CURRENT & CONTRAST
2019-20 PACIFIC SYMPHONY YOUTH WIND ENSEMBLE

Pacific Symphony Youth Wind Ensemble
Dr. Gregory X. Whitmore, conductor

Bates
MOTHERSHIP - FOR WIND ENSEMBLE AND ELECTRONICA

Bryant
ALL STARS ARE LOVE
Chelsea Chaves, soprano

Tuttle
ACROSS THE DIVIDE

Intermission

Greenaway
AURORA MUSIS AMICA

Puckett
MY EYES ARE FULL OF SHADOW

Mackey
ASPHALT COCKTAIL

Sunday, November 17, 2019 @ 7 p.m.
Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

This evening’s performance is generously sponsored by
William J. Gillespie and additional anonymous donors.

A special thank you to Michael Fleischman and
College of the Desert Symphony Band for the use of their
percussion equipment.
PROGRAM NOTES

Mason Bates: Mothership

Mason Bates (b. 1977) studied composition with noted American composers John Corigliano, David del Tredici and Samuel Adler at Juilliard. He earned a bachelor’s degree from Philadelphia, composer Mason Bates b. 1977) studied composition with noted American composers John Corigliano, David del Tredici and Samuel Adler at Juilliard. He earned a bachelor’s degree from Juilliard while simultaneously earning one in English literature from Columbia University. In 2008 Bates received his DMA in composition at UC Berkeley, in the prestigious Center for New Music and Audio Technologies. According to the Boston Symphony Orchestra, Bates is the second-most performed living American composer—second only to John Adams.

Bates’s compositional output truly spans the full range of today’s music scene. A popular disk jockey as well as 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 instruments and combinations of both. Fascinated by the sonic, tactile qualities of music, Bates utilizes not only traditional orchestration and textural effects but a wide range of electronic effects, replete with pre-recorded sounds.

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 a piece by 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.

Mothership was commissioned by the YouTube Symphony, a “virtual” orchestra comprised of musicians performing together digitally from around the world. The project was directed and conducted by Michael Tilson Thomas, music director of the San Francisco Symphony. It was originally scored for full orchestra with the addition of improvisations for electric guitar, bass guitar, violin and Chinese zither. The work was premiered in 2011.

The piece is in a scherzo-double trio form (ABACA). Like scherzos in symphonic music, it uses dance rhythms; unlike traditional trios, it combines this traditional form with 21st-century dance. In place of minuets or waltzes common to 18th- and 19th-century scherzi, Mothership uses elements of techno music and other electronica. The title of the work refers to a fictional alien spacecraft in orbit above the earth. The orchestra represents the main ship, while soloists interacting with it sonically represent smaller spacecraft docking with the larger one.

Steven Bryant: All Stars Are Love

Composer Steven Bryant writes music in incredibly diverse genres ranging from music for professional symphony orchestra to middle school band to experimental electronic music. His music has been received with acclaim by critics, conductors, audiences and other composers. He studied composition at Juilliard with John Corigliano, at the University of North Texas and at Ouachita University. In the composer’s own words, “I believe firmly in writing music not only for accomplished musicians, but also for those at the beginning of their musical lives.” According to his website, he composes music that “is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology and humor into lean, skillfully-crafted works that enthrall listeners and performers alike.”

All Stars Are Love was originally written as a wedding present for the composer’s wife in 2010. In its original form, it was a song for solo singer. The original lyrics of the song are the poem “all stars are love” by e.e. cummings, reproduced below. Shortly after Bryant composed it, composer Eric Whitacre suggested that he transform it into a purely instrumental work. In 2014 he was commissioned to do so by the Colorado Wind Ensemble and its Commissioning Project Consortium. Not merely a transcription, the instrumental form of the piece is a highly divergent version with large amounts of newly written music and long sections of existing music completely rewritten. The instrumental version premiered in 2014 by the Colorado Wind ensemble, conducted by Matthew Roeder. In 2017 Bryant composed a third version of the work which combines aspects the first two with new material.

All stars are (and not one star only) love —but if a day climbs from the mountain of myself, each bird alive will sing for joy in some no longer darkness who am i

Larry Tuttle: Across the Divide

Composer and performer Larry Tuttle studied piano and double bass since his childhood and has frequently performed in orchestras. He studied at the University of Washington, where his studies included courses in ear training with celebrated jazz bassist Gary Peacock. In addition to classical music he has performed rock and pop music, and produced recordings for Warner Brothers Records. He is currently an active member of CELA (Composers Ensemble of Los Angeles), an organization of 12 composers and instrumentalists devoted to promoting contemporary music. Like Mason Bates, he has maintained an interest in combining 21st-century rhythmic elements with the forms of traditional classical music.

Across the Divide was commissioned by the University of Southern California, H. Robert Reynolds (principal conductor of USC’s Wind Ensemble) and a consortium of wind ensembles from other universities. The piece is an arrangement for wind...
ensemble of Chorale and Fiddle Tune, the composer's first work for orchestra. The first version of the piece won a composition competition sponsored by the Pittsburgh Symphony in 2014 and was premiered in April of that year. As Tuttle has explained on his website:

Chorale And Fiddle Tune is a meeting of musical ideas from disparate worlds – part Americana, part classical and part pop. My original objective was to compose a piece that would take the listener on a journey, starting from a simple beginning, moving through different moods and scenarios and then arriving at a satisfying conclusion. In the original version, the piece began with a slow chorale and ended with a fast fiddle tune; the wind ensemble version eliminates the slow section. The piece's climax combines the main themes from the chorale (placed in the brass) and the fiddle tune (placed in the flutes).

Sally Greenaway: Aurora Musis Amica

Australian composer Sally Greenaway (b. 1984) has focused on jazz but has also composed and performed in a wide range of styles. She has performed in cities around Australia and in many other countries. She performed jazz piano at the London Chopin Festival, has given masterclasses and workshops, and serves as the musical director for the jazz ensemble ConneXion Big Band. She has composed a significant body of concert music and film scores.

Aurora Musis Amica was composed and premiered in 2013. It was commissioned by the City of Canberra and the Canberra Grammar Schools as part of the Canberra International Music Festival. The work's commission was a part of the celebration of the 100-year anniversary of the city of Canberra, the Australian capital city (which was founded in 1913). The piece's title, a Latin phrase, translates to "Dawn is the friend of the Muses" (i.e., "the early bird catches the worm").

Joel Puckett: My Eyes Are Full of Shadow

Joel Puckett has received much acclaim from audiences and critics. He is currently serving as chair of music theory, ear training and piano skills at Peabody Conservatory in Baltimore. Among his works are an opera and a flute concerto.

My Eyes Are Full of Shadow is Puckett's only composition created specifically for non-professional musicians. As he explains it, he has sought to use "the long lines and introspective expression I tend to work with in the majority of my music," transferring the basis of his style to this medium.

During the course of his life, Puckett has experienced periods of melancholy and sadness. These feelings form the basis of the work. In his own words:

As an adult, I’ve learned to be contented in these low periods and in those moments I seek out the healing power of music and poetry. Edith Nesbit’s "Age to Youth" from which this work’s title is taken, describes looking back on a moment of pain in the past and an inability—an unwillingness—to move beyond it. Finding this poem brought me great joy in connecting to its sadness.

The piece captures this sense of sadness by leaving cadences (harmonic closure points) interrupted and unfulfilled, and through its use of long, sustained harmonies. The poem "Age to Youth" to which Puckett refers was written by the English poet and author Edith Nesbit (1858–1924). The poem was taken from the children’s poetry collection "Many Voices," published in 1922.

Age to Youth
Sunrise is in your eyes, and in your heart
The hope and bright desire of morn and May.
My eyes are full of shadow, and my part
Of life is yesterday.
Yet lend my hand your hand, and let us sit
And see your life unfolding like a scroll,
Rich with illuminated blazon, fit
For your arm-bearing soul.

My soul bears arms too, but the scroll’s rolled tight,
Yet the one strip of faded brightness shown
Proclaims that when twas splendid in the light
Its blazon matched your own.

John Mackey: Asphalt Cocktail

An Ohio native, 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, MA. He has written much orchestra music but has focused particularly on music for wind band.

Mackey composed Asphalt Cocktail in 2009; it was commissioned by Howard Gourwitz for the Michigan State University Wind Symphony. The piece’s premiere took place at the College Band Directors National Association convention held at the University of Texas at Austin. At the premiere performance it was conducted by Kevin Sedatole. The piece was inspired by Columbus Avenue in New York City. The title of the work was suggested by the composer’s friend, fellow composer Jonathan Newman. In this piece, Mackey aims to represent “the grit and aggression” of New York City, where he had lived several years before composing it.

Joshua Grayson, Ph.D., is an historical musicologist and graduate of the USC Thornton School of Music, and the program note annotator for Pacific Symphony Youth Ensembles.
PACIFIC SYMPHONY YOUTH WIND ENSEMBLE

Pacific Symphony Youth Wind Ensemble (PSYWE) is a unique performing ensemble, regarded as one of the premier youth wind symphonies in the country. Under the baton of renowned music educator and conductor Dr. Gregory X. Whitmore, PSYWE opens musicians and audiences to the rich, diverse and ground-breaking canon of wind ensemble repertoire. PSYWE provides pre-professional musical training to woodwind, brass and percussion instrumentalists in grades eight through 12, and the opportunity to explore challenging repertoire in a collaborative, creative environment. As a culmination of the 2016-17 season in which PSYWE celebrated its milestone 10th anniversary, the ensemble took 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, taking home a first place win in the Symphony Band competition.

DR. GREGORY X. WHITMORE
PSYWE music director

Dr. Gregory Xavier Whitmore is music director of the Pacific Symphony Youth Wind Ensemble. Whitmore is also conductor of the Wind Symphony and director of Instrumental Music at Irvine Valley College. These appointments follow a career as director of bands at Mt. San Antonio College (Walnut), College of the Desert (Palm Desert) and Cathedral City High School (Cathedral City). 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 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.

Whitmore has conducted ensembles in such notable concert venues as The Musikverein (Vienna), The Wiener Konzerthaus (Vienna), The MuTh (Vienna), Renee 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), Holy Trinity Church (Stratford, England), St. John's Smith Square (London), Château 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, Pi Mu Alpha Sinfonia Fraternity, Pi Kappa Lambda Honor Society, the National Association for Music Education, the Southern California School Band and Orchestra Association, and the California Music Educators Association. Second Place Winner of the 2017 American Prize in Conducting (Community Bands Division), Whitmore is a recognized member of Academic Keys Who's Who in Community Colleges Education, as well as four editions of Who's Who Among America's Teachers. Whitmore has been included in the 2005-06 Edition of the National Honor Rolls Outstanding American Teachers. Whitmore is a Golden Apple Educator Award Recipient, and Orion Award Recipient for Excellence in Education. Dr. Whitmore was selected to represent the State of California by School Band and Orchestra Magazine in the 2008 edition of “50 Band Directors Who Make a Difference.”

CHELSEA CHAVES
Soprano

Since graduating with her master's degree from the USC Thornton School of Music, Chelsea Chaves has sung with Pacific Chorale, soloed with Pacific Symphony, and performed at various private events around Los Angeles and Orange County. Chelsea is currently performing in Pacific Symphony's Class Act program and Long Beach Opera outreach. Last year, she was a recipient of a prestigious vocal scholarship from the Profant Foundation in Santa Barbara. Roles performed include Pamina (Die Zauberflöte) with the Astoria Music Festival, Hanna Glawari (Die lustige Witwe) with Chapman University and Lay Sister (Suor Angelica) with Opera Santa Barbara. She has also covered the roles of Violetta (La Traviata) and Gretel (Hansel and Gretel) for Pacific Symphony. Previous Young Artist Programs include OperaWorks, SongFest, the Astoria Music Festival and Musiktheater Bavaria. She was a finalist for the Loren L. Zachary Competition in 2015 and has sung the National Anthem at two Laker games. For more information, visit www.chelseachaves.com.
PACIFIC SYMPHONY YOUTH WIND ENSEMBLE

Dr. Gregory X. Whitmore, Music Director

Sections listed alphabetically under principal

**FLUTE**
Emma McCanne principal
Heather Kim
Joelle Kim
Ashley Lee
Kate Lu
Arsley Shim
Vicky Su*
Aileen Wan

**OBOE**
Alli Huang principal
Adam Frary††
Allison Lee

**CLARINET**
Sam Ghahremani co-principal
Hina Tamaki co-principal
Allison Chang
Kayla Cho
Andrew Chung
Bryant Chung
Ezana Daniel
Peter Ha
Esther Kim
Daniel Lee
Edward Park
Jae Kyung Shin
Isaiah Vogt
Eliott Yu

**BASS CLARINET**
Ethan Huang principal
Fernando Valencia

**ALTO SAXOPHONE**
Samuel Dishon co-principal
Kyle Kato co-principal
Renny Kim
Brian Lin
Zachary Lin
William Xia
Yongkuan Zhang

**TENOR SAXOPHONE**
Jordan Li
Andrew Park

**BARITONE SAXOPHONE**
Isaac Chung
Joe Zhang

**HORN**
Zachary Foltz principal
Andrew Fung
Elia Huang
Aby Liebmann
Shawn Ni
Megan Silva
Lukas Tolly
Anna Yeh

**TRUMPET**
Catie McIntyre co-principal
Jenny McIntyre co-principal
Tim Healy
Theo Kim
Carlos Mendez
Nina Takashima
Nicholas Yukalovich

**TROMBONE**
Carlo Rabano principal
Ellen Cassity
Tianren Dong
Toby Izenberg
Ernest Lopez
Cooper Randeen
Sophia Renger
Aaron Wolf

**BASS TROMBONE**
Matthew Nakafuji principal

**EUPHONIUM**
Richard Wise principal
Elton Manchester
Erin Miyahara

**TUBA**
Alexander Tran principal
Vanessa Jimenez
Brian Linares
Lorenzo Mendiola

**PERCUSSION**
Joshua Zepeda principal
Eric Bae
Kyle Graham
Derrick Peng
Eliott Shiwota
Viraj Sonawala

**DOUBLE BASS**
Raymond Tsukada principal

**PIANO**
Katie Velez principal

**HARP**
Lois Hansen principal

* Piccolo
†† English horn

**STAFF**
Nicole Kroesen Youth Wind Ensemble Manager
Ashlyn Ronkes Youth Ensembles Intern

**PARTICIPATING SCHOOLS**
Arnold O. Beckman High School
Capistrano Valley High School
Cathedral City High School
Cerritos High School
Chino Hills High School
Crean Lutheran High School
Diamond Bar High School
Eleanor Roosevelt High School
Hope Christian PSP
Huntington Beach High School
Loara High School
Martin Luther King High School
Mission Viejo High School
Northwood High School
Orange County High School of the Arts
Palm Desert High School
Palos Verdes Peninsula High School
Pioneer Middle School
Portola High School
Rancho San Joaquin Middle School
Santa Margarita Catholic High School
Santiago High School
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