



# ORGANICALLY COMPOSED

Monday, Nov. 21, 2022 @ 7 p.m.

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

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The evening's performance is generously  
sponsored by **an anonymous contributor.**

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Performance at the Segerstrom Center for the Arts  
Renée and Henry Segerstrom Concert Hall

## PROGRAM

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- MASLANKA *Mother Earth (A Fanfare)*
- AARON PERRINE *In the Open Air, In the Silent Lines*
- HOLST  
*Second Suite in F*  
I: March  
II: Song without Words:  
"I'll love my Love."  
III: Song of the Blacksmith  
IV: Fantasia on the "Dargason"
- INTERMISSION -
- TYLER S. GRANT *Solace in the Equinox*  
Dr. Emily Moss, guest conductor
- MASLANKA *Give Us This Day: Short Symphony  
for Wind Ensemble*  
I: Moderately Slow  
II: Very Fast
- SOUSA *The Glory of the Yankee Navy*



Scan here for full  
program notes.

# Pacific Symphony Youth Wind Ensemble

Dr. Gregory X. Whitmore • Music Director

Jonathan Bergeron • Youth Wind Ensemble Manager

2022-23 Concert Season. Sections listed alphabetically under principal.

## FLUTE

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Alex Park, *principal*  
Ceren Altintas  
Nicole Kim  
Mia Mravle  
Antonia Park  
Jae Eun (April) Park  
Ivy Wang  
Xiaoka (Evelyn) Wu  
Ouyue (Alice) Yu

## OBOE

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Brian Keane, *principal*

## CLARINET

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MingLiang (Brian) Yu, *principal*  
Andrew Bowser  
Luc Eldridge  
Ian Kim  
Daniel Lee  
Chien An (Alan) Lin  
Ryan Nguyen  
Euan Park  
Ian Tam  
Chenyu (Rain) Xie  
John Yang  
Aleena Zhong  
Yumeng (Erica) Zou

## BASS CLARINET

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Nicholas Park, *principal*

## BASSOON

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Aaron Colon, *principal*  
Shannon Liu

## ALTO SAXOPHONE

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William Xia, *principal*  
Noah Chang  
Halo Kwok  
Yifan (Ivan) Wang  
Thomas Zhao

## TENOR SAXOPHONE

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Darren Qiu, *principal*  
Edward Kim  
Jonathan Zepeda

## BARITONE SAXOPHONE

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Luke Toner, *principal*

## HORN

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Andrew Fung, *principal*  
Ian Cheng  
Julian Macy  
Cameron Rhees  
Samuel Wang

## TRUMPET

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Jayden Peng, *principal*  
Justin Brewer  
Dhruv Kagatimath  
Daniel Lee  
Andrew Lim  
Rudy Xool  
Ian Yoon

## TROMBONE

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Cooper Randeem, *principal*  
Marie Bocanegra  
Luke Carruth  
Caroline Hsu  
Tobias Izenberg  
Junhyung Yoon

## EUPHONIUM

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Hsin-Ju (Lucy) Wu, *principal*

## TUBA

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Mason Miazga, *principal*  
Bishop Plaza  
Diego Williams

## PERCUSSION

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Audrey Lee, *co-principal*  
Savannah Tweedt, *co-principal*  
Matthew Blam  
Lyric Khan  
Danny Lee  
David Wong

## PIANO

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Katie Velez, *principal*

## PARTICIPATING SCHOOLS

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Arnold O. Beckman High School  
Bolsa Grande High School  
Capistrano Valley High School  
Crean Lutheran High School  
Diamond Bar High School  
El Dorado High School  
Eleanor Roosevelt High School  
Fairmont Preparatory Academy  
Glen A. Wilson High School  
Monta Vista Academy  
Northwood High School  
Orange County School of the Arts (OCSA)  
Portola High School  
Rancho Alamitos High School  
Sage Hill School  
San Juan Hills High School  
Santiago High School  
St. Margaret's Episcopal School  
Troy High School  
University High School  
Vista Murrieta High School

# ABOUT THE MUSIC DIRECTOR

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**Dr. Gregory X. Whitmore is an Assistant Professor of Instrumental Music Education at The California State University Fullerton School of Music.** In this capacity, Dr. Whitmore teaches in the Instrumental Music Education Program, supervises student teachers and conducts the

CSUF Symphonic Winds.

In addition to his work in higher education, Dr. Whitmore is in his ninth season as Music Director of the Pacific Symphony Youth Wind Ensemble (Irvine, CA). This follows appointments as Director of Bands at Irvine Valley College (Irvine, CA), Mt. San Antonio College (Walnut, CA), and College of the Desert (Palm Desert, CA). Prior to his work in higher education, Dr. Whitmore spent 13 years as Director of Bands at Cathedral City High School (Cathedral City, CA). A native of Ypsilanti, Michigan; Dr. Whitmore 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, Dr. 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. Dr. Whitmore received his master's degree in music with an emphasis in wind conducting from California State University, Fullerton studying under Dr. Mitchell Fennell. Dr. Whitmore holds a master's degree, and a doctorate in music and music education from Columbia University (Teachers College) in the city of New York.

Dr. Whitmore has conducted ensembles in such notable concert venues as The Golden Hall of 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 Dr. 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. Dr. Whitmore is the Second Place Winner of the 2017 American Prize in Conducting.

Dr. Whitmore belongs to professional organizations that include College Band Directors National Association, 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 the California Music Educators Association.

With a research interest in music educator values as operationalized into pedagogy, in addition to investigating the concert band as an artistic medium; Dr. Whitmore has presented research at music education symposia in the United States and abroad. Dr. Whitmore's research has been published in *Visions of Research in Music Education*. Dr. Whitmore is a recognized member of Academic Key's *Who's Who in Community College Education*, as well as four editions of *Who's Who Among America's Teachers*. Dr. Whitmore has been included in the 2005/2006 Edition of the National Honor Roll's *Outstanding American Teachers*. 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."

Learn more about Dr. Whitmore at [gwhitmore.com](http://gwhitmore.com)

## ABOUT THE GUEST CONDUCTOR

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**Dr. Emily Moss is Professor of Music and Director of Bands at California State University, Los Angeles.** As Director of Bands, she conducts the Wind Ensemble and Symphonic Band, teaches undergraduate and graduate music education courses and conducting, and oversees the Instrumental

Area. Prior to her current position, she conducted the Wind Ensemble and taught courses in music education for the Conservatory of Music at Brooklyn College of the City University of New York.

Originally from the Pacific Northwest, Dr. Moss began her collegiate music studies at the University of Washington in Seattle, earning a Bachelor's degree in Music Education. After teaching middle school band for six years, Dr. Moss served as a teaching assistant with the University Bands at the University of Northern Colorado, earning her Master's degree in Wind Conducting and the Doctor of Arts in Music Education and Bassoon Performance, studying with Kenneth Singleton, Richard Mayne, and Charles Hanson.

As a conductor and clinician, Dr. Moss is in high demand across the United States and Canada, and regularly

gives band clinics at middle and high schools throughout Southern California. Her style of teaching and rehearsing shows everyone in the room her commitment to music education, specifically to the musical skills and high-level performance ability of each student with which she gets to work. She is also an accomplished bassoonist, actively performing during her degree programs in Washington and Colorado, with the Conservatory Orchestra and other ensembles at Brooklyn College, and for student and faculty recitals at California State University, Los Angeles.

Dr. Moss has presented at conferences across the United States on topics ranging from effective rehearsing and good ensemble tone to practical tips for non-percussionist band directors. Her professional memberships include College Band Directors National Association (CBDNA) where she serves as the President of the Western Division, World Association for Symphonic Bands and Ensembles (WASBE) where she serves on the Board of Directors, National Association for Music Educators (NAfME), California Band Directors Association (CBDA), and the National Honor Society Phi Kappa Phi.

She currently resides in Altadena, CA with her husband Noah and their daughters Ella and Sadie.

## ABOUT PACIFIC SYMPHONY YOUTH WIND ENSEMBLE

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**Established in 2007, Pacific Symphony Youth Wind Ensemble (PSYWE) made its debut under the direction of Michael J. Corrigan, the well-known music educator and recipient of the "Band Educator of the Year" award from the California Music Educators Association, with support from Larry Woody and the Woody Youth Fund.** In 2009, Joshua Roach, of the Thornton School of Music at USC, was appointed music director. Under Roach's direction and unique enthusiasm, and with the artistic direction of Pacific Symphony's renowned music director, Carl St.Clair, PSYWE quickly became the premier Youth Wind Ensemble in Orange County. 2014-15 marked the inaugural season of current Music Director, Dr. Gregory X. Whitmore. Under Dr. Whitmore's visionary guidance, PSYWE has undertaken commissions and world premieres of new works, and continues to explore new music initiatives.

In 2016-17, PSYWE celebrated its 10th anniversary season, culminating in a tour to Salzburg and to the Summa Cum Laude International Youth Music Festival in Vienna, Austria, where PSYWE took first prize in its category, with performances in the Golden Hall of the Musikverein, the MuTh Concert Hall, and Vienna's legendary Konzerthaus.

Representing over 20 schools in the SoCal region, PSYWE offers performance opportunities to instrumentalists in grades 9-12 and is one of four Youth Ensemble programs offered by Pacific Symphony. PSYWE provides members with an advanced and innovative artistic experience and strives to encourage musical and personal growth through the art of performance. Each season students enjoy an interaction with Maestro Carl St.Clair, as well as regular interactions with guest artists and professional musicians of Pacific Symphony. Students also engage in an annual weekend retreat and are offered free and discounted tickets to Pacific Symphony performances throughout the season.

Each season, PSYWE presents a three-concert series. Performances are presented at the Renée and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts in Costa Mesa.

# PROGRAM NOTES



**David Maslanka** (1943-2017) studied at New England Conservatory while still in high school. He received a Bachelor of Music in composition from Oberlin College and studied conducting at the Mozarteum Institute in Salzburg. He received his PhD 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 idiom. He began composing for wind ensemble in 1979; since then, he served as guest conductor at over 100 universities, festivals, and conferences. He long maintained an interest in meditation, self-hypnosis, and spirituality—concepts that have deeply informed his music.

According to Maslanka, *Mother Earth (A Fanfare)* represents “an urgent message from Our Mother to treat her more kindly.” The piece was inspired by the book *For a Future to Be Possible* by Thich Nhat Hanh (1926-2022), a Vietnamese monk and teacher who was nominated for a Nobel Peace Prize by Martin Luther King, Jr. and whose work has been highly influential to Maslanka. The book stresses the importance of mindfulness and of treating the planet as a living being.

In the composer’s own words, “Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.”

The work was composed for the South Dearborn High School Band in Aurora, Indiana. The premiere performance was conducted by Brian Silvey.



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 a doctoral degree in classical and jazz composition at the University

of Minnesota. He has taught high school band in St. Paul, Minnesota, and is currently teaching music at Cornell College in Mount Vernon, Iowa.

*In the Open Air, In the Silent Lines* was inspired by the preface to Walt Whitman’s *Leaves of Grass*, a monumental

collection of nearly all of the famed nineteenth-century American poet’s work. The inspiration for the piece was from the following paragraph of Whitman’s introduction:

This is what you shall do: Love the earth and sun and the animals, despise riches, give alms to everyone that asks, stand up for the stupid and crazy, devote your income and labor to others, hate tyrants, argue not concerning God, have patience and indulgence toward the people, take off your hat to nothing known or unknown, or to any man or number of men—go freely with powerful uneducated persons, and with the young, and with the mothers of families—re-examine all you have been told in school or church or in any book, and dismiss whatever insults your own soul; and your very flesh shall be a great poem, and have the richest fluency, not only in its words, but in the silent lines of its lips and face, and between the lashes of your eyes, and in every motion and joint of your body.

In the composer’s own words, the passage “illustrates the great beauty and potential found in all of us. My hope is that we listen, reflect, and find new and creative ways to make meaningful and positive change.” Perrine found the inherent idealism of Whitman’s words the perfect respite from the divisive political climate our nation currently finds itself in.

*In the Open Air, In the Silent Lines* premiered in 2018 by the North Dakota All-State Band, conducted by Emily Threinen.



**Gustav Holst** (1874-1934)

has become one of the most famous English composers of the late Victorian, Edwardian, and interwar periods. Growing up in the village of Cheltenham in the southwest of England (not far from where Edward Elgar and Ralph Vaughan Williams were born), Holst

studied piano, violin, and trombone as a youth. He began composing as a teenager and had several pieces performed. Unfortunately, he failed to win a scholarship at Trinity College of Music in London, so he studied counterpoint privately for several months with the organist George Frederick Sims in Oxford. At the age of eighteen he became organist and choirmaster for the local church in Cheltenham.

In 1895 Holst attended Royal College of Music, where he studied counterpoint and composition and double-majored in trombone. While studying at the conservatory, he met Vaughan Williams, who would become a lifelong friend and a huge musical influence. He also heard Mahler conduct *Götterdämmerung*—the final opera of Wagner’s

Ring cycle—at Covent Garden and became obsessed with Wagner's music. Concurrently with his musical studies, he took up an interest in Hindu philosophy and studied elementary Sanskrit. Holst's interest in Indian classicism would inform some of his music in later years; although he never achieved more than the most rudimentary familiarity with the language, he set several operas in Sanskrit.

Holst left the Royal Academy to play trombone and coach singers at the Carl Rosa Opera Company. He worked with them for two years, then joined the Scottish Orchestra in Glasgow. While suffering through a period of prolonged unemployment, he traveled to Berlin in 1903.

Returning home from Germany, Holst accepted employment at a girls' school in London, taking over for his friend Vaughan Williams. Two years later, in 1905, he began teaching at St. Paul's Girls' School in Hammersmith, London, where he remained for the rest of his life. Concurrently, he also taught at Morley College beginning in 1911; among his many achievements include directing the first performance of Henry Purcell's *The Fairy Queen* since the seventeenth century. Holst composed on weekends and during school vacations and enjoyed long walks in London and in the English countryside. He spent his summers in a small village in eastern England where he established a church music festival for amateur and professional musicians.

During World War 1, Holst performed music for British troops in Greece and Constantinople in 1918. In his later years he taught at both Royal College of Music and University College, Reading. He toured the United States in 1923 and taught at Harvard University in 1932 (one of his students was the famous American composer Elliott Carter); in 1925 he gave up all of his teaching except for St. Paul's School.

Although known almost exclusively for *The Planets*, Holst composed much other music, including a total of eleven operas and a wide variety of introspective choral and instrumental works. Highly idiosyncratic, his music is unlike that of any other composer. He cherished being unpredictable and deliberately varied his style and musical character from one work to the next. As much as can be said about his style in general, he was predisposed to writing music featuring ostinati, irregular rhythms, modality, and bitonality. Like his friend Vaughan Williams, he was fascinated with English folksong, yet adapted it to his own musical language. His music also has some affinity to that of Hindemith and Scriabin; working in relative isolation at the girls' school in London allowed him to retain a uniquely independent musical voice.

The **Second Suite in F for Military Band, Op. 28 No. 2**, was composed in 1911, but not performed until 1922. Along with several other pieces Holst wrote at the time, such as the *Saint Paul Suite*, the military band suites mark a turn to smaller scale forms, away from the large-scale Wagnerian epic dramas he had composed in the first decade of the twentieth century. This may be due to Holst's budding

interest in teaching amateurs and children. Less well known than his first suite for military band, this work features unconventional rhythms and meters and a unique usage of harmony and modality (somewhat reminiscent of Hindemith's music). Concerning his own music, Holst once said that it was "something quite apart from the hits and squashes of conventional modern harmony."



Despite never having formally studied composition, **Tyler Grant** (b. 1995) has composed professionally for bands and chamber ensembles since 2010. Inspired by the composers Brian Balmages and Randall Coleman, Grant has forged a unique musical path at a relatively young age.

Grant studied instrumental music education at the University of Alabama. He currently teaches middle and high school at the Holy Innocents' Episcopal School in Atlanta. His music has been performed in Carnegie Hall, in the Meyerson Symphony Center in Dallas, at the Macy's Thanksgiving Day Parade in New York City, and in many other prestigious locations.

**Solstice in the Equinox** was written in honor of the composer's close friend Tony Wood, who was diagnosed with stage four pancreatic cancer three weeks after meeting Grant. Wood passed away in September 2014; the funeral was held shortly after the autumn equinox. The piece is an example of the healing power of art in processing trauma and coming to terms with loss.



David Maslanka composed **Give Us This Day** in 2005. Subtitled "A Short Symphony for Wind Ensemble," it was commissioned in 2005 by a consortium of schools led by the Rancho Buena Vista High School wind ensemble. Its title comes from the Lord's Prayer, but the music is inspired by

Buddhism. The primary idea behind the composition, inspired by Buddhist philosophy, is that peace in the world can be perfected once people learn to be mindful. The piece features a prominent role for hand bells, which according to Maslanka

particularly have that quality of immediate mental, spiritual focus coming awake to my thought is the Buddhist practice of bell ringing. In Buddhist practice the bell is the voice of the Buddha. So, when that bell sounds, there is a quieting of your person and the ability to move into a deeper space of meditative place and to have that bell sound be the focus from conscious mind to the deepest places of the universe.

The work is in two movements. The first movement has an atmosphere of quiet reflection and spiritual searching, while the second ends with a setting of “Unser Vater im Himmel” (“Our Father in Heaven”), a four-part chorale by J. S. Bach. The juxtaposition of Bach’s Christian hymn with Eastern philosophy represents a universal search for truth that transcends political and cultural boundaries.



**John Phillip 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. However, he also composed operettas, some of which have survived to the present day, and suites

for orchestra, which have largely been forgotten. He primarily conducted his own music, but also introduced challenging classical works—including Wagner—to American audiences.

Sousa spent most of his career conducting bands. In fact, in many ways he invented the concert band, having singlehandedly done more to shape and revolutionize the ensemble than any other individual. Although it is taken for granted today, music lovers can thank Sousa for the idea of forty to seventy individual musicians traveling together, presenting music of high quality to large audiences, and gaining financial independence in the process. Sousa was also extremely influential in the music publishing business. Even as late as several decades into the 20th century, well into the era of sound recording, Sousa earned tremendous royalties through the sale of printed music. Sousa’s wildly successful career propelled him to becoming the most famous musician in the United States and in Europe during his lifetime.

Sousa began his career conducting the United States Marine Band, leading it from 1880 until 1892. Through his strong leadership and discipline, he transformed it into the best performing band in the country. After leaving the military, Sousa decided to form his own band, touring throughout the country and abroad. During World War I, at the age of 63, Sousa volunteered to return to military duty, conducting navy bands at the Great Lakes Training Center near Chicago. After the war Sousa turned his attention to education, working with a number of high school and collegiate bands.

Sousa’s music is strongly patriotic and reflects the composer’s experience in the military. Sousa also championed what came to be known as “progressive” form. In a traditional march, the piece begins in one key, moves to another key, and returns to the original key with the original theme (called “da capo” form). Instead of this procedure, Sousa ends his compositions in the second key and avoids repeating material. This process provides a more direct, narrative-like structure. This new type of musical form would influence many composers of ragtime in the 1890s and early 1900s, especially Scott Joplin.

Although much of his fame came from sales of sheet music, his own performances of his music did not sound like the published versions and would have sounded quite distinct from what we hear on tonight’s program. Sousa did not want other bands to sound like his, and for this reason deliberately varied his instrumentation quite significantly from the published scores. Although he is known for composing marches, Sousa’s groups were strictly performing bands, not marching bands.

Sousa composed *Glory of the Yankee Navy* in 1909. Unlike many of his marches, this one was written for insertion into a musical comedy, *The Yankee Girl*, with book and lyrics by George Hobart and music by Silvio Hein. Sousa’s march was dedicated to Blanche Ring, the show’s lead star. The play deals with the daughter of a rich American businessman; her father has recently purchased a nitrate business on one of Venezuela’s offshore islands. In the course of the story, the Yankee girl faces off with the President of Venezuela as well as the Japanese ambassador and falls in love with the American ambassador to the fictional Republic of Brilliatina. According to contemporaneous newspaper reports, the story and most of the music were considered weak. However, the show was a rousing success, largely due to Ring’s acting abilities and to Sousa’s musical contribution. When performed in the show, Sousa’s march was sung by a male chorus. The show premiered in Atlantic City in 1909 as part of a pre-Broadway tour, then had its main run at the Belasco Theatre in New York.

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*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.*