



OF LIFE EXPERIENCE

Tuesday, May 16 @ 7 p.m.

Dr. Gregory X. Whitmore, conductor
Col. Jason K. Fettig, guest conductor
Kristen Lawrence, organist
Sycil Mathai, trumpet
Pacific Symphony Youth Wind Ensemble

The evening's performance is generously sponsored by **Larry Woody** and **an anonymous donor**.

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

PROGRAM

- DERRICK SKYE *End of Beginning*
World Premiere
- DAVID REEVES *Respite: Music for a Gentler Time*
- JOHN MACKEY *Some treasures are heavy with human tears*
- KEVIN DAY *Pyrotechnics*
Sycil Mathai, trumpet
- INTERMISSION -
- IVAN TREVINO *Catching Shadows*
PSYWE Percussion Ensemble
- ERIC WHITACRE *October*
Col. Jason K. Fettig, guest conductor
- E. E. BAGLEY (ED. FREDERICK FENNELL) *National Emblem*
Col. Jason K. Fettig, guest conductor
- RON NELSON *Lauds (Praise High Day)*
Kristen Lawrence, organ



Scan here for full program notes.

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

BASS TROMBONE

Cooper Randeem, *principal*

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

ELECTRONICS

Elliot Shiwota, *principal*

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 THE MUSIC DIRECTOR



Dr. Gregory X. Whitmore is an Assistant Professor of Instrumental Music Education at California State University Fullerton School of Music (CSUF). 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 GUEST ARTISTS



Guest Conductor Colonel Jason K. Fettig is the 28th Director of "The President's Own" United States Marine Band. He joined in 1997 as a clarinetist and soon became a frequently featured soloist with both the band and the Marine Chamber Orchestra. After serving four years in the organization, he was

selected as an Assistant Director, and he conducted his first concert with the Marine Band on Aug. 1, 2001. He was commissioned a first lieutenant in July 2002, promoted to captain in August 2003, and became the band's Executive Officer the following year. He was promoted to major in August 2007 and to lieutenant colonel in July 2014, one week before assuming leadership of "The President's Own." He was promoted to his present rank in August 2017 in the Roosevelt Room by President Donald Trump. He is the third Director of "The President's Own" to be promoted to colonel in a White House ceremony.

During his time as Director, Col. Fettig has led the band for numerous major national events both at the White House and throughout the country. He conducted national broadcast performances for the 200th Anniversary of "The Star-Spangled Banner" at Ft. McHenry in Baltimore, three Independence Day specials from the White House, a live Veterans Day performance with The Tabernacle Choir at Temple Square in Salt Lake City, and an appearance on the David Letterman Show at the invitation of Michelle Obama in New York. He has also conducted the Band and Chamber Orchestra live on NBC's Today Show and on the PBS special "In Performance at the White House."

In May 2019, Col. Fettig and the Marine Band, in partnership with the All-Star Orchestra conducted by Gerard Schwarz, won an Emmy at the 62nd Annual New

York Emmy Awards for a program entitled "New England Spirit." Throughout his career with the Marine Band, Col. Fettig has been deeply committed to music education and has taken an active role in the evolution and expansion of the many educational initiatives of "The President's Own."



Organist 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 Bachelors of

Music in Organ Performance and Pedagogy and has taught students in both Orange County and Salt Lake City, Utah. Kristen Lawrence 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 4322-pipe "monster" concert organ. She also enjoys performing with Pacific Symphony's Youth Ensembles.

Commissioned to compose organ music to accompany the Lon Chaney silent film classic, *Phantom of the Opera*, Kristen played her counterpointed themes live on the oldest pipe organ in Orange County. Her musical setting of Edgar Allan Poe's "The Raven" for voice, 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 of the Arts' *THE BIG READ: Short Stories and Poetry of Edgar Allan Poe*.



Trumpet virtuoso Sycil Mathai currently serves as the Professor of Trumpet and Coordinator for the Brass & Percussion Area at California State University Fullerton's School of Music. His musical career spans genres and ensembles like The Knights Orchestra and Saint Paul

Chamber Orchestra to Broadway show in New York City and experimental new music ensembles. He has worked with the Hong Kong Philharmonic Orchestra, the dance companies of Merce Cunningham and Mark Morris Dance Group, and movie directors Andy Kaufman and the Coen Brothers. Mathai has recorded for RCA, PBS, CBS, EA Sports, and Warner Classics, and has shared the stage with artists ranging from Yo-Yo Ma to Stevie Wonder. He has premiered and recorded hundreds of works and celebrates the music of underrepresented composers. Recently, he saw the release of a recording with The Knights Orchestra featuring cellist Yo-Yo Ma and a recording of violin concertos featuring Gil Shaham, both of which received Grammy nominations. Mathai is a graduate of The Juilliard School, Texas Christian University, and State University of New York at Fredonia. He now resides in Orange County and is delighted to collaborate with Dr. Gregory Whitmore and the fantastic PSYWE musicians for this concert.

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 University of Southern California, 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.

PSYWE presents a three-concert series each season. 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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Los Angeles based composer, conductor, musician and educator Derrick Skye (b. 1982) was educated at UCLA and California Institute of the Arts where he studied both Western classical music and West African, Persian, and Indian musical traditions. His music has been performed by ensembles around the world, including the Los Angeles Chamber Orchestra, London Philharmonic, Netherlands Philharmonic Orchestra, Los Angeles Master Chorale, Chicago Sinfonietta, at Lincoln Center, and at the Juilliard School. He served as composer in residence for the Los Angeles Chamber Orchestra from 2015 to 2016, and is currently artistic director of the chamber ensemble and arts organization Bridge to Everywhere. Skye maintains an interest in promoting diversity in classical music, and in fusing music from various cultures around the world. In his own words (writing about himself in the third person):



“Skye is an American who has Ghanaian, Nigerian, British, Irish, and Native American ancestry. His ancestry and identity have led him to claim and develop an “American” aesthetic that incorporates many cultural influences into his work, reflecting the diverse communities he is part of. Skye passionately believes in music as a doorway into understanding other cultures and diverse ways of living. Through learning the music of other cultures, the opportunity for dialogue rather than conflict between strangers is opened, and our society can become one with less conflict due to cultural misunderstanding. He is deeply invested in fostering creative and effective collaboration between artists of different disciplines and traditions.”

End of Beginning, newly commissioned by Pacific Symphony Youth Wind Ensemble, and receiving its world premiere at this evening’s concert, was inspired by the 1995 album *Morning Visions* by Ali Akbar Khan (1922–2009), one of the world’s most prominent classical Indian musicians. After coming to the United States on the personal invitation of violinist Yehudi Menuhin in 1955, Khan taught at UC Santa Cruz and was one of the most important influences in the popularization of Indian classical music in Western countries.

Skye’s *End of Beginning* uses characteristic rhythms and meters called “ragas” derived from Indian classical music. It includes many instances of a particular rhythmic device called “tihais” in which a phrase is repeated three overlapping times (similar to a device called “stretto” in Western music). The piece also uses a traditional Indian version of solfège syllables called “sargum.” The work serves as a bridge between East and

West, furthering Skye’s deep interest in fusing music from diverse countries around the world.

A resident of Seattle, David Reeves (b. 1973) is a noted percussionist and composer.

His musical interests include jazz, funk, minimalism, electronic music, and world music. He has composed for wind band, chamber ensemble, and percussion groups, and has also written solo instrumental and vocal music. His music has been performed around the world, in locations as diverse as the United States, the UK, Europe, Australia, Japan, and Thailand.



Respite was composed in 2018. The work was commissioned by a consortium of music groups led by Clinton High School in Mississippi. The piece was inspired by the composer’s seven-year-old son. When practicing piano one day, Reeves’s son played the three-note progression G major – B minor – A minor. The piece is meant to express the hope for better days to come. As Reeves explains it,

“I’m not being nostalgic for a bygone era when everything was right with the world. I doubt that time ever existed, at least not for all of us at the same exact time in history. For a Gentler Time is looking forward and with a somewhat hopeful and optimistic attitude, but with no real target date in mind. It may likely come to us at different times, and our personal measuring stick for what qualifies as gentle may vary. It may never actually come at all in a physical world sense, but may only exist as state of mind that if embraced may just lighten our load a bit.”

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, Massachusetts. He has written much orchestra music, but has focused particularly on music for wind band.



Some treasures are heavy with human tears was written in response to a mass shooting in Dayton, Ohio on August 4, 2019. One of the victims of the shooting was a young woman who had played trumpet in her

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high school band in Bellbrook, Ohio. The Bellbrook high school music director asked Mackey to write a piece honoring her memory and responding to the tragedy. Of the work, Mackey wrote that it “isn’t trying to sound like what happened; it’s trying to convey what it feels like to know that it happened.” The title was suggested by the composer’s wife.

Pianist, composer, and conductor Kevin Day (b. 1996) holds a bachelor’s degree in performance from Texas Christian University. He

received his master’s degree in music composition from the University of Georgia, and is currently pursuing a DMA in composition from the University of Miami (Florida). He is serving as assistant professor of composition at Wilfrid Laurier University in Waterloo, Canada, and is vice president of the Millennium Composers Initiative. A highly prolific composer, the twenty-six-year-old has already produced over 200 works. Day’s music is widely performed worldwide, including by some of the world’s leading professional ensembles. His music combines contemporary classical music with jazz, Latin, and minimalist influences.

Pyrotechnics is a concerto for solo trumpet and wind ensemble. Published in 2020, it was commissioned by Texas Christian University Wind Symphony. The title refers to brilliant virtuoso playing (sometimes referred to as “pyrotechnics”) as well as to the idea of fireworks. It was written for Jens Lindemann, trumpet professor at UCLA. In his program notes about the piece, Day writes,

The movement titles are inspired by different states of fire. The first movement is the initial “spark” of flame and features the soloist showing off a taste of their technical and lyrical prowess in a burst of energy, until the fire dies down quickly. The second movement, Embers, features the flugelhorn in a lyrical way and portrays what remains of the fire and how these embers continue to try to fester and grow into something beautiful. The final movement, Blaze Away, is the full release and ignition of a blazing fire, eventually sparking off into streams of fireworks. The soloist and the ensemble let it all go and wail with high energy and intensity, leading to the epic climax of the fireworks show.

Ivan Trevino (b.1983) has enjoyed a remarkably multifaceted musical career.

In addition to composition,



Trevino is an actively performing percussionist, music writer, and arts advocate. His compositions have been performed on five continents.

Trevino’s musical career spans multiple genres of music, encompassing both the classical and popular worlds. On the classical side, he is a lecturer in percussion at the University of Texas at Austin and is the co-director of the Eastman Percussion Festival at the Eastman School of Music in Rochester, New York. At the same time, for two decades he has served as drummer with Break of Reality, a rock band featuring four cellos that performs both electronic and acoustic rock music. Trevino has passionately argued that music educational institutions need to evolve with society rather than remaining rigidly fixed to the models of the past.

Catching Shadows was commissioned by Michael Burritt, professor of percussion at Eastman. The work was inspired by music that he and Trevino listened to while traveling together on a road trip. The piece was composed in 2013, originally as a marimba duet. Later that year, the Eastman School of Music percussion studio commissioned Trevino to arrange it for percussion sextet.

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 an established star of contemporary 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. Unlike many twentieth century composers, Whitacre aims for accessibility and audience appeal in his music. Like that of many others in this generation of composers, Whitacre’s music truly speaks to today’s audiences, combining a deceptive surface simplicity with a harmonic sophistication. Slow, drawn-out melodies and smooth textures create floating halos of sound, while at the same time, he uses tone clusters and draws his harmonic palate from extended triads, seconds, fourths, and fifths.

October was written in 2000 and premiered in that year by Nebraska Wind Consortium, comprised of musicians from 30 high school bands from across the state. The piece evokes the images and moods of the early autumn. As Whitacre expressed it,



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October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

E. E. Bagley (1857-1922) was an American composer and musician. One of the best-known composers of military marches, he was entirely self-taught. During his life, Bagley performed with many popular ensembles in the northeastern United States, primarily Vermont, New Hampshire,



and Massachusetts. He performed as singer and comedian with Leavitt's Bellringers, a traveling group of entertainers, as well as with other groups including the Swiss Bellringers and Blaisdell's Orchestra in Concord, New Hampshire. He also performed as solo cornetist in the Park Theatre in Boston. Later in his career, Bagley toured for nine years with the opera company The Bostonians, playing trombone for the ensemble.

National Emblem was composed in 1902. It is by far the composer's most famous composition. Bagley wrote it while on a train tour with Wheeler's Band. According to legend, he was dissatisfied with the work, so he threw the score away, but it was secretly rescued by other members of the band. The band rehearsed it in the train's baggage car without Bagley's knowledge and performed it at the following concert, greatly surprising Bagley. The piece was published in 1906.

The composition, which quotes the national anthem, is often performed on July 4 celebrations and by the United States military at flag ceremonies. It was so highly regarded that John Philip Sousa, the most famous band composer in the United States, once named it as among his three favorite marches (the other two were by himself). Moreover, when conducting the United States Navy Jacket Band during the First World War, Sousa conducted the piece alongside four of his own works.

A native of Joliet, Illinois, Ron Nelson (b. 1929) attended the prestigious Eastman School of Music in Rochester, NY, where he received his bachelor's degree in composition.



After graduating from Eastman, Nelson received a Fulbright Grant, which enabled him to study at the Paris Conservatoire. Among the most prestigious of his numerous awards and achievements has been the Acuff Chair of Excellence in the Performing Arts in 1991. Esteemed American conductor Leonard Slatkin has described Nelson as "the quintessential American composer. He has the ability to move between conservative and newer styles with ease. The fact that he's a little hard to categorize is what makes him interesting. This quality has helped Nelson gain wide recognition as a composer."

Nelson composed **Lauds (Praise High Day)** in 1991. The piece received its premiere in 1992 in Charlotte, North Carolina by the United States Air Force Band, conducted by Lt. Col. Alan L. Bonner. In the composer's own words,

Lauds (Praise High Day) is an exuberant, colorful work intended to express feelings of praise and glorification. Lauds is one of the seven canonical hours that were selected by St. Benedict as the times the monks would observe the daily offices. Three (terce, sext, and none) were the times of the changing of the Roman guards and four (matins, lauds, vespers, and compline) were tied to nature. Lauds, subtitled Praise High Day, honors the sunrise; it is filled with the glory and excitement of a new day.

The piece opens with a brass fanfare of open fifths, with dissonances added gradually. Pulsating with rhythmic energy, short, punchy melodies, irregular meters, and ostinato, it is reminiscent of the musical styles of Igor Stravinsky and especially Leonard Bernstein. Replete with contrasting textures, its sudden juxtapositions highlight different sections of the ensemble. The piece is a study in contrast between consonance and dissonance, exuberance and lyricism.

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.