

Program

A Festival Prelude
Alfred Reed (1921-2005)

Redshift (world premiere)
James Peterson (b.1966)

Fountains of Rome
Ottorino Respighi (1879-1936)

Intermission

Symphony No. 6 (Pastorale), Opus 68
Ludwig van Beethoven (1770-1827)

James D. Mooy, Director

Special thanks to:

Martin Shapiro, Program Notes
Esther Frankel, Post Concert Reception
James Watson, Program
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Program Notes

A Festive Prelude

Alfred Reed (1921-2005)

Alfred Reed was part of "The Greatest Generation," one of those proud Americans who came of age during the Second World War. He played trumpet in the 529th Army Air Force Band, and after the war he parlayed this musical experience into an incredibly successful career as a composer of orchestral, choral, and especially band music. He achieved world-wide success during his lifetime and even beyond. At the time of his death, he had composition commissions that would have taken him to the age of 115. (Wikipedia)

A Festive Prelude begins big and broad, but almost immediately takes a turn to the melodic side and introduces a sprightly six-note motif, C-D-A-G-F-G, that underlies the entire composition. Sometimes fast, sometimes slow, sometimes in major mode, sometimes minor, but always clearly recognizable, this short motive acts like a musical thread that binds the entire prelude together, including the big and broad closing section.

Redshift

James Peterson (b.1966)

Redshift is a symphonic poem in one movement. It is essentially an ABA form with the A sections dominated by pitch shifting slides in the various voices of the orchestra - a musical representation of the Doppler Effect or Redshift as it pertains to light in astronomy. The B section or the development of the work is an exploration of the harmonies and textures established in the A section. The use of rhythmic diminution of previous motives and the recapitulation of themes creates unity and a sense of order. James Peterson wishes to express his gratitude to Jim Mooy and the Santa Barbara City College Symphony for commissioning and performing the work. It has been a deeply gratifying experience. Thank you.

The Fountains of Rome

Ottorino Respighi (1879-1936)

Program music, that colorful combination of sounds and images, has been appealing to concert audiences for hundreds of years. Antonio Vivaldi's much-beloved *The Four Seasons* dates back to 1715, while Paul Dukas' *The Sorcerer's Apprentice*, which gained world-wide fame when Walt Disney cast Mickey Mouse as the apprentice, dates from 1897. And in 1916, the Italian nationalist composer Ottorino Respighi created *The Fountains of Rome*, a musical tribute to four civic landmarks. The orchestral score includes the composer's own description of this imposing four-part work:

The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the whole orchestra introduces the second part, The Triton Fountain. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme borne on the undulations of the orchestra. It is the Fountain of Trevi [of Three Coins in the Fountain fame] at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

The fourth part, The Villa Medici Fountain, is announced by a sad theme which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

Symphony No. 6 in F Major, "Pastoral" **Ludwig van Beethoven (1770-1827)**

The following words were inscribed on Beethoven's first violin part: *Pastoral Symphony, or a recollection of country life. (More an expression of feeling than painting.)*

It was while growing up in Bonn, Germany as the son of a ne'er-do-well tenor in the Electoral Kapelle, and more importantly as a gifted young pianist, that Ludwig van Beethoven first developed a deep and abiding love for the sights and sounds of nature. In 1792 Beethoven left provincial Bonn for imperial Vienna, where he quickly gained fame and fortune both as a brilliant virtuoso pianist as well as a composer of remarkable symphonies. Beethoven gave his sixth symphony the title *Pastoral*, or *Nature*, and intended it to be an expression of his enduring love for a world that had always given him great pleasure.

1 - Allegro ma non troppo. *Awakening of cheerful feelings upon arrival in the country.* The symphony begins with a playful little theme that grows and grows, until it bursts forth as a joyous expression of pastoral happiness. Other melodies may come and go, but this first theme is never far away. In the central development section, Beethoven repeats it over and over, as if portraying a vast colorful landscape.

2 - Andante molto moto. *Scene by the Brook.* This brook flows lazily along, propelled by an unchanging rhythmic pulse of four beats, each filled in with two smaller ones: *one* and a *two* and a *three* and a *four* (and a). If you've got that rhythm, then you've got the music. A series of lovely melodies float by, like leaves on the water, but that underlying pulse never relents -- until the Coda

(closing) section, where Beethoven has some fun doing birdcall imitations, twice: first a nightingale, then a quail, and then of course the ubiquitous cuckoo.

3 - Allegro. *Merry Gathering of the Countryfolk.* Beethoven gets the dancing going with a lively tune in 3/4 time (triple meter). The spotlight then switches from the strings to a quartet of down-home wind players -- an oboe is accompanied by a minimalist bassoon, and then a clarinet and a horn pipe in. A contrasting middle section, the Trio, is a heavy-footed, folksy dance in a very remarkable 2/4 time (duple meter). Then it's back to the top again, and yet again! But even then the movement never quite ends, as the dancers abruptly run for cover from a frightening....

4 - Allegro. *Thunderstorm.* A storm arrives with little warning, full of sound and fury. The lower strings play in clashing rhythms, while the violins sweep downwards like bolts of lightning and the timpani thunder. Gradually the terror subsides, leaving in its wake a pair of beautiful, arching rainbows. Once again the movement never quite ends, as Beethoven continues without a pause into an unprecedented fifth movement, a heartfelt....

5. Allegretto. *Shepherd's Song. Happy, thankful feelings after the storm.* A humble pastoral tune grows stronger, until it breaks forth as a joyous hymn to nature. In rondo style, this theme alternates with others, but by the end of the symphony it reigns supreme. A wonderful feeling!!

Program Notes by Martin Shapiro, Jim Mooy and James Peterson.

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 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.

James Peterson. Educated at the UCLA Herb Alpert School of Music, and an adjunct faculty member at Santa Monica College-Emeritus College since 2002, James Peterson has an extensive background in composing music for media. He has composed music for more than eighty television commercials, seventy-two episodes of ABC's *Ron Hazleton's House Calls* as well as fifteen motion pictures including *The Red Canvas*, *Margarine Wars* as well as additional music for the GOYA-nominated film and score *Tad, the Lost Explorer*. His concert work *Moving Images Suite* was recorded by the Prague Filmharmonic orchestra and was featured at the 82nd Annual Academy Awards. James was named breakout composer of the year by the International Film Music Critics Association (IFMCA) and won best action adventure score for the *Red Canvas* the same year. Recently he has turned his attention to the concert stage. In 2016 he will receive performances of several new works. the Pittsburgh Symphony Orchestra awarded James the Heinz Audience of the Future Award (2016) and will perform his work *Americana* at the Heinz hall. Chamber Music Palisades will premiere his Woodwind Quartet *Tetrahedron*, and tonight the Santa Barbara City College Symphony will perform the world premiere of *Redshift*. He lives in Santa Monica with his wife Kathy and their four cats, Dragon, Swen, Lola and Chewie.