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 nine-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 three cities, each for standing-room-only audiences.
SEGERSTROM CENTER FOR THE ARTS
RENNÉ AND HENRY SEGERSTROM CONCERT HALL

2016-17 PACIFIC SYMPHONY
YOUTH WIND ENSEMBLE CONCERT SERIES

The concert begins at 1 p.m.

Music of Darkness and Light

GREGORY X. WHITMORE • CONDUCTOR
ARMAND V. HALL • GUEST CONDUCTOR | WILLIAM J. TONISSEN • GUEST CONDUCTOR
IRVINE HIGH SCHOOL CONCERT CHORALE — TINA GLANDER PETERSON • DIRECTOR

Roy D. Magnuson (b. 1983) • House plants in terracotta pots
Ron Nelson (b. 1929) • Rocky Point Holiday
Brian Balmages (b. 1975) • Kindred Spirits
William J. Tonissen, guest conductor

INTERMISSION

Aaron Perrine (b. 1979) • Only Light
Armand V. Hall, guest conductor

David Maslanka (b. 1943) • Liberation
Irvine High School Concert Chorale — Tina Glander Peterson, director

Susan Brumfield • No Time
Irvine High School Concert Chorale — Tina Glander Peterson, director
Jill Brenner, piano

This afternoon’s performance has been generously sponsored by Larry Woody.
of a new historical period beginning around 1965 or 1970. (Some contemporary critics and scholars already call this new period “post-modern.”)

Composed in 2014, *House plants in terracotta pots* was written for Martin Seggelke, the band director at Illinois State University. Inspired by the simple beauty of household potted plants, the piece is, as he himself puts it, “a simple statement of something simply thought.” Throughout the work, Magnuson uses rhythm to both articulate form and to maintain cohesion. Although the piece is structured, pulsating rhythmic patterns maintain a sense of continuity and drive. In addition to these rhythms—which throb in a manner similar to minimalist composers like Steve Reich or John Adams—the melodic motif A-flat—F—D-flat—C is another structural component to the work. This melodic fragment is a constant presence in the music, as is its static harmony. As the piece progresses, the music grows in dynamics and volume before gradually dying away. The composition was premiered in 2014 by the Illinois State University Wind Symphony.

When asked to comment on his philosophy of musical aesthetics, Magnuson noted, “I strongly believe that if you consistently write what you truly feel passionate about, it will be good. I am not interested in living in a world where this is not true. Of course, the catch is you can’t write it if you don’t show up.” Magnuson’s passion is audible in every note he writes.

**House plants in terracotta pots**

ROY MAGNUSON (*b.* 1983)

**Rocky Point Holiday**

RON NELSON (*b.* 1929)

*House plants in terracotta pots* has proven to be a highly diverse composer. Ranging in works for orchestra, small ensemble, wind band, electronic media and film, his output spans the gamut of contemporary musical styles and forms. Concurrently, he maintains a solid interest in both classical and popular musical styles; his compositions are informed by both.

Magnuson received his bachelor’s degree in theory and composition at Illinois State University. He completed his master’s degree in composition at Ithaca College and his doctor of musical arts, also in composition, at the University of Illinois. Among his many teachers, Magnuson studied privately with David Maslanka, the composer of the final work on today’s program. (Magnuson considers Maslanka to be one of his most important musical influences.) Currently, he is serving as an instructor of theory and composition at Illinois State University.

To many audiences, classical music composed after the year 1900 has a reputation for being difficult. Dissonant, atonal harmonies vie with sharp, angular melodies and inscrutable rhythms. Many composers of this period tended to write music that challenged audiences as much as they challenged performers. Throughout much of the 20th century, composers experimented with new musical techniques, structures and languages, each struggling to radically redefine traditional conceptions of music at the expense of comprehensibility.

However, by the late 1960s this aesthetic of hyper-modernism had largely played itself out. Beginning with composers such as Philip Glass and Steve Reich, composers began to question modernist attitudes. Among other factors, a sincere desire to connect with audiences led composers to once again embrace more traditional modes of writing music. Since the early 1970s, relatively few composers have been writing atonal music. Instead, today’s generation of composers has looked once again to the past as a source of inspiration, writing more traditional-sounding music based on familiar musical principles. Future historians may well speak

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Kindred Spirits  
BRIAN BALMAGES (b. 1975)

B rian Balmages has enjoyed a prolific career. In addition to composing, he is also a conductor, performer and producer. He received his bachelor’s degree from James Madison University, and a master’s degree from the University of Miami. Currently, he is serving as professor of instrumental conducting and as band director at Towson University, the second-largest university in Maryland, located near Baltimore. Balmages is also the director of instrumental publications for FJH Music Company, a music publishing company based in Ft. Lauderdale, Fla. specializing in producing educational music for young musicians. In 2013, Balmages had the high honor of composing music for the inaugural prayer service at President Barack Obama’s second term.

Kindred Spirits, composed in 2009, was inspired by a terrible tragedy. Earlier in that year, a family in suburban Maryland near Balmages’s home was tragically killed in a shocking act of gun violence, perpetrated by one of the family’s own sons. The victims included the shooter’s two brothers, middle school students Ben and Greg Browning. Distracted at their passing, the middle school band decided to commission a piece in their honor. The band director, Jonathan Sindler, knew Balmages, and contacted him for the project. Balmages met with band members, who had been asked by Sindler to write down their favorite memories of their friends. Through discussion and reading the memorials, Balmages was struck by the youths’ carefree, happy-go-lucky, friendly demeanor and decided to incorporate this aspect of their personality into his composition. The work simultaneously expresses sadness, youthful joy and healing.

The work begins with a melodic motif F—B-flat—C. Gradually growing into a shimmering texture, it is then answered by an E-flat—F motif, which repeats many times throughout the work. The piece broadens into a melancholy section, before peals of bells announce a chorale with religious undertones. The harmony rises and texture thickens in a climax before the coda repeats the introduction. Uplifting as well as somber, the piece is a poignant tribute to the spirit of youth. It expresses the universal spirit of hope and faith in the face of heartbreaking tragedy.

Only Light  
AARON PERRINE (b. 1979)

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

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

The work begins in a halo of sound. Added major seconds and ninths softly shimmer, enriching the triadic sounds. Perrine ingeniously creates an echo effect, with instruments imitating each other’s prominent melodic motives one or two notes apart. The piece gradually expands in texture, dynamics and range, then contracts organically.

Liberation  
DAVID MASLANKA (b. 1943)

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

Liberation was composed in 2010 and was written for the Japan Wind Ensemble Conductors Conference. Like many of Maslanka’s pieces, it includes deliberate references to chorales by Johann Sebastian Bach. However, this piece is more closely aligned with medieval Christian plainchant, the official Catholic Church melodies used for Christian psalm and scriptural reading dating back over a thousand years. The piece’s irregular meter reflects the metrically free manner in which plainchant is traditionally sung. In fact, the piece preserves an actual chant melody, “Libera Me.” Traditionally sung in Catholic burial services, the chant asks God to forgive the deceased person for his sins; it dates back to the 10th century. Sung in its entirety by the chorus, the melody is fragmented and developed, with instruments imitating fragments of the melody.
The piece’s text is a haunting meditation on death and resurrection. Maslanka expresses the text through frequent use of word painting, using music to sonically depict ideas expressed in the text. For example, when the text speaks of “heaven and earth shall be moved,” the music accompanies it with ferocious rhythmic motion. A similar musical depiction occurs at “I am made to tremble.” In contrast, the words “grant them eternal rest” are treated to quiet music and slow rhythmic motion, expressing serenity.

The piece is in three main sections with two interludes. The introduction begins with five peals of bells, immediately summoning a spiritual sound-world filled with medieval churches and monasteries. In an ingenious compositional device, the main A—D—F—E melodic motif grows organically out of the bell peals: when the bell is struck, it sounds the note D. Due to the physics of sound, the note A is also present, as an overtone; other, higher overtones, are also audible. The A—D—F—E motif is gradually expanded into a dissonant percussive burst of sound.

After the introduction, the plainchant melody begins, sung by the chorus. Instrumental parts proceed to comment on the choral melody, and the texture and harmony are gradually thickened: first with parallel fifths, then with parallel major triads, and finally with arpeggios, louder dynamics, thicker orchestral textures and increased dissonance. At the first interlude, a brass fanfare leads to a lyrical section sharing the same melodic motifs.

In the second section, the chorus returns. In many respects, the music is similar to the first section, but it is far more intense and harmonically dissonant. In one particularly jarring example, the chorus sings in a D-minor harmony while the brass charges in with an entirely unrelated F-sharp. The dissonant clash is metrically highlighted and prolonged until it finally resolves. Later in the section, Maslanka uses the octatonic scale. The eight-tone scale, frequently used by Rimsky-Korsakov and Stravinsky, is particularly fitting because it shares many similarities with Dorian, the scale in which the original chant is written. (For the music-theoretically inclined, the Dorian scale consists of two whole step-half step-whole step patterns separated by a perfect fifth, while the octatonic scale consists of two of the same four-note patterns but separated by a diminished fifth.) The thick texture and brash harmonies imbue the music with a monumental heaviness. In the second interlude, the brass fanfare is repeated. At the end of this interlude, a descending D harmonic minor scale is played; the augmented second between C-sharp and B-flat is highly emphasized. The prominence of this augmented second interval brings to mind the so-called “Ahava Rabah” scale common to Jewish prayer melodies.

In the third section, the chant is again repeated. Again, the band instruments provide musical commentary on the chorus’s melodic strains. The harmony gradually rises out of its diatonic beginnings, with chromatic and dissonant tones added by the instrumental parts. The work concludes with a two-part coda. In the first part, an instrumental chorale is a clear reference to the music of J. S. Bach. The entire piece finishes with a sweepingly lyrical ending in A major. The piece is a musical expression of the intermingling of past with present, ancient with modern, religious faith with worldliness, and despair with hope.

**Text and translation:**

Liberam, Domine, de morte æterna, in die illa tremenda.  
Quando cœli movendi sunt et terra.  
Dum veneris iudicare sæculum per ignem.  
Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira.  
Quando cœli movendi sunt et terra.  
Dies illa, dies iræ, calamitatis et miseriæ, dies magna et amara valde.  
Dum veneris iudicare sæculum per ignem.  
Requiem æternam dona eis, Domine: et lux perpetua luceat eis.

Save me, O Lord, from death eternal on that awful day,  
When the heavens and the earth will be moved,  
When you will come to judge the world by fire.  
I am made to tremble, and I fear until the judgment is upon us,  
and the coming wrath,  
When the heavens and the earth will shake.  
That day, day of wrath, calamity and misery, day of great and exceeding bitterness,  
When you will come to judge the world by fire.  
Give them eternal rest, O Lord: and let light perpetual shine upon them.

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!
Dr. Armand V. Hall, assistant professor and associate director of bands, joined the Rudi E. Scheidt School of Music in 2012. He is the principal conductor for the Symphony Band and regularly guest conducts the Wind Ensemble and the Contemporary Chamber Players. He has also served as the director of the Mighty Sound of the South Marching Band, regularly writing drills and arrangements for the ensemble. Additionally as the undergraduate coordinator for Instrumental Music Education, he teaches undergraduate and graduate courses in music education and conducting.

Hall received his doctorate of music arts in wind conducting at Michigan State University and his master of music and bachelor of music degrees in music education from the University of Michigan. Hall taught instrumental music in the Farmington Public Schools, Michigan for eight years. Dedicated to teaching, he is the educational director for the Archipelago Project, a non-profit organization charged with engaging students in music and their instruments by teaching multiple folk idioms using pedagogical techniques based on the Venezuelan El Sistema. He is also active as an adjudicator and clinician, and is a member of the College Band Directors National Association and the National Association for Music Education.

William J. Tonissen Jr. is currently the Concert Band director at White Plains High School. Under his direction, the Concert Band has received Gold Ratings in the New York State School Music Association (NYSSMA) Majors Festival. He is also the music director of the Columbia Summer Winds, and has worked as the assistant music director of the Columbia University Wind Ensemble. Tonissen has also served as a guest conductor in both the United States and Europe (Prague, Czech Republic and Budapest, Hungary). He has taught at the elementary and middle school levels in Michigan and has served as a band teaching artist with Project Music, an El Sistema program based in Stamford, Connecticut.

Tonissen holds degrees from the University of Michigan, Columbia University and is currently an Ed.D candidate at Teachers College, Columbia University, where his research interests are in student motivation in band ensembles, and band methodologies and pedagogical practices. He has presented his research at the New York State School Music Association (NYSSMA) Conference, the Michigan Music Conference and the NAFME Eastern Division Conference. He has also published articles in the NYSSMA School Music News.

Tonissen maintains an active career as a freelance horn player and conductor in New York. He has studied French horn with Bryan Kennedy, Corbin Wagner, Soren H Jeremiah and Robert Fries, and has worked with such conducting teachers as Michael Haithcock, Mallory Thompson, Jeffrey Grogan, Allan McMurray and Craig Kirchoff. In addition, Tonissen holds memberships in the Westchester County School Music Association, Michigan State Band and Orchestra Association, Phi Mu Alpha Sinfonia, National Association for Music Education, NYSSMA, New York State Band Directors Association and the College Band Directors National Association.
Tina Glander Peterson has almost 20 years of professional choral directing and teaching experience as a public school music educator in Wisconsin and California. Currently, she is director of choirs at Irvine High School where she conducts five choirs and teaches advanced placement music theory. Under her direction, Irvine High School choirs have consistently earned superior ratings in state and regional choral festivals. Peterson also holds the position of minister of music at Church of the Foothills in Tustin. For three years she was the director of choirs at Oak Middle School in Los Alamitos and taught middle school choral music for 10 years in the public schools of Wisconsin. While in Wisconsin, she was conductor of the Milwaukee Children’s Choir upper-level treble ensemble, the Cantorei Choir. She is an active adjudicator and guest clinician for choral music festivals and performance events around the state, and is a member of the American Choral Directors Association and The Southern California Vocal Association. Peterson earned her bachelor of music education degree from University of Wisconsin-Whitewater and her master of music in music education and choral conducting from the University of Wisconsin-Milwaukee.

PERFORMING ARTS AT IRVINE HIGH SCHOOL

Irvine High School offers a comprehensive program in the performing arts that includes beginning through advanced courses in choral and instrumental music, music theory, drama and dance, taught by a faculty of five full-time and two part-time instructors. The IHS Performing Arts Department won national recognition as a Grammy “Signature School,” recognizing Irvine High School’s music program as one of the top in the United States. With a population of 2,000 students, Irvine High School is one of five comprehensive high schools in the Irvine Unified School District. In recent years, Irvine High School has been named a “California Distinguished School” and a “School of Excellence” by the U.S. Department of Education.

CHORAL MUSIC AT IRVINE HIGH SCHOOL

The choral music program at Irvine High School includes five choirs: Bass Chorus and Treble Chorus are both entry-level choirs that do not require auditions. The second women’s choir, Canta Bella, is an advanced, auditioned women’s chorus. The IHS Chorale, a 50-voice intermediateensemble and Irvine Singers, a 26-voice chamber choir, are both mixed choirs which require auditions. Irvine High School choirs appear in four major concerts annually. The IHS Choral program has toured to San Francisco, San Diego and New York, always earning top ratings performing in festivals. The IHS Choral Program has been selected to premiere pieces in partnership with the Youth People’s Chorus of New York in 2013 and 2015.
PACIFIC SYMPHONY YOUTH WIND ENSEMBLE

GREGORY X. WHITMORE • MUSIC DIRECTOR

2016-17 Season
Sections listed alphabetically under principal

FLUTE
Yuri Choi, principal
Jaden Fogel*
Claire Li
Justine Lin
Ariel Nadratowski
Dianne Seo
Heewon (Karen) Sohn
Jessica Tseng
Jieun (Genie) Yae

BARITONE SAXOPHONE
Stephanie Albers, principal
Eleena Abdishoo

CLARINET
Heejun Park, principal
Jay Hong
Heera Kamaraj
Youngmoo Ki
Min Gyou Kim
June Hyun Lee
James Ro
Jae Kyung Shin
Helen Yang
Elliot Yu

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

ATTO SAXOPHONE
Charles Tsao†, principal
Andrew Chacon
Nathan Colby
Ethan Hue
Renny Kim
Sung Yong (Simon) Kwak
Joshua Park†
William Xu

Percussion
Jeremy Davis, principal
Kyle Graham
Nicole Meindl
Mitchell Rogers
Viraj Sonawala

BASSOON
Casey Patterson, principal
Nastaran Far
Peter Nguyen

PIANO
Miranda Wang

BASS TROMBONE
Matthew Zaky, principal

PARTICIPATING SCHOOLS
Aliso Niguel High School
Arnold O. Beckman High School
Capistrano Valley High School
Cathedral City High School
Corona Del Mar High School
Cypress High School
Diamond Bar High School
Huntington Beach High School
Irvine High School
John F. Kennedy High School
Laguna Beach High School
Los Alamitos High School
Lutheran High School of Orange County
Mission Viejo High School
Northwood High School
Orange County School of the Arts
Orchard Hills School
Oxford Academy
Palos Verdes Peninsula High School
Portola High School
Sage Hill School
Santiago High School
South Pointe Middle School
Sunny Hills High School
Tarbut V’Torah Community Day School
Torrance High School
University High School
Valencia High School
Valley Christian High School
Vista Murrieta High School
Whitney High School
Woodbridge High School

EUPHONIUM
Chase Langi, principal
Michelle Chang
Savannah Domingue
Darshan Sonawala

TENOR SAXOPHONE
Sidharth Subbarao, principal
Jue Li
Stephen On

*piccolo
†soprano saxophone
††English horn