

## SPRING CONCERT: SCENES

### 2019-20 PACIFIC SYMPHONY YOUTH WIND ENSEMBLE

Dr. Gregory X. Whitmore, conductor  
 Dr. Dustin Barr, guest conductor  
 Damien Crutcher, guest conductor  
 Peter Hanna, oud  
 Dr. Karen Marston, trombone  
 Pacific Symphony Festival Concert Band

Nishimura	<b>"CHASING SUNLIGHT"</b> Pacific Symphony Festival Concert Band
Markowski	<b>"BROOKLYN AIR"</b> Pacific Symphony Festival Concert Band
Balmages	<b>"REVERBERATIONS"</b> Pacific Symphony Festival Concert Band
Pause	
Daugherty	<b>"ALLIGATOR ALLEY"</b>
Biedenbender	<b>"UNQUIET HOURS"</b> Dr. Dustin Barr
Whitacre	<b>"LUX AURUMQUE"</b> Damien Crutcher
Intermission	
Mahpar	<b>SIMURGH</b> <b>(WRITTEN IN CELEBRATION OF NOWRUZ)</b> Peter Hanna, oud
Mackey	<b>HARVEST</b> Dr. Karen Marston
Whitacre	<b>GODZILLA EATS LAS VEGAS</b>

**Monday, March 16, 2020 @ 7 p.m.**  
 Segerstrom Center for the Arts  
 Renée and Henry Segerstrom Concert Hall

This afternoon's performance is generously  
 sponsored by **Larry Woody.**

# PROGRAM NOTES

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Cait Nishimura:

## “Chasing Sunlight”



Cait Nishimura (b. 1991) is rapidly establishing her name as an important Canadian composer of her generation. In addition to classical music, she also writes pop music and musical theater,

and is highly involved in music education. Based in Toronto, she is an alumnus of the University of Toronto and holds a dual degree in music and music education. She takes inspiration for many of her compositions from nature and was highly influenced by minimalism, a musical style developed primarily by American composers during the late 1960s and early 1970s. In her music, she aims for accessibility to both audiences and musicians.

“Chasing Sunlight” was inspired by the imagery of driving west towards the sunset, “as if trying to keep up with the earth’s rotation to catch the last few rays of light before dusk.” The piece sonically depicts the sunlight’s warmth, the driving motion of the car and the feeling of trying to capture a moment frozen in time. In Nishimura’s own words, “Just as the sun will always set, humans must accept the impermanence of all things in life, and make the most of every opportunity before it has passed.” The piece won the 2017 Canadian Band Association Competition Composition, which helps promote the careers of young Canadian composers.

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Michael Markowski:

## “Brooklyn Air”



Michael Markowski (b. 1986) received his bachelor’s degree in film practices from Arizona State University; he graduated *magna cum laude* in 2010.

Although he was not a music major, he studied music privately. Even before college, he won the Frank Ticheli Composition Contest (2006). Concurrent with his film studies at ASU, he participated in workshops on orchestration, conducting, composition and film scoring. He has written two dozen

works for wind band, received numerous commissions and was named a “composer to watch” by ASCAP Film and Television in 2014. More recently he served as composer in residence at the Music for All organization, composer and lyricist at the Engel Musical Theatre Workshop and composer in residence at the Mid Europe International Wind Band Festival in Schladming, Austria (near Salzburg). In addition to composing, he is a frequent guest speaker for public schools, universities and community bands.

The title “Brooklyn Air” takes on a dual meaning. The term “air” refers to both the earth’s atmosphere and to the English version of the Italian opera term “aria” (think Bach’s *Air on the G String*). The piece was inspired by the New York City borough of Brooklyn, where Markowski currently resides. In his own words, the piece is “a lyrical song flavored with extended jazz harmonies, grimy dissonances and sweet melodies.” On one level, it represents the complex mixtures of aromas, both pleasant and unpleasant, Markowski noticed while walking on the streets near his home. At the same time, it is dedicated to Markowski’s middle school music teacher Dawn Parker as a celebration of her thirty-year career as a music teacher and of her upcoming retirement. Just as the air in Brooklyn is a mixture of pleasant and astringent, saying goodbye is a complex combination of conflicting emotions—both sweet and sorrowful. As Markowski says, “Perhaps these bittersweet moments are the ones that linger with us the longest—moments that surprise us, pinch us and remind us that they are worth remembering.”

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Brian Balmages:

## “Reverberations”



Brian Balmages (b. 1975) has enjoyed a prolific career. In addition to composing, he is also a conductor, performer and producer. He received his bachelor’s degree from James Madison University and a master’s degree

from the University of Miami. Currently, he is serving as professor of instrumental conducting and as band director at Towson University, near Baltimore. In 2013, Balmages had the high honor of composing music for the inaugural prayer service at president Barack Obama’s second term.

“Reverberations” was commissioned by the University of Georgia. It premiered in 2008 by the Midwest Honor Band, conducted by the composer. Like Nishimura’s

work, “Reverberations” was inspired by minimalism. It is based on a minor third motif which moves from instrument to instrument as the piece progresses. The same two pitches constantly appear, re-harmonized and re-orchestrated, throughout the work.

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Michael Daugherty:

## “Alligator Alley”



Born in Cedar Rapids, Iowa, Michael Daugherty (b. 1954) began his musical education playing keyboard in jazz, rock and funk bands. He studied music at North Texas State University and Manhattan School

of Music and received a Fulbright to study at IRCAM (a renowned French institute for avant-garde electrical-acoustic art music). In the early 1980s, Daugherty studied with famed Hungarian modernist composer György Ligeti in Hamburg and collaborated with jazz musician Gil Evans in New York. He received his DMA from Yale in 1986.

Daugherty has taught composition both at Oberlin and at the University of Michigan. His music came into international acclaim when he won the Kennedy Center Friedheim Award in 1989. Making heavy use of counterpoint and polyrhythms, his syncretic, compelling musical style also draws heavily on a wide variety of popular music styles of the 1960s and 1970s. Fascinated by the interplay between high and popular culture, Daugherty combines a modernist aesthetic and artistic experimentalism with subject matter drawn from American pop icons such as *I Love Lucy*, Superman comics, Elvis, Niagara Falls and Route 66. A brilliant orchestrator, he frequently evokes spatial dimensions of music in many of his compositions.

“Alligator Alley” was commissioned by the American Composers Forum for BandQuest (a music series focused on mid-level musicians). The piece was premiered by the Slausen Middle School Band in 2003, conducted by the composer. The title was taken from a portion of Interstate 75 in southern Florida between Fort Lauderdale and Naples. This empty stretch of roadway, between the east and west coasts of the state, traverses a vast expanse of undeveloped swampland near Everglades National Park. Alligators can be frequently seen by passersby sunning themselves on the side of the highway. The piece’s first theme, which Daugherty labels as “alligator’s theme,” represents the alligators’ slithering motions. The second theme, labelled “hunter’s theme,” represents alligators snapping their jaws shut around their prey.

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David Biedenbender:  
**"Unquiet Hours"**



A native of Waukesha, Wisconsin (a suburb of Milwaukee), David Biedenbender (b. 1984) works as a composer, conductor, educator and performer (he plays the euphonium, bass trombone, tuba and

electric bass). He received a Bachelor of Music in composition and theory from Central Michigan University, and a master's and doctor's in composition from University of Michigan Ann Arbor. Among his many prestigious teachers was Michael Daugherty, composer of another one of the works on tonight's program. Biedenbender is active as a rock and jazz musician, has performed in jazz and wind bands and is highly interested in Indian music. His music is highly eclectic, combining many of these stylistic influences. He is currently an assistant professor of composition at Michigan State University and has also taught at several other schools.

In the composer's words, "Unquiet Hours" refers to "the times when sadness, doubt, anxiety, loneliness, and frustration overwhelm and become a deluge of unceasing noise." The title comes from the opening line of George William Russell's poem "The Hour of Twilight."

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Eric Whitacre:  
**"Lux Aurumque"**



A native of Reno, Nevada, Eric Whitacre (b. 1970) has made an international name for himself in music. Having won many national and international prizes in composition, Whitacre

is one of today's rising stars of classical music. Particularly known for choral and wind ensemble music, he played synthesizer in a pop band as a high school student and originally sought to become a rock star. He received his master's degree in composition at Juilliard, where he studied with John Corigliano and David Diamond.

Whitacre's highly acclaimed "Lux Aurumque" was composed in 2009. Originally written for mixed choir, it was based on the poem "Light and Gold" by

Edward Esch (b. 1970). Whitacre based his setting on a translation of this text into Latin by Charles Anthony Silvestri. The piece was composed for a project entitled "Virtual Choir," a unique undertaking made possible by 21st century technology: using video communication technology, Whitacre recorded the piece entirely in cyberspace. Instead of a traditional chorus with everyone physically present in the same room in front of a conductor, the Virtual Choir combined an assortment of individual recordings by 185 singers from twelve countries spanning five continents. Singers from all backgrounds, both amateur and professional, joined in on the project from professional recording studios or from their own homes. The completed project was uploaded onto YouTube, and stands as a miraculous emergence of beauty through technology.

The piece is in a beautifully accessible style, yet one that is deceptively simple. Its rich melodies and lush counterpoint are underlain by complex harmonic structures. Smooth rhythms, long, sustained textures, and quiet dynamics combine with harmonies enriched with seconds and other dissonances to create a glowing, shimmering halo of sound that brings to mind the unity of humankind. The original English text of Esch's poem is reproduced below:

*Light,  
warm and heavy  
as pure gold,  
and the angels sing softly  
to the newborn babe.*

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Steven Mahpar:  
**Simurgh**



Based in Los Angeles, Steven Mahpar has written music in a variety of genres for the concert hall, film, and television. He received his bachelor's and master's degrees from CSU Fullerton. Active

as a performer as well as a composer, he plays and teaches French horn and conducts the Pacific Brass Ensemble. Many of his compositions have been inspired by his Persian heritage.

The Simurgh is a benevolent, mythical bird in Iranian mythology. It is sometimes associated with other significant mythological birds such as the phoenix. The Simurgh can be found in all periods

of Iranian art and literature and is also evident in the iconography of other regions that were within the realm of Persian cultural influence. *Simurgh* was written in celebration of Nowruz (Persian New Year), 2020.

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John Mackey:  
**Harvest**



An Ohio native, composer John Mackey (b. 1973) has written a great deal of music for large ensemble. After receiving a bachelor's degree in music from the Cleveland Institute of Music, he received

his master's degree in composition at the Juilliard School of Music, where he studied with John Corigliano. Mackey is currently a resident of Cambridge, Mass. He has written orchestra music, but has focused particularly on music for wind band.

A concerto for trombone, *Harvest* was dedicated to Joseph Alessi, the principal trombonist for the New York Philharmonic. In three sections (performed without break), the piece represents the myth of Dionysus, the Greek god of the harvest. According to legend, Dionysus was forced every year to die and be reborn—just like grapes, which become dormant in winter and come back to life in spring.

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Eric Whitacre:

## **Godzilla Eats Las Vegas**



Eric Whitacre wrote *Godzilla Eats Las Vegas* after graduating from University of Nevada Las Vegas, where he attended for seven years. He was asked by Tom Leslie (the university's director

of wind band studies) to write a piece for the ensemble; the work that took shape represents Whitacre's ambiguous feelings after spending a perhaps longer period of time than he originally intended in pursuing his bachelor's degree. He wrote the piece during his first year at Juilliard, and it premiered in 1996 at UNLV.

The piece was never intended as a serious piece of concert music. On the contrary, Whitacre deliberately wrote the most ridiculous music he could imagine. As he explains it, "The performers are encouraged to go crazy: wear showgirl costumes, Elvis costumes, act out scenes on stage, use video and lighting—anything to get a laugh."

The piece is accompanied by a script, provided below:

### **—PART ONE—**

#### **FADE UP**

It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

#### **CUT TO DESERT**

A lone shakuhachi flute ushers the arrival of something really VERY bad.

#### **CUT BACK TO BAND**

A relaxed rhumba. Showgirls blissfully jiggle.

#### **CUT TO MILITARY COMMAND CENTER (stock footage)**

Morse code signals the confirmation of approaching doom.

#### **CUT BACK TO BAND**

The players finish off their third set and head for the bar; outside we hear:

#### **SLOW ZOOM**

Oh no, oh no, oh no, it's:

#### **CLOSE UP**

Godzilla! Glorious Godzilla!

#### **VARIOUS QUICK CUTS (stock footage)**

Godzilla destroys cars, screaming tourists, etc.

#### **CUT BACK TO BAND**

The band, quasi Greek Chorus, calls for Godzilla to Mambo.

#### **GODZILLA, FULL FRAME**

Godzilla mambos, casually crushing hysterical Vegans without missing a step.

#### **EXTREME CLOSE UP**

A tiny terrier barking bravely, then:

#### **CUT BACK TO GODZILLA**

Demolishing everything in his path... not even the doggie escapes!

#### **WIDE PAN**

As Godzilla heads down the strip, searching relentlessly for:

#### **CLOSE UP (stock footage)**

Frank Sinatra (Stomped!)

#### **CLOSE UP (stock footage)**

Wayne Newton (Stamped!)

#### **CLOSE UP (stock footage)**

Liberace (Stepped upon!)

#### **VARIOUS CUTS**

The Village Gods destroyed, Godzilla continues his carnage until the City of Sin is leveled!

### **—PART TWO—**

#### **FADE UP**

A fearless army of Elvises (Elvi) appear in the distance, formation marching through the littered streets.

#### **VARIOUS CLOSE UPS**

The Elvi attack, using bombers, missiles, etc.

#### **EXTREME CLOSE UP**

One wicked laugh from Godzilla and the Elvi scatter like mice!

#### **QUICK CUT (stock footage)**

The Sphinx sits outside The Luxor, looking seductive in a Mae West sort of way.

#### **CLOSE UP**

Godzilla takes one look and his eyes pop out of his head.

#### **QUICK CUTS**

The Sphinx (Sphinxstress?) seduces the Reptile, who instantly falls in love and begins to...

#### **WIDE SHOT**

...tango with her.

#### **SPLIT SCREEN**

As they dance, the Elvi slowly regroup and head for the:

#### **QUICK CUT (stock footage)**

Pirate ships at Treasure Island

#### **ACTION SEQUENCE (MONTAGE)**

The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

#### **QUICK CLOSE UPS**

The cannonballs find their mark, and Godzilla:

#### **WIDE SHOT**

Falls to the ground, annihilated. The Elvi are triumphant!

#### **CROSSFADE**

The lounge is open again, and the city of Las Vegas toasts the victory. The scene climaxes with:

#### **VARIOUS CUTS (stock footage)**

People happy, tearful, etc. Stock footage, stock music.

#### **SLOW FADE OUT AND FADE UP**

A dark, ominous, and VERY familiar sound...

#### **SLOW ZOOM**

Godzilla lives! Godzilla lives! Complete terror (possible sequel?).

#### **WIDE SHOT**

The Show is over. The End.

#### **FADE TO BLACK**

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*Joshua Grayson, Ph.D., is an historical musicologist and graduate of the USC Thornton School of Music, and the program note annotator for Pacific Symphony Youth Ensembles.*

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## DR. GREGORY X. WHITMORE

Conductor



Dr. Gregory Xavier Whitmore is Music Director of the Pacific Symphony Youth Wind Ensemble (Irvine, Calif.). Dr. Whitmore is also Conductor of the Wind Symphony, and Director of Instrumental Music at

Irvine Valley College (Irvine, Calif.). These appointments follow a career as Director of Bands at Mt. San Antonio College (Walnut, Calif.), College of the Desert (Palm Desert, Calif.), and Cathedral City High School (Cathedral City, Calif.). Dr. Whitmore, a native of Ypsilanti, Mich., received his Bachelor's Degree in Instrumental Music Education from the University of Michigan School of Music, Theater and Dance. While a student at the University of Michigan, Dr. Whitmore performed in the University of Michigan Bands; and Dr. Whitmore led the University of Michigan Marching Band as "Michigan's Man Up Front"—Drum Major—from 1999 to 2001. Dr. Whitmore received his Master's Degree in Music with an emphasis in Wind Conducting from California State University Fullerton studying under Dr. Mitchell Fennell. Dr. Whitmore holds a Master's Degree, and a Doctorate in Music and Music Education from Columbia University (Teachers College) in the city of New York.

Dr. Whitmore has conducted ensembles in such notable concert venues as The Musikverein (Vienna), The Wiener Konzerthaus (Vienna), The MuTh (Vienna), Renée and Henry Segerstrom Concert Hall (Costa Mesa), Symphony Hall (Chicago), The Kennedy Center (Washington, D.C.), Carnegie Hall (New York City), Walt Disney Concert Hall (Los Angeles), Meng Hall (Fullerton, California), Holy Trinity Church (Stratford, England), St. John's Smith Square (London), Château Vaux le Vicomte (Paris) and Heidelberg Castle (Germany). Under Dr. Whitmore's direction, the Cathedral City High School Symphony Band was selected to perform as the showcase ensemble during the 2008 California Band Directors Association Annual Convention.

Dr. Whitmore belongs to several professional organizations that include College Band Directors National Association, Phoenix Honorary Leadership Society, Kappa Kappa Psi Honorary Band Fraternity, Alpha Delta Phi Fraternity, Phi Mu Alpha Sinfonia Fraternity, Pi Kappa Lambda Honor Society, the National Association for Music Education, the Southern California School Band and

Orchestra Association and the California Music Educators Association.

Second place winner of the 2017 American Prize in Conducting (Community Bands Division), Dr. Whitmore is a recognized member of Academic Keys *Who's Who in Community Colleges Education*, as well as four editions of *Who's Who Among America's Teachers*. Dr. Whitmore has been included in the 2005-06 Edition of the National Honor Roll's *Outstanding American Teachers*. Whitmore is a Golden Apple Educator Award Recipient and Orion Award Recipient for Excellence in Education. Dr. Whitmore was selected to represent the State of California by School Band and Orchestra Magazine in the 2008 edition of "50 Band Directors Who Make a Difference."

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## DR. DUSTIN BARR

Guest Conductor



Dustin Barr is director of wind studies and assistant professor of music at California State University, Fullerton where he actively manages all aspects of the university's comprehensive band

program, conducts the Wind Symphony and Symphonic Winds, oversees the graduate wind conducting program, and teaches courses in conducting and music education. Prior experiences include appointments as assistant director of bands at Michigan State University, director of bands at Mt. San Antonio College and assistant director of bands at Esperanza High School in Anaheim, Calif.

Barr is a recipient of numerous accolades for his conducting and scholarly work. Most recently, the CSUF Wind Symphony received a prestigious invitation to perform at the 2019 National Conference of the College Band Directors National Association. Additionally, Barr has guest conducted the United States Army Band "Pershing's Own," he was a Rackham Merit Fellow at the University of Michigan, and he was recognized as one of the nation's preeminent young conductors as part of the 2010 National Band Association's Young Conductor Mentor Project. His research on Scandinavian music for chamber wind ensembles has produced published performance editions of Asger Lund Christiansen's Octet and Svend Schultz's Divertimento for Wind Octet. Furthermore, He has worked extensively with theater director Jerald Schwiebert on the melding of performance theory with a variety

of movement theories and disciplines to establish innovative pedagogical approaches to teaching conducting. Their co-authored text, *Expressive Conducting: Movement and Performance Theory for Conductors*, was published by Routledge in 2018. Barr is also a highly regarded pedagogue in the field conducting. He has given numerous masterclasses throughout the USA and for Academia Diesis in Spain.

Barr holds a Doctorate of Musical Arts in conducting from the University of Michigan. He received his Master of Music degree and Bachelor of Music degree from California State University, Fullerton. His principal conducting mentors include Michael Haithcock and Mitchell Fennell.

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## DAMIEN CRUTCHER

Guest Conductor



Damien Crutcher is a native Detroit and a graduate of Cass Technical High School. He holds a Bachelor's Degree in Music Education from Michigan State University and a Master's in Conducting

from The University of Michigan. Crutcher studied horn with Bryan Kennedy and Doug Campbell and conducting with Dr. Ronnie Wooten and Professor H. Robert Reynolds.

After graduating from The University of Michigan, Crutcher served as Director of Bands and Orchestra at Southfield-Lathrup High School. Under his direction, the Southfield-Lathrup ensembles, including the Lathrup Symphony Band, have performed in San Francisco, Chicago, the Bahamas, the White House and Carnegie Hall. Many of his students from Southfield Lathrup are currently professional musicians, music teachers, and artists across the country.

He is currently the co-founder and CEO of Crescendo Detroit. Crescendo Detroit is a nonprofit whose mission is to transform the lives of school-aged children ages 5-18 in Detroit by engaging kids in intense instrumental music, vocal music and dance programs that promote artistic excellence and character-building. It is the goal of Crescendo Detroit to create a neighborhood-to-college pipeline using the arts. He is a frequent guest conductor and clinician throughout Michigan and Ohio and also serves as the conductor of the Farmington Community Band and the Detroit Community Concert Band.

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## PETER HANNA

Oud



Oud player and composer, Peter A. Hanna was born in Alexandria, Egypt. He started his music career when he first learned to play the Oud at the age of fourteen. He was taught at "Arabic

Oud House" in Cairo, founded by world-renowned oud player Naseer Shamma. He has participated in many festivals and performed with different bands in Egypt and the U.S. He was a member of The Bibliotheca Alexandrina's choir. Hanna composes, produces and teaches Arabic music and also plays the piano. He is a current undergraduate student working on his Music degree.

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## DR. KAREN MARSTON

Trombone



Dr. Karen Marston is currently on faculty at Mt. San Antonio College, where she works with brass players in both applied and chamber settings, and teaches academic music courses. This

appointment follows a 15-year tenure as an applied teacher and ensemble director at San Jacinto College in Pasadena, TX. Marston holds degrees in trombone performance from the University of North Texas and Rice University, and both a masters and doctorate in music education from Columbia University, where she was the recipient of the Elin B. Stein Graduate Fellowship. Her teachers include Jan Kagarice, Dr. Vern Kagarice, Dr. Royce Lumpkin, and David Waters.

Marston has performed as the trombonist and founder of the multi-style chamber group, Omni Brass, since 2009. With that ensemble, she has been featured at the International Trombone Festival, San Jacinto Brass Symposium, Texas A&M Corpus Christi Trombone Day, and Texas Christian University Trombone Day, and has given recitals and master classes at the University of Texas at Tyler, San Jacinto College, Baylor University, Lamar University, Cal State LA, and many high school and middle school programs across the country. Omni has also been featured by the Houston Symphony League, Menil Fest (Houston), Café Corotu (Panama City, Panama), and Metro Dances (Houston),

and were quarter-finalists in the Fischhoff National Chamber Music Competition. Omni has produced three recordings, the first of which, *The Red Album*, was funded through a successful Kickstarter campaign. She has also performed with the Houston Symphony, San Antonio Symphony, Woodlands Symphony (TX), Ebony Opera Guild (Houston), Orchestra X (Houston), American Radio Chamber Orchestra, Composers Orchestra of Houston, Resonance Brass Choir, Texas Brass, Ambient Brass, Millennial Orchestra (CA), Santa Barbara Festival Ballet, and the west coast tour of Alliance Brass.

Dr. Marston currently serves as the Director of the International Trombone Festival and for the 2020 Festival in Osaka, Japan, she will also serve as co-director of the Cramer Choir, an ensemble comprised of top university faculty members from around the world. As a performer, she has been featured at the ITF numerous times, including on the University Faculty Showcase recital series, and new music concerts, and has been asked to adjudicate the competitions of the International Trombone Association. In 2019, she was one of 28 trombonists featured in the ITF's video of *Bohemian Rhapsody*, which reached over 2.1 million views on YouTube.

As a researcher, Dr. Marston has completed an extensive dissertation project focusing on the causes and pedagogical interventions relevant to focal task specific embouchure dystonia, and her work has twice been published in the *Journal of the International Trombone Association*. Dr. Marston's arrangements can also be heard on many recordings with Omni Brass and the Resonance Brass Choir and are available commercially through Brassworks4. She has received performance and pedagogy grants from the San Jacinto Foundation, the Brown Foundation, the American Chamber Music Players of New York, and the Houston Arts Alliance. Dr. Marston is an artist for Rath Trombones, England.

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## PACIFIC SYMPHONY YOUTH WIND ENSEMBLE



Established in 2007, Pacific Symphony Youth Wind Ensemble (PSYWE) made its debut under the direction of Michael J. Corrigan, the well-known music educator and recipient of the "Band Educator of the Year" award from the California Music Educators Association, with support from Larry Woody and the Woody Youth Fund. In 2009, Joshua Roach, of the Thornton School of Music at USC, was appointed music director. Under Roach's direction and unique enthusiasm, and with the artistic direction of Pacific Symphony's renowned music director, Carl St.Clair, PSYWE quickly became the premier Youth Wind Ensemble in Orange County. 2014-15 marked the inaugural season of current Music Director, Dr. Gregory X. Whitmore. Under Dr. Whitmore's visionary guidance, PSYWE has undertaken commissions and world premieres of new works, and continues to explore new music initiatives.

In 2016-17, PSYWE celebrated its 10th anniversary season, culminating in a tour to Salzburg and to the Summa Cum Laude International Youth Music Festival in Vienna, Austria, where PSYWE took first prize in its category, with performances in the Golden Hall of the Musikverein, the MuTh Concert Hall and Vienna's legendary Konzerthaus.

Representing 30 schools in the SoCal region, PSYWE offers performance opportunities to instrumentalists in grades 8-12 and is one of three Youth Ensemble programs offered by Pacific Symphony. PSYWE provides members with a high quality and innovative artistic experience and strives to encourage musical and personal growth through the art of performance. Each season students enjoy an interaction with Maestro Carl St.Clair, as well as regular interactions with guest artists and professional musicians of Pacific Symphony. Students also engage in an annual weekend retreat and are offered free and discounted tickets to Pacific Symphony performances throughout the season.

Each season, PSYWE presents a three-concert series. Performances are presented at the Renée and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts as well as other high-quality community venues in Orange County.

# PACIFIC SYMPHONY YOUTH WIND ENSEMBLE

Dr. Gregory X. Whitmore • Music Director

Sections listed alphabetically under principal

## FLUTE

Emma McCanne  
*Principal*  
Heather Kim  
Joelle Kim  
Ashley Lee  
Kate Lu  
Ansley Shim  
Vicky Su\*  
Aileen Wan

## OBOE

Alli Huang  
*Principal*  
Adam Frary††  
Allison Lee

## CLARINET

Sam Ghahremani  
*Co-principal*  
Hina Tamaki  
*Co-principal*  
Allison Chang  
Kayla Cho  
Andrew Chung  
Bryant Chung  
Ezana Daniel  
Peter Ha  
Esther Kim  
Daniel Lee  
Edward Park  
Jae Kyung Shin  
Isaiah Vogt  
Elliot Yu

## BASS CLARINET

Ethan Huang  
*Principal*  
Fernando Valencia

## BASSOON

Zoe Giblin  
*Principal*  
Anika Regli  
Elianna Ruacho  
Nitin Sreekumar

## ALTO SAXOPHONE

Samuel Dishon  
*Co-principal*  
Kyle Kato  
*Co-principal*  
Renny Kim  
Brian Lin  
Zachary Lin  
William Xia  
Yongkuan Zhang

## TENOR SAXOPHONE

Jordan Li  
Andrew Park

## BARITONE SAXOPHONE

Isaac Chung  
Joe Zhang

## HORN

Zachary Foltz  
*Principal*  
Andrew Fung  
Ella Huang  
Aby Liebmann  
Shawn Ni  
Megan Silva  
Lukas Tolly  
Anna Yeh

## TRUMPET

Catie McIntyre  
*Co-principal*  
Jenny McIntyre  
*Co-principal*  
Tim Healy  
Theo Kim  
Carlos Mendez  
Nina Takashima  
Nicholas Vukalovich

## TROMBONE

Carlo Rabano  
*Principal*  
Ellen Cassity  
Tianren Dong  
Toby Izenberg  
Ernest Lopez  
Cooper Randeem  
Sophia Renger  
Aaron Wolf

## BASS TROMBONE

Matthew Nakafuji  
*Principal*

## EUPHONIUM

Richard Wise  
*Principal*  
Elton Manchester  
Erin Miyahara

## TUBA

Alexander Tran  
*Principal*  
Vanessa Jimenez  
Brian Linares  
Lorenzo Mendiola

## PERCUSSION

Joshua Zepeda  
*Principal*  
Eric Bae  
Kyle Graham  
Derrick Peng  
Elliot Shiwota  
Viraj Sonawala

## DOUBLE BASS

Raymond Tsukada  
*Principal*

## PIANO

Katie Velez  
*Principal*

## HARP

Lois Hansen  
*Principal*

## STAFF

Nicole Kroesen  
*Youth Wind Ensemble  
Manager*  
Maranda Li  
*Pacific Symphony  
Youth Ensembles  
Intern*

## PARTICIPATING SCHOOLS

Arnold O. Beckman High School  
Capistrano Valley High School  
Cathedral City High School  
Cerritos High School  
Chino Hills High School  
Crean Lutheran High School  
Diamond Bar High School  
Eleanor Roosevelt High School  
Hope Christian PSP  
Huntington Beach High School  
Loara High School  
Martin Luther King High School  
Mission Viejo High School  
Northwood High School  
Orange County High School of the Arts  
Palm Desert High School  
Palos Verdes Peninsula High School  
Pioneer Middle School  
Portola High School  
Rancho San Joaquin Middle School  
Santa Margarita Catholic High School  
Santiago High School  
Sierra Vista Middle School  
Tarbut V'Torah Community Day School  
Troy High School  
University High School  
Walnut High School  
William Workman High School  
Woodbridge High School  
Yorba Linda High School

\* Piccolo  
†† English horn

# PACIFIC SYMPHONY FESTIVAL CONCERT BAND

Dr. Gregory X. Whitmore • Music Director

*Sections listed alphabetically*

## **FLUTE**

Priscella Alfaro  
Darius Arias  
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## **BARITONE SAXOPHONE**

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## **HORN**

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Abraham Munguia  
Nathan Pham  
Emily Phung

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Sydney Cramer  
Yahir Goicochea  
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Zackary Hernandez  
Reid Mitchell  
Mary Nguyen

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\* Also member of Board of Directors for Pacific Symphony

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