

Program

Scheherazade, Part 1 - "The Sea and the Ship"
Nikolai Rimsky-Korsakov (1844-1908)

Violin Concerto No. 3, K. 216, 1st movement - Allegro
Wolfgang Amadeus Mozart (1756-1791)
Paul Wintz - Violin

Violin Concerto in E minor, Opus 64, 1st movement -
Allegro molto appassionato
Felix Mendelssohn (1809-1847)
Carmalisa Reichhart - Violin

Intermission

Symphony No. 2 in B minor
Alexander Borodin (1833-1887)

- I. Allegro
- II. Prestissimo
- III. Andante
- IV. Allegro

James D. Mooy, Director

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Program Notes

Scheherazade, Part 1 - "The Sea and the Ship" Nikolai Rimsky-Korsakov (1844-1908)

Nikolai Andreyevich Rimsky-Korsakov. "The most Russian name I've ever heard." He was the last of the **Mighty Five** (*Maguchaya kuchka*), the famous group of St. Petersburg composers who met regularly for tea, but really to discuss the state of Russian music. They argued that it should be **nationalistic**, and resist the temptations of exotic foreign elements, as in Tchaikovsky's *Romeo and Juliet*. At first R.K. dutifully followed these precepts - his *Russian Easter Overture*, for example, has become a worldwide favorite. But towards the end of his life he himself succumbed to the lure of distant lands, and composed works that leave Russia far behind, such as his colorful *Capriccio Espagnol* and this evening's opener, *Scheherazade*.

Scheherazade is a wonderful piece of program (descriptive) music in four parts, telling the stories of Sinbad, the terrible Sultan Schariar, and the beautiful Scheherazade. This is the *Arabian Nights* story behind the music:

"The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Scheherazade saved her life by entertaining her lord with fascinating tales, told seriatim, for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely." (Wikipedia)

Part 1, *The Sea and the Ship*, introduces the raging sultan's music. LISTEN CAREFULLY! This theme, or part of it, will dominate the rest of the movement, following some 'once upon a time' magical chords in the woodwinds, and a brilliant solo violin **cadenza**, portraying the beauty, and the cleverness, of Scheherazade. And that's it, from here on it's mostly Sea Music, with the sultan's bellicose theme magically transformed into a floating 6/8 meter. At the close we hear the return of the bellicose sultan, who's quickly lulled to sleep by his very charming sultana.

Violin Concerto No. 3, K. 216, 1st movement - Allegro Wolfgang Amadeus Mozart (1756-1791)

"You have no idea how well you play the violin." "If only you would do yourself justice and play with boldness, spirit and fire, as if you were the greatest violinist in Europe!" Thus spake father Leopold Mozart to his rebellious teenage son Wolfgang. But young Wolfgang had no interest in becoming the greatest violinist in Europe. True, he had mastered the violin by the age of five, and performed as a child prodigy for the crowned heads of Europe, accompanied by his father on the Baroque harpsichord. But his father's admonition came too little and too late, for Wolfgang had already fallen in love with the new, more expressive keyboard instrument, the piano. He went on to compose no less than 27 piano concertos, starring himself as soloist, but only 5 for the violin, all in the year 1775, while he was still a teenager living at home.

The first movement of Mozart's K. 216 follows the usual format, usually known as Double Exposition Sonata Allegro Form:

1. An orchestral introduction, the **Tutti Exposition**, presents most of the movement's themes.
2. In the **Solo Exposition** the soloist enters, and repeats and/or varies the material heard before, plus introducing a theme or two of his own.
3. The **Development Section** is the same as in symphonies, string quartets, etc., as the original themes are "sliced and diced" into short motives, or fragments, that are passed around the orchestra and the soloist.
4. The **Recapitulation**, or Recap should sound familiar, as it restores the various themes to their original appearance. There is also a change of key structure, but perhaps the most interesting change is an orchestral slowing down at the end of the Recap, leading directly to...

5. The **Cadenza**, in which the soloist improvises, or prepares beforehand, a flamboyant demonstration of his virtuosity. Definitely the high point of the concerto, to be followed only by a few closing measures by the orchestra .

Violin Concerto in E minor, Opus 64, 1st mvt - Allegro molto appassionato Felix Mendelssohn (1809-1847)

And now for something quite different - from the Mozart; Felix Mendelssohn was a charter member of the Romantic generation, and a great admirer of Beethoven, and his success in transforming the old Classic Era forms into something new, something more expressive. Many of Mendelssohn's compositions display this new Romanticism, but none so clearly as in his (only) violin concerto. Here is how the new **Romantic Concerto** works:

1. No orchestral introduction! It's the soloist we came to hear. Why wait?
2. The soloist begins right away, with a theme that's *molto appassionato* (very passionate). But the contrasting second theme, tender and lyrical, is given to the flutes and clarinets, while the soloist plays a sustained bass note on the open G string. Talk about Romantic effects!
3. The development section has the orchestra playing bits of the first theme, while the soloist spins merrily along, but it ends very unusually as it slows down drastically in preparation for...
4. The cadenza! Hey, what gives? This used to be **5**, following the Recap. And it's all written out, instead of left to be improvised. The concerto will never be the same (really).
5. The recap brings the orchestra back in, playing the main theme, and the woodwinds play the lyrical second theme, but the real excitement comes at the end of the movement, in the *Sempre piu presto* (ever faster) **Coda**, as both soloist and orchestra race to the finish line. An awesome event!

Symphony No. 2 in B minor Alexander Borodin (1833-1887)

Would you believe that all of the great songs from the spectacular Broadway musical *Kismet*, such as "Stranger in Paradise" and "Baubles, Bangles and Beads," were taken from the works of a Russian composer, Alexander Borodin? Well it's true! A respected member of St. Petersburg's "Mighty Five," Borodin was in fact a full-time research chemist, with many international publications, but he also had a burning passion for music. He loved to play the cello with his friends, but nowadays we know him mostly for the few works he found time to compose, such as his nationalistic opera *Prince Igor*, with its exotic "Polovtsian Dances," and arguably his greatest composition, and our concert closer, his Symphony in B minor.

The symphony is in the traditional four movements, but beyond that there's no telling what to expect from this inventive Romantic composer.

1. Allegro

This movement doesn't just begin with a theme - it **EXPLODES**, with a powerful two-measure **motto** that will overshadow everything else in the movement. You'll hear it over and over, no less than 17 times - and that's just at the beginning! There's also a contrasting second theme, slower and song-like, that is introduced by the cellos (Borodin's instrument), but it is no match for that unstoppable motto. In the end (the coda) it returns once more as it was in the beginning, powerful and absolutely terrifying.

2. Prestissimo (Very fast)

Second movements are traditionally slow, but not in this symphony. First a raucous opening chord, and then we're off on a hang-on-to-your-hat, one-beat-per-measure roller coaster of a ride.

Part **A** ("Scherzo"). A rising and falling theme alternates with a jazzy, off-beat (syncopated) theme, several times.

Part **B** ("Trio") - Allegretto. A slower tempo ushers in a new lullaby-like melody, with the woodwind section especially prominent.

Part **A'** The return of the Scherzo section is basically the same as before, but now with an extended ending (coda).

3. Andante (moderately slow - traditionally the 2nd movement in a symphony)

A brief introduction, for solo clarinet and harp, leads directly to a hauntingly beautiful, Russian-tinged melody, played by a solo horn. After a repeat, now by a solo clarinet, the tempo becomes *poco animato* (a little faster) as one instrument after another plays a sad little six-note motive, over shimmering strings. But this peaceful feeling doesn't last long, as the entire orchestra, tutti, jumps in with a series of loud chords, fortissimo. Thus begins a very untraditional, Romantic-style Recapitulation, as all of the previous themes, motives, transitions, etc., are mixed together in an imaginative, if unpredictable whole. Oh, and remember that short introduction, for clarinet and harp? That returns too, to bring a close to this definitely outside-the-box movement.

4. Allegro

The exuberant finale starts off Allegro, accelerates to Animato, and finally ends up Vivo (extremely fast, full of life). The rollicking introduction leads to an energetic first theme that sounds like a Russian hoe-down, with its constantly changing meters (2/4 and 3/4 intermixed - very common in much Russian music). With hardly a break a new theme, sprightly and song-like, is heard in the clarinet, then in the oboe, and eventually in the strings. A surprisingly orthodox Development section - a 2-measure rhythmic figure is repeated over and over - brings us to the grand Recap, and it's all there - the rollicking introduction, the "hoe-down" first theme, and the sprightly second theme. A short Coda wraps it all up, starting *tranquillo*, but ending at speed *Vivo*, bringing the symphony, and our little Russian adventure, to a fulfilling close. *Da svidanya*.

Program notes by Martin Shapiro

Paul Wintz is twenty years old and a second-year Music and Engineering student at SBCC. He began studying violin at the age of seven and is currently a student of Nina Bodnar. In 2009 Paul joined the SBCC Symphony and tonight is his sixth concert with the orchestra. He is also a member of Virtuoso Strings ensemble at the Santa Barbara Music and Arts Conservatory, and teaches violin. Besides violin, his interests include playing piano, listening to and composing music, photography, fencing, drawing, juggling, and reading. Paul was born and raised in Santa Barbara, and was home schooled 1st through 12th grade. He was accepted, with honors, at Westmont College for fall of 2013, but has decided to remain at SBCC another year before transferring.

Carmalisa Reichhart - As a violinist, Carmalisa has been playing the violin for 14 years. Knowing she would someday become a professional musician, she strived in every musical experience she encountered. On her way to becoming a teacher/conductor/performer, Carmalisa learned, taught, and performed on the string orchestral instruments: Viola, Cello, and Bass (besides the violin). In doing so, she earned the most valuable player and conductor awards from 2007-12. Carmalisa took teaching as a strong passion, because she loves sharing music with anyone that will accept it. So through her high school and college career, she taught all ages and levels of learning. Besides teaching, Carmalisa was a part of volunteer orchestras including the Milwaukee Youth Symphony Orchestra (MYSO). She participated in this organization for 8 years, and in the summer of 2012 went on tour in Europe. While teaching and performing helped her earn enough money to move out of state for college, she is now in sunny California encountering many more non-classical performances. Including SBCC's Music Now show hosted my Dom Camardella, Jazz ensembles, and now she is in a rock band called Junipero. She looks forward to keeping classical music in her life as well; furthermore, she can't thank her teachers, family, and friends enough for helping her accomplish where she is and performing for you tonight.

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 honor bands and orchestras throughout California. In the last year he served as conductor for the California Association of Independent Schools Honor Music Festival and adjudicated six music festivals.

First Violins

David Stone,
Concertmaster
Kathy Leer
Henry Null
Paul Wintz
Kevin Kishiyama
Diana Andonian
Carmalisa Reichhart
Christina Millard
Giyeon Min
Cody Free
Larry Gerstein
Jessica Kaplan

Second Violins

Joel Schwimmer,
Principal
Leonard Chen
Alice Green
Tammie Wrocklage
DeeDee Nussmeier
Jeon Richard
Susie Thielmann
Elvira Tafoya
Jodi Balster
Sara London
Tina Korisheli
Ann Tesar
Kerri Gertz
Ross Truesdell

Violas

Terence Geoghegan,
Principal
Helena McGahagan
Esther Frankel
Molly Clark

Martin Shapiro
Sherrill Pfeiffer
Julia Webb
Deborah Kircher
Robert Neuman

Cellos

Andrew Saunders,
Principal
Paul Sheiss
Brandon Terrill
Michael Burridge
Karen Spechler
Hugh Snyder
Carol Luce
Claudia Scott
Anne Anderson
Laura Hemenway

String Basses

Jason Harris Bray,
Principal
Dege Donati
Christopher Derick
Robert Frankel
John Ahern

Harp

Laurie Rasmussen

Piccolo

Trevor Dolin

Flutes

Mary Maguire,
Principal
Monica Bucher-Smith

Oboes

Louis Grace,
Principal
Adelle Rodkey

English Horn
Adelle Rodkey

Clarinets
Peggy Liborio,
Principal
Richard Gonzales

Bassoons
Paul Mori,
Principal
Cavit Celayir-Monezis

Horns
Sherry Trujillo,
Co-Principal
Johann Trujillo
Co-Principal
Scott Lillard
Margaret LaFon

Trumpets
James Labertew,
Principal
Scott Pickering

Trombones
Howard Simon,
Principal
Donald Faith
Kearney Vander Sal

Tuba
Michael Evans

Timpani

Charles Hamilton

Percussion

Cody Anderson

Cathy Anderson

Greg Kiddie