

Program

Trojan March.....Hector Berlioz
(1803-1869)

Love Death from Tristan and Isolde.....Richard Wagner
(1813-1883)

Capriccio Espagnol, Op. 34.....Nicolai Rimsky-Korsakoff
(1844-1908)

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e canto Gitano
- V. Fandango asturiano

Intermission

Pictures at an Exhibition.....Modest Mussorgsky
(1839-1881)

- I. Promenade
- II. No. 1, "The Gnome"
- III. Promenade (2nd)
- IV. No. 2, "The Old Castle"
- V. Promenade (3rd)
- VI. No. 3, "Tuileries (Children's Quarrel after Games)"
- VII. No. 4, "The Oxen"
- VIII. Promenade (4th)
- IX. No. 5, "Ballet of the Unhatched Chickens"
- X. No. 6 "Samuel Goldenberg and Schmuyle"
- XI. Promenade (5th)
- XII. No. 7 "Limoges. The Market (The Great News)"
- XIII. No. 8 "Catacombs (Roman Tomb)"
- XIV. No. 9 "The Hut on Hen's Legs (Baba Yaga)"
- XV. No. 10 "The Bogatyr Gates (In the Capital in Kiev)"

James D. Mooy, Director

Special thanks to:

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Garvin Theatre Staff

Program Notes

Trojan March, from the opera Les Troyens Hector Berlioz (1803-1869)

Hector Berlioz was named after one of the great heroes of the Trojan War, in Homer's *Iliad*. The Iliad tells of the beautiful Queen Helen of Greece, the handsome Prince Paris, who abducted her to the walled city of Troy, the mighty Greek armies that sailed to Troy to bring her back, and, finally, the large hollow horse, concealing a group of Greek soldiers, by which the Greeks were able to infiltrate the walled city and burn it to the ground.

"Beware of Greeks bearing gifts."

The Trojan March, from the first act of Berlioz's opera, is in two parts. The first section, which portrays the power and sweep of the Trojan army, opens with a brilliant brass fanfare. In the contrasting second section, sustained horn-calls float over a pulsing string figure, leading to a recall of the powerful opening music.

Liebestod (Love-death) Richard Wagner (1813-1883)

Richard Wagner was arguably the most significant composer of the Late Romantic era. All the others were judged by whether their music was similar to his, like Anton Bruckner, or not at all similar, like Johannes Brahms. Wagner's 10 lengthy operas are known for their exotic stories, imaginative harmonies, and motivic symbols known as leitmotifs. Tristan and Isolde is Wagner's greatest opera, or "music drama." Tristan is a knight in the service of King Mark, and Isolde is the king's young bride. They fall irresistibly in love, with great passion, but one dark night they are discovered *in flagrante delicto* (in each other's arms) by the king and his men. In the ensuing confrontation, Tristan is mortally wounded and returns to his homeland to die. Isolde then travels to Tristan's lifeless bedside, sings of his greatness and of their love, and dies of a broken heart.

The Love-Death:

Beginning slowly and softly, the Liebestod builds to an overwhelming expression of immortal love, then fades away to eternal bliss. When performed in its orchestral version, omitting the voice part, the Liebestod loses none of its emotional impact and sublime beauty.

Capriccio Espagnol (Caprice on Spanish Themes)
Nikolai Rimsky-Korsakov (1844-1908)

Music and travel have often been happily married together. Felix Mendelssohn's visits to Italy and Scotland inspired his two eponymous (same name) symphonies. Antonin Dvorak's two-year stint as Director of the National Conservatory of Music, in New York, led to his popular *New World Symphony*. And of course there's George Gershwin's lively *An American in Paris*. Nikolai Rimsky-Korsakov was probably the most well-traveled composer of them all. As an officer in the Imperial Russian Navy, his many ports of call included New York, Brazil, Norway, but especially important, Spain. He was fascinated by the colorful qualities of Iberian music, which he captured brilliantly in his *Capriccio Espagnol*. The *Capriccio* consists of five short sections, each especially striking for its brilliant orchestrations and solo passages.

Alborada

(Dawn). A short festive dance, featuring lively solos for clarinet and violin.

Variationi

Variations on a solemn theme. The expressive theme is introduced by four horns. Variations on the theme are then presented by the various sections of the orchestra. One of the variations is a heartfelt dialogue between the English Horn and a solo horn, recalling the Medieval Spanish tradition of two lovers bidding each other farewell at the break of dawn.

Alborada

Basically a repeat of the first Alborada.

Scene and Canto Gitano (Gypsy Song).

A brass fanfare introduces the main theme of the movement, followed by four impressive solo cadenzas for violin, flute, clarinet, and harp. Then begins the Gypsy Song, with its captivating melodies and vibrant rhythms. Without a break it leads directly into the --

Fandango Asturiano

Without losing a beat, the Fandango sweeps energetically to its climax -
- a rousing transformation of the opening Alborada. Viva!

Pictures at an Exhibition
Modeste Mussorgsky (1839-1881)

Victor Hartman, a leading painter and architect in the cultural life of St. Petersburg, died in 1873. Out of respect, his fellow artists mounted an exhibition of hundreds of his paintings and drawings. Modeste Mussorgsky, a close friend of Hartman's, was so moved by the show that he composed an homage to his friend in the form of a suite for piano, made up of ten musical "pictures," plus a recurring Promenade portraying the composer wandering around the exhibit. In 1922 Maurice Ravel transcribed the suite for orchestra, the version heard tonight.

Promenade

Gnomus. An evil dwarf terrorizes the subterranean world of Middle Earth.

Promenade

The Old Castle. An Italian troubadour sings his lonely song, in front of a Medieval castle.

Promenade

Tuileries. A famous garden in Paris. Children frolic around and have a great time.

Bydlo (Cattle). A heavy-laden oxcart appears in the distance, comes powerfully close by, and then recedes.

Promenade

Ballet of the Chicks in Their Shells. Children dressed as canaries dance around, holding giant eggshells over their heads.

Two Jewish Men in Poland. One is rich and powerful, the other is poor and submissive.

The Marketplace in Limoges. Peasant women hustle and bustle in this French city's shops.

Catacombs. A visit to the ancient subterranean catacombs in Rome leads to a mysterious version of the Promenade theme.

The Hut on Hen's Legs. Baba Yaga, the evil child-eating witch, lives in a hut mounted on revolving chicken legs, and sweeps fantastically through the dark forest.

The Great Gate of Kiev. Victor Hartman's design for a new gateway through the ancient walls of Kiev did not win the competition he entered, but it inspired one of the great musical images. Mighty chords and sweeping melodies create a magnificent canvas, while a quiet chorale represents religious pilgrims passing through the massive gate. And the grand finale says it all -- GREAT!

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. Last January he conducted the Southern California School Band and Orchestra Association Honor Jazz Ensemble at the NAMM show and SCSBOA convention in Anaheim. In April he served as an adjudicator for the Reno International Jazz Festival.

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
Isaac Sheets
Halle Davis
Stella Tsui
Alison Petry

Second Violins

Joel Schwimmer,
Principal
Enrique Guevara
Alice Green
Tammie Wrocklage
Susie Thielmann
Elvira Tafoya
Tina Korisheli
Jill Freeland
Kerri Gertz
Sara London
Allison McKay
Jody Weiss
Reid Carpenter

Violas

Terence Geoghegan,
Principal
Helena McGahagan
Esther Frankel
Angela Miller
Mark Kern
Dylan Pfefferle

Cellos

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

String Basses

Todd Hartwig,
Principal
Thomas Burton
Andrew Saunders
Robert Frankel

Harp

Laurie Rasmussen
Ginger Rose Brucker

Flutes

Jane Hahn,
Principal
Monica Bucher-Smith
Mary Maguire

Piccolo

Mary Maguire

Oboes

Louis Grace,
Principal
Elizabeth Turner

English Horn

Amy Brooker
Louis Grace

Clarinets

Per Elmfors,
Co-Principal
Chad Cullins
Co-Principal
Sandy Adams

Bass Clarinet

Chad Cullins

Bassoons

Valerie Bentz,
Principal
Alexander Price
Zane Marquez

Contra-Bassoon

Alexander Price

Alto Saxophone

Amanda Moran

Horns

Sherry Trujillo,
Co-Principal
Johann Trujillo,
Co-Principal
Cathy Anderson
Cody Anderson

Trumpets

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

Trombones

Howard Simon,
Co-Principal
Stephen Hughes,
Co-Principal
Donald Faith
Kearney Vander Sal

Tuba

Carlos Maya
Principal
Douglas Swayne

Timpani

Charles Hamilton

Percussion

Davis Velarde

Principal

Jon Nathan*

Dominick DeCisare

Brian Morones

(*Guest UCSB Faculty)