, concert halls and festivals. She also performs her original music/theatre shows with symphony orchestras. Her performances mix music with theatrical and story elements. She orchestrates all her own music when she plays with symphonies and often engages symphonic musicians in unexpected ways. (Wikipedia)

Here's her take on Baroque Flamenco, an imaginary combination of Flamenco, Baroque music from the court of Marie Antoinette, and a guitar-tuned time machine that brings them together.

There was once a troupe of flamenco dancers who discovered that their new guitar, which they had gotten for such a reasonable price, was really just a time machine. But by the time they discovered that, they were already in the court of Marie Antoinette, in which everyone else was dancing the Minuet. So the Flamenco dancers attempted to fit in. This was the result. It's called Baroque Flamenco.

Symphony No. 2, Opus 30, "Romantic"
Howard Hanson (1896-1981)

Howard Hanson may well be the most outstanding unknown composer of the 20th century. A champion of the American Midwest, he was born in Wahoo, Nebraska (really) in 1896 and died in Omaha in 1991. In between he enjoyed a career overflowing with awards, commissions, and a reputation as a master teacher and administrator. In 1924, at the age of 29, he was asked by George Eastman, the inventor of the Kodak camera and roll film, to be the director of the new Eastman School of Music. In 1930 this second symphony was commissioned by Serge Koussevitzky for the 50th anniversary of the Boston Symphony.

He titled it "Romantic" as a self-conscious reaction to the formalism he saw predominating in so much concert music in the era of Stravinsky's neo-classicism and the Second Viennese School's serialism. At the time, Hanson wrote (presciently) "romanticism will find in this country rich soil for a new, young, and vigorous growth" (think of Gershwin and Barber.) (Wikipedia)

Symphony No. 2 - First Movement. The first movement has no less than twelve sections, each one distinguished by melody, rhythm, tempo, etc. The first section, Adagio, is almost completely dominated by a three note rising motive (a,b,c). The second section Allegro, uses a 6-note motive (d, c, b, a, b, c). The third is strikingly romantic.

Second Movement - Andante con tenerezza (with tenderness). This movement, with its use of themes from the first movement, especially the lush passages, identifies this symphony as cyclic, that is, when music from one movement is recycled in one or more of the following movements.

Third Movement – Andante con brio (lively). This movement begins with chirping sounds from the flutes and eventually all of the woodwinds. There is also an exotic, almost languorous slow section. Later the tympani and brass sound like the film music for an invading army. A broad Largo, then a tutti, fortissimo drives the music, and the symphony, to a rousing conclusion.

Program notes by Martin Shapiro

Sarah Kreitzer - Sarah Kreitzer was raised singing in the church. She is the Soprano section leader and Director of Music at Trinity Lutheran Church. Sarah is a graduate of Santa Barbara City College's music major program and has studied with Dr. Nichole Dechaine for three years as an applied music student. She has appeared as soloist with the SBCC Concert Choir and orchestra in performances of Bach's Magnificat, Vivaldi's Gloria and SBCC's Chambers Singers performance of Faure's Requiem. She has sung with the SBCC Concert Choir, Chamber Singers, and also with Adelfos of Santa Barbara. Originally from the L.A. area, she taught marine science in the Los Angeles County school district and the Roundhouse Aquarium in Manhattan Beach. Sarah is a proud mother of three and currently working on furthering her education in vocal music and biology. She is also a licensed massage therapist.

Laurie Rasmussen - Laurie Rasmussen has been a life-long musician, specializing in harp for the past 27 years. After discovering this beautiful instrument she studied Celtic music with traditional players in England, Ireland and Scotland in the 1980's. She later served as Music Director and stage performer in "Spirit of the Dance" in Reno and then spent three years touring in Italy and Germany, performing with Celtic groups such as Altan and the Boys of the Lough. Here in Santa Barbara she has appeared in concert with violinist/fiddler Gilles Apap, Irish piper Paddy Keenan and with Celtic harper Kim Robertson. In 2007 she was a prize-winner at the Lyon & Healy Jazz and Pop Harp Fest and has studied jazz harp with Park Stickney, Deborah Henson-Conant and Felice Pomeranz. Playing the classical pedal harp, she has accompanied the Santa Ynez Valley Master Chorale, Santa Barbara Master Chorale and the Choir of the Saint Barbara parish, appeared in concert with the Santa Maria Philharmonic and in musical theatre with the Ensemble Theatre Company's production of The Fantasticks. She performed with SBCC's Lunch Break Jazz Ensemble at the Monterey Next Generation Jazz Festival 2012 and is in her fifth year with the SBCC Symphony Orchestra. Laurie teaches harp privately and freelances as a soloist in the Santa Barbara area.

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.

First Violins

David Stone,
Concertmaster
Kathy Leer
Larry Gerstein
Henry Null
Kevin Kishiyama
Diana Andonian
Carmalisa Reichhart
Jeon Richard
Jessica Kaplan
Laura Nelson

Second Violins

Joel Schwimmer,
Principal
Deborah Hobden
Alice Green
Tammie Wrocklage
DeeDee Nussmeier
Jodi Balster
Susie Thielmann
Tina Korisheli
Ann Tesar
Kerri Gertz
Hailey Brundy

Violas

Terence Geoghegan,
Principal
Helena McGahagan
Esther Frankel
Molly Clark
Sherrill Pfeiffer

Cellos

Carol Roe,
Principal

Andrew Saunders
Paul Sheiss
Brandon Terrill
Michael Burrige
Karen Spechler
Gerrie Fausett
Laura Hemenway
David Roe
Weisong Tang
Claudia Scott
Anne Anderson
Karen Gocha
Steffanie Wise
Kota McDavid

String Basses

Jason Harris Bray,
Principal
Dege Donati
Carmalisa Reichhart
Robert Frankel

Harp

Laurie Rasmussen
Margaret Hontos

Piccolo

Mary Maguire
Jane Hahn

Flutes

Monica Bucher-Smith,
Principal
Jane Hahn
Mary Maguire

Oboes

Louis Grace,
Principal

Elizabeth Turner
Amy Brooker

English Horn

Amy Brooker
Louis Grace

Clarinets

Per Elmfors,
Principal
Chad Cullins
Sandy Adams

Bassoons

Valerie Bentz,
Principal
Rory Hartong-Redden

Horns

Sherry Trujillo,
Co-Principal
Johann Trujillo
Co-Principal
Trevor Reid
Margaret LaFon

Trumpets

James Labertew,
Principal
Scott Pickering
Scott Lillard
Jack Chinn

Trombones

Howard Simon,
Principal
Donald Faith
Kearney Vander Sal

Tuba

Chris Chinn

Timpani

Charles Hamilton

Percussion

Chris In

Cathy Anderson

Joseph Barbosa

Jack Chinn