



SOMETHING OLDE, SOMETHING NEW

Monday, Mar. 20, 2023 @ 7 p.m.

Dr. Gregory X. Whitmore, conductor
Jeffrey Grogan, guest conductor
Kristen Lawrence, guest organist
CSU Fullerton Brass Ensemble, guest artists
Pacific Symphony Youth Wind Ensemble

The evening's performance is generously sponsored by **The William Gillespie Foundation.**

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

PROGRAM

- | | |
|----------------------------|--|
| GABRIELI | <i>Canzon Duodecimi Toni
(For Brass Ensemble)</i>
CSUF Brass Ensemble,
guest artists |
| BACH | <i>Fantasia in G Major</i>
Kristen Lawrence, organ |
| AARON PERRINE | <i>Only Light</i>
Jeffrey Grogan,
guest conductor |
| - INTERMISSION - | |
| NARONG
PRANGCHAROEN | <i>The Rising Tide</i> |
| GERSHWIN
Arr. J. Krance | <i>Second Prelude from
"Three Preludes"</i> |
| FRANK TICHELI | <i>Blue Shades</i> |



Scan here for full
program notes.

ABOUT THE CONDUCTOR



Dr. Gregory X. Whitmore is an Assistant Professor of Instrumental Music Education, at California State University, Fullerton School of Music. In this capacity, Dr. Whitmore teaches in the Instrumental Music Education Program, supervises student teachers,

and conducts the CSUF Symphonic Winds. In addition to his work in higher education, Dr. Whitmore is in his ninth season as Music Director of Pacific Symphony Youth Wind Ensemble (Irvine, CA). 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, Dr. Whitmore spent 13 years as Director of Bands at Cathedral City High School (Cathedral City, CA). A native of Ypsilanti, Michigan, Dr. 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, Dr. 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. 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 Golden Hall of 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), 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. Dr. Whitmore is the Second Place Winner of the 2017 American Prize in Conducting.

Dr. Whitmore 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; Dr. Whitmore has presented research at music education symposia in the United States and abroad. Dr. Whitmore's research has been published in *Visions of Research in Music Education*. Dr. Whitmore 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*. Dr. Whitmore has been included in the 2005-06 Edition of the National Honor Roll's Outstanding American Teachers. 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*. Learn more about Dr. Whitmore at gwhitmore.com.

ABOUT THE ARTISTS



Classically trained pipe organist Kristen Lawrence has been called the Queen of Halloween for writing and producing elegant, fun, and melodic music for the Halloween season—but enjoyed all year by fans.

Rue Morgue Magazine's

music editor described Lawrence's music this way: *"With sweeping string arrangements, handsome lyrics and layers of her own graceful voice, Lawrence spins ethereal tales with a balance of macabre elements and kid-friendly whimsy ... that give her creations an instantly classic, fun-for-all-ages feel."*

Lawrence's music and lyrics are unique and eclectic, colored by the diversified influences of Bach, Tori Amos, Loreena McKennitt, Elfman & Bartek, Ralph Vaughan Williams, and Nightwish. Kristen incorporates these folk, classical, and rock genres to create her Halloween Carols.™ If Christmas has its carols, why not Halloween! In addition to her original compositions, Lawrence has researched traditional folk songs and arranged them for organ. Her two versions of the English "Souling Song" are based on the older roots of Halloween traditions—one from pagan Samhain and the other from the Christian tradition of soul cakes that evolved into trick-or-treating. Her two versions of the American folk tune "Ghost of John" are loved by kids and their parents who sang it in grade school. Because of this research, Kristen was asked to write about the music of Halloween for Halloween history expert Lesley

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Bannatyne's book, *Halloween Nation: Behind the Scenes of America's Fright Night*.

An accomplished musician, she has been guest organist for *Halloween Spooktaculars* as well as many of Pacific Symphony's family programs, writing an accompanying *Jurassic Park* organ score for their *Dinosaurs!* program to highlight the 4322-pipe "monster" concert organ. Kristen was also commissioned to compose organ music to accompany the Lon Chaney silent film classic, *Phantom of the Opera*, playing her counterpointed themes live on the oldest pipe organ in Orange County. Her musical setting of Edgar Allan Poe's "The Raven" for strings and organ reflects her serious analysis of Poe's famous poem and has been called "exquisite" by Poe scholars. It has been featured for the National Endowment for the Arts' *THE BIG READ: Short Stories and Poetry of Edgar Allan Poe*.

A *Keyboard Magazine* review, reporting about Lawrence's elegant use of pipe organ, harpsichord, piano, and vocals in her Halloween carols, foretold a spooky coincidence by stating, "If the Halloween Town of Tim Burton's *The Nightmare Before Christmas* had a resident keyboardist, it would be Kristen Lawrence." Who would have guessed that the planets would align so that Steve Bartek—orchestrator for *Nightmare* and other Danny Elfman film music—would be playing guitar with Kristen's latest music projects! Spooky good, indeed!

Some of these most recent songs show the "rock" side of Kristen, and feature special guest performers Steve Bartek (Danny Elfman, Oingo Boingo), John Avila (Oingo Boingo), Jeff Friedl (Devo, A Perfect Circle), MB Gordy (Doobie Brothers), Monte Pittman (Madonna), and other magical musicians.



Jeffrey Grogan is an internationally acclaimed conductor and teacher, dedicating more than 25 years to nurturing musical excellence among young musicians. Grogan has served as adjudicator, conductor, and clinician for many

prestigious national and international events. In 2018 he was invited by the LA Philharmonic to conduct with Gustavo Dudamel and Michael Morgan at Walt Disney Concert Hall, a part of the National Take A Stand Festival. Other conducting engagements include: the Honor Orchestra of America sponsored by Music for All, the National Orchestra Cup at Lincoln Center; and the Honors Performance Series at Carnegie Hall. Recent international work includes conducting festivals at the Sydney Opera House in Australia, the Harpa Concert Hall in Iceland, and venues in Bangkok, Thailand, and

Singapore. Grogan has also conducted numerous all-state orchestras and bands throughout the U.S., and in 2018, was named Master Educator by the Yamaha Corporation of America.

Grogan is currently Director of Orchestral Activities and Professor of Music at the Wanda L. Bass School of Music at Oklahoma City University and Artistic Director of the Oklahoma Youth Orchestras. Previously, Grogan served 11 seasons as Education and Community Engagement Conductor of the New Jersey Symphony Orchestra, and as Conductor and Artistic Director of the NJSO Youth Orchestras, the InterSchool Orchestras of New York and the New Jersey Youth Symphony. His youth orchestras have performed to capacity crowds at some of the greatest concert halls in the world, including Carnegie Hall, the Kennedy Center, Lincoln Center, Smetana Hall, Bartok Hall, Musikverein, and Konzerthaus. He has appeared as a guest conductor at many universities throughout the U.S. from Indiana University to the Manhattan School of Music and the Mannes School of Music Pre-College Division. His work with professional orchestras includes the New Jersey Symphony, Oklahoma City Philharmonic, Little Orchestra Society of New York, Reno Philharmonic, Adelphi Chamber Orchestra, Ridgefield Symphony, and the New York Concerti Sinfonietta.

Following his passion for performing and helping to create new music for orchestras, he has collaborated with many composers: Lowell Liebermann, Michael Colgrass, Eric Whitacre, Steven Stucky, Michael Daugherty, Amanda Harberg, Steven Bryant, Dana Wilson, David Sampson, Michael Markowski, and Scott McAllister—and has worked with soloists Richard Stolzman, Stefan Hoskuldsson, Julian Schwarz, and the Canadian Brass. Grogan worked on several projects with violinist and composer Mark O'Connor, which included professional studio work in New York City. He also conducted a recording of O'Connor's *March of the Gypsy Fiddler* with the Ahn Trio and New Jersey Youth Symphony. This CD is recorded on the OMAC Records label and is played on classical music radio throughout the country.

Grogan is founding Artistic Director of two El Sistema inspired music programs in New Jersey: the Paterson Music Project (PMP) in Paterson and the NJSO CHAMPS in Newark. These two programs currently teach music to more than 500 students.

Prior to his work in New York and New Jersey, Grogan taught conducting and trained future music educators for over a decade at the University of Michigan, Ithaca College, and Baylor University. He is also the former Associate Director of Bands and Marching Band Director at the University of Michigan and Baylor University. Grogan began his career teaching grades 6-12 in DeSoto, Texas Independent School District.

Pacific Symphony Youth Wind Ensemble

Dr. Gregory X. Whitmore • Music Director

Jonathan Bergeron • Youth Wind Ensemble Manager

2022-23 Concert Season. Sections listed alphabetically under principal.

FLUTE

Alex Park, *principal*
Ceren Altintas
Nicole Kim
Mia Mravle
Antonia Park
Jae Eun (April) Park
Ivy Wang
Xiaoka (Evelyn) Wu
Ouyue (Alice) Yu

OBOE

Brian Keane, *principal*

CLARINET

MingLiang (Brian) Yu, *principal*
Andrew Bowser
Luc Eldridge
Ian Kim
Daniel Lee
Chien An (Alan) Lin
Ryan Nguyen
Euan Park
Ian Tam
Chenyu (Rain) Xie
John Yang
Aleena Zhong
Yumeng (Erica) Zou

BASS CLARINET

Nicholas Park, *principal*

BASSOON

Aaron Colon, *principal*
Shannon Liu

ALTO SAXOPHONE

William Xia, *principal*
Noah Chang
Halo Kwok
Yifan (Ivan) Wang
Thomas Zhao

TENOR SAXOPHONE

Darren Qiu, *principal*
Edward Kim
Jonathan Zepeda

BARITONE SAXOPHONE

Luke Toner, *principal*

HORN

Andrew Fung, *principal*
Ian Cheng
Julian Macy
Cameron Rhees
Samuel Wang

TRUMPET

Jayden Peng, *principal*
Justin Brewer
Dhruv Kagatimath
Daniel Lee
Andrew Lim
Rudy Xool
Ian Yoon

TROMBONE

Cooper Randeem, *principal*
Marie Bocanegra
Luke Carruth
Caroline Hsu
Tobias Izenberg
Junhyung Yoon

EUPHONIUM

Hsin-Ju (Lucy) Wu, *principal*

TUBA

Mason Miazga, *principal*
Bishop Plaza
Diego Williams

PERCUSSION

Audrey Lee, *co-principal*
Savannah Tweedt, *co-principal*
Matthew Blam
Lyric Khan
Danny Lee
David Wong

PIANO

Katie Velez, *principal*

PARTICIPATING SCHOOLS

Arnold O. Beckman High School
Bolsa Grande High School
Capistrano Valley High School
Crean Lutheran High School
Diamond Bar High School
El Dorado High School
Eleanor Roosevelt High School
Fairmont Preparatory Academy
Glen A. Wilson High School
Monta Vista Academy
Northwood High School
Orange County School of the Arts (OCSA)
Portola High School
Rancho Alamitos High School
Sage Hill School
San Juan Hills High School
Santiago High School
St. Margaret's Episcopal School
Troy High School
University High School
Vista Murrieta High School

ABOUT 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 the University of Southern California (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 over 20 schools in the SoCal region, PSYWE offers performance opportunities to instrumentalists in grades 9-12 and is one of four Youth Ensemble programs offered by Pacific Symphony. PSYWE provides members with an advanced 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 in Costa Mesa.

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Giovanni Gabrieli (c.1554-1612) was one of the most important composers in early seventeenth-century Venice. Although little is known about his musical upbringing, he was the nephew of renowned composer Andrea Gabrieli. For several years, Gabrieli studied music in Munich with the noted Renaissance composer Orlando di Lasso. After returning to Venice, he held a lifelong career as an organist at St. Mark’s Basilica as well as in the Scuola Grande di San Rocco, a lay religious and fraternal organization that hosted musical activities and worship services. Gabrieli also played organ in smaller churches and for private aristocratic patrons, as well as working with a company of freelance organists. He earned part of his livelihood teaching music students, including numerous young musicians who had been sent to Venice specifically to study with him by local princes from Austria, Germany, and Denmark. Gabrieli composed almost exclusively religious music, for use in the various churches and societies where he worked.

Although its exact date of composition is unknown, “**Canzon duodecimi toni**” was included in *Sacrae Symphoniae*. Published in 1597, this work was the first collection of Gabrieli’s music. The work was published both in Italy and in northern Europe, boosting the composer’s renown north of the Alps. The piece utilizes the technique of antiphonal singing, in which two choirs are placed at opposite ends of a cathedral. The two

groups musically respond to each other, opposing, repeating, or answering one another. This technique became one of the hallmarks of Gabrieli’s musical style.

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. 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.

Bach’s organ compositions represent a synthesis of many styles of organ music found in Germany in the late seventeenth and early eighteenth centuries. In particular, north German organists tended to play in a much more extravagant, virtuosic style than their southern counterparts. Bach grew up with southern and central German organists; his older brother had studied with Pachelbel, a proponent of the southern style, and he heard many central German organists—including members of his own family. He heard north German organ playing while studying in Lüneburg as a teenager, and when he went to Hamburg to hear Johann Adam Reincken, considered to be the founder of the north German style.

Bach’s organ music generally falls into three periods. Before 1709, he modeled his works on those of other

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composers, particularly Pachelbel. However, even these earliest works demonstrate a desire to expand upon and break free of those models through unconventional harmony, extreme virtuosity, and the unique mixture of free composition with strict counterpoint. By 1709 Bach stopped using other works as models, writing works of even greater individuality. The most important development in Bach's musical style came in approximately 1712-1714. While working with the Weimar court orchestra, Bach first heard the music of Antonio Vivaldi, whose melodic decisiveness, clear modulations, and driving rhythms proved instrumental to him. Bach's encounter with Vivaldi's music was decisive to the rest of his musical output. He absorbed his Italian contemporary's musical style, combining it with his own predilection for dense counterpoint and harmonic intensity.

Although exact dating of Bach's early work is impossible, as the manuscripts have been lost, musicologists are reasonably certain that the **Fantasia in G, BWV 572** (also known by its French title of "*Pièce d'Orgue*") dates from the middle of his time in Weimar. Through a comparison of its musical style and compositional techniques with other works from the same period, it can be dated to approximately 1712. Originally written for the organ, it reflects Bach's enormous skills on the instrument (indeed, he was considered to be the greatest organist of his day). The musical style of the Fantasia contains elements of both organ and harpsichord music. However, its use of organ pedals is required rather than optional, something that was unusual for the time. (Unlike on the piano, organ pedals do not alter the sound of tones produced on the keyboard. Instead, they produce additional tones, functioning as an extra keyboard.)

As one of Bach's early works, the Fantasia represents a synthesis of his learning and his own achievements. In order to teach himself how to compose music, the young Bach sought out music by other composers to imitate and learn from. By imitating works of the greatest composers of his day, he sought to incorporate elements of their musical technique into his own. The Fantasia in G was highly influenced by the contrapuntal style of the 17th century organist and composer Dietrich Buxtehude (1637-1707), while the central section was clearly modeled on the 1689 work *Première Livre d'Orgue* by French composer Jacques Boyvin (1649-1706). In some cases, Bach follows Boyvin almost exactly. At the same time, the work is not merely a copy of Boyvin, or even a transcription. While it does share many features with its model, it is a successful synthesis of his music and Buxtehude's complex contrapuntal technique. At the same time, it also features Bach's own emerging voice. While the principal

melody is taken from Boyvin, the piece features an intensification of the original harmony. Characteristic of Bach, it features a great deal of dissonance and chromaticism, pushing late seventeenth and early eighteenth-century harmony to its very limits. These features would go on to play a prominent part in Bach's mature musical output. By the time he composed this work, Bach was no longer merely relying on models to learn the basics of composition, but rather significantly augmenting and enhancing them. Bach was well on his way to finding his own voice—a voice that would become one of the most renowned, if not *the* most renowned, in the history of music.

A native of McGregor, a small town in northern Minnesota, **Aaron Perrine** (b. 1979) studied music from an early age. At the University of Iowa, he studied trombone and music education for his undergraduate degree. Perrine received his doctoral degree in classical and jazz composition at the University of Minnesota. He has taught high school band in St. Paul, Minnesota, and is currently teaching music at Cornell College in Mt. Vernon, Iowa.

Perrine's composition ***Only Light*** was composed in 2014, and was commissioned by the University of Iowa Symphony Band. Some of its music originated in the piece *Beneath a Canvas of Green*, composed earlier in 2014 for the composer's PhD thesis. After listening to that work, Perrine decided that he was not yet fully satisfied. Rather than reworking the original composition, he decided to take that material and transform it into a piece of its own, where he could more fully develop his ideas. Describing the resulting work, *Only Light*, Perrine explained, "I was moved by two friends' display of strength and courage through adversity. Through these experiences, I was reminded of how delicate life is, and how things can change at a moment's notice. Reflecting upon these events inspired me to expand and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing."

Gravity is the major force that creates tides. In 1687, Sir Isaac Newton postulated that oceanic tides on the earth resulted from the gravitational attraction of the sun and moon. Today we know that it is the gravitational pull between the sun, the moon and the earth that creates the tides, and that it is the moon that influences the tides the most. ***The Rising Tide*** was inspired by these tidal movements.

The piece starts with a dramatic crescendo and decrescendo in the brass and percussion, in imitation of the movement of the tide hitting the shore. Small melodic fragments then gradually develop and grow

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as if the sun and moon are exerting gravity on the tide. Slow music then portrays the sounds of the deepest ocean and the mysterious creatures living there. The tide soon starts to rise again and continues rising until the end of the piece.

The Rising Tide is dedicated to John and Elizabeth Stahr, with thanks for their belief and support of music for young people. It was graciously commissioned through a Music Alive Grant from New Music USA and was premiered by Dr. Gregory X. Whitmore and the Pacific Symphony Youth Wind Ensemble in 2015.

-Notes by Narong Prangcharoen, composer

George Gershwin (1898-1937) stands as one of the greatest and most enduringly popular American composers of all time. Born to urban, assimilated Jewish immigrants from St. Petersburg, Russia, Gershwin began his life far more interested in athletics than music or academics. When the family bought their first piano in 1910, Gershwin began taking lessons and progressed very rapidly, studying works by Chopin, Liszt, and Debussy. At the age of sixteen he dropped out of school to become a “song plugger,” playing hit piano tunes in front of publishing houses on Manhattan’s Lower East Side to entice passersby to purchase sheet music. He started writing some of his own compositions at that time, desiring to leave Tin Pan Alley and move on to Broadway. From his teen years, Gershwin sought to write more artistically than formulaic pop songs.

Gershwin left his song plugging position in 1917, becoming the rehearsal pianist for *Miss 1917* by Jerome Kern. After the opening of the show, he was no longer needed as a rehearsal pianist, but he stayed with the theatre and performed concerts on Sunday evenings. By early 1918 he had published his first songs, three of which appeared in Broadway shows that year. He composed his first full Broadway score, *La La Lucille*, in 1919, and wrote his first hit song, “Swanee,” in 1920. Beginning with *Rhapsody in Blue*, written in 1924 for an “Experiment in Modern Music” concert, Gershwin started composing orchestral works of classical music that combined the formal sophistication and melodic innovation of classical music with harmonic and rhythmic influences of jazz.

Although *Rhapsody in Blue* is often seen as a point of departure—as Gershwin’s initial venturing into classical music—this is not accurate. During the period from 1915 through 1921 while working in Tin Pan Alley and Broadway, he was also studying counterpoint, harmony, orchestration, and form, and had composed classical pieces as early as his Lullaby for string quartet (1919). He had also performed in concerts featuring music by Purcell, Bellini, Schoenberg, Hindemith, and

Bartók during the same period. Popular or classical, by the mid-1920s Gershwin had become a well-known celebrity figure, had moved to a fancy apartment on the Upper West Side of Manhattan, and was considered America’s number one composer by 1930. By this time, he primarily concentrated on writing classical music and was collaborating with some of the most important conductors in the classical music scene, although he still wrote some scores for musical theatre.

Although the exact date of composition is unknown, Gershwin composed his **Three Preludes** sometime in the mid-1920s. Gershwin’s original intention was to compose a set of 24 preludes, influenced by Frederic Chopin. Of these, Gershwin actually composed seven, although only three were published. The **second** prelude is perhaps Gershwin’s most authentic imitation of early twentieth-century blues singing.

A professor of composition at the USC Thornton School of Music since 1991, **Frank Ticheli** (b. 1958) has composed music in a wide variety of forms and genres. Much of his music for wind band has become part of the standard repertoire. In *Blue Shades* (1997), he displays the influence of jazz. Many elements of blues are present, particularly melodic structures and rhythms. Harmonically, the work utilizes “blues” notes – lowered thirds, fifths, and sevenths. However, it is not an actual piece of blues, and does not use the traditional twelve-bar blues formal structure. In the composer’s own words, “at times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute.” Specifically, he cites the clarinet solo near the end as being reminiscent of the unique personal style of Benny Goodman. Speaking of this work, he reveals that “it took months of sketching, writing, destroying, and re-writing before it finally revealed itself to me, and then the final decisions seemed so obvious. It was like making a long, tortuous journey to find what was right under my nose.”

Blue Shades is representative of a turn the composer has taken in his music since the mid-1990s. Although he originally resisted the influence of popular and jazz music in his composition, Ticheli’s more recent works have embraced them, reconciling them with his own distinctive musical style. Having spent the earliest part of his childhood in Louisiana, Ticheli now lists Cajun, Creole, New Orleans jazz, and Southern Folk music as some of his most important influences.

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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