

# MAY 20

pacific symphony youth wind ensemble

**SEGERSTROM CENTER FOR THE ARTS**  
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

**2017-18 PACIFIC SYMPHONY  
YOUTH WIND ENSEMBLE CONCERT SERIES**

The concert begins at 1 p.m.

## Americana

**DR. GREGORY X. WHITMORE • CONDUCTOR**

Nathan Daughtrey (b. 1975)

**Silent Canyons**

Mitchell Rogers, Kyle Graham,  
Adriana Harrison, Cash Langi,  
Viraj Sonawala  
PSYWES Percussion Section

Alex Shapiro (b. 1962)

**Train of Thought**

Charles Ives (1874-1954)

**Variations on America**

John Philip Sousa (1854-1932)

**In Memoriam: President Garfield's Funeral March**

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INTERMISSION

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Robert Russell Bennett (1894-1981)

**Suite of Old American Dances**

Cake Walk  
Rag

SENIOR RECOGNITION AND AWARDS

John Mackey (b. 1973)

**Aurora Awakes**

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

**P**ercussionist, composer and educator **Nathan Daughtrey** (b. 1975) is a musical chameleon who uses his wide-ranging talents to adapt comfortably to a variety of environments. As a performing artist and clinician for Yamaha percussion, Vic Firth sticks & mallets, Zildjian cymbals and Black Swamp accessories, he has performed and given masterclasses and clinics throughout the United States and across three continents.

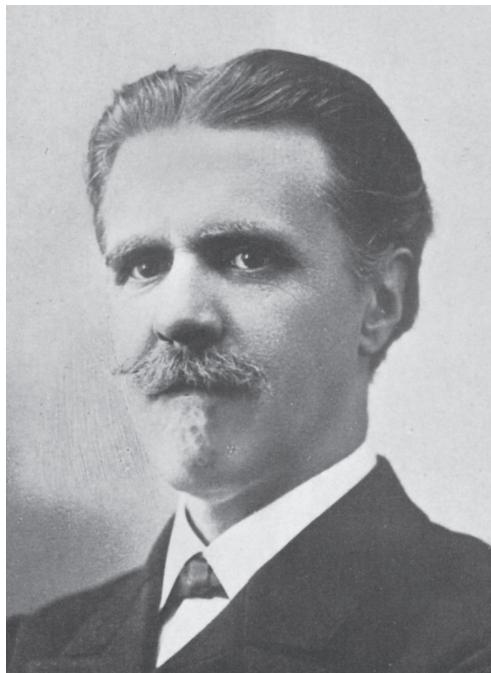
**Silent Canyons** was commissioned by the Fort Lewis College Percussion Ensemble, directed by Jonathan Latta. The piece was inspired by the story of the ancestral Pueblo peoples or Anasazi (a Navajo word meaning “ancient ones” or “ancient enemies”) and their disappearance from the Four Corners region of the southwestern United States in the 13th century. Because of the negative connotations of the word Anasazi, the Hopi people use the word *Hisatsinom* instead. They are known for their intricate cliff dwellings that were left preserved after they mysteriously disappeared. *Silent Canyons* seeks to follow this evolution of a civilization being built in these previously uninhabited caves, the conflicts that arose with other peoples, the disappearance of the people and returning to the emptiness of the canyons.

**A**ctive in public speaking, education, and outreach, **Alex Shapiro** has composed both acoustic and electronic music. Her compositions have received much critical acclaim and have been widely performed. Composed in 2015, “**Train of Thought**” was commissioned by the Cochran Chamber Commissioning Project and by the Edina High School in suburban Minneapolis.

**O**ften considered to be the founder of the first distinctively American style of classical music, **Charles Ives** (1874-1954) stands alone in the history of the music of this country. In fact, Ives invented many techniques of 20th-century musical modernism not only independent of European composers, but before them. His music ranges through an extremely eclectic collection of styles, synthesizing musical elements derived from American, European, classical, popular, and uniquely individual sources. Often misunderstood, Ives has been considered radical and isolated from musical traditions, but this misunderstanding was largely due to the fact that his later music was published and performed before his earlier music. Moreover, Ives rarely “finished” any of his compositions, instead revising them and frequently adding greater dissonance through much of his life. As a result, it is impossible to accurately date most of his compositions or even major stylistic periods.

The son of a bandleader and music teacher, Ives participated in the musical scene in his native Danbury, Connecticut. He gained exposure to a wide variety of music, including late 19th-century American popular music, Protestant church music, band music and classical music. He studied piano and organ, played drums in his father’s band and began composing as a child; he became a professional organist at age 14 (an activity he would continue until 1902). While attending grammar school in New Haven, he also maintained non-musical interests, serving as captain of his school’s baseball and football teams.

Ives wrote **Variations on America** in the winter of 1891-1892 as a 17-year-old. The piece is a set of variations for organ on “My Country, ‘Tis of Thee,” an unofficial U.S. national anthem. He wrote the piece while working as an organist at the Methodist Church in Brewster,



**CHARLES IVES**  
(1874-1954)

New York (a neighboring town to Danbury), intending it to be used for the Fourth of July celebration of 1892. Long neglected, the piece was published in 1949, almost 60 years after its date of composition. It was orchestrated in 1962 by William Schuman (1910-1992), an American composer of note and president of Juilliard (1945-1961) and Lincoln Center (1961-1969). The theme itself, also used as the British national anthem, is of unknown origins and may date to medieval times; it was first published in its current form in 1744.

The piece takes the form of an introduction, theme, five variations, two interludes and coda. The work is highly idiomatic for the organ, utilizing layered textures, spatial effects, pedal points and counterpoint. Many of these features would play a prominent role in the composer’s later music, which was heavily influenced by his training and experience as an organist. The piece marks one of Ives’s first uses of bitonality, a technique in which the music is simultaneously in two different keys.

After composing *Variations*, Ives went on to study at Yale. He studied composition with Horatio Parker, gaining considerable more exposure to classical music but continuing to compose popular music as well. In addition to music, Ives studied Greek, Latin, German, French, mathematics, history, political science and literature (such a course of study was considered standard in those days). He also actively partook in the Yale social scene, joining a fraternity and forming important networking connections that would be useful later in life. Aside from music, Ives was not particularly interested in scholarship.

After graduating in 1898, Ives moved to New York City, where he worked as an actuary and salesman for the Mutual Insurance Company. He continued his musical activities for a time, serving as organist and choirmaster in Bloomfield, New Jersey, and later in New York. He stopped composing popular music at that time, focusing only on classical and church music in the European Romantic style as well as experimental works not intended for concert performance.

In 1902, Ives gave up on having a musical career and embarked on a nearly 30-year career in life insurance. He served to help professionalize the business and saw it in idealistic terms, describing it as “participating in a great movement for the benefit of humanity.”

# NOTES

at large." His firm not only became the single most successful life insurance company in the nation, but did so at a time when the entire industry was growing by leaps and bounds and competition was fierce. He created the concept of "estate planning," a method still used today to calculate the correct amount of life insurance to purchase, and wrote a highly influential pamphlet titled "The Amount to Carry."

Despite an active and highly successful business career, Ives continued to compose in evenings and on weekends. In fact, having a day job not only was not a hindrance, but almost certainly made his music better. Because he did not need to rely on his composition for income, he did not have to please anyone but himself and his music could be far more experimental.

In the later part of his life he bought a house not far from Danbury, living there for half the year and in New York City for the other half; he also used the house as a retreat for the urban poor. During World War 1 he worked for the Red Cross and Liberty Loan after trying to enlist in 1918 (at age 44) but failing the physical exam. Ives began to self-publish some of his music during the 1920s, distributed it to friends and professional musicians, and saw some performances in the early part of the decade. He stopped composing in 1927 for unknown reasons and retired from business in 1930. His music was championed as the work of a unique and particularly American composer by Henry Cowell, and became much more widely performed in the 1930s and 1940s. He was elected to the National Institute of Arts and Letters in 1945 and won a Pulitzer Prize in 1947. Ever devoted to music, he continued revising his works up to his death in 1954.

**J**ohn Philip Sousa (1854-1932) remains to this day one of the most well-known names in music. Born in Washington, D.C., he is primarily known for the composition of marches for band. Sousa only dedicated two marches to presidents; both were for James Garfield. **Inauguration March for James Garfield** was written in 1881 for the inauguration of the 20th president of the United States. A member of the post-Civil War Republican party, Garfield strongly advocated for the civic rights of African-Americans. Tragically, he was assassinated, serving only 200 days in office; his death prompted Sousa to write "In Memoriam" (President Garfield's Funeral March).

**A** native of Kansas City, **Robert Russell Bennett** (1894-1981) was the single most important commercial theatre orchestrator in America from the 1920s through the 1960s. After moving to New York City in 1916, he worked briefly with the G. Schirmer music publishing company. He won a Guggenheim Fellowship which allowed him to study in Paris for three years with Nadia Boulanger, the renowned composition teacher who taught many of the great American composers. After returning to the United States, Bennett worked for both Hollywood and commercial television, splitting his time between New York City and Los Angeles. In addition to orchestrating more than three hundred Broadway musicals, Bennett also composed some classical music, including seven symphonies and an opera. His music, both commercial and concert, is noted for its transparency and simplicity.

**Suite of Old American Dances** was composed in 1949, when the composer was in the middle of orchestrating *Kiss Me Kate*, *South Pacific* and several other Broadway musicals. It was inspired by a 1948 concert in Carnegie Hall by the Goldman Band. Prior to attending this

concert, Bennett had focused almost exclusively on orchestral music. He initially named the piece "Electric Park," after an amusement park in Kansas City. In the composer's own words, the piece was inspired by "a place of magic to us kids. The tricks with big electric signs, the illuminated fountains, the big band concerts, the scenic railway and the big dance hall—all magic. In the dance hall all afternoon and evening you could hear the pieces the crowds danced to, and the five movements of my piece were samples of the dances of the day." Bennett further described the work:

As far as notes for the program are concerned, there's no particular purpose in mind in the composition of the Suite except to do a modern, and, I hope, entertaining version of some of the dance moods of my early youth. Another equally important purpose was to do a number without any production tie-up such as World's Fairs and municipal pageants, for symphonic band, and particularly for your band [the Goldman Band].

*Joshua Grayson, Ph.D., is an historical musicologist and graduate of the USC Thornton School of Music.*

**A**n Ohio native, the young composer **John Mackey** (b. 1973) has written a great deal of music for large ensemble. After receiving a bachelor's degree in music from the Cleveland Institute of Music, he received his master's degree in composition at The Juilliard School of Music, where he studied with John Corigliano. Mackey is currently a resident of Cambridge, Mass. He has written much orchestral music, but has focused particularly on music for wind ensemble.

Aurora—the Roman goddess of the dawn—is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions—the Aurora Borealis and Aurora Australis.

John Mackey's **Aurora Awakes** is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy—from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a—pun intended—bright optimism.

*-Aurora Awakes program notes by Jake Wallace.*

# GREGORY

meet the psywe music director



**D**r. Gregory Xavier Whitmore is director of bands at Mt. San Antonio College (Walnut, CA). Whitmore is also music director of Pacific Symphony Youth Wind Ensemble (Irvine, CA). These appointments follow a career as conductor of the College of the Desert Symphony Band (Palm Desert, CA), and director of bands at Cathedral City High School (Cathedral City, CA). Whitmore, a native of Ypsilanti, Michigan, 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 actively 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 New York City.

Whitmore has conducted ensembles in such notable concert venues as the Musikverein (Vienna), the Wiener Konzerthaus (Vienna), the MuTh (Vienna), Renée and Henry Segerstrom Concert Hall (Costa Mesa), Symphony Hall (Chicago), The Kennedy Center (Washington, D.C.), Carnegie Hall (New York City), Walt Disney Concert Hall (Los Angeles), Meng Hall (Fullerton, California), Holy Trinity Church (Stratford, England), St. John's Smith Square (London), Chateau Vaux le Vicomte (Paris) and Heidelberg Castle (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.

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.

A recognized member of four editions of *Who's Who Among America's Teachers*, Whitmore has been included in the 2005/2006 edition of the National Honor Roll's Outstanding American Teachers. Whitmore is a Golden Apple Educator Award Recipient and Orion Award Recipient for Excellence in Education. 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."

## **GREGORY X. WHITMORE**

MUSIC DIRECTOR, PACIFIC SYMPHONY  
YOUTH WIND ENSEMBLE



## PACIFIC SYMPHONY YOUTH WIND ENSEMBLE

DR. GREGORY X. WHITMORE • MUSIC DIRECTOR

### 2017-18 Season

Sections listed alphabetically under principal

#### FLUTE

Claire Li, *principal*  
Jaden Fogel\*  
Yuri Choi  
Justine Lin  
Amber Wang  
Jieun (Genie) Yae

#### OBOE

Scarlet Baker, *co-principal*  
Aaron Jin, *co-principal*  
Allison Huang††  
Hannah Zhong

#### CLARINET

JaeKyung Shin, *principal*  
Jose Luis Becerra  
Bryant Chung  
Sam Ghahremani  
Seung Jae (Jay) Hong  
Karen Jacoby  
Heera Kamaraj  
Min Gyoo Kim  
June Hyun Lee  
Matthew Linzey  
Sangho (Edward) Park  
Hina Tamaki

#### BASS CLARINET

Ethan Huang, *principal*

#### BASSOON

Emily O'Donnell, *principal*  
Zoe Giblin  
Nitin Sreekumar

#### ALTO SAXOPHONE

Kyle Kato, *principal*  
Andrew Chacon  
Samuel Dishon  
Ethan Hue  
Renny Kim  
Jue (Jordan) Li

#### TENOR SAXOPHONE

Pranav Kambhammettu, *principal*

#### BARITONE SAXOPHONE

Trinity Reyes-Escobar, *principal*  
Yizhou (Joe) Zhang

#### HORN

Zachary Foltz, *principal*  
Hongcheol (Nick) An  
Michelle Yang

#### TRUMPET

Ethan Kim, *principal*  
Nina Larsen  
Caitlin McIntyre  
Jennifer McIntyre  
Gillian Okin  
Justine Sato

#### TROMBONE

Riley Borklund, *principal*  
Sean Gao  
Jeremy Vincent Mojado  
Bennett Monuki  
Akash Mullick  
Sophia Renger

#### BASS TROMBONE

Cameron Gandara, *principal*  
Matthew Zaky

#### EUPHONIUM

Darshan Sonawala

#### TUBA

Johnathan Stetson, *principal*  
Keegan Randeep  
Alexander Tran

#### PERCUSSION

Mitchell Rogers, *principal*  
Kyle Graham  
Adriana Harrison  
Cash Langi  
Viraj Sonawala

#### PIANO

Ainslie Matthew

#### STAFF

Nicole Kroesen, *Youth Wind Ensemble Manager*

\*piccolo

††English horn

#### PARTICIPATING SCHOOLS

Aliso Niguel High School  
Arnold O. Beckman High School  
Cathedral City High School  
Cerritos High School  
Crean Lutheran High School  
Diamond Bar High School  
Esperanza High School  
Foothill High School  
Irvine High School  
Laguna Beach High School  
Loara High School  
Mission Viejo High School  
Northwood High School  
Orange County School of the Arts  
Palos Verdes Peninsula High School  
Ranch San Joaquin Middle School  
Santiago High School  
South Pointe Middle School  
Tarbut V'Torah Community Day School  
Troy High School  
University High School  
Vista Murrieta High School  
Whitney High School  
Woodbridge High School