

OH, THE PLACES YOU'LL GO!

Wednesday, May 3rd @ 7:00 p.m.

Angela Woo, conductor
Pacific Symphony Youth Concert Band

The evening's performance is generously
sponsored by **Hans and Valerie Imhof.**

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

PROGRAM

ALAN LEE SILVA	<i>Highland Celebration</i>
JULIE GIROUX	<i>The Bonsai Tree</i>
VIET CUONG	<i>Diamond Tide</i> I: Moderato II: Allegro
MICHAEL DAUGHERTY	<i>Alligator Alley</i>
STEVEN REINEKE <i>Arr. Matt Conaway</i>	<i>The Witch and the Saint</i>
SAMUEL R. HAZO	<i>Our Kingsland Spring</i>
JOHN MACKEY	<i>Foundry</i>



Scan here for full
program notes.

Pacific Symphony Youth Concert Band

Angela Woo • Music Director

Jonathan Bergeron • Youth Concert Band Manager

2022-23 Concert Season. Sections listed alphabetically.

FLUTE

Kaya Baird
Jocelyn Huang
Nethra Iyer
Siyu (Chelsea) Jiang
Euna Kim
Jia Kim
Claire Liu
Jacqueline Tseng
Chloe Yang
Emily Zhao
*Antonia Park

OBOE

Connor Shim
Ahri Shin

CLARINET

Mason Ahn
Ethan Choo
Daniel Chung
Chloe Jang
Seongwon (Wonny) Jang
Doyoon Lee
Anthony Park
Eric Wong
Isabelle Yang
*MingLiang (Brian) Yu
Gemma Yun

BASS CLARINET

Courtney Lee

BASSOON

Ryan Crawford
Sohrab Zarin

ALTO SAXOPHONE

Renaldo Chang
Brandon Chien
Jayden Lee
Nolan Nelson

TENOR SAXOPHONE

Armaan Diwan
Conner Hearron

BARITONE SAXOPHONE

Megan Chou
Kota Watanabe

FRENCH HORN

Ethan Crawford
Yujia (Aurora) Li
Rico Xu

TRUMPET

Joonseo (Alvin) Chung
Kaitlyn Chung
Minseo (Leon) Chung
Yuheng (Larry) Li
Eric Zhu

TROMBONE

Brian Berchtold
Sierra Greany
Jaden Jung
Kaden Kwak
Ada Mjolsness
Adrian Perez
Owen Ramos

EUPHONIUM

Tehmina Zarin

TUBA

*Mason Miazga

PERCUSSION

Vivienne Hsi
Alexander Liu
Talon Lu
Elonzo Motus
Jungwoo (Ian) Park
Rohan Shah
Oliver Shiwota

STAFF

Jonathan Bergeron
Youth Concert Band Manager

Tatiana Giesler
Brass Coach

Jasmine Jauregui
Winds Coach

Elliot Shiwota
Percussion Coach

SCHOOLS REPRESENTED

Arnold O. Beckman High School
Beacon Park School
Brea Junior High School
Brea Olinda High School
Cadence Park School
Canyon View Elementary School
Citrus Hills Intermediate School
Chaparral Middle School
D. Russell Parks Jr. High School
El Rancho Charter Middle School
Irvine High School
Jeffrey Trail Middle School
John Adams Middle School
Lakeside Middle School
LePort Montessori School
Irvine Spectrum
Northwood High School
Orange County School of the Arts
Orchard Hills Middle School
Oxford Academy
Plaza Vista School
Portola High School
Rancho San Joaquin Middle School
Sage Hill School
Santa Margarita Catholic High School
Santa Monica High School
Sierra Vista Middle School
South Pointe Middle School
St. Margaret's Episcopal School
University High School
Valencia High School
Villa Park High School
Vista Verde
Yorba Linda High School

*PSYWE Mentor

The Pacific Symphony Youth Wind Ensemble Mentorship Program is a new collaborative opportunity for members of both PSYWE and PSYCB. As musicians who are committed to the art of performance, PSYWE Mentors participate in PSYCB rehearsals and performances, offering musical guidance while enhancing the artistry of young musicians. Through the Mentorship Program, PSYWE musicians gain invaluable experience in developing leadership skills while establishing lasting connections with PSYCB students.

ABOUT THE MUSIC DIRECTOR



Angela Woo is the inaugural Music Director of Pacific Symphony Youth Concert Band (PSYCB), which makes its debut during the 2022-23 season.

Woo is Director of Instrumental Music and Chair of the Department of Visual and Performing Arts at John Adams Middle School in Santa

Monica, CA where nearly 300 students comprise three concert bands and three string orchestras. The John Adams ensembles have consistently earned the highest possible ratings at performance festivals. In 2011, the John Adams Middle School Wind Ensemble was selected to perform at the inaugural California All-State Music Education Conference as the only middle school concert band in the state to be so honored.

For over 25 years, Woo has enjoyed an active schedule as a guest conductor, clinician, and adjudicator with numerous honor groups, conducting symposia, and music festivals throughout the United States and internationally. Woo was the first woman to conduct at the 1992 XIV New Music Forum in Mexico City; she premiered the music of Karel Husa, Vincent Persichetti, George Crumb, and William Schuman. In 2018, Woo was guest conductor at the State Honours Ensemble Program at the Queensland Conservatorium (Griffith University) in Brisbane, Australia. At the national level, Woo has been invited by several universities to lead professional development workshops for music educators at the elementary and secondary levels. Her guest conducting invitations have included All-State honor bands and orchestras at

the middle school and high school levels in Kentucky, Oregon, Michigan, Colorado, California, and Georgia. Most recently, Woo was invited to join the WorldStrides Honors Performance Series to conduct the 2019 and 2022 Middle School Orchestra as well as the 2020 High School Symphony Orchestra in Carnegie Hall (New York).

An alumna of the University of California, Los Angeles, Woo holds the degrees Bachelor of Arts in Music Education and Piano Performance, Master of Education, and Master of Fine Arts in Conducting. She also holds the Master of Arts in Educational Administration from California State University, Northridge. Prior to her appointment to John Adams Middle School in 1995, Woo was Director of Music at Corona del Mar High School in Orange County, CA where she led the band, orchestra, choral, and jazz ensembles. She also served as conductor of the Santa Monica College Wind Ensemble during the 1995-96 season.

Woo is a staunch advocate for music education at all levels. She has been recognized and honored as the 2005 Santa Monica-Malibu District Teacher of the Year by the Santa Monica Rotary Club. In 2012, the John Philip Sousa National Foundation awarded Woo the Legion of Honor Laureate, honoring band directors with outstanding music programs. In 2019, the Education Through Music - Los Angeles Foundation presented Woo with its Shining Star Award which recognizes excellence in music education. In 2020, the Southern California School Band and Orchestra Association honored Woo with its Gold Award in recognition of her long-time service to music education.

ABOUT PACIFIC SYMPHONY YOUTH CONCERT BAND

In this their inaugural season, Pacific Symphony Youth Concert Band (PSYCB) is our newest addition to the PSYE family of ensembles. Founded in 2022 through the generous sponsorship of Hans and Valerie Imhof, PSYCB is led by renowned music educator Angela Woo, and benefits from the artistic guidance of Pacific Symphony Music Director Carl St.Clair.

Representing middle schools throughout the SoCal region, PSYCB provides an experience that nurtures the confidence, poise, and musical sensitivity of young musicians through the study and performance of outstanding concert band literature. PSYCB serves instrumentalists in grades six through nine and is one of four Youth Ensemble programs offered by Pacific Symphony.

Each season, students enjoy an interaction with Maestro Carl St.Clair, as well as 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 concert season.

PSYCB also presents a two-concert series each season at Renée and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts. Rehearsals for PSYCB take place on Sundays from 5-7 p.m. at the University of California, Irvine. The ensemble's season begins in August and ends in May of each year. Members are selected through annual auditions which take place each spring.

PROGRAM NOTES

Composer, arranger, and orchestrator Alan Lee Silva earned his bachelor's degree in jazz composition and performance from San Jose State University. He received further study at the Dick Grove School of Music in Los Angeles, and later taught composition, arranging, and keyboard there. He has composed music for theme parks and live shows, including Universal Studios, Disney, Sesame Place, and Sea World. He has also orchestrated musicals and composed music for television and several feature films. In his own words, "music at all levels must be melodically strong in order to be both satisfying to the listener and engaging to a young musician."



Published in 2008, *Highland Celebration* is a celebration of Scottish folk music.

Born in Fairhaven, Massachusetts (directly across the river from New Bedford),

Julie Giroux (b. 1961) studied piano and composition as a child. Her family moved to northern Louisiana, where she attended high school. After attending Louisiana State University, she composed music for film and television, including the National Sportsfest in Baton Rouge and the television miniseries *North and South*. Active in popular music, Giroux has scored for Celine Dion, Bon Jovi, Angela Lansbury, Billy Crystal, Michael Jackson, and many others. She has conducted numerous ensembles, and her classical works include music for symphony orchestra, chorus, chamber ensembles, and brass and woodwind choirs. Among her symphonic compositions are a piano concerto and four symphonies. Giroux was both the first woman and the youngest person to win the Emmy Award.



In Japan, bonsai is the art of growing miniature trees in containers in a variety of shapes. The trees that result from this process are considered works of art. The art of bonsai expresses key elements and philosophies of Zen Buddhism, including the idea that beauty is "imperfect, impermanent, and incomplete." The aesthetic embraces the ideals of asymmetry, simplicity, austerity, and, in the words of Japan scholar Andrew Juniper, "a sense of serene melancholy and a spiritual longing."

Giroux's *Bonsai Tree* is inspired by the bonsai tree Sandai-Shogun no Matsu. At least 500 years old, this tree is the oldest known bonsai tree in the world.

Now considered a National Treasure of Japan, it is displayed in the Tokyo Imperial Palace. (A photograph of this bonsai tree is available at <https://www.bonsaitreegardener.net/wp-content/uploads/2018/06/Sandai-Shogun-no-Matsu-Bonsai-1024x701.jpg>.) In the composer's words, "Although the center of this famous tree's trunk is now totally hollow, it has been carefully nurtured for generations, and gazing at its gnarled form today, a sense of awe is felt at the forceful destiny that has allowed such a small piece of life to survive for so many centuries."

The work was composed in 2010 for Scott County High School Symphonic Winds in Georgetown, Kentucky.

Born in California and raised in suburban Atlanta, Viet

Cuong (b. 1990) studied piano, percussion, and clarinet as a youth. He played in his high school marching and concert bands, then earned his bachelor's and master's degrees in music from Peabody Conservatory. He received an Artist Diploma from the famed Curtis Institute of Music in Philadelphia, then an MFA and PhD in composition from Princeton University.



Cuong is currently composer in residence for the Pacific Symphony, and is an assistant professor of music composition and theory at the University of Nevada in Las Vegas. His music has been performed around the world in prestigious venues on six continents. Some of the locations to have featured his music include Carnegie Hall, Lincoln Center, the Kennedy Center, the National Gallery of Art, and the Library of Congress. Cuong's music has been performed by the New York Philharmonic, the St. Paul Chamber Orchestra, and many other prestigious ensembles. According to his website, Cuong "enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying."

Diamond Tide was composed in 2015. The piece is based on a physics experiment, written up and published in *Nature Physics* in 2010, in which scientists successfully melted diamonds for the first time. Under ordinary conditions, diamonds turn into graphite when heated; it is impossible to melt diamonds directly without turning them into ordinary carbon (the same material as the "lead" in pencils). However, scientists discovered that under immense pressures (40 million times that on Earth's surface), diamond can melt directly without transforming into graphite. As part of the melting process, solid fragments of diamonds formed in the liquid material. Despite their unimaginable

PROGRAM NOTES

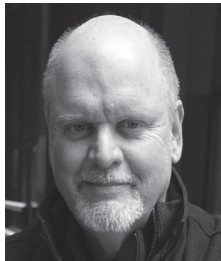
extremes, these temperatures and pressures actually exist in places—in the interiors of the planets Uranus and Neptune. The experiment helped astronomers better understand the physical processes that occur within these gas giants and can help explain some of their physical properties (such as irregularities in their magnetic fields).

Cuong explains that when reading about this experiment, he was captivated by the imagery of “distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide.” His composition expresses this captivating imagery, using trombone glissandi and water percussion instruments to represent the exotic imagery of molten diamonds.

Born in Cedar Rapids, Iowa,

Michael Daugherty (b. 1954)

began his musical education playing keyboard in jazz, rock, and funk bands. He studied music at North Texas State University and Manhattan School of Music and received a Fulbright to study at IRCAM (a renowned French institute for avant-garde electrical-acoustic art music). In the early 1980s Daugherty studied with famed Hungarian modernist composer György Ligeti in Hamburg and collaborated with jazz musician Gil Evans in New York. He received his DMA from Yale in 1986.



Daugherty has taught composition both at Oberlin and at the University of Michigan. His music came into international acclaim when he won the Kennedy Center Friedheim Award in 1989. Making heavy use of counterpoint and polyrhythms, his syncretic, compelling musical style also draws heavily on a wide variety of popular music styles of the 1960s and 1970s. Fascinated by the interplay between high and popular culture, Daugherty combines a modernist aesthetic and artistic experimentalism with subject matter drawn from American pop icons such as I Love Lucy, Superman comics, Elvis, Niagara Falls, and Route 66. A brilliant orchestrator, he frequently evokes spatial dimensions of music in his compositions.

Alligator Alley was commissioned by the American Composers Forum for BandQuest (a music series focused on mid-level musicians). The piece was premiered by the Slausen Middle School Band in 2003, conducted by the composer. The title was taken from a portion of Interstate 75 in southern Florida between

Fort Lauderdale and Naples. This empty stretch of roadway, between the east and west coasts of the state, traverses a vast expanse of undeveloped swampland near Everglades National Park. Alligators can be frequently seen by passersby sunning themselves on the side of the highway. The piece's first theme, which Daugherty labels as “alligator's theme,” represents the alligators' slithering motions. The second theme, labelled “hunter's theme,” represents alligators snapping their jaws shut around their prey.

A native of western Ohio,

Steven Reineke (b. 1970)

began his musical career as a self-taught pianist. In college, he double majored in trumpet performance and composition at Miami University (Ohio). After graduation, Reineke embarked on a career as a conductor, composer, and arranger. He has become one of the top conductors of popular classical music, serving as the music director of the New York Pops. He has also conducted the Boston Pops on multiple occasions, and frequently composes for the Cincinnati Pops Orchestra.



The Witch and the Saint is a musical depiction of Helena and Sibylla, twin sisters born in Germany in 1588. The two sisters were said to be able to predict the future. Sibylla was raised at home, and when her fortune-telling ability was quickly discovered by villagers, she was ostracized by the community. She became a midwife, but was accused of witchcraft and given a life sentence in jail. In contrast to her sister, Helena was sent to a convent and became a nun. When Helena learned what had happened to her sister, she went back to her hometown and attempted to free her; the two sisters were captured after attempting to escape. There are several versions of what happened next. In the main version of the story, Helena was so distraught that she killed herself by drinking poison. Sibylla was heartbroken and ran off to a place where she would not be known as a witch and could make a new life for herself. In an alternative version, rather than having ingested poison, Helena was burned at the stake for having aided a witch. In some versions of the story, Helena switched places with her sister, sacrificing herself so that her sister could live.

The piece was commissioned in 2004 by the Youth Wind Orchestra of Ellwangen, Germany, a town notorious for its early seventeenth-century witch trials.

PROGRAM NOTES

A resident of Pittsburgh,

Samuel Hazo (b. 1966) received his bachelor's and master's degrees from Duquesne University, where he was named the university's Outstanding Graduate in Music Education. He composes for professional, university, and school ensembles, as well as for television, radio, and theatre. He has lectured internationally on music and music education, and has taught music at every education level from kindergarten through university. On his website, Hazo has summarized his artistic philosophy:



"Technically Difficult & Brand New" does not equal "Worth." No one is impressed or fooled by directors who consistently find the most wet-inked, arduous piece each year. These frauds' musical insecurities continue to waste everyone's time, their own money, and teach their students a baseless lesson in taste. If this philosophy were credible, then all tongue-twisters would be poetry... Quality music may be hard to find, but it's easy to identify. It stirs us. It immediately hits us deeper and initiates true contemplation. A great musical work presents itself as the precise answer to a question we didn't think to ask. Or, in the words of my own teenagers: It gives you 'the feels.'"

Our Kingsland Spring is the first movement of Georgian Suite, composed in 2002-2006. The piece was commissioned by the Georgia Music Educators Association District 8 Honor Band.

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. He has written much orchestra music but has focused particularly on music for wind band. Mackey is currently a resident of Cambridge, Massachusetts.



Mackey has long sought to use music as a bridge between cultures, combining elements from diverse cultural areas into single compositions. For example, his *Redline Tango*, which premiered in 2003, combines musical features of the United States and Latin America. The work brought him international acclaim as a composer, particularly through its 2004 transcription for wind ensemble.

Foundry was composed in 2011. Commissioned by a group of eight junior and senior high schools, the composition won the College Band Directors National Association's young Band Composition Competition. The piece was written to celebrate the idea that percussionists can make anything into a musical instrument. It is unusual in that while some instruments are pre-specified, in many instances they are up to the performer. The composer simply notated what type of sound he wanted, leaving it up to the musician to choose what instrument to use—or even create. The piece's title carries a double meaning: it uses "found" percussion instruments and sounds like a foundry. Mackey explained the compositional process of the work:

"The lower you go in grade level — i.e., the easier the piece is to play, technically speaking — the harder it is to write, at least as far as I'm concerned. It's as if every piece of music has a required number of 'difficulty units,' and those units go to either the composer or the performers. If I can depend on the performers to supply all sorts of fancy technique — musical glitter fingers, if you will — then I don't have to work as hard to make a piece seem exciting. If, though, the players are a little younger, and they can't quite pull off professional-level feats (whether that be a fast leap up or down multiple octaves, or a ridiculous cross-rhythm, or just a strong, perfectly-in-tune sustained note), then the composer needs to make the less technically demanding material sound organic and still interesting."

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.