

THE SBCC MUSIC DEPARTMENT PRESENTS



# A Santa Barbara City College Symphony NIGHT AT THE OPERA

Conductor  
James Mooy

Special Guest  
Eduardo Villa



April 30  
GARVIN THEATER

**Flutes**

Jane Hahn,  
Principal  
Monica Bucher-Smith  
Mary Maguire

**Piccolo**

Monica Bucher-Smith  
Mary Maguire

**Oboes**

Louis Grace,  
Principal  
Elizabeth Turner

**English Horn**

Amy Brooker

**Clarinets**

Per Elmfors,  
Co-Principal  
Chad Cullins  
Co-Principal  
Sandy Adams

**Bass Clarinet**

Chad Cullins

**Bassoons**

Valerie Bentz,  
Co-Principal  
Sam Bergstrom,  
Co-Principal

**Horns**

Sherry Trujillo,  
Co-Principal  
Johann Trujillo,  
Co-Principal  
Cathy Anderson  
Margaret LaFon

**Trumpets**

Scott Pickering,  
Co-Principal  
James Labertew,  
Co-Principal  
Max Maynard

**Trombones**

Howard Simon,  
Co-Principal  
Stephen Hughes,  
Co-Principal  
Donald Faith

**Tuba**

Carlos Maya

**Timpani**

Charles Hamilton  
Davis Valerde

**Percussion**

Paul Wheatley  
Principal  
Cody Anderson  
Davis Valerde

## **Eduardo Villa, Tenor**



Eduardo Villa is one of the few American-born tenors enjoying a successful international opera career. He has sung in the most prestigious opera houses in the world. His unique Lyrico Spinto voice has made him one of the best interpreters of the Verdi repertoire, from Falstaff to Otello. For 10 seasons at the Metropolitan Opera, he has been successful and highly acclaimed for his roles in Don Carlo, Aida, Luisa Miller, Turandot, La Gioconda, Cavalleria Rusticana, Madama Butterfly, Tosca with Debra Voight, and Carmen with Denyce Graves under the baton of Maestro Placido Domingo. He also sang the title role of Ernani with Thomas Hampson, and sang in two Metropolitan radio broadcasts of Cavalleria Rusticana and Luisa Miller. He has sung Un ballo in Maschera for Vancouver Opera. He has portrayed the role of Otello for Atlantic Opera, Michigan Opera, and Connecticut Opera. He has sung in Carmen with the Houston Grand Opera, Opera Pacific, Michigan Opera and Connecticut Opera, and performed Il Trovatore with San Diego Opera, Seattle Opera, Atlantic Opera, New Orleans Opera, and Connecticut Opera. He has also performed Ernani with the Boston Opera, and sang at Carnegie Hall twice, in I due Foscari and an Opera Concert.

His European career has been equally impressive. He is a leading guest artist with the Bayerische Staatsoper returning in the roles of Manon, La Boheme, Simon Boccanegra, Carmen, Aida, Falstaff, Madama Butterfly, and Les Contes d'Hoffmann. In other German cities, he has performed Rigoletto in Stuttgart, La Traviata and Carmen in Hamburg, Macbeth and Mose in Frankfurt, Madama Butterfly and Macbeth with the Deutsche Oper Berlin, and Macbeth in Koln. In Switzerland, he has performed Barbe Bleue in Geneva, Madama Butterfly in Lausanne, Viva la Mamma in Zurich, and Lucia di Lammermoor, Manon, Madama Butterfly, Eugene Onegin, Simon Boccanegra, Cavalleria Rusticana, Il Trovatore, and Les Contes d'Hoffmann in the Basel Stadttheater. He sang La Gioconda in Wroclaw, Poland, Il Trovatore in Helsinki, Finland, Carmen in Rome and Viva La Mamma in Vienna. He sang Cavalleria Rusticana and Le Villi in Bergen, Norway, and Cavalleria Rusticana and La Gioconda in Amsterdam.

Mr. Villa has sung in France on the stages of the Paris Opera in Don Carlos (French V Acts), Le Roi d'Ys in Paris, Il Corsaro in Arena de Nimes, Madama Butterfly in Nantes, and Les Contes d'Hoffmann in Metz. He has sung in Gijon and Monserrat, Spain in the role of Cavaradossi, and in Croatia with the Zagreb Opera in Un Ballo in Maschera. In past seasons, he has performed in Aida with Opera West in Perth, Australia, Il Trovatore

in Eugene, Oregon, Turandot and Madama Butterfly in Osaka, Nagasaki, and Tokyo, Japan, Pagliacci and Cavalleria Rusticana in Seattle, Washington, and Tosca in Mexico. In European summer festivals, he performed in Otello in Buc-Versailles, France, in Tosca at Castle Montabaur and in Pagliacci in Castle Braunfels, Germany. In the 2013 and 2014 seasons, he sang with the Lyric Opera Chicago in Otello and Il Trovatore.



I Pagliacci

La Forza

Die Walküre

Manon

Carmen

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**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 regional and state 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. Last January he conducted the Southern California School Band and Orchestra Association Honor Jazz Ensemble at the NAMM show and SCSBOA convention in Anaheim. This weekend he served as an adjudicator for the Reno International Jazz Festival.

# Translations

## La Forza del Destino

### **Recitative: La vita inferno**

Life is a hell to the unfortunate. In vain  
do I long for death. Seville! Leonora!  
Oh, memories! Oh, night  
that robbed me of all joy!  
I shall be unhappy forever – so it is written.  
My father wished to shatter the foreign yoke  
on his native land, and by uniting himself  
with the last of the Incas, thought to assume  
the crown. The attempt was in vain!  
I was born in prison, educated  
in the desert; I live only because my royal birth  
is known to none! My parents  
dreamed of a throne; the axe awakened them!  
Oh, when will my misfortunes end?

### **Aria: O tu che in seno agli angeli**

Oh, you who have ascended, forever pure,  
to the bosom of the angels,  
lovely and untouched  
by mortal sorrow,  
do not forget  
to look down on me, unhappy wretch,  
who, nameless and exiled,  
the prey of fate,  
longingly seeks to encounter death,  
unfortunate that I am!  
Leonora, help me,  
have pity on my anguish.  
Help me, have pity on me!

## Manon Lescaut

### **Aria: Donna non vidi mai**

I never saw a woman like her!  
To tell her: I love you,  
to life awakened my soul  
My name is Manon Lescaut,  
these tender words no longer want me  
out of mind and penetrating flatteringly  
in the most hidden folds of the heart.  
o gentle whisper, ah, not be still ...  
My name is Manon Lescaut  
O gentle whisper, ah, not fall silent!

## Carmen

### **Aria: La fleur que tu m'avais jetee**

The flower that you tossed to me  
In my prison stayed with me.  
Withered and dried, this flower  
Kept always its sweet odor  
And during all of the hours,  
Over my eyes closed my eyelids,  
I became intoxicated with this odor  
And in the night I saw you!  
I became accustomed to cursing you,  
To detesting you, to saying to myself:  
Why is it necessary for destiny  
To put herself there on my path?  
I accused myself of blasphemy  
And I didn't feel but in myself  
didn't feel but one desire  
A sole desire, a sole hope

To see you again, oh Carmen, to see you again!  
For you had only to appear  
Only to toss a glance towards me  
In order to take a hold of all my being  
Oh my Carmen  
And I was yours  
Carmen, I love you!

## **Die Walküre**

### **Aria: Winterstürme wichen dem Wonnemond**

Winter storms gave way to the merry moon,  
Springtime gleams in mild light;  
On bland airs, gentle and lovely  
He sways by doing wonders;  
Through woods and meadows blows his breath,  
His eye laughs widely apart: -  
He chimes from overjoyed bird's sweet singing,  
He exhales lovely fragrances;  
Delightful flowers reflourish his warm blood,  
Germ and sprout arise from his strength.  
With tender weapon's ornament he conquers the world;  
Winter and storm gave way to the strong fight:  
Even the rigid door  
Which defiantly and rigidly seperated us from him  
Had do give way to the brave strokes. -  
He came here to his sister;  
Love tempted springtime:  
It is hidden deeply in our bosom;  
Now it smiles overjoyed at the light.  
The brother unchained the bridal sister,  
Whatever seperated them lies in ruins:  
The young couple welcomes each other with jubilation:  
Love and springtime are united!

## **I Pagliacci,**

### **Recitative: Recitar! Mentre preso dal delirio**

Act! While in delirium,  
I no longer know what I say,  
or what I do!  
And yet it's necessary... make an effort!  
Bah! Are you not a man?  
You are a clown!

### **Aria: Vesti la giubba**

Put on your costume, powder your face.  
The people pay, and they want to laugh.  
And if Harlequin shall steal your  
Columbina,  
laugh, clown, so the crowd will cheer!  
Turn your distress and tears into jest,  
your pain and sobbing into a funny face  
– Ah!

Laugh, clown,  
at your broken love!  
Laugh at the grief that poisons your  
heart!

## Program Notes

### **La Forza del Destino ..... Giuseppe Verdi (1813-1901)**

**La Forza del Destino** is a Romeo-and-Juliet-like opera about a pair of star-crossed lovers. Leonora, a young Spanish woman, is the daughter of a xenophobic, foreigner-hating officer. Alvaro is the proud son of immigrants, and thus is rejected by the father as a suitor for Leonora. As Fate would have it, Alvaro accidentally kills the father when his gun misfires. Leonora, terrified, flees her home and seeks refuge in a monastery, while Alvaro, unsure of whether she is still alive or has died, spends the rest of the opera desperately trying to find her.

The **Overture** to the opera is a potpourri, or medley, of some of its best moments, most notably the ominous, driving Fate theme, Leonora's soaring prayer for a peaceful heart, and a rousing on-with-the-show finale.

***O tu che in seno angeli.*** (Oh you who have ascended to heaven). In the lengthy introduction a solo clarinet expresses the sadness that Alvaro feels has become his fate. In the first part of the aria, "Life is a hell," he laments his loss of Leonora and of all happiness. In the longer second part of the aria, "Oh you who have ascended to heaven," he prays to her spirit to pity his anguish.

### **Manon Lescaut.....Giacomo Puccini (1858-1924)**

Manon Lescaut is a beautiful young woman with a weakness for fine jewelry and clothes. She falls in love with the handsome cavalryman des Grieux, but is enticed instead to become the pampered mistress of the old but wealthy Geronte. When she eventually returns to des Grieux, the influential Geronte gets his revenge by having her arrested as a prostitute and shipped off to the French penal colony in Louisiana.

The **Intermezzo** is played at the point in the opera when Manon, with the devoted des Grieux by her side, arrives at the shipping port of Havre, on their tragic way to America. In the form of an expressive arch, the Intermezzo begins meditatively in three solo strings, gradually swells to a passionate outpouring, and finally subsides to a state of sublime peacefulness, presaging their lonely death together.

**Aria.** *Donna non vidi mai* (I have never seen such a woman). Des Grieux has just met Manon, and it's love at first sight. He can't get her, or her name, out of his mind.

## **Carmen.....Georges Bizet (1838-75)**

Carmen is a sexy Gypsy girl who attracts the attentions of two very different men. Escamillo is an egotistical toreador, who basks in the cheers of his adoring fans. Don Jose is an emotionally innocent young soldier who falls madly in love with Carmen, and in a jealous rage stabs her to death, bringing the opera to a tragic close.

The **Overture** opens with the lively music for the entrance of the toreadors in Act 4. It includes the famous song *Toreador, en garde!* (Toreador, take care). And then, abruptly, we hear the ominous Fate music that presages Carmen's death at the hands of Don Jose.

The brief but lively **Intermezzo**, which opens Act 4, accompanies a group of dancers, who are entertaining the crowd gathered for the bullfights.

***La fleur que tu m'avais jetee*** (The flower that you gave to me) A short introduction recalls the ominous Fate music, first heard in the overture. As proof of his devotion to Carmen, Don Jose shows her the flower that she had given him when they first met.

## **Die Walküre (The Valkyries).....Richard Wagner (1813-1883)**

In Norse mythology, the Valkyries are a group of female warriors who, mounted on winged steeds, search the world's battlefields for slain heroes, and fly them up to Valhalla, the home of the Norse gods.

**The Ride of the Valkyries.** This powerful music, depicting the majestic ride of the nine sisters, has become a familiar part of contemporary culture, most memorably as the accompaniment for the deadly helicopter attack in Stanley Kubrick's *Apocalypse Now*.

***Winterstürme wichen dem Wonnemond*** (Winter storms gave way to the blissful moon) In Act 1 Siegmund, a heroic figure created by the king of the Norse gods, Wotan, sings this aria to Sieglinde. With growing passion he sings to her of the glorious moon—how, with its powerful beams, it has brought the two lovers together. Later in the opera, Siegmund and Sieglinde discover that they are long-lost siblings.



## **I Pagliacci (The Clowns).....Ruggiero Leoncavallo (1858-1919)**

Tonio is the leader of a traveling troupe of clowns, which includes his wife Nedda. Crazy with the suspicion that Nedda has been untrue to him, Tonio stabs her and her lover to death during a performance of the clown show. He then turns to the stunned audience and laments that *La commedia e finita* ("The comedy is over").

The **Intermezzo** (orchestral interlude) that separates the two Acts expresses a wide range of emotions: ominous, poignant, anguished, and finally lyrical.

***Vesti la giubba*** (Put on your costume) At the end of Act I, Tonio, torn by his grief and suspicions, laments the cruel fate that he must endure, "And if Harlequin shall steal your Columbine laugh, Pagliaccio, so the crowd will cheer. Laugh at your broken love. Laugh at the grief that poisons your heart."

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Program Notes by Martin Shapiro

## What makes the SBCC Symphony unique?

Our orchestra is very special, a jewel in Santa Barbara's crown. A group that mirrors our community's diversity, appreciation of the arts, and ability to unite to create something larger than any one of its individual parts. In attending this concert, you are experiencing an overt demonstration of the best in our community, SBCC students learning and receiving mentoring from community members and, together, realizing some of the most challenging and beautiful art in the history of humankind. This united notion of mentoring is what makes a Community College music program wonderfully unique.

I would like to thank our fearless section leaders for their dedication and guidance. They invest an enormous amount of time before our first rehearsal preparing the parts and drafting bowings. A special note of thanks goes to our Concert Master, David Stone, who often carries the responsibility of modeling bowing, phrasing, and technical details as they arise during rehearsal.

I am honored and humbled to stand in front of this fantastic group of musicians.

James Mooy

### In Memoriam

**Victor Gasser** – an extraordinary man who sat on the second stand of our first violin section. He was an ardent supporter of our orchestra and music throughout Santa Barbara, making sure that the printing of our programs equaled in quality that of any metropolitan philharmonic. An incredibly skilled musician, he was the calming voice of reason when debates arose concerning bowings, musical phrasing or life in general. We are all richer for knowing him.

**Lavonne Sanchez** had a presence in the Garvin Theatre for over 30 years. As house manager she always made sure to reserve my mother's favorite seat for our concerts. She was an avid supporter of all things music and theatre and very rarely missed a performance. She was also the House Manager at the Arlington Theatre and, along with her partner Ted, ushered at all the theatres around town. She will be missed.

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