



PACIFIC SYMPHONY YOUTH WIND ENSEMBLE 2019



RISE AND SHINE!

Monday, November 15, 2021 @ 7:00pm

Dr. Gregory X. Whitmore, conductor
Pacific Symphony Youth Wind Ensemble

This evening's performance
is generously sponsored by

**The Foltz Family: Bill & Robbie Foltz,
Sherry Lapides, and Patricia Foltz.**

Performance at the Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

PROGRAM

Alfred Reed

Alleluia! Laudamus Te
Kristen Lawrence, organ

J.S. Bach
Arr. Alfred Reed

***Deck Thyself, My Soul,
with Gladness***

Michael Daugherty

Alligator Alley

— Intermission —

Kelijah Dunton

Stillwater

Adam Schoenberg

Rise
I: Beginnings
II: Farewell Song

Daniel Montoya Jr.

Light the Fuse

PROGRAM NOTES

Alfred Reed:

Alleluia! Laudamus Te



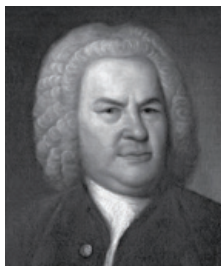
A native of New York City, **Alfred Reed (1921-2005)** was one of the 20th century's most prolific composers of music for concert band, orchestra, chamber ensemble, and chorus. The child of Austrian immigrants, he was originally born as Alfred Friedman; while still in high school he began performing music under the

name Alfred Reed. After studying composition, theory, and counterpoint, he began working as a composer, arranger, and conductor for the Radio Workshop, New York. Reed served in the military during the Second World War, conducting the 529th Air Force Band. Following his military service, he studied at the famed Juilliard School of Music in New York. After completing his musical education, he became a staff composer and arranger for radio broadcasting giants NBC and ABC, where his duties included arranging existing music and composing original music for drama shows. Working for both radio and television, he often composed dance routines for musical comedies. After leaving radio and television, Reed went on to teach theory, composition, and music business at the University of Miami. He led an illustrious career in Miami spanning nearly thirty years, teaching there from 1966 until 1993. He composed a great deal of band music, much of which is in a melodic, post-Romantic style.

Composed in 1973, *Alleluia! Laudamus Te* was commissioned by the concert band at Malone College in Canton, Ohio. It was composed for the Third Annual Band Festival, where it received its premiere with the composer conducting. Its three main themes are shaped into an arch form, with a short codetta serving as a finale. It begins with a broad fanfare in the brass seething with rich contrapuntal interaction. A lyrical scalar melody follows, flowing from one instrument to the next in canonic imitation. Gradually intensifying in texture, dynamics, and orchestration, the piece builds to a rich warmth, with long, broad melodic lines. In the rhythmically lively central section, a more varied orchestration features a recognizable motivic figure thrown around between different instruments while being gradually transformed. After the first two themes are repeated in reverse order, the piece builds to a sweeping majestic climax, a fitting representation of the majesty of the divine. 🎵

Johann Sebastian Bach:

Deck Thyself, My Soul, with Gladness



Born in the market town of Eisenach in central Germany, Johann Sebastian Bach (1685–1750) stands as one of the most important composers in music history. Bach was the most famous member of an extraordinary musical family that produced hundreds of musicians over a three-hundred-year period. Although remembered

today predominantly as a composer, he was a highly versatile and entrepreneurial musician. His career was extremely multifaceted, spanning such activities as virtuoso organ playing, string playing, singing, teaching, appraising and repairing church organs, collecting music, publishing, and directing church music, all in addition to composing.

In 1723 a position for music director of the Thomasschule at St. Thomas Church in Leipzig opened. The school authorities hired George Friedrich Telemann, the most famous musician in Germany at the time, but he was unable to accept the post. Several other candidates applied, as did Bach. Bach was far from their first choice but no one else was able to accept the position—due in part to the requirement of teaching Latin. Bach ultimately accepted but hired a deputy to teach Latin. In fact, neither party was entirely satisfied with the arrangement. The church council, for its part, expressed misgivings at hiring someone who they deemed a “mediocre” musician and who they feared would not do what was expected of him. For Bach it was a step down in terms of social rank. However, the Thomasschule was one of the foremost centers of music in all German-speaking Europe at the time, and the position represented an enormous leap forward in terms of musical prestige.

One of the largest German-speaking cities, Leipzig was a world away from the provincial towns and court cities Bach had lived and worked in up to this point in his career. A commercial center, Leipzig enjoyed cultural and political autonomy, and was less sway to the whims of dukes and princes. The city was also home to one of Northern Europe's best universities. Bach enjoyed good relationships with the church authorities, and was given an official residence in the Thomasschule with a spacious office along with access to the school's extensive music library. His relationship with head teachers at the church school and with the city council was more contentious. Fighting to maintain his musical authority and rights, he was known to anger easily.

Bach's post in Leipzig was far more demanding than any of the previous positions he had held; his responsibilities were almost unimaginable. He was responsible for the music at all four of Leipzig's main churches, each of which utilized a distinct type of music. His primary duty was to compose and direct the music for main services on Sundays, major holidays, weddings, and funerals. He sometimes played organ at these services, although he was not officially employed as an organist. In addition, he was in charge of the musical training of church schoolboys, who ranged in age from 12 to 23. He directly supervised the best students and appointed prefects to supervise the others. Moreover, he taught keyboard lessons and daily singing lessons to the most talented pupils, and assessed the musical aptitude

of applicants to the school (musical ability was one of the major considerations for acceptance to the school). In addition to all these duties, he was also responsible for any music-making directed by the city council. Concurrently to his many duties with the Thomasschule, Bach also maintained many other musical activities during his time in Leipzig.

Deck Thyself, My Soul with Gladness (Schmücke dich, o liebe Seele), BWV 1080 is a chorale cantata based on a hymn by Johann Franck (1618-1677); its melody is by Johann Crüger (1598-1662). Cantatas, and especially their chorales, formed the climax of three-hour Lutheran church services. Starting at 7:00 on Sunday mornings, the services featured much music, beginning with a 16th-century motet by composers such as Orlando di Lasso. This was performed without the orchestra, accompanied only by a harpsichord continuo player. Later in the service, the congregation would sing hymns chosen by the music director. The organ would be played, followed by the cantata after the Gospel reading; if the music director chose a double cantata, the second half would be played after the sermon. Bach conducted the chorus and orchestra, often while accompanying from the harpsichord. The musical forces Bach had available to him for these services were vastly superior to what he had experienced in any of his posts prior to Leipzig. In addition to Thomasschule schoolboys, Bach drew on city musicians (four professional wind instrumentalists, three professional string players and an apprentice), university students, and hired guests and soloists. This usually totaled to 16 singers and 18 instrumentalists, but could vary significantly. On spectacular occasions the ordinary complement of musicians could be doubled. Constantly reaching for new technical, musical, and expressive heights, the astounding music of J. S. Bach represents the epitome of humanity's never-ending striving for perfection. 🎵

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. 🎵

Kelijah Dunton:

Stillwater



A native of Brooklyn, New York, **Kelijah Dunton (b. 1999)** has resided in widely diverse communities throughout the borough. Having lived in Williamsburg, Bushwick, Crown Heights, and other places exposed him to a widely diverse set of cultural communities including African-American, Hassidic Jewish, and Latin American. Dunton studied

alto saxophone and has enjoyed an active performing career, participating in numerous music festivals. He began composing in 2019 and is entirely self-taught, relying on in-depth study of the music of other composers as well as professional feedback from trusted mentors.

Stillwater, composed in 2019, is one of the composer's first works. It was inspired by Stillwater, Minnesota, an old river town now a suburb 25 miles east of Minneapolis. The piece's central image is a lake in the center of town that freezes over in the winter. In the composer's own words,

During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen, but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important?

We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves, we discover our passions, our longings, and our sense of belongings. 🎵

Adam Schoenberg:

Rise



Adam Schoenberg (b. 1980) received his bachelor's from Oberlin Conservatory. He went on to receive a master's and a DMA from Juilliard, where he studied with John Corigliano, one of the leading composers of contemporary classical music. He has had a successful, highly fruitful career, and is among the

top ten most performed living composers in the United States. His works have been performed by the New York Philharmonic, the Cleveland Orchestra, and the Dallas Symphony Orchestra, and he has received commissions from the Atlanta Symphony, the Los Angeles Philharmonic, and many other highly regarded orchestras in the United States. Critically acclaimed, he has received two Grammy Award nominations for his compositions, has won many other important prizes, and has served as composer in residence for several ensembles. He has written the music for two full-length movies as well as for several shorter ones, and has written the theme music for ABC's *Nightline*. Currently a professor at Occidental College, Schoenberg is serving as the chair of the composition and film scoring programs.

Rise was commissioned by the California Wind Band Consortium, a collection of 32 individual high school and college ensembles. The piece was premiered on March 13, 2019 in Pomona by Cal Poly University Wind Ensemble, conducted by Rickey Badua. The piece was specifically tailored to fit the needs of both high school and college musicians.

Schoenberg intended the two-movement work to be performed in any of three different ways. It may be performed traditionally, with the first movement directly followed by the second. Alternatively, either of its two movements can be performed alone. Finally, the first movement may be used at the beginning of a program, followed by the other concert pieces, and concluded with the second movement.

The first movement of *Rise*, "Beginnings," in the words of the composer, is "designed to function as a long gradual crescendo." It features a gradual escalation and increase of intensity, dynamics, and texture over the entire movement. The second movement, "Farewell Song," is based on the last movement of Schoenberg's violin concerto *Orchard in Fog* (2018). The movement was "meant to have a timeless feel, simultaneously serving as an atmospheric and pastoral-landscape type of sonic experience, while also being imagined as a goodbye song to a loved one." 🌸

Daniel Montoya:

Light the Fuse



A proud native of Austin, Texas, **Daniel Montoya (b. 1978)** was inspired to go into music after watching James Cameron's epic film *Titanic* (1997). He received a BA in music composition from Texas State University, an MA in music composition from Central Michigan University, and a second master's degree in wind conducting from

Texas State University. He has won many prizes and received much critical praise. Active in music education, Montoya has served as competition judge, clinician, guest conductor, and speaker across the country. His music has been performed in highly prestigious venues, including Avery Fisher Hall in New York City. He served as arranger for the US Army All-American Marching Band from 2012 to 2013.

Light the Fuse was composed and published in 2014. It was commissioned by Ohio Music Education Association District 3, and is the composer's twelfth work for symphonic wind band. The piece was intended as a musical evocation of fireworks and other explosions. True to the composer's passion for cinema, it was inspired by spy films. As Montoya explained it, "The line comes from *Mission Impossible: Ghost Protocol*. In the opening of the film, Tom Cruise's Ethan Hunt character executes a plot to break out of a prison. At the end of the scene as he makes his escape, he gives the instruction to 'light the fuse,' which introduces the title cards to the movie. I just always thought that would be a cool title." In addition to depicting spy-thriller explosions, the piece also makes musical references to the theme song of the *Mission: Impossible* television show (1966-1973). 🌸

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.

ABOUT THE CONDUCTOR



Dr. Gregory X. Whitmore is an assistant professor of instrumental music education, at the California State University, Fullerton School of Music. In this capacity, he teaches in the Instrumental Music Education Program, supervises student teachers and conducts the CSUF Symphonic Winds. In addition to his work in higher education, Whitmore is in his eighth season as music director of the Pacific

Symphony Youth Wind Ensemble. This follows appointments as Director of Bands at Irvine Valley College (Irvine, CA), Mt. San Antonio College (Walnut, CA), and College of the Desert (Palm Desert, CA).

Prior to his work in higher education, Whitmore spent 13 years as Director of Bands at Cathedral City High School (Cathedral City, CA). A native of Ypsilanti, Michigan; Whitmore received his bachelor's degree in instrumental music education from The University of Michigan School of Music, Theater and Dance in Ann Arbor, Michigan. While a student at The University of Michigan, Whitmore performed in the University of Michigan Bands; and led the University of Michigan Marching Band as "Michigan's Man Up Front"—Drum Major—from 1999 to 2001. Whitmore received his master's degree in music with an emphasis in wind conducting from California State University, Fullerton studying under Dr. Mitchell Fennell. 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. Gregory Whitmore has conducted ensembles in such notable concert venues as The Golden Hall of The Musikverein (Vienna), The Wiener Konzerthaus (Vienna), The MuTh (Vienna), Renée and Henry Segerstrom Concert Hall, 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), Chateau 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.

Whitmore is the Second Place Winner of the 2017 American Prize in Conducting. He belongs to professional organizations that include College Band Directors National Association, 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, Southern California School Band and Orchestra Association, and the California Music Educators Association. With a research interest in music educator values as operationalized into pedagogy, in addition to investigating the concert band as an artistic medium, Whitmore has presented research at music education symposia in the United States and abroad. His research has been published in *Visions of Research in Music Education*. He is a recognized member of Academic Key's Who's Who in Community College Education, as well as four editions of Who's Who Among America's Teachers. Whitmore has been included in the 2005-06 Edition of the National Honor Roll's Outstanding American Teachers. 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*. Learn more at GWhitmore.com. 🌟

ABOUT THE ARTIST



After studying piano for five years, Kristen Lawrence began her organ studies at age 12 from Pulitzer Prize-nominated composer/organist Dr. Robert Cummings.

She accepted an organ music scholarship to Brigham Young University, studying under Dr. Parley Belnap and Dr. Douglas Bush. She graduated with a Bachelor's of Music in Organ Performance and Pedagogy and has taught students in both Orange County and Salt Lake City, Utah.

Kristen has been guest organist for some of Pacific Symphony's *Halloween Spooktaculars* and other family programs, writing an accompanying *Jurassic Park* organ part for their *Dinosaurs!* show to highlight the 4,322-pipe "monster" concert organ. She also enjoys performing with Pacific Symphony Youth Ensembles.

Lawrence's latest 2018 release, a two-disc album titled *Hallowe'en: Night of Spirits*, shows her compositions reflecting centuries of influences from medieval and Renaissance, to J.S. Bach and Vaughan Williams, to modern influences of folk, vaudeville, rock/metal, Loreena McKennitt, Tori Amos and bands Oingo Boingo and Nightwish. She believes pipe organ belongs in just about every style of music. 🌟

PACIFIC SYMPHONY YOUTH WIND ENSEMBLE

Dr. Gregory X. Whitmore • Music Director | Nicole Kroesen • Youth Wind Ensemble Manager

2021-2022 Season

Sections listed alphabetically under principal

FLUTE

Emma McCanne, *principal*
Tiffany Chen
Ashley Lee
Dayoon (Jamie) Lee
Tammy Pao*
Xiaoka (Evelyn) Wu

OBOE

Allison Lee, *principal*

CLARINET

Andrew Chung, *principal*
Matthew Chandler
Samuel Choi
Luc Eldridge
Rachel Gima
Ian Kim
Andrew Lee
Daniel Lee
Nicholas Park
Ian Tam
John Yang
Erik Zarskus††

BASSOON

Arim (Ariana) Kim, *principal*
Anika Regli
Elianna Ruacho

ALTO SAXOPHONE

Zachary Lin, *principal*
Noah Chang
Luke Toner
Andrew Vitt
Yifan (Ivan) Wang
William Xia

TENOR SAXOPHONE

Darren Qiu, *principal*
Jonathan Zepeda

BARITONE SAXOPHONE

Charlotte Behrens, *principal*

HORN

Aby Liebmann, *principal*
Andrew Fung
Yiyu (Ella) Huang
Keilah Park
Julia Swanson

TRUMPET

Tim Healy, *principal*
Dhruv Kagatimath
Daniel Lee
Joseph Lewis
Ian Yoon

TROMBONE

Cooper Randeem, *principal*
Caroline Hsu
Tobias Izenberg
Sophia Renger

BASS TROMBONE

Jase Gooden, *principal*

EUPHONIUM

Erin Miyahara, *co-principal*
Jillian Ran, *co-principal*
Elton Manchester

TUBA

Mason Miazga, *principal*
Samuel Gonzales
Ryan Klotz
Daniel Li

PERCUSSION

Elliot Shiwota, *principal*
Eric Bae
Audrey Lee
Savannah Tweedt
David Wong

PIANO

Katie Velez, *principal*

PARTICIPATING SCHOOLS

Arnold O. Beckman High School
Capistrano Valley High School
Chino Hills High School
Crean Lutheran High School
Diamond Bar High School
Eleanor Roosevelt High School
Hope Christian PSP
Northwood High School
Orange County School of the Arts
Portola High School
Rancho San Joaquin Middle School
Redlands High School
Redondo Union High School
Sage Hill School
Santiago High School
South Pasadena High School
Troy High School
University High School
Valencia High School
Vista Verde
Walnut High School

* piccolo

†† bass clarinet