Program Notes by Martin Shapiro

Overture to "L'Italiana in Algeri"
Gioacchino Rossini (1792-1868)

Rossini's L'Italiana in Algeri (The Italian Girl in Algiers) is one of his most popular operas - it was performed here just last year, at the Lobero Theatre, to great applause. The opening number is strikingly beautiful, starting with an elaborately crafted melody that is repeated over and over, each time louder, and climax in a boisterous fortissimo for the full orchestra.

Adagio of Spartacus and Phrygia, from the ballet Spartacus
Aram Khachaturian (1903-1978)

Spartacus - wasn't he the Roman slave who, in 70 B.C., led a rebellion against the Empire, and was crucified for his efforts? This dramatic work, composed in 1944, is an emblem of the great power of music. The opening Adagio is expressive and passionate, flowing from an expressive theme that is developed into a grander, more powerful piece. The orchestral writing is stunningly beautiful, growing from an expressive oboe solo to a Romantic outpouring by the full orchestra.

Crown Imperial--Coronation March
William Walton (1902-1983)

Crown Imperial is everything that its title represents - the passing of the Crown of the Empire to the next generation of British royalty. Walton wrote it in 1937, for the coronation of King George VI, the father of the current Queen Elizabeth II, and British Royalty. Walton wrote it in 1937, for the coronation of

King George VI, the father of the current Queen Elizabeth II, and

and climax in a powerful outpouring for the full orchestra.

and climax in a powerful conclusion for the full orchestra.

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Gioacchino Rossini (1792-1868)

Adagio of Spartacus and Phrygia, from the ballet Spartacus
Aram Khachaturian (1903-78)

Crown Imperial - Coronation March
William Walton (1902-83)

Intermission

Peter Illich Tchaikovsky (1840-93)
Symphony No. 5 in E minor, Op. 64

I. Andante maestoso
II. Waltz
III. Andante cantabile
I. Andante-Allegro con anima

Dr. Jack Ullom, Guest Conductor

James D. Mooy, Director

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Aram Khachaturian (1903-78)

Overture to "Il'Italiana in Algeri"
Gioacchino Rossini (1792-1868)
Santa Barbara City College Symphony

First Violins
David Stone, Concertmaster
Kathy Leer
Victor Gasser
Henry Null
Anne Haberkern
Ramona Clark
Cody Free
Steven McClain
Diana Andonian

Second Violins
Rei Luu, Principal
Irwin Maguire
Leslie Snyder
Leonard Chen
Elvira Tafoya
Kristen Madler
Kevin Kishiyama
Kerri Gertz
Sara London
Christina Wilburn

Violas
Michael Evans
Steve Lauro
Dorothy Firth
Deborah Saffran
Peter Masuda
Monica Bucher-Smith

Pianos
Josephine Brummel
John Clark

Cellos
Carol Roe, Principal
Hugh Snyder
Michael Burridge
Carol Sipper
Cindy Weymouth
Denise Odello
David Roe
Margaret O'Malley
Jack Stephenson
Bonnie Luck

String Basses
Dege Lowery, Principal
Jason Bray
Andrew Saunders

Flutes
Mary Maguire, Co-Principal
Monica Bucher-Smith, Co-Principal
Monica Bucher-Smith

Oboes
Louis Greene

Clarinets
Peggy Liborio Willis, Principal
Carol Simon

Bassoons
Cavit Celayir-Monezis, Principal
Paul Schneider

French Horns
Sherry Trujillo, Co-Principal
Johann Trujillo, Co-Principal
Margaret LaFon
Marika van Eerde

Trumpets
James Labertew, Principal
Scott Pickering
Alex Feldman

Trombones
Howard Simon

Tuba
Michael Evans

Timpani
Charles Hamilton

Percussion
Randy Graetch
Adam Camardella
Tim Beutler

Student Symphony Orchestra

This symphony in two pieces during the final semester of the college prior to his retirement July 1, 2006.

James Mooy holds music and education appreciation. His music teaching at the Sympo-

sium School in Long Beach for five years.

The college has been a member of the Music Department for over 30 years. In 2006, Dr. Mooy was named President of the Instructor's Association for 14 years and was honored for his contributions to the Music Department for 10 years. He was elected the Chairperson of the Music Department for 10 years.

Santa Barbara City College Symphony
brother of Edward VIII, who famously abdicated for "the woman I love." Walton's march contrasts two distinctive expressive styles—first, the opening, a brilliant rhythmic passage, and second, the slow introduction of a grand, majestic melody, which takes on over-bearing power. The songlike tune is an update of Allergo's "Waltz" for a symphony, leading to a theme which grows in strength throughout the movement.

PROGRAM NOTES (continued)

Tchaikovsky, clearly one of the towering figures of the Romantic era. His many masterpieces, such as the tone poem "Romeo and Juliet," the Piano Concerto in B minor, and "Pathétique," practically define that century. So it may come as a surprise that Tchaikovsky's great musical hero was Mozart, the towering figure of the preceding century. He openly idolized Mozart's music, and in 1887 wrote an orchestral suite based on four of Mozart's short pieces, titled "Mozartiana."

The following year Tchaikovsky wrote his Fifth Symphony, a work that more than any other follows the pattern of Mozart's symphonies. The first movement based on one of Mozart's short pieces, "Allegro maestoso," is a work that is a surprise to Tchaikovsky's great musical hero. So it may come as a surprise that Tchaikovsky's great musical hero was Mozart, the towering figure of the preceding Classic era.

Peter Illich Tchaikovsky (1840-1893)
Symphony No. 5 in E minor

First played softly, the songlike theme is transformed, taken up by the full orchestra to provide a rousing close.

We will miss you
William M. Maccabey

The members of the orchestra would like to dedicate this evening's performance to William "Sandy" Maccabey. His dedication and kind demeanor will be fondly remembered.