

Program

Lincoln Portrait
Aaron Copland (1900-1990)
Isaac Jenkins - Narrator

Rhapsody in Blue
George Gershwin (1898-1937)
Natasha Kislenko - Piano

Intermission

Symphony No. 2 in G minor, (Song of a New Race)
William Grant Still (1895-1978)

Theme from 'A Night In the Tropics'
Louis Moreau Gottschalk (1829 – 1869)

James D. Mooy, Director

**Natasha Kislenko's appearance is sponsored by donations
made in memory of Leonard Mooy. I grew up hearing him play
Rhapsody in Blue on our small upright piano.
This one's for you, Dad.**

Special thanks to:

Martin Shapiro, Program Notes
Esther Frankel, Post Concert Reception
James Watson, Program
Pamela Lasker, Tickets
Jason Flynn, Garvin Theatre Stage Technician
Garvin Theater Staff

Program Notes

Lincoln Portrait Aaron Copland (1900-1990)

In early 1942, shortly after the attack on Pearl Harbor, conductor Andre Kostelanetz commissioned several American composers to write works that would express “the magnificent spirit of our country.” Aaron Copland, already well known for his music based on American themes, such as *Billy the Kid*, was selected to write *Lincoln Portrait*.

The following notes were written by Copland for the first Boston Symphony performance in 1943: “The first sketches were made in February, and the portrait finished on 16 April 1942. I worked with musical materials of my own with the exception of two songs of the period: the famous ‘Camptown Races,’ and a ballad ... known today as ‘Springfield Mountain.’ In neither case is the treatment a literal one. The tunes are used freely in the manner of my use of cowboy songs in *Billy the Kid*.”

“The composition is roughly divided into three main sections. In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln’s personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.”

Rhapsody in Blue George Gershwin (1898-1937)

George Gershwin was like an American Mozart, a candle that burned brightly but all too briefly. Born in Brooklyn, he dropped out of high school to work in Tin Pan Alley, the musical center of New York City, as a “song plugger,” playing the latest sheet music for customers who couldn’t afford a record player. In 1921 he wrote his first hit song, *Swanee* (“how I love ya, how I love ya”) for Al Jolson. Soon he became the King of Broadway with an outstanding string of great shows, including *Lady Be Good*, *Strike Up The Band*, *An American in Paris* and *Of Thee I Sing* - the first musical to win a Pulitzer Prize. Then Fate came knocking at the door. It seems that Paul Whiteman, a roly-poly violinist in the San Francisco Symphony, had switched to jazz in the 1920’s, and soon became the most popular bandleader in the country. In 1924 Whiteman came up with the idea of combining his two great loves, the revered traditions of classical music with the newness and rhythms of jazz. That is how the *Rhapsody in Blue* came to be.

The title, Rhapsody, already familiar from Franz Liszt's Hungarian Rhapsodies, was suggested by George's brother, Ira, who had just visited an art exhibit featuring the works of James Whistler, whose paintings had titles such as Study in Grey and Black, popularly known as "Whistler's Mother." Gershwin liked the idea of a colorful, classy title, hence, *Rhapsody in Blue*.

Composed in part as a virtuoso showpiece for Gershwin, the Rhapsody could also be described as a musical kaleidoscope, filled with ever-changing rhythms, melodies, and colors, such as muted trumpet, slide trombone, and a string section, not part of your typical jazz band. The striking clarinet glissando (slide) at the beginning was intended as a joke on Gershwin by Ross Gorman, Whiteman's virtuoso clarinetist. But Gershwin loved it, and it's been there ever since. The melodies range from a jaunty march tune to the gorgeously romantic love theme, played first by the strings, then by the soloist.

By the time of Gershwin's premature death in 1937 from a brain tumor, the Rhapsody in Blue had already become one of most frequently recorded and performed compositions of his time. Ninety years later, we can only marvel at the brilliance of this genius, whose light burned brightly, but too briefly.

Symphony No. 2 in G minor, (Song of a New Race) **William Grant Still (1895-1978)**

Born in Woodville, Missouri, William Grant Still spent his early years traveling around the United States and Europe before setting down roots in 1919 in New York City, immersing himself in the musical life of the Big Apple. In 1921 he was playing oboe in the pit orchestra of the legendary Black musical *Shuffle Along*, and in 1928 he became recording director for the famed Black Swan "race record" label.

Still's composing career was consistently devoted to his African-American heritage. *His Symphony No. 2* (1937) was subtitled "*Song of a New Race*." According to the composer, it represents "the American colored man of today in so many instances, a totally new individual produced through the fusion of white, Indian, and Negro bloods."

The symphony is in four movements:

I - Slowly. In a flowing 6/8 time the music grows steadily from a misty stream to a mighty river, played by the full orchestra.

II - Slowly and deeply expressive. The movement begins with a full-blown romantic melody that George Gershwin would have been proud of. After a brief vaudevillian interlude, there is a reprise of the opening romantic music.

III - Moderately fast. A jazzy movement, with a stream of syncopated melodies over a "walking bass" in the strings.

IV Moderately Slow. The symphony concludes with a beautiful tribute to racial harmony.

According to Still, it expresses “the desire of the new race to give to humanity the best that their African heritage has given them.”

A Night In the Tropics (from Symphonie Romantique)
Louis Moreau Gottschalk (1829 – 1869)

Born in New Orleans, Louis Moreau Gottschalk grew up there in the French Quarter, surrounded by the sounds of Creole music — that exhilarating blending of Caribbean, Afro-American, and traditional European styles.

A Night in the Tropics is the first movement of Moreau’s *Symphonie Romantique*. With its intoxicating rhythms and colorful instrumentation, it provides a toe-tapping close to this all-American concert.

Program Notes by Martin Shapiro

Pianist **Natasha Kislenco** has concertized extensively in Russia and former USSR, Germany, Bulgaria, Italy, Spain, Turkey, Brazil, Paraguay and across the United States. Critics praise her “great artistry,” “perfect technique,” and “extraordinary richness of nuance and color.”

Ms. Kislenco is a versatile artist with a broad range of experience. On stage, she is frequently heard in both solo and collaborative recitals, as well as chamber music concerts. Recent solo engagements include the Eskisehir Greater Municipality Symphony Orchestra, Turkey (2015), the Orquesta Sinfónica del Congreso Nacional, Asunción, Paraguay (2013), and the Varna Chamber Orchestra, Bulgaria (2013). Since 2010, Natasha has held a principal keyboard position with the Santa Barbara Symphony. With this orchestra, she has been a featured soloist for the Shostakovich Piano Concerto no.1, Op.35, Grieg Piano Concerto, Op.16 and most recently Clara Schumann Piano Concerto Op.7, earning great critical acclaim.

Ms. Kislenco has played chamber music with many distinguished artists including Sarah Chang, James Buswell, Theodore Kuchar, Donald Weilerstein, Richie Hawley and Leone Buyse, to name only a few. In 2011 she, along with violinist Chavdar Parashkevov, released a CD “Russian Sonatas” for violin and piano, available on [spotify.com](https://open.spotify.com/album/1k4dXnqGfX7nYl8P5Q1R7p), [itunes](https://www.apple.com/itunes) and other websites.

Ms. Kislenco received international awards such as a Third (1992) and a Second (1995) prize at the “J. S. Bach” competition in Saarbrücken, Germany, and various prizes in piano competitions in France, Slovak Republic, Italy and Portugal. Summer studies at the famed Accademia Musicale Chigiana in Siena, Italy, brought its highest award: the Diploma di Honore. Natasha made her Carnegie Hall solo recital debut after taking the Grand Prize at the Missouri Southern International Piano Competition in 1996. Born in Moscow, Natasha holds graduate degrees in piano from the famed Moscow Tchaikovsky Conservatory, and Southern Methodist University in Dallas, TX. She earned her Doctor of Musical Arts Degree in Piano Performance from Stony Brook University, NY. Primary teachers included Anatoly Vedernikov, Yuri Slesarev, Joaquín Achúcarro and Gilbert Kalish.

In addition to a successful performing career, Dr.Kislenco has been a dedicated educator and mentor to the younger generations of aspiring musicians. A collaborative faculty member at the Music Academy of the West, CA since 2004, Natasha joined the faculty at University of California, Santa Barbara in 2007 after serving at California State University, Fresno for five years. She has recently appeared with performances and masterclasses at University of Maryland College Park, University of Colorado Boulder, University of Houston Moores School of Music (TX), Morgan State University (MD), Tulane University (LA), Fort Hays State University (KS), Ankara University (Turkey), Scuola Musicale di Sesto Fiorentino (Italy) and Würzburg Musikhochschule (Germany) in addition to numerous adjudications for MTNA and MTAC.

Hailing from Omaha, Nebraska, **Isaac Jenkins** has studied at Dana College, The Cleveland Institute of Music and the University of Denver. As a member of the All-American Chorus, he has sung in the major Opera Houses of Europe, as well as Carnegie Hall. Presently he sings with the Santa Barbara Choral Society.

He was Musical Director of the record breaking production '*Godspell*' and has played leading roles in productions such as '*Jesus Christ Superstar*' and '*Amahl and the Night Visitors*.' Isaac is the winner of the first Crystal Apple Award given to a K-12 teacher, the Santa Barbara Independent Local Hero Award in 1996, the 2004 Santa Barbara Public Schools HOPE Award, and the 2005 (7-12) Educator of the Year for Goleta, CA. Most recently, he was awarded his second Crystal Apple Award.

His ensembles have toured Europe and Canada, performing in the Montreux Jazz Festival, the North Sea Jazz Festival, and other major European Jazz Festivals. He has also lead performances at the Monterey International Jazz Festival and the Reno International Jazz Festival. Jenkins has taught at La Cumbre Jr. High, Dos Pueblos High School (Bands and Choirs), and Santa Barbara High School. He is currently an Adjunct Instructor of Voice and Director of the All-Pro Monday Madness Jazz Band at SBCC.

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 state and county honor bands and orchestras throughout California.

First Violins

David Stone,
Concertmaster
Kathy Leer
Larry Gerstein
Henry Null
Kevin Kishiyama
Cody Free
Sahand Hormoz
Jessica Kaplan
Laura Nelson
Diana Andonian
Catherine Weinberger
Mihee Lee

Second Violins

Joel Schwimmer,
Principal
Deborah Hobden
Alice Green
Tammie Wrocklage
Catherine Mottram
DeeDee Nussmeier
Susie Thielmann
Elvira Tafoya
Tina Korisheli
Ann Tesar
Dzintars Kayris
Kerri Gertz
Sara London
Hailey Brundy
Kaeli Domino
Matthew Berg
Elizabeth Chisholm
Zena Benenati

Violas

Terence Geoghegan,
Principal
Helena McGahagan

Esther Frankel
Jimmy Chen
Sherrill Pfeiffer
JiangRu Wu

Cellos

Andrew Saunders,
Principal
Sally Greenebaum
Michael Burrige
Karen Spechler
David Roe
Laura Hemenway
Mariah Fields-Mitchell
Anne Anderson
Joanna Hui
Claudia Scott
Karen Gocha
Carol Luce
Carol Roe

String Basses

Jason Harris Bray,
Principal
Dege Donati
Christopher Derick
Robert Frankel

Harp

Laurie Rasmussen

Flutes/Piccolo

Jane Hahn,
Principal
Mary Maguire
Monica Bucher-Smith

Piccolo

Monica Bucher-Smith

Oboes

Louis Grace,
Principal
Elizabeth Turner
Amy Brooker

English Horn

Amy Brooker

Clarinets

Per Elmfors,
Principal
Chad Cullins
Sandy Adams

Bass Clarinet

Chad Cullins

Bassoons

Valerie Bentz,
Principal
Paul Mori

Alto Saxophone

Amanda Moran
Joseph Mooy

Tenor Saxophone

Kyle Tefft

Horns

Sherry Trujillo,
Co-Principal
Johann Trujillo
Co-Principal
Trevor Reid
Margaret LaFon

Trumpets

Scott Pickering

Co-Principal
James Labertew,
Co-Principal
Scott Lillard
Co-Principal

Trombones

Howard Simon,
Principal
Donald Faith
Chet Stussy

Tuba

Carlos Maya

Timpani

Charles Hamilton

Percussion

Paul Wheatley
Cathy Anderson
August Woolner
Jake Richardson
Cody Anderson

Celesta

Cody Anderson