

# Program

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**Finlandia, Op. 26, No. 7**  
**Jean Sibelius (1865-1957)**

**Gymnopédies, Nos. 1 & 3**  
**Erik Satie (1866-1925), arr. Claude Debussy**

**Feuerfest ("Fireproof") Polka, Op. 269**  
**Josef Strauss (1827-1870)**

## Intermission

**Symphony No. 5 in D minor, Op. 47**  
**Dmitri Shostakovich (1906 – 1975)**

**James D. Mooy, Director**

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**Tonight's program is generously sponsored in memory  
of Sandy and Dorothy Stone, who loved every note  
played by the Symphony.**

*Special thanks to:*

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

## **Program Notes**

### **Finlandia, Op. 26, No. 7** **Jean Sibelius (1865-1957)**

Composed in 1899, Finlandia is an uplifting affirmation of faith in the Finnish people and their struggles against the imperialist Russians. It was another eighteen years before independence was won, but during those years this piece was to the Finnish something like an anthem of freedom and independence. In fact, public performances were prohibited on the grounds that they would incite the people to further acts of rebellion. The central hymn-like theme, played first in the high woodwinds and later the whole orchestra, had words added after the music was written.

### **Gymnopédies, Nos. 1 & 3** **Erik Satie (1866-1925), arr. Claude Debussy**

Erik Satie was a French composer and pianist. Satie was a colorful figure in the early 20th century Parisian avant-garde. An eccentric, Satie was introduced as a "gymnopedist" in 1887, shortly before writing his most famous compositions, the Gymnopédies.

These short, atmospheric keyboard pieces are written in 3/4 time, with each sharing a common theme and structure. The melodies of the pieces use deliberate, but mild, dissonances against the harmony, producing a piquant, melancholy effect that matches the performance instructions, which are to play each piece "painfully," "sadly" or "gravely." By the end of 1896, Satie's popularity and financial situation were ebbing. Claude Debussy, whose popularity was rising at the time, helped draw attention to the work of his friend by arranging parts of it for orchestra. (Wikipedia)

### **Feuerfest ("Fireproof") Polka, Op. 269** **Josef Strauss (1827-1870)**

As the son of Johann Strauss I, and the brother of Johann Strauss II, "The Waltz King" (On the Beautiful Blue Danube, Tales From the Vienna Woods) it was only natural that Josef Strauss would take up the family business. A prolific composer (269 works before his early death at the age of 43), he ranged far beyond the waltz in his impressive output.

The Feuerfest Polka is the genuine article. Sometimes quiet, sometimes loud, sometimes dainty, sometimes aggressive, but always "in 2," as opposed to the more familiar triple meter of the waltz. One can easily imagine the marbled ballrooms of the Viennese nobility, filled with elegantly clad dancers moving gracefully to the lively music of Strauss' polka. Until the firebell (like a cowbell) takes over! Just try to keep a straight face when the polka becomes a Concerto

for Firebell and Orchestra. And that's why they call it the "Fireproof" polka – a flame just wouldn't stand a chance here.

**Symphony No. 5 in D minor, Op. 47**  
**Dmitri Shostakovich (1906 – 1975)**

Volumes have been written about Dmitri Shostakovich and his ambivalent relationship with the Soviet regime. He began as a true son of the Russian Revolution and, as a teenager, a true believer. But in his late 20's, he became caught up in the Stalinist nightmare. Shostakovich's roller coaster ride from Soviet adulation to denunciation began in January 1936, when an article appeared in the Soviet newspaper Pravda severely criticizing his new opera, *Lady Macbeth of the Mzensk District*. For the first of many times Shostakovich was cast into Soviet limbo, his music unperformed, his livelihood withdrawn and his life in jeopardy.

The Fifth Symphony was the composer's attempt to rehabilitate himself as a serious artist in the eyes of the authorities after the *Lady Macbeth* debacle. The chromatic, dissonant symphony was certainly not in line with the cultural commissars' requirement for cheerful uplifting music, but the wild audience enthusiasm at the 1937 premiere finally convinced the Soviet bureaucracy to give the symphony its official seal of approval.

The Symphony opens with a broad theme, a constant presence underlying a melancholy counter-theme in the upper strings. The composer slowly ratchets up the hushed tension, gradually adding other instruments, a calm before the storm. More than halfway through the movement, clouds appear on the horizon with the trombones blaring out the first string theme with an increase in tempo and dynamics until the shrieking violins introduce it as a violent march with full brass and snare drums. But the storm suddenly passes, and the movement concludes with a gentle glockenspiel solo.

The short Scherzo is a kind of lopsided waltz evoking everything from Viennese ballrooms to music boxes. Erratic shifts in dynamics suggest a kind of musical satire that emerged more overtly and with greater bitterness in the composer's later works.

The Largo is a somber outpouring that probably best reflects the composer's mood during those terrible years — a memorial for Mother Russia, and all those sent to the labor camps. Melancholy solos for flute and especially the oboe punctuate the long lament. As in the first movement, the tension slowly builds, until it reaches a climax beginning with a xylophone and violin theme accompanied by a loud tremolo in the rest of the strings.

The Finale is a military quick-march, blaring in the approved "Socialist Realism" style. There are two principle themes, which both undergo significant

transformations in mood, from strident militarism to pensive melancholy. The moments of shrieking ostinato passages in the violins and rising chromaticism, as well as the somber middle section, belie the triumphal themes.

*In his memoirs, smuggled out of Russia after his death, Shostakovich wrote this: What exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat... It's as if someone were beating you with a stick and saying, "Your business is rejoicing," and you rise, shaky, and go marching off, muttering, "Our business is rejoicing, our business is rejoicing."*

(Joseph & Elizabeth Kahn)

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 state and county honor bands and orchestras throughout California.

**First Violins**

David Stone,  
Concertmaster  
Kathy Leer  
Larry Gerstein  
Henry Null  
Kevin Kishiyama  
Blake Bainou  
Cody Free  
Sahand Hormoz  
Jessica Kaplan  
Laura Nelson  
Catherine Weinberger

**Second Violins**

Joel Schwimmer,  
Principal  
Giyeon Min  
Alice Green  
Catherine Mottram  
DeeDee Nussmeier  
Zena Benenati  
Susie Thielmann  
Elvira Tafoya  
Erik Gonzalez  
Tina Korisheli  
Ann Tesar  
Kerri Gertz  
Sara London  
Hailey Brundy  
Jaclyn Avallone  
Kaeli Domino  
Elizabeth Chisholm  
Ahram Jung

**Violas**

Terence Geoghegan,  
Principal  
Helena McGahagan  
Esther Frankel

J. Amanda Kim  
Lucy Kohansamad  
Sherrill Pfeiffer  
JiangRu Wu  
Robert Neuman

**Cellos**

Carol Roe,  
Principal  
Jiun Bang  
Michael Burridge  
Karen Spechler  
Laura Hemenway  
David Roe  
Anne Anderson  
Sally Greenbaum  
Karen Gocha  
Danchen Sun  
Mariah Fields-Mitchell  
Weisong Tang

**String Basses**

Jason Harris Bray,  
Principal  
Andrew Saunders  
Dege Donati  
Robert Frankel

**Harp**

Laurie Rasmussen

**Flutes/Piccolo**

Jane Hahn,  
Co-Principal  
Monica Bucher-Smith,  
Co-Principal

**Piccolo**

Mary Maguire

**Oboes**

Louis Grace,  
Principal  
Elizabeth Turner

**E♭ Clarinet**

Chad Cullins

**Clarinets**

Per Elmfors,  
Principal  
Chad Cullins  
Sandy Adams

**Bassoons**

Valerie Bentz,  
Principal  
Rebecca Rivera

**Contra Bassoon**

Cavit Celayir-Monezis

**Horns**

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

**Trumpets**

Scott Pickering  
Co-Principal  
James Labertew,  
Co-Principal  
Scott Lillard  
Co-Principal

**Trombones**

Howard Simon,



Principal  
Donald Faith  
Michael Dolin

**Tuba**  
Carlos Maya

**Timpani**  
Charles Hamilton

**Percussion**  
Jack Chinn  
Cathy Anderson  
August Woolner

**Piano/Celesta**  
Emma Huston