Pacific Symphony Youth Ensembles (PSYE) is one of the largest pre-professional musical training programs in the country, nurturing and inspiring young musicians in grades 6 through 12. PSYE provides members with high-quality and innovative artistic experiences, which strive to encourage musical development, personal growth and lifelong learning through the art of classical performance.

The program comprises three performing ensembles (Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings), which are all united by the artistic vision of Pacific Symphony Music Director Carl St.Clair. Each ensemble focuses on excelling student musicianship in a nurturing environment through professional repertoire and unique performance experiences. Students enjoy clinics with Music Director St.Clair, regular coaching sessions with Pacific Symphony professional musicians, and interactions with world-renowned guest artists such as Yo-Yo Ma, Cho-Liang Lin, Narong Prangcharoen, and many more. Pacific Symphony Youth Ensembles primarily performs in the world-class Renée and Henry Segerstrom Concert Hall in Costa Mesa and in various community venues across Orange County. These well-received performances are free to the public, are often sold out and touch the lives of thousands of Southern California residents.

Student membership into PSYE is determined by an annual audition process, which attracted an astonishing 600 candidates for the 2016-17 season. The 252 selected students who participate in these three Youth Ensembles represent 75 school music programs in and beyond Orange County. Many of PSYE’s graduates move on to pursue higher education, attending such notable institutions as The Juilliard School, New England Conservatory of Music, Harvard University, Brown University and many more. For more information about PSYE, please visit www.PacificSymphony.org/psye or contact our office at psye@pacificsymphony.org.

Now in its 10th anniversary season, Pacific Symphony Youth Wind Ensemble (PSYWE) is a unique performing ensemble well-regarded as one of the few premier youth wind symphonies in the country. Under the baton of accomplished band educator Music Director Gregory X. Whitmore, PSYWE exposes musicians and audiences to the rich, diverse and colorful canon of wind ensemble repertoire. PSYWE provides pre-professional musical training to woodwind, brass and percussion instrumentalists in grades 8 through 12, and the opportunity to explore challenging repertoire in a collaborative, creative environment. As a culmination of the 2016-17 season in celebration of its milestone anniversary, the ensemble will be taking a once-in-a-lifetime 9-day international tour to Salzburg and Vienna, Austria to participate in the renowned Summa Cum Laude International Youth Music Festival.

Pacific Symphony Youth Orchestra (PSYO), founded in 1993, is a prestigious pre-professional orchestra recognized as one of the most outstanding youth orchestras in the country. This orchestra was named Youth Orchestra of the Year in 2011 by the national arts organization Classics Alive and under the baton of Pacific Symphony Assistant Conductor Roger Kalia, the musicians of PSYO master the pillars of professional orchestral repertoire each season. PSYO cultivates the talents of symphony orchestral musicians in grades 9 through 12 through a variety of world-class artistic experiences and performance opportunities, including a side-by-side performance with their adult counterparts of Pacific Symphony. PSYO is newly returned from its second international tour to China last summer, where students visited and performed in the cities of Beijing, Hangzhou and Shanghai. In 2011, the orchestra embarked on its first-ever performance tour to Bulgaria, where its 75 musicians performed in 3 cities, each for standing-room-only audiences.

Pacific Symphony Santiago Strings (PSSS) is a high-level middle school string orchestra where creativity and virtuosity collide. Led by Irene Kroesen, a respected veteran teacher of the Irvine Unified School District, 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 was founded independently by Lonnie Bosserman and Margie Chan in 1991 and was integrated into the Pacific Symphony Youth Ensembles family in 2007. PSSS expands the creativity, musicianship and technical skills of string instrumentalists from grades 6 through 9 within the supportive structure of a highly educational and engaging ensemble experience. In recognition of its 25th anniversary and extraordinary artistic caliber in the 2015-16 season, PSSS performed at the invitation-only National Orchestra Festival in Tampa, Fla. in conjunction with the American String Teachers Association (ASTA) annual conference, where the ensemble received unanimous superior ratings for their phenomenal performance.
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Pacific Symphony presents

2016-17 PACIFIC SYMPHONY
YOUTH WIND ENSEMBLE CONCERT SERIES

The concert begins at 1 p.m.

Music of Now and Before

GREGORY X. WHITMORE • CONDUCTOR | CARL ST.CLAIR • GUEST CONDUCTOR
KRISTEN LAWRENCE • ORGAN | CHELSEA CHAVES • SOPRANO

Ron Nelson (b. 1929)  
Lauds  
Kristen Lawrence

David Maslanka (b. 1943)  
Requiem

INTERMISSION

Frank Ticheli (b. 1958)  
Rest  
Carl St.Clair

Mason Bates (b. 1977)  
Chicago, 2012 from Alternative Energy

Frank Ticheli  
Angels in the Architecture  
Chelsea Chaves  
Kristen Lawrence

This afternoon’s performance has been generously sponsored by the William J. Gillespie Foundation.
A native of Joliet, Ill., Ron Nelson received his bachelor’s, master’s and doctor of musical arts degrees in music at Eastman School of Music in Rochester, N.Y. Attending from 1948 until 1957, he studied composition with several renowned composition teachers including Howard Hanson. During the course of his education, he received a Fulbright award to study for a year at the Paris Conservatoire. Nelson served as a professor of music at Brown University from 1956 to 1992, serving as chairman of the music department from 1963 to 1973. He has won many prestigious awards and prizes, and has received high praise from esteemed American conductor Leonard Slatkin. He has been particularly interested in East Asian cultures, and many of his compositions display a fascination with Eastern meditation.

Nelson composed Lauds (Praise High Day) in 1991. The piece received its premiere in 1992 in Charlotte, N.C. 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.

Requiem

David Maslanka (b. 1943)

David Maslanka studied at New England Conservatory while still in high school. He received his bachelor of music in composition from Oberlin College, and studied conducting at the Mozarteum Institute in Salzburg. He received his Ph.D. in conducting from Michigan State University, has taught in numerous universities and won many awards for his music. Maslanka composes in a largely neo-Romantic, tonal language. He began composing for wind ensemble in 1979; since then, he has been guest conductor at over 100 universities, festivals and conferences. Like Ron Nelson, he has long maintained an interest in meditation, self-hypnosis and spirituality, concepts that have deeply informed his music.

Composed in 2012, Requiem was commissioned by a consortium of ensembles led by the Brooklyn Wind Symphony. The piece was premiered in New York City in 2013. Inspired by World War II, the piece is a meditation on human nature, humanity’s proclivity to violence and the desire to overcome tragedy. As the composer explains it, the piece is not a Mass (as its title would imply), but “serves a parallel function—the need to lay to rest old things in order to turn the mind and heart toward the new.” Maslanka sought to use his music to express his hopes for today’s society, which he believes is “in a major transitional time, and that this transition happens first in each of us. My Requiem is both for the unnamed dead of all wars, and for each person making their own inner step, saying goodbye in order to say hello.”

The piece’s opening is reminiscent of Beethoven’s famous “Moonlight” piano sonata. A three-note piano arpeggio ostinato pervades the music’s first section, providing a static, meditative quality. A mood of melancholic, quiet introspection permeates the music, opening to a broad lyricism as the piece alternates between minor and major. In the second section, a rocking two-note ostinato predominates, with percussion solos interspersed. Deep tones in the piano and low strings hint at an ominous foreboding, while the music slowly grows broader, higher, louder and more dissonant. The music reaches a climax, representing the war’s violence, before the first section is reprieved.

Angels in the Architecture and Rest

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. 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. A native of Monroe, La., his initial exposure to music was New Orleans jazz. After relocating to suburban Dallas at the age of 13, he became exposed to band music at his high school’s award-winning music program. These two early influences can be heard in many of his award-winning compositions.

Through the public school system, Ticheli 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. In nearly all of his music, Ticheli aims for transparency of texture and pureness of tone color, saving full tutti for rare occasions. Explaining his philosophy of orchestration, he has remarked:
NOTES

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 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.

Written in 2000, There Will Be Rest was dedicated to the memory of the young son of his friend, Carl St.Clair. Its opening four-note cluster, which gradually expands into a full theme, sonically reflect an air of solemn contemplation. The theme is treated to a chorale setting with lush harmonies shimmering with seconds and fourths, suggesting an atmosphere of sacred reverence. The piece is an arrangement for chorus and string orchestra of the original version, composed for a cappella chorus. The original version’s text is by American poet Sara Teasdale (1884-1933):

There will be rest, and sure stars shining
Over the roof-tops crowned with snow
A reign of rest, serene forgetting,
The music of stillness, holy and low.

I will make this world of my devising
Out of a dream in my lonely mind,
I shall find the crystal of peace; and above me
Stars I shall find.

Composed in 2008, Angels in the Architecture was commissioned by Kingsway International, an organization based in Sydney, Australia. The work was inspired by the famous Sydney Opera House, whose interior features large oval-shaped ornaments in the ceiling above the stage. To Ticheli, these architectural ornaments suggested angels watching over the audience and performers. A highly philosophical and spiritual work, the piece shows the two drives that have shaped human existence throughout time: divine and evil. These twin influences are clearly depicted in the music.

The work starts with a shaker hymn (text follows). An orchestral halo bathes the melody in a pure shining light, shimmering with major seconds and perfect fourths. (Ticheli seems to have borrowed a page from Schoenberg and the Second Viennese School. The harmonic figure underlying this halo effect is a crystallization of the principal melodic motive, a technique used heavily by Schoenberg and his students in their atonal music.) An air of mystery pervades, with chromaticism bordering on atonality.

Ticheli employs a highly evocative system of musical references to illustrate the idea of good and evil impulses. The most recognizable reference is to “Hevenu Shalom Aleichem,” a Jewish folk song known in many parts of the world. A lively dance-like song, its lyrics (referenced but not directly quoted) are a celebration of peace and tranquility. Another reference is to the sixteenth-century psalm “Old Hundredth,” one of the most well-known melodies in all of Christian music. Originally set to Psalm 134, this melody is now often used as a setting of Psalm 100 (from where it gets its name). According to the composer, he used these religious settings not to reference any one particular faith to the exclusion of others but rather to highlight the idea of religiosity and spirituality in general.

The piece poses eternal questions about the fundamental nature of existence. At numerous times, the music is interrupted by bitonal harmony (music in two keys at the same time), representing the dual nature of human existence. The calm, tranquil atmosphere is often shattered by dissonance, dark registers and jarring rhythms, aurally representing the dark side of human nature interrupting serene goodness and harmony. The piece struggles to return to serenity, just as humanity strives to overcome evil influences and restore divine ones.

Texts:

I am an angel of Light
I have soared from above
I am cloth’d with Mother’s love.
I have come, I have come.
To protect my chosen band
And lead them to the promised land.

Hevenu Shalom Aleichem
(We have brought peace to you)

Psalm 134
You faithful servants of the Lord,
Sing out his praise with one accord,
While serving him with all your might
And keeping vigil through the night.
Unto his house lift up your hand

Psalm 100
All people that on earth do dwell,
Sing to the Lord with cheerful voice.
Him serve with fear, His praise forth tell;
Come ye before Him and rejoice.
And to the Lord your praises send.
May God who made the earth and sky
Bestow his blessings from on high.
MASON BATES
(b. 1977)

Born in Philadelphia, composer Mason Bates simultaneously earned two bachelor degrees: in English literature from Columbia and in music composition from Juilliard, where he studied with noted American composers John Corigliano, David del Tredici and Samuel Adler. In 2008 Bates received his doctor in musical arts in composition at UC Berkeley, in the prestigious Center for New Music and Audio Technologies. He has received many fellowships and prizes, including a Guggenheim Fellowship, the Rome Prize and a Tanglewood fellowship.

Bates’ compositional output truly spans the full range of today’s music scene. A popular disk jockey alongside being a highly successful classical composer, Bates appears regularly in clubs and lounges in San Francisco, Oakland and Berlin. He has composed both classical music and electronica, and produces works for acoustic instruments, electronic ones and for combinations of both. Fascinated by the sonic, tactile qualities of music, Bates utilizes not only traditional orchestration and textural effects, but a far wider range of electronic effects, replete with pre-recorded sounds. However, in spite of a superficial similarity with avant-garde electronic music composers of the mid-20th century, Bates’ music is difficult to categorize, and Bates opposes modernism’s tendency to court difficulty for its own sake. “When I first was writing for orchestras in the mid-90s,” Bates explains, “I think there was this real residual fear of new music that would be completely impenetrable. I think orchestras should continue to realize that new music has changed significantly over the past 30 years.” Rather than a strictly modernist use of electronic sounds as might be found in Karlheinz Stockhausen or Pierre Schaeffer, Bates treats them as important musical elements in their own right, interacting with other elements. He also uses them to express philosophical ideas.

Bates composed Alternative Energy in 2011. It was commissioned by the Chicago Symphony Orchestra, and premiered by them at Symphony Center in February 2012 under the baton of Riccardo Muti. He conceived the work as a symphony whose four movements together depict a grand sweep of human history. In his own words:

“Alternative Energy is an ‘energy symphony’ spanning four movements and hundreds of years. Beginning in a rustic Midwestern junkyard in the late 19th century, the piece travels through ever greater and more powerful forces of energy—a present-day particle collider, a futuristic Chinese nuclear plant—until it reaches a future Icelandic rainforest, where humanity’s last inhabitants seek a return to a simpler way of life.

Although they depict drastically different time periods, all four movements of the piece contain instances of a specific melody—a practice inspired by Hector Berlioz. A nostalgic Appalachian fiddle tune, it forms the first movement’s primary musical theme. Contrasted with the work’s percussive, technological sounds, it represents tradition, nostalgia and the human connection with a simpler agrarian past. Another important musical motive is a cranking car motor, which Bates describes as “a kind of rhythmic embodiment of ever-more-powerful energy.”

The second movement, “Chicago 2012,” represents the present. It is a musical depiction of an immense particle accelerator, the most powerful machine ever devised by humanity. Bates describes the process he used to create the movement:

In order to recreate the sound of a particle accelerator booting up, I travelled up to FermiLab (an enormous facility north of the city) and wandered around making recordings of the machinery involved in splitting atoms. Huge power surges, epic hydraulic releases, alien-sounding high frequencies, you name it. Then I manipulated those sounds in my studio back in California, ultimately visiting Skywalker Studios to properly mix these sounds in a surround-sound environment. Gary Rydstrom, a famed sound designer who works with folks like George Lucas and Stephen Spielberg, provided invaluable help in recreating the effect of the accelerator ‘waking up.’ Hip-hop beats, jazzy brass interjections and joyous voltage blasts bring the movement to a clangorous finish.

The seamless interaction between recorded sound effects and orchestral playing—at various times in the movement, each imitates the other—reflects the simultaneously symbiotic yet problematic relationship between humanity and technology. The “nostalgia” theme—first played by the orchestra, then imitated by the industrial sounds—represents industrial man longing for his agrarian past. As a whole, the work reflects the conflict between natural and industrial; the juxtaposition of past, present and future; the contrast between symphonic and folk cultures; and the ambiguity of anxiety and the human drive for hope.

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

Joshua Grayson is a Ph.D. candidate in historical musicology at the USC Thornton School of Music.
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, Calif. 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, Calif. 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 Whitmore 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 is currently a doctoral candidate at Columbia University in the city of New York.

Whitmore has conducted ensembles in such notable concert venues as Symphony Hall (Chicago), The Kennedy Center (Washington D.C.), 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 (2010, 2007 and 2005).

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.”

**PSYWE GOES TO VIENNA!**

As a culmination of its milestone 10th anniversary, Pacific Symphony Youth Wind Ensemble (PSYWE) is taking a nine-day international tour of a lifetime to Austria from July 4-12, 2017. PSYWE will visit the “City of Music,” Vienna, and glorious Salzburg (Mozart’s hometown), as it takes part in the Summa Cum Laude International Youth Music Festival, which allows the world’s most talented youth choirs, bands and orchestras to perform in the famous Musikverein and other brilliant venues throughout the historic city.

Help send every musician to Vienna by contributing to PSYWE’s Scholarship Fund.

**Text “Vienna2017” to the number 41444.**

Every dollar helps in getting us to Vienna!
Kris Lawrence studied piano from age 7, then at age 12 found her “musical home” in the organ under the instruction of Pulitzer Prize-nominated composer/organist Dr. Robert Cummings. In high school she won the Philharmonic Society’s Ed Doyle Music Award competition, then accepted a music scholarship to Brigham Young University where she studied with Dr. Parley Belnap and Dr. Douglas Bush, graduating with a bachelor of music in organ performance and pedagogy.

In 2008 and 2011, Lawrence performed with Pacific Symphony in their Halloween Spooktacular and Halloween Whodunit family concerts. And in 2014 she spotlighted the organ in Pacific Symphony’s Dinosaurs! She also has performed several times in the Symphony’s “Class Act” series and enjoys playing with Pacific Symphony Youth Orchestra and Youth Wind Ensemble. As one who loves all styles of music, Lawrence has played guest keyboards for The Iron Maidens (all-female tribute band to Iron Maiden) and Checkpoint Charlie (with whom she has recorded two CDs and won BB King’s Battle of the Bands).

Halloween is one of Lawrence’s great passions, and for over a decade she has studied its history and culture, which has led to her composing a collection of music and lyrics called the Halloween Carols. She has released three CDs—Arachnitect, A Broom With A View and Edgar Allan Poe’s “The Raven,” her musical setting of the famous poem which she has performed at two National Endowment for the Arts-sponsored events.

Lawrence is currently recording her fourth CD of Halloween Carols, featuring Steve Bartek (Oingo Boingo, Danny Elfman) on guitar. She has already released two singles from this album—“Zombie Ambience” and “Gust”—as little trick-or-treats to tide her fans over until the collection is complete.

Soprano Chelsea Chaves enjoyed a busy 2015-16 season, which included performances with Pacific Symphony, Pacific Chorale, Opera Santa Barbara and the University of Southern California. She was a finalist in the Loren L. Zachary competition and was selected as the 2015 scholarship winner for the Sigma Alpha Iota (Pasadena Chapter) Scholarship Competition, in addition to being a top award winner for the 2016 Santa Barbara Music Club Scholarship.

Roles performed include Pamina and Erste Dame (Die Zauberflöte), Première Prêtresse (Iphigénie en Tauride), Hanna Glawari (Die Lustige Witwe) and Lay Sister (Suor Angelica). She has also covered the roles of Violetta (La Traviata) and Gretel (Hansel and Gretel) for Pacific Symphony. In her hometown of Santa Barbara, Chaves had the opportunity to work with Marilyn Horne while singing in the chorus of Carmen and Die Zauberflöte for Music Academy of the West.

Previous Young Artist Programs include OperaWorks, SongFest, the Astoria Music Festival and Musiktheater Bavaria. Chelsea is also a frequent guest soloist and has sung the National Anthem for various organizations, including the Los Angeles Lakers.

Chaves received a master of music degree in vocal arts/opera from the Thornton School of Music at the University of Southern California and a bachelor of music degree in vocal performance from Chapman University. She currently resides in the Los Angeles area.
FLUTE
Yuri Choi, principal
Jaden Fogel* 
Claire Li
Justine Lin
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Heewon (Karen) Sohn
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Aaron Jin

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Heejun Park, principal
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Youngmoo Ki
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Casey Patterson, principal
Nastaran Far
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Ethan Hue
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Sung Yong (Simon) Kwak
Joshua Park†
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Sidharth Subbarao, principal
Jue Li
Stephen On

BARITONE SAXOPHONE
Stephanie Albers, principal
Eleena Abdishoo

HORN
Ryan McGee, principal
Siraj Abbasi
Hongcheol (Nick) An
Jack Finlay
Zack Foltz
Eric Li
Sean Mc Lendon

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Youngbo Shim, co-principal
Nina Larsen
Gillian Okin
Kai Quizon
Tyler Ravelli
Kenta Sakai
Justine Sato
Karen Smith
Andrew Solares
Min Su Son
Aaron Zimmer

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Tucker Ward, principal
Riley Borklund
William Gerber
Bennett Monuki
Ryan Sanders
Richard Shu

BASS TROMBONE
Matthew Zaky, principal

EUPHONIUM
Chase Langi, principal
Michelle Chang
Savannah Domingue
Darshan Sonawala

TUBA
Anelis Romo, principal
Keegan Randeen

PERCUSSION
Jeremy Davis, principal
Kyle Graham
Cash Langi
Nicole Meindl
Mitchell Rogers
Viraj Sonawala

PIANO
Miranda Wang

STAFF
Nicole Kroesen, Youth Wind Ensemble Manager

*piccolo
†soprano saxophone
††English horn

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