

SBCC Chamber Choir and the SBCC Symphony
First United Methodist Church
May 12 & 13, 2007

Sonata pian' e forte Giovanni Gabrieli
SBCC Symphonic Brass ~ Molly Buzick, Brass Coordinator

Fantasia on a Theme of Thomas Tallis Ralph Vaughan Williams
SBCC String Symphony ~ James Mooy, Conductor

Te Deum Laudamus Charles Henry Wood III
Charles Henry Wood III, Conductor

• Intermission •

Dona Nobis Pacem Ralph Vaughan Williams
Nathan Kreitzer, Conductor

Agnus Dei

Beat! Beat! Drums!

Reconciliation

Dirge for Two Veterans

The Angel of Death

Nation Shall Not Lift Up A Sword Against Nation

Callie Barbour, *Soprano Soloist*

Nik Schiffmann, *Baritone Soloist*

Please turn off all cell phones, pagers, and other electronic devices before the concert. No photography or audio/video taping during the performance. Thank you.

Program Notes

Fantasia on a Theme of Thomas Tallis

The Grove Dictionary states of Ralph ("Rafe") Vaughan Williams' Fantasia on a Theme of Thomas Tallis, "This is perhaps the first unqualified masterpiece." The beloved English composer, believed that "art, like charity, should begin at home." So when he began his career as a composer, in 1902, he focused on collecting English folk songs, and then went on to write his own songs in the best traditional English style. He discovered the theme while researching for an entirely different composition, The English Hymnal.

Te Deum Laudamus

This piece is Commissioned by Christina B. Larson in Loving Memory of her Mother Lorraine S. Burgeson and dedicated to the Santa Barbara City College Music Faculty and their commitment to musical excellence.

The Te Deum is an early Christian hymn of praise. Though its authorship is traditionally ascribed to Saints Ambrose and Augustine, on the occasion of the latter's baptism by the former in AD 387, contemporary scholars doubt this attribution, many assigning it to Nicetas, bishop of Remesiana in the late 4th to early 5th centuries. The hymn follows the outline of the Apostles' Creed, mixing a poetic vision of the heavenly liturgy with its declaration of faith. Naming God immediately, the hymn proceeds to name all those who praise and venerate God, from the hierarchy of heavenly creatures to those Christian faithful already in heaven to the Church spread throughout the world. The hymn then returns to its credal formula, naming Christ and recalling his birth, suffering, and glorification. At this point the hymn turns to the subjects declaiming the praise, both the Church in general and the singer in particular, asking for mercy on past sins, protection from future sin, and the hoped-for reunification with the elect. The text has been set to music by many classical composers, with settings by Bruckner, Berlioz, Dvorák, Haydn, Britten, and Mozart among the better-known. Sir William Walton's Coronation Te Deum was written for the Coronation of HM Queen Elizabeth II in 1952.

Dr. Wood's setting of the famous Hymn is for Double Chorus, Mini-Chorus, Symphony Orchestra and Organ. At the opening, the

Semi-Chorus chants two of the prominent Themes which are heard throughout the piece. The performance is without pause and has significant textural and orchestral sections:

The Chant: the mini-chorus

Prologue: orchestra

Double chorus proclamation: “We praise thee”

Conclusion of the first section: “of an infinite majesty”

The five-part fugue: “Thy Honorable True and only Son”

Minor mode setting: “sharpness of death”

The Pastorate: “Oh Lord, Oh Lord, save thy people”

The declamation of praise: “we magnify thee”

The final prayer: “O Lord in Thee have I trusted”



Dona Nobis Pacem

Dona Nobis Pacem was commissioned for the centenary of the Huddersfield Choral Society. Dona Nobis Pacem had its first performance in 1936. Vaughan Williams chose texts from Walt Whitman, John Bright and the Old and New Testaments to set this description of the horrors of war, the sadness and futility of loss and the need for peace. Europe was in turmoil and on the verge of

World War II. Hitler and the Nazis were in power in Germany, remilitarizing the Rhineland (among other things), Italy had invaded Ethiopia and the Spanish Civil War had just begun.

Vaughan Williams begins the work with the Agnus Dei from the Mass, the eternal cry for peace. Soon the unsettling sound of drums is heard as the text changes to Whitman's Beat! Beat! Drums! Drums and trumpets signal the chaos and horror of war, where no one—not the church congregation, newlyweds, scholars, or farmers—is immune. Vaughan Williams exquisitely mirrors Whitman's text through his use of dynamics and programmatic music. For example, in the phrase “Through the windows, through the doors, BURST like a ruthless force,” the instruments and chorus explode on the word “burst.” In the phrase “leave not the bridegroom quiet,” Vaughan Williams diminuendos on the word “quiet,” adding musical force to the poetry.



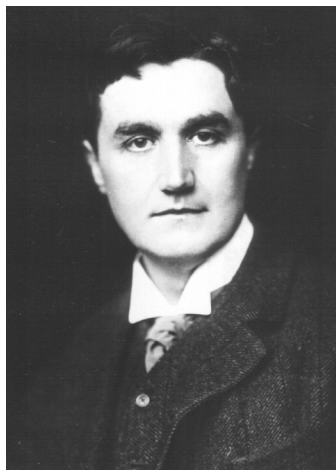
Ralph Vaughan Williams (1872-1958)

Composer, teacher, writer and conductor, Ralph Vaughan Williams is one of the most beloved modern English composers and one of the giants of 20th century English music. Considered the most important English composer of his generation and the first major English composer since the 17th century's Henry Purcell, he was a crucial figure in the revitalization of 20th century English music.

Born in Gloucestershire in 1872, he was encouraged to study music as a child, learning piano, violin, organ and viola. He became interested in composition at an early age, and looked toward composition as a career. He attended the Royal College of Music in London, studying with well-known composers and teachers Charles Villiers Stanford and Hubert Parry, as well as Trinity College, Cambridge, where he received both his Bachelor's degree (1894) and Doctorate in Music (1901.) At Trinity, he met composer Gustav Holst, with whom he formed a close, life-long musical friendship. Another classmate, philosopher Bertrand Russell, introduced him to the poetry and ideas of Walt Whitman. Vaughan Williams felt the need of further musical education, studying with Max Bruch in Berlin (1897) and Maurice Ravel in Paris (1907.) After his return from abroad, he became interested in English folksongs, as well as music of the Tudor and Jacobean periods. He was editor of *The English Hymnal* from 1904-1906, rediscovering old tunes, adapting some from folksongs and writing some himself. He also was a major contributor to the *Oxford Book of Carols*.

In 1919, he became a Professor of Composition at the Royal College of Music, at the same time being in demand as a conductor and composer. In 1921, he was appointed conductor of London's Bach Choir, a position he held until 1928, when he moved to the village of Dorking. For many years, he was involved in the Leith Hill Musical Festival, a competitive

festival for village/town choruses in the Leith Hill area of Surrey, England. His later life was devoted to composition, conducting and occasional lectures. He visited the United States several times, lecturing at Bryn Mawr, Cornell, Indiana University, Yale, the University of Michigan and UCLA. He died in 1958.



Vaughan Williams was keenly aware of the horrors of war. He volunteered for service in World War I (1914-1918), enlisting in the Field Ambulance Service, where he was posted to France and Greece, and later serving as an officer in the Royal Garrison Artillery, where he served with the British Expeditionary Force in France. He was deeply affected by what he saw, and lost close friends in the war, including his wife's brother, Charles, music patron and conductor F. B. Ellis, composer George Butterworth, and later his own student, Ivor Gurney, a promising composer and poet, who had been gassed, shell-shocked and driven insane by his experiences in that war.

Ralph Vaughan Williams composed in a wide variety of genres, including works for stage, opera, symphonies, smaller works for orchestra, works for chorus and orchestra, a cappella choral music, songs, arrangements of English folksongs, arrangements of carols, chamber music, music for the theatre, music for films and music for radio programs. He was gifted in composing vocal music for choruses as well as for solo voice. He is recognized for his settings of English language poetry (including that of Walt Whitman, whose poetry he uses in both the *Sea Symphony* and the *Dona Nobis Pacem*). Among his better known works are; *A Sea Symphony*, *Serenade to Music*, the *Fantasia on Greensleeves*, the operas *The Pilgrim's Progress* and *Sir John in Love*, the *Mass in G Minor*, *Hodie*, *Fantasia on Christmas Carols* and the *Fantasia on a Theme by Thomas Tallis*.

Translations

Te Deum Laudamus

We praise Thee, O God: we acknowledge Thee to be the Lord.
All the earth doth worship Thee and the Father everlasting.
To Thee all Angels cry aloud; to Thee the heavens and all the Powers therein.
To Thee the Cherubim and Seraphim: continually do cry:
Do cry Holy, Holy.
Heaven and the earth are full: are full of Thy glory.
The glorious company of the Apostles praise Thee.
The goodly fellowship of the Prophets praise Thee.
The noble army of Martyrs praise Thee.
The Holy Church throughout all the world doth acknowledge Thee.
The Father of infinite Majesty, of infinite Majesty.
Thy honorable true: and only Son
Also the Holy Ghost: the comforter.
Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When Thou tookest upon Thee to deliver man: didst not abhor the
Virgin's womb.
When Thou didst overcome the sharpness of death: didst open to believers
the kingdom of heaven.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that Thou shalt come: to be our Judge.
We therefore pray Thee help Thy servants:
Whom Thou has redeemed with Thy precious Blood.
Make them to be numbered with Thy Saints: in glory everlasting.
Oh Lord, save Thy people: and bless Thine heritage.
Govern them: and lift them up forever.
Day by day: we magnify Thee and we worship Thy name.
Ever world without end: ever world without end.
Vouchsafe, O Lord, this day: to keep us without sin.
Oh Lord, have mercy on us: have mercy on us.
Oh Lord let Thy mercy lighten upon us: as our trust is in Thee.
O Lord, in Thee have I trusted: let me never be confounded.

Dona Nobis Pacem

I

*Agnus Dei qui tollis peccata mundi
Dona nobis pacem.*

II

Beat ! Beat ! drums !—blow ! bugles ! blow !
Through the windows—through the doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with
his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in
his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat ! Beat ! drums !—blow ! bugles ! blow !
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses? No sleepers
must sleep in those beds
No bargainers' bargains by day—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat ! Beat ! drums !—blow ! bugles ! blow !
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting
the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

Walt Whitman

III

Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be

utterly lost,
That the hands of the sisters Death and Night incessantly, softly,
wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin - I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

Walt Whitman

IV Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

Walt Whitman

V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old...to sprinkle with blood the lintel and the two sideposts of our doors, that he may spare and pass on.

John Bright

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble!

The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land....and those that dwell therein....

The harvest is past, the summer is ended, and we are not saved....

Is there no balm in Gilead? is there no physician there? Why then is not the health of the daughter of my people recovered?

Jeremiah 8:15-22

VI

“O man greatly beloved, fear not, peace be unto thee, be strong, yea be strong.”

Daniel 10:19

'The glory of this latter house shall be greater than of the former....and in this place will I give peace.'

Haggai 2:9

"Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain forever.'

Glory to God in the highest, and on earth, peace, good-will toward men.

(Adapted from Micah 4:3; Leviticus 26:6; Psalms 85:10 and 118:19; Isaiah 43:9 and 66:18-22, and Luke 2:14)

Dona nobis pacem.



The Conductors



Nathan Kreitzer

The Artistic Director, Nathan J. Kreitzer, has been teaching choral music at Santa Barbara City College since 1995. Since he joined the department, the enrollment in the choral program has risen to a record high with three choruses, the one hundred-thirty voice Concert Choir, the twenty-four voice Chamber Singers, and the twenty four-voice Quire of Voyces. Kreitzer hopes to rekindle the days of the 'golden age' of choral music when many people

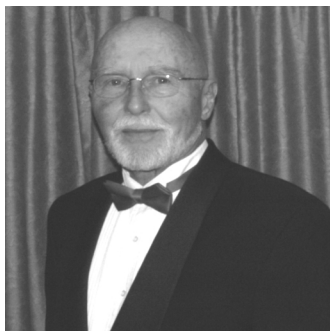
enjoyed the art of choral singing. He began his career in music singing in church. He later studied voice and conducting at C.S.U. Fresno where he earned a Bachelor's degree in Vocal Performance. He holds a Master's degree in Choral Conducting from U.C. Irvine. As a professional vocalist, he has appeared with the Santa Barbara Chamber Orchestra, the Ventura Master Chorale, the Pacific Chorale of Orange County, the Irvine Camerata, The San Luis Obispo Mozart Festival, as well as the Oregon Bach Festival Singers directed by Helmuth Rilling. Kreitzer has been singing and conducting professionally since 1989. He is Director of Choral Activities at Santa Barbara City College, and is Director of Music at First United Methodist Church..



James Mooy

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 county honor bands and orchestras. He has served as guest conductor for the Santa Barbara Schools String Festival and the SB Youth Symphony.



Charles Henry Wood III

Dr. Wood is an Emeritus Professor of Music where he served as the Director of Bands and Jazz Studies at Santa Barbara City College for 15 years. He was, for three years, appointed Chair of the Music Department. He is the former Director of Bands at Bakersfield College, a position he held for 24 years. He completed a BSED (Cum Laude) at Ohio University, a MA in Performance and Conducting at Columbia

University and a PHD in Music Education at UCLA. He has had additional study with Ernest Harris, Gardner Read, Edouard Hourlimann, and Ernst von Dohyanyi. While in Bakersfield, he served as Principal Trumpet with the Bakersfield Symphony Orchestra for 14 years. He was trumpet soloist and guest conductor of that orchestra. He is the former Conductor of the Desert Community Symphony Orchestra, China Lake, California and has performed Baroque trumpet for the Masterworks Chorale, the Tulare Symphony, and the Roger Wagner Chorale. In the 1970's, he served as Visiting Associate Professor at UCSB conducting the University Symphonic Band, Brass Choir and Jazz Bands. He conducted the Santa Barbara Municipal Band for seven summer seasons. He is the recipient of the Jazz Masters award given by the Santa Barbara Jazz Society and received an Honorary Service Award from the California State PTA for outstanding service to the youth of the community. His compositions and arrangements include "Tone Poem for Band" premiered by the Ohio University Symphonic Band in his senior year. He worked as an arranger for the "Ted Mack Amateur Hour" while in New York. He composed and arranged an original musical score for a Bakersfield Production of "For the Love of Maggie" as well as hundreds of arrangements for the Bakersfield College Renegade Marching Band. His works for wind band include "Variations on a Theme of Aaron Copland" (Spring 2005) "St. Marie Variations" (Winter 2005) and "In His Honor" (May 2006) and "The Fifth of November-the Gunpowder Plot", which premiered this past December.



Josephine Brummel, Accompanist

Josephine Brummel received her Master's degree in piano performance from the University of California, Santa Barbara, where she also taught class piano and accompanied instrumental and vocal ensembles. She has performed in master classes with renowned concert artists: Andre Watts, Claude Frank, and Aldo Ciccolini. She has given solo and duo piano concerts in

Michigan, Indiana, Connecticut, and California. Prior to becoming a class piano instructor and accompanist for the vocal groups at SBCC, she taught class piano at Antelope Valley College. Josephine was a soloist with the SBCC Symphony in concertos by Mozart and Franck. In addition, she was accompanist and soloist with the SBCC Chamber Singers on their tour of Spain. In Spring 1995 she gave a concert at the Presidio and performed in North Hollywood. In September 1996, Ms. Brummel participated in the opening performance of the new Performing Arts Center of San Luis Obispo. During June 1998 Ms. Brummel accompanied the SBCC Choir on a European Tour and gave three organ recitals while on tour. Josephine is past Dean and a member of the Santa Barbara Chapter of the American Guild of Organists and Director of Music/organist at the Goleta Presbyterian Church.

Soloists

Callie Barbour, Soprano

This concert marks Callie Barbour's first performance in Santa Barbara. Miss Barbour studied music at the University of Louisville School of Music and has been soloist with The Louisville Chorus, Voces Novae, and Choral Arts Society of Louisville. She has performed with Music Theatre Louisville, the Louisville Orchestra, Kentucky Opera Association, and her own dance/jazz band. Recent solo performances include the City of Louisville performance of Handel's Messiah, and the Mozart Requiem with The Louisville Chorus.

Nik Schiffmann, Baritone

Nik Schiffmann grew up in Santa Barbara, where he has attended OAS, SBJHS, SBHS, SBCC, and UCSB. He sang with the Quire of Voyces under the direction of Nathan Kretizer on their 2003 European Tour. He has sung as a soloist with the SBHS Madrigals and as a cantor at the Old Mission Santa Barbara. He has studied music at CalArts, Oberlin Conservatory, and received a B.M. from UC Santa Cruz in 2002. Mr. Schiffmann has sung opera regionally and internationally, including roles with Opera Santa Barbara, Portland Opera, Opera San Jose, West Bay Opera, San Francisco Lyric Opera, and the Adriatic Chamber Music Festival.

SBCC Symphony - James Mooy, Conductor

First Violins

David Stone Concertmaster
Kathy Leer
Victor Gasser
Henry Null
Kevin Kishiyama
Diana Andonian

Second Violins

Kristen Madler *
Irwin Maguire
Ramona Clark
Joel Schwimmer
Leonard Chen
Kerri Gertz
Elvira Tafoya
Paul Schneider
Sara Tennant

Violas

Terence Geoghegan *
Kathleen Schaefer
Esther Frankel
Martin Shapiro
Gray Felstiner

Cellos

Carol Roe *
Hugh Snyder
Jeannot T. Maha'a
Michael Burr ridge
Carol Sipper
Claudia Scott
Andrew Saunders
Karen Spechler

String Basses

Dege Lowry *
Jason Bray
Clint Jones

Flutes

Mary Maguire *
Monica Bucher-Smith *

Piccolo

Robert Frankel

Oboes

Louis Grace *
Bokyung Chang

English Horn

Denise Odello

Clarinets

Peggy Liborio Willis *
Carol Simon

Bassoons

Haap Russel *
Cavit Celayir-Monezis

French Horns

Sherry Trujillo *
Johann Trujillo *
Margaret LaFon
Susan Miller

Trumpets

James Labertew *
Scott Pickering
Alex Feldman

Trombones

Howard Simon *
Hisashi Masui
Co-Principal
Donald Faith
Steve Larios

Tuba

Michael Evans

Timpani

Charles Hamilton

Percussion

Timothy Beutler
Lyuba Kovaleva
Hiag Shirinian
Edward Traiger

Harp

Margaret Hontos

Organist

Josephine Brummel

* Instrumentalists are principal/co-principal.

SBCC Chamber Singers - Nathan Kreitzer, Director

Sopranos

Callie Barbour
Elizabeth Bowman
Joan Bryan
Crystal Carpenter
Laura Castro
Gloria Decker
Jenny Estes
Frances Fouch
Michelle Freniere
Konnie Gault
Anne Hebert
Marie Hebert
Kate C. Hodges
Dawn Johnson
Melissa Kepen
Elizabeth Lopez
Silvia Lopez
Constance McDaniel
Theresa Murillo
Juliette Otori
Elizabeth Petra
Lois Phillips
Angela Picerni
Victoria Rodriguez
Sandra Roldan
Felicia Saunders
Marieke Schwartz
Marcia C. Sherman
Eliot Spaulding
Jessica Spaw
Arleen Stagat
Stephanie Sullivan
Stacey Voigt
Phylene Wiggins

Altos

Becca Alanis
Melisa Lyn Ashbaugh
Joyce Ashley
Jo Bakker
Barbara Chin
Sarah Danielson
Kathleen Dowd
Holly Finley
Brooke Gill
Michaela Gomes
Patsy Graziani
Alyssa Henry
Becky Hoffman
Tara Horton
Hannah Keturi
Margo Kowalski
Mary Ann Langworth
Kathy Lynch
Elizabeth Mahmood
Rachel Marting
Megan McGinnis
Allrahka McKeon
Katelyn Neumann
Laurette O'Campo
Yvonne Ochoa
Earth O'Siochain
Irene Stanley
Rebecca Vos

Tenors

David Affonso
Juan Arrendondo
Wudh Bonchirt
Brian Doose

Banah Graf

Lyell Holmes
Kathleen Kramer
Dane Larson
Kent Levenson
David Moises
Jerrold Moore
Bertrand Moureaux
Cory Perez-Carrillo
John Peterson Jr.
Alredo Puente
Tristan Reaper
Jose Luis Sanchez
Nathan Schley
Alan Valdez
Kalin Walling
Charles Warda

Basses

Jordan Baum
Richard Beatty
Maxmillian De Leon
Matt Evans
Jackson Gardner
Guy Goldstein
Marco Gonzalez
Robbie Goodbar
Uri Lopez
Michael Moody
Luis Moreno
Zack Newman
Ken Shiraishi
Richard Tiff
Burt Eben White
Sam Stark

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Dr. David Malvinni: Music Appreciation, History of Rock

William Redman: Guitar, Jazz Studies

Dr. Charles Wood: Jazz Improv, Jazz History

Donald Krueger: Laboratory Teaching Assistant

Assistants

Ted Cheesman, House Manager. Lavonne Sanchez, House Staff.

Robert Mendoza: SBCC Duplicating Department

Pam Lasker & the Garvin Theatre Box Office

Robert and S.B.C.C. Duplicating Dept.

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This endowment is intended to provide permanent support for SBCC's Music programs, and to foster broad-based student access to the arts. This new fund will not only sustain continuing excellence in SBCC's Music programs, but will support innovative, cross-disciplinary programs to engage more students in the arts. Many SBCC students have never been exposed to the wonders and joys of the arts. Your gift of any amount can help to sustain and expand opportunities for these students. Please contact the Foundation for Santa Barbara City College at 965-0581, ext. 2618, to learn more about how you can help.