

Program

Introduction and Polonaise from
“Boris Godunov” Modest Mussorgsky
(1839-1881)

Tango (Por Una Cabeza) Carlos Gardel
(1890-1935)

Kristi Holstein - Violin

Coronation March, Op. 117..... Camille Saint-Saëns
(1835-1921)

Intermission

The Kremlin, Op. 30.....Alexander Glazunov
(1865-1936)

- I. The Popular Festival
- II. In the Monastery
- III. The Entrance and (Greeting) Coronation of the Prince

Waltz No. 2Dmitri Shostakovich
(1906-1975)

Featuring SBCC Applied Music Students

James D. Mooy, Director

Special thanks to:

Martin Shapiro, Program Notes
Esther Frankel, Post Concert Reception
James Watson, Program
James Van Arsdale/Myopia Design –
Poster Design

Pamela Lasker, Tickets
Jason Flynn, Garvin Theatre Stage
Technician
Garvin Theatre Staff

Program Notes

Introduction and Polonaise from Boris Godunov Modeste Mussorgsky (1813-1896)

Boris Godunov tells the sad story of a corrupt ruler who loses his throne when his many lies cause his downfall. One of the happier moments in the opera occurs when Boris invites his guests to a ball featuring the latest dance import from Poland, the Polonaise. The typical polonaise rhythm is in 3/4 time: "One evenly/Two and/Three and."

The Introduction to the Polonaise is built on a series of wispy solos, mostly in the woodwinds. Then the full orchestra joins in, leading directly to the graceful and varied Polonaise.

Por Una Cabeza (Argentinian Tango) Carlos Gardel (1890-1936)

Carlos Gardel was one of the leading composers in Argentina until his tragic death in a car accident in 1936. Por Una Cabeza is Gardel's little joke. It refers to a horse race, when a horse wins a race "by a head."

A brilliant violin solo starts the tango off with a bang. And to follow this up, the soloist introduces three very expressive tango melodies, each in a contrasting style: charming, pensive, and seductive. All of these are accompanied by the full orchestra.

Coronation March Opus 117 Camille Saint-Saëns (1835-1921)

The *Marche du Couronnement* was written for the coronation of King Edward VII and Queen Alexandra in 1902. Opening with an awesome brass fanfare, the march continues with a series of colorful episodes, some sprightly, some more relaxed, and some majestic. A return of the opening march then brings this magnificent work to a close.

The Kremlin: A Symphonic Tableau Alexander Glazunov (1865-1936)

Nowadays Alexander Glazunov is not thought of as a very significant composer. But during his lifetime he was one of the most important Russian composers of all types of music, from piano solos to large-scale

symphonies. The Kremlin is the ancient fortress and church outside of Moscow.

A Popular Festival: This movement opens with a lively brass fanfare and closes with a wistful farewell in the strings and the woodwinds. And in between, there is a colorful array of musical events - e.g. a clownish clarinet solo, sinister basses, and an imposing coda.

In the Monastery: Solemn music for the Russian Orthodox Church. This is the longest movement of the three.

The Entrance and Coronation of the Prince: This spectacular movement is in the well-known **ABA'** (ternary) form, in which **A** brings forth the main melodies, **B** is contrasting, literally a change of pace, and **A'** is a recap (recapitulation) of **A**.

A — This expansive opening section sets the tone for the grand Entrance of the Prince. The Prince himself then enters at a lively pace (is he on horseback?), and the entire crowd joins in for the festivities.

B — This contrasting middle section is almost serene, a moment of reflection before **A'**, the return of the opening materials.

A' and **Coda** — Finally, the entire orchestra joins in for the Grand Finale, celebrating the Coronation of the Prince. Huzza!

Waltz No. 2

Dmitri Shostakovich (1906-1975)

To end our program, a modern piece of music that everyone can enjoy. Dmitri Shostakovich is best known for his modernistic compositions, but this waltz is something else. With its lilting rhythms, captivating melodies, and sweet harmonies, this popular waltz is a joy from start to finish.

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. Recently he conducted the Southern California School Band and Orchestra Association Honor Jazz Ensemble at the NAMM show and SCSBOA convention in Anaheim. He also served as an adjudicator for the Reno International Jazz Festival. In Spring 2020 he will conduct the Hart District Jazz All Stars.

Kristi Holstein was born in Charleston, West Virginia and began playing violin at age 7. Her private studies began at 13 with West Virginia Symphony musician Margie Cooper, wife of Maestro Grant Cooper. She earned her Bachelor of Music degree summa cum laude from West Virginia University and her Master of Music from University of Texas at Arlington. A member of the American String Teachers Association, Nation Association for Music Educators, American Chamber Music Society, and Society of Music Theory, she is currently a teaching artist with BRAVO!, Santa Barbara Symphony, Santa Barbara Strings, and Santa Barbara County Schools. She holds orchestral positions with the American Youth Symphony and the Young Musicians Foundation Debut Chamber Orchestra in Los Angeles and regularly performs with the Santa Maria Philharmonic Society, Lompoc POPS Orchestra, Opera San Luis Obispo, and is a founding member of the Folk Orchestra of Santa Barbara. She is an active chamber musician and maintains a private violin and viola studio in Santa Barbara.

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

First Violins

Kevin Kishiyama
Concertmaster
Cody Free
Assistant Concertmaster
Larry Gerstein
Kathy Leer
Diana Andonian
Chinatsu Kato
Josephine Fisher
Victoria Mongiardo
Danica Neuhaus
Joel Schwimmer

Second Violins

Enrique Guevara,
Principal
Susie Thielmann
Alice Green
Tammie Wrocklage
Amy Mathews
Tina Korisheli
Jody Weiss
Allison McKay
Ann Tesar
Jillian Turner
Hiroko Tanimoto
Sara London
Kerri Gertz

Violas

Terence Geoghegan,
Principal
Helena McGahagan
Esther Frankel
Sierra Farrar
Jimmy Chen
Mark Kern

Cellos

Carol Roe,
Principal
Kathi Stokes
Michael Burrridge
Karen Spechler
David Roe
Laura Hemenway
Anne Anderson
Claudia Scott
Jade Schierenberg
Rachel Barrera
Marianne Marsi
Leslie Marshall

String Basses

Todd Hartwig,
Principal
Julian Littlehale
Anthony Migliaccio IV
Robert Frankel

Harp

Laurie Rasmussen

Flutes

Jane Hahn,
Principal
Mary Maguire
Monica Bucher-Smith

Piccolo

Monica Bucher-Smith

Oboes

Louis Grace,
Principal
Elizabeth Turner

English Horn

Kimo Yap

Clarinets

Per Elmfors,
Principal
Sandy Adams

Bass Clarinet

Daniel Hochman

Bassoons

Alexander Price
Co-Principal
Valerie Bentz,
Co-Principal
Simon Knight
Co-Principal

Contra Bassoon

Alexander Price

Horns

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

Trumpets

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

Trombones

Tom Mooy,
Principal
Michael Dolin
Donald Faith

Bass Trombone

Justin Hargreaves

Tuba

Douglas Swayne

Timpani

Charles Hamilton

Percussion

Jon Nathan
Carlos Maya
Nina Lim
Tim Bausch

Accordion
Gale Campanella