

Program

Mercurial Overture
Steven Mercurio (b:1956)

Memorial to Lidice
Bohuslav Martinů (1890-1959)

Prelude & Fugue in E-flat Major ("St. Anne"), BWV 552
J.S. Bach (1685-1750)
Arranged for large orchestra by Arnold Schoenberg
(1874-1951)

Intermission

Symphony No. 1 in E Minor, Opus 39
Jean Sibelius (1865-1957)

- 1. Andante, ma non troppo – Allegro energico**
- 2. Andante**
- 3. Scherzo: Allegro**
- 4. Finale (Quasi una fantasia): Andante – Allegro**

James D. Mooy, Director

Special thanks to:

Martin Shapiro, Program Notes
Esther Frankel, Post Concert Reception
James Watson, Program
Dr. John Clark – Poster Coordination
James Van Arsdale/Myopia Design – Poster Design
Pamela Lasker, Tickets
Jason Flynn, Garvin Theatre Stage Technician
Garvin Theatre Staff

Program Notes

Mercurial Overture Steven Mercurio (b. 1956)

Born in New York, where he attended the Juilliard School of Music, Steven Mercurio has enjoyed a long and successful career as a composer and conductor in the worlds of both Classical and Popular Music. His *Mercurial Overture* was given its world premiere by the Oslo Philharmonic in 1999 in a telecast honoring the Nobel Prize winners, with maestro Mercurio conducting.

The horns boldly open the overture, complemented by the strings, and then the woodwinds. A contrasting lyrical middle section, played by the strings, features a ravishing violin solo, and then, with a crash of the cymbals, the opening music returns as a *grand finale*, with its bold horns.

Memorial to Lidice Bohuslav Martinů (1890-1959)

In 1939, at the onset of World War II, Nazi Germany invaded neighboring Czechoslovakia and appointed Reinhard Heydrich, "The Butcher of Prague," as its brutal ruler. In 1942 the Czech government in exile, in London, sent two parachutists back to their homeland to assassinate Heydrich, which they did, with a hand grenade on a country road near the village of Lidice. The furious Germans assumed, falsely, that they had come from the village, and retaliated by completely destroying the village and all its people. 117 men were shot, 90 women were shipped off to concentration camps, 98 children were gassed, and then the entire village was reduced to rubble. The following year, in 1943, the American League of Composers commissioned Bohuslav Martinů, a prominent Czech composer living in exile in New York, to write a memorial to the innocent victims of the German atrocities at Lidice. Martinů's great achievement was to create a work full of grief and mourning, an extended funereal hymn and lament.

The Memorial consists of one continuous movement, framed by two significant gestures -- it opens, and closes, with a harsh, violent dissonance, perhaps portraying the fate of the village, and the ending measures also include the famous opening measures of Beethoven's Fifth Symphony, an expression of Martinů's faith in the ultimate victory of his beloved Czechoslovakia over the hated Nazis.

Prelude and Fugue for Organ in E flat, "St. Anne" J. S. Bach (1685-1750), arranged by Arnold Schoenberg (1874-1951)

The practice of transcribing, or rewriting, Bach's music for other instruments goes back at least 300 years, to Bach himself. In the Baroque Era, he transformed his well-known "*Double Concerto*" for Two Violins into a concerto for two harpsichords.

During the Classic Era both Mozart and Beethoven arranged several fugues from The Well-Tempered Clavier for string ensemble. The Romantic composer Charles Gounod provided perhaps the most familiar Bach re-arrangement when he added a vocal melody, Ave Maria, to the first prelude of the *Well Tempered Clavier*. In the 20th century Leopold Stokowski took the art of transcribing Bach to new heights when he arranged the *Organ Toccata and Fugue in D minor* for the Philadelphia Orchestra, which he then conducted, in dramatic profile, in Walt Disney's *Fantasia*.

In 1928 Arnold Schoenberg created his transcription of Bach's *Prelude and Fugue in Eb* as "audience ear-training" for the intricacies of his new Twelve-tone music. "I have modernized the organ, replaced its slow change of tone colors with a more richly varied orchestral one." Measure for measure Schoenberg's orchestral version is a faithful reincarnation of Bach's original organ composition. The massive Prelude is dominated by the majestic long-short rhythm that Bach inherited from the French opera Overtures of Lully, for the entrance of the king. Two contrasting themes help to fill out this impressive structure -- a stately march, and then a confidently flowing allegro. The imitative Fugue is in three equal sections. The square-cut principle theme resembles an old English hymn tune, "*St Anne*," hence the well-known subtitle.

Symphony No. 1 in E minor **Jean Sibelius (1865-1957)**

Like the great Nationalist composer Edvard Grieg in Norway, Jean Sibelius is universally regarded as the outstanding representative of Finnish music. Born during the oppressive years when Finland was under the control of Imperial Russia, Sibelius became an ardent champion of his country's political and cultural strivings, as in his popular Symphonic Poem, Finlandia. In his seven symphonies he followed a more traditional path, with non-descriptive music in four movements, following the abstract forms of the Classic Era. Sibelius composed his First Symphony in 1899, following his return to Finland after studies in Berlin and Vienna.

1- Andante, ma non troppo; Allegro energico. The first movement consists of two contrasting sections -- a long introduction, leading into an ever-changing Sonata Form structure. The symphony opens with an unexpectedly lengthy clarinet solo, perhaps inspired by the bleak Finnish landscape. The Allegro energico is just that -- it moves along swiftly, overwhelming the listener with its richness of themes, textures, and instrumental colors, providing a stimulating beginning for the symphony.

2 - Andante, ma non troppo, lento. The wistful opening introduces a short motive, (D----) D-- D| D(CDC), that will appear, in one form or another, in just about every measure of this section. The contrasting middle section is introduced by the horns, before the opening motive returns, bringing the movement to a wistful close.

3 - Allegro. The lively Scherzo ("Joke") might be subtitled "The Drummer's Delight," because the timpani not only introduce the main seven-note rhythm: 3 | 1 2 3& | 1 2, but share in its return throughout the movement. The contrasting middle section provides a moment of calm before the return of the first section, with its rhythmic motive.

4 - Finale (Quasi una Fantasia) – Andante - Allegro molto - Andante assai - Allegro molto come prima - Andante ma non troppo. This final movement is "almost a fantasy," with its five freely alternating sections rather than one of the more traditional forms. The style of the individual sections range from lush, lyrical melodies in the strings to explosive passages introduced in the woodwinds and brass, and then bursting forth in the full orchestra. And finally, Sibelius ends the symphony on a beautiful, passionate note.

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 have included Music Appreciation and Music Technology. He continues to serve as an adjudicator for numerous solo, chamber, wind ensemble, string ensemble, and jazz ensemble festivals. He has repeatedly served as conductor for regional and state honor bands, honor jazz ensembles, and honor orchestras throughout California. Under his leadership, the SBCC Lunch Break Jazz Ensemble was one of 6 finalist bands chosen for the Monterey Next Gen Jazz Festival for three consecutive years. In January he will conduct the Southern California School Band and Orchestra Association Honor Jazz Ensemble at the NAMM show and SCSBOA convention in Anaheim.

What makes the SBCC Symphony unique?

Our orchestra is very special, a jewel in Santa Barbara's crown. A group that mirrors our community's diversity, appreciation of the arts, and ability to unite to create something larger than any one of its individual parts. In attending this concert, you are experiencing an overt demonstration of the best in our community. SBCC students learning and receiving mentoring from community members and together, realizing some of the most challenging and beautiful art in the history of humankind. This united notion of mentoring is what makes a Community College music program wonderfully unique.

I would like to thank our fearless section leaders for their dedication and guidance. They invest an enormous amount of time before our first rehearsal preparing the parts and drafting bowings. A special note of thanks goes to our Concert Master, David Stone, who often carries the responsibility of modeling bowing, phrasing, and technical details as they arise during rehearsal.

I am honored and humbled to stand in front of this fantastic group of musicians.

James Mooy

First Violins

David Stone,
Concertmaster
Giyeon Min
Larry Gerstein
Henry Null
Kevin Kishiyama
Diana Andonian
Cody Free
Matthew Berg
Kathy Leer
Jaclyn Avallone
David Hwang
Carmalisa Jorquia

Second Violins

Joel Schwimmer,
Principal
Feng-Yin Chang
Alice Green
Tammie Wrocklage
DeeDee Nussmeier
Dzintars Kayris
Susie Thielmann
Elvira Tafoya
Tina Korisheli
Kerri Gertz
Sara London
Linan Huang
Elizabeth Chisholm

Violas

Terence Geoghegan,
Principal
Helena McGahagan
Esther Frankel
Dara Teamer
Kristi Holstein
Molly Clark

Jimmy Chen
Chris Waechter

Cellos

Carol Roe,
Principal
Laura Hemenway
Michael Burrige
Karen Spechler
Karen Gocha
David Roe
Anne Anderson
Claudia Scott
Nicoletta Browne
Leslie Marshall

String Basses

Jason Harris Bray,
Principal
Todd Hartwig
Robert Frankel

Harp

Laurie Rasmussen
Ginger Brucker

Piano/Celeste

Natsumi Hamachi

Flutes/Piccolo

Jane Hahn,
Principal
Monica Bucher-Smith
Mary Maguire
Robert Frankel

Oboes

Louis Grace,
Principal
Elizabeth Turner

English Horn

Amy Brooker

Clarinets

Per Elmfors,
Principal
Chad Cullins
Sandy Adams

Bass Clarinet

Chad Cullins

Eb Clarinet

Nancy Mathison

Bassoons

Sam Bergstrom,
Co-Principal
Valerie Bentz,
Co-Principal

Horns

Sherry Trujillo,
Co-Principal
Johann Trujillo,
Co-Principal
Cathy Anderson
Margaret LaFon

Trumpets

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

Trombones

Howard Simon,
Co-Principal
Stephen Hughes,
Co-Principal
Donald Faith
Michael Tyler Dolin

Tuba

Carlos Maya

Timpani

Charles Hamilton

Percussion

Cody Anderson