PACIFIC SYMPHONY SANTIAGO STRINGS

Pacific Symphony Santiago Strings (PSSS) is currently in its 24th season. Sponsored by The Orange County Chapter of the Suzuki Music Association of California/Los Angeles Branch, PSSS was founded by Lonnie Bosserman and Margie Chan in 1991 and was known as the Santiago Strings Youth Orchestra before joining the Pacific Symphony family in 2007. Led by Irene Kroesen, a respected veteran teacher of the Irvine Unified School District, PSSS benefits from the artistic guidance of Pacific Symphony Music Director Carl St.Clair.

Representing more than 30 schools in and beyond Orange County, PSSS provides an experience that nurtures the confidence, poise and musical sensitivity of young musicians through the study and performance of outstanding string orchestra literature. PSSS serves instrumentalists in grades 6 through 9 and is one of three Youth Ensembles programs offered by Pacific Symphony. Each season, students enjoy an interaction with Maestro St.Clair, as well as 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.

Each season, PSSS presents a two-concert series, participates in the Orange County Suzuki Festival and appears annually at Disneyland. Performances take place 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. The opening performance features a joint program with the Prelude Chamber Strings.

PACIFIC SYMPHONY YOUTH WIND ENSEMBLE

Established in 2007, Pacific Symphony Youth Wind Ensemble (PSYWE) started under the direction of well-known music educator and recipient of the “Band Educator of the Year” award from the California Music Educators Association, Michael J. Corrigan, with support from Larry Woody and the Woody Youth Fund.

PSYWE offers performance opportunities to instrumentalists in grades 8 through 12, 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 St.Clair, as well as regular interactions with guest artists and professional musicians of Pacific Symphony. Each season PSYWE presents a three-concert series. Performances take place at the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts as well as other high-quality community venues in Orange County. Members are selected through annual auditions which take place in June.

PACIFIC SYMPHONY YOUTH ORCHESTRA

Founded in 1993, Pacific Symphony Youth Orchestra (PSYO) has emerged as the premier training orchestra of Orange County and is quickly being recognized as one of the most outstanding youth orchestras in the country.

PSYO offers performance opportunities to instrumentalists in grades 9 through 12 and 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 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.

Led by Pacific Symphony Assistant Conductor Alejandro Gutiérrez, PSYO presents a three-concert series, generously sponsored by the Cheng Family Foundation. Members also participate in a side-by-side performance with Pacific Symphony, where students perform in concert with their professional counterparts as part of Pacific Symphony’s Family Musical Mornings. Performances take place at the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts as well as other high-quality community venues in Orange County. The final performance of each season features the winners of the annual concerto competition, for which auditions are exclusive to current members of the Youth Orchestra. Rehearsals take place every Sunday afternoon in the music department at UC Irvine, starting in September and ending in May.

For more information about the Pacific Symphony Youth Ensembles program and auditions, please contact PSYE@PacificSymphony.org.
The concert begins at 1 p.m.

Collaborations

GREGORY X. WHITMORE • CONDUCTOR | KENNETH TSE • ALTO SAXOPHONE

Johann Sebastian Bach (1685-1750) (Transc. Richard Franko Goldman and Robert L. Leist)

Fantasia in G Major, BWV 572

Masanori Katoh (b. 1972) (Arr. Susumu Kusakabe)

Madrid Inspiration

Kenneth Tse

Narong Prangcharoen (b. 1973)

The Rising Tide (WORLD PREMIERE)

Frank Ticheli (b. 1958)

Blue Shades

This afternoon’s performance is generously sponsored by Charlie and Ling Zhang.
Fantasia in G, BWV 572

Although he has been remembered as a composer for the past 200 years, during his own life Johann Sebastian Bach (1685-1750) achieved profound fame as an instrumental performer. Today regarded as one of the greatest composers in history, he regarded himself not as an artist but as a fine craftsman. Composing many works of profound depth and beauty, he was nonetheless regarded first and foremost as an organist, playing at services in major churches in Germany. One member of what was undoubtedly the most wide-ranging musical family in history (his ancestors had been musicians since the late 16th century and his descendants would still be musicians in the early 19th), Bach was undoubtedly immersed in music from an early age.

After spending the early part of his youth in the town of Eisenach, Bach received employment in various cities in northern and central Germany. In 1708, he was appointed as court organist to the Duke of Weimar. He would remain in Weimar for the better part of a decade, before resigning in 1717 to take a more lucrative position in Coblenz.

Although exact dating of Bach's early works 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, Bach 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 *Premiere 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 17th- and early 18th-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.

The piece consists of three sections. The outer two sections are toccata-like, with the finale ending in a bravura cadence. Both of these are florid and quasi-improvisatory. Typical of French keyboard music of the late 17th century, they are filled with arpeggios and the so-called “stile brisé” or “broken style” in imitation of lute playing. The central section is a five-voice chorale. Magnificent contrapuntal lines permeate the upper voices, while the bass line proceeds slowly in scalar motion (Bach learned this technique from Buxtehude, combining it here with Boyvin's melody). The torturous harmonies, heightened by accented and unprepared dissonances, are Bach's own innovations. The piece represents a complex mixture of different styles and sound-worlds: modern improvisation, French keyboard, strict old-fashioned counterpoint and South German “learned” organ playing.

The current transcription was published in 1957. Composed by Richard Goldman and Robert Leist, it was dedicated to the memory of Edwin Goldman, one of the first conductors to arrange the music of J. S. Bach for wind band. In fact, the wind band has a great affinity for music originally written for the organ—itself a wind instrument. The long, sustained tones of the organ are easily reproduced on woodwind and brass instruments, as are the variety of different types of sounds the organ can produce on its stops. Goldman and Leist's transcription reproduces only the central chorale section of the original piece.

Madrid Inspiration

**MASANORI KATOH (B. 1972)**

A native of Kanagawa, Japan, Masanori Katoh is one of Japan's most promising up-and-coming composers. Also a pianist, he received his bachelor's and master's degrees from Tokyo University of Arts. In addition to actively performing as a pianist, he gives many lectures and is a music producer. He has composed in a wide variety of genres ranging from orchestral works to chamber music and choral forms. Although quite varied, his compositional style is always lyrical and accessible.
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 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
Notes by Narong Prangcharoen

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.

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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 is being premiered by Gregory X. Whitmore and Pacific Symphony Youth Wind Ensemble.
Doubling weighs down a piece and reduces its expressive potential. Unfortunately, this sound is so prevalent in band music that many listeners accept it as “the band sound.” I certainly understand one reason for the practice. Music educators, seeking ways to encourage greater confidence in their students, have been drawn to thick doublings as a kind of musical insurance policy. But ironically, this leads to a dependency-based relationship that ultimately keeps students down. I try to provide an alternative for young musicians by writing somewhat leaner, more transparent textures. When students are expected to carry the ball from time to time, they ultimately become more confident, more self-aware and more sensitive."

Joshua Grayson is a doctoral candidate in historical musicology at the USC Thornton School of Music.

Blue Shades

Frank Ticheli (b. 1958)

A professor of composition at the USC Thornton School of Music since 1991, Frank Ticheli 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 12-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.

Ticheli’s interest in band music dates back to his childhood, when he moved at age 13 to the suburbs of Dallas. Through the public school system, he gained an appreciation for the inherent potentials of this ensemble. Ever since then, he has been fascinated by instrumental colors. He often utilizes transparent, pure colors, carefully avoiding the overuse of tutti. Explaining his philosophy of orchestration, he remarks, “To be certain, carefully written color combinations can produce unique and beautiful results, and well-mixed colors are usually a necessity during a strong climax. But constant
GREGORY X. WHITMORE
PSYWE MUSIC DIRECTOR

Gregory Xavier Whitmore is music director of Pacific Symphony Youth Wind Ensemble. Whitmore is also director of bands at Mt. San Antonio College in Walnut. These appointments follow a 13-year career as director of bands at Cathedral City High School in the Palm Springs Unified School District and a career as conductor of the College of the Desert Symphony Band in Palm Desert. 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 in Ann Arbor. While a student at The University of Michigan, Whitmore actively performed in the University of Michigan Concert and Symphony Bands and he led the University of Michigan Marching Band as “Michigan’s Man Up Front”—drum major—from 1999-2001. Whitmore received his master’s degree in music with an emphasis in wind conducting from California State University, Fullerton, studying under Mitchell Fennell. Whitmore is currently a doctoral candidate at Columbia University in New York.

Whitmore has conducted ensembles in such notable concert venues as The Kennedy Center (Washington), Carnegie Hall (New York), Walt Disney Concert Hall (Los Angeles), Meng Hall (Fullerton), Holy Trinity Church (Stratford, England), St. John’s Smith Square (London, England), Chateau Vaux le Vicomte (Paris, France) and Heidelberg Castle (Heidelberg, Germany). Under 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, and the Cathedral City High School Marching Band has garnered numerous awards and performed on national television three times (2005, 2007 and 2010).

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, Southern California School Band and Orchestra Association and California Music Educators Association. Whitmore is a contributor to the 2013 GIA publication, Musicianship: Composing in Band and Orchestra.

A recognized member of 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 is a Cathedral City Chamber of Commerce Golden Apple Educator Award Recipient and Orion Award Recipient for Excellence in Education. 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.”

KENNETH TSE
SAXOPHONE

Widely recognized as one of the leading classical saxophonists in the world, Kenneth Tse is certainly one of the instrument’s outstanding proponents on any saxophone aficionado’s short list. He burst on the scene in 1996 as the winner of the prestigious New York Artists International Award, which resulted in an acclaimed debut recital at Carnegie Hall and being hailed “a young virtuoso” by The New York Times. The Alex Award from the National Alliance for Excellence led to another Carnegie Hall performance. Since then he has been a frequent soloist in five continents. He has also been a guest clinician at conferences hosted by the California Band Directors’ Association, Iowa Bandmaster’s Association and the Midwest International Band and Orchestra Clinics. Prestigious universities and conservatories worldwide, such as Sydney Conservatory, Moscow Conservatory and Paris Conservatory, have invited him to give master classes.

Tse has been an active recording artist since his first CD for Crystal Records at age 23. There are now a total of six Crystal CDs—presenting a wide variety of saxophone repertoire, most of it new, some with assisting artists—as well as four other releases and more in process on RIAX records, Enharmonic records, Arizona University Recordings and MSR Classics. As an advocate for new music, Tse has had more than 30 works dedicated to him by notable American and international composers, of which he has premiered many. His arrangements for the saxophone are published by Reed Music, Australia, and his articles have been featured in the Saxophone Journal, The Instrumentalist, Fanfare Magazine, Saxophone Symposium, Iowa Bandmaster Association Journal, Japan’s Piper and The Sax magazines, and Yamaha Education Series. Tse has also founded the Hong Kong International Saxophone Symposium which connects saxophonists from Asia and Oceania with world-class saxophone performers and teachers in a week-long event.

Tse is currently professor of saxophone at the University of Iowa, president-elect of the North American Saxophone Alliance, and serving his second term as vice president of the International Saxophone Committee.
PACIFIC SYMPHONY YOUTH WIND ENSEMBLE

GREGORY X. WHITMORE • MUSIC DIRECTOR

2014-15 Season
Sections listed alphabetically under principal

**FLUTE**
- Dianne Seo, principal
- Shreshta Aiyar*
- Yuri Choi
- Jieun Yae
- Aiden You
- Jessica Zhang

**OBOE**
- Courtney Park, principal
- Stephanie Albers
- Clarissa Antoine
- Natalie Ono**

**CLARINET**
- Jay Choi, principal
- Samuel Choi
- Youngmoo Ki
- David Li
- Matthew Lo
- Jung Hyun Song
- Kerry Sun***
- Annabelle Wang
- Helen Yang

**BASS CLARINET**
- Kristy Lai, principal
- Rebecca Kimn

**BASSOON**
- Henry Mock, principal
- Katherine Miller
- Casey Patterson

**ALTO SAXOPHONE**
- Vincent Tao, co-principal
- Clarence Kung, co-principal
- Shourya Chawla
- Joshua Park

**TENOR SAXOPHONE**
- O’Connor Langi, principal
- Shaun Cho
- Ryan Swen

**BARITONE SAXOPHONE**
- Benjamin Chai, principal

**HORN**
- Rachel Kim, principal
- Asad Abbasi
- Eric Li
- Alex Liang
- Ryan McGee
- Jeremy Sogo

**TRUMPET**
- Donghyun Ko, principal
- Madison Chen
- Marc Jabara
- Gillian Okin
- Kai Quizon
- Karen Smith

**TROMBONE**
- Ethan Fan, principal
- Michael Du
- Kyle McGee (B)
- Richard Shu
- Christopher Wu (B)

**EUPHONIUM**
- Chase Langi, principal
- Michelle Chang

**PERCUSSION**
- Ryan Chao, principal
- Cash Langi
- Thomas Wolff
- Christopher Wu

**PIANO**
- Steven Zhou, principal

**STAFF**
- Nicole Kroesen, Youth Wind Ensemble Manager
  - * Piccolo
  - ** English Horn
  - *** Eb Clarinet

**PARTICIPATING SCHOOLS**
- Aliso Niguel High School
- Arnold O. Beckman High School
- Capistrano Valley High School
- Cerritos High School
- Citrus Hills Intermediate School
- Costa Mesa ACCESS
- Diamond Bar High Scoool
- Irvine High School
- John A. Rowland High School
- Laguna Hills High School
- Los Osos High School
- Lutheran High School of Orange County
- McAuliffe Middle School
- Northwood High School
- Orange County School of the Arts
- Sage Hill School
- Santiago High School
- Sierra Vista Middle School
- South Pointe Middle School
- Troy High School
- University High School
- Whitney High School
- Woodbridge High School
- Yorba Linda High School