

The 2024-25 season of the Pacific Symphony Youth Ensembles is made possible thanks to the generous contributions from our gracious supporters.



Pacific Symphony Santiago Strings | *Beyond Boundaries*, May 18 @ 1:00 PM



Pacific Symphony Youth Concert Band | *Of Valor & Honor*, May 18 @ 7:00 PM



Pacific Symphony Youth Wind Ensemble | *People & Places*, May 19 @ 7:00 PM



Pacific Symphony Youth Orchestra | *Monuments*, May 20 @ 7:00 PM

PACIFIC SYMPHONY YOUTH ENSEMBLES (PSYE)

Pacific Symphony Youth Ensembles (PSYE) is one of the largest pre-professional musical training programs in the nation, nurturing and inspiring young musicians in grades 6 through 12.

PSYE provides members with advanced and innovative artistic experiences, fostering musical development, personal growth, and lifelong learning through the art of classical performance.

The PSYE program is comprised of four performing ensembles (Pacific Symphony Youth Orchestra, Pacific Symphony Youth Wind Ensemble, Pacific Symphony Santiago Strings, and Pacific Symphony Youth Concert Band), all of which are united by the artistic vision of Pacific Symphony Music Director Carl St.Clair. Each ensemble focuses on advancing student musicianship in a nurturing environment through professional repertoire and unique performance experiences. Students enjoy clinics with Maestro 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, Derrick Skye, Glenn Dicterow, and many more.

Pacific Symphony Youth Ensembles primarily perform in the world-renowned Renée and Henry Segerstrom Concert Hall in Costa Mesa, CA, as well as in various additional venues across the region. These warmly received, and well attended performances are free to the public and touch the lives of thousands of Southern California residents each season.

Membership in PSYE is determined by annual auditions for all new and returning members and are held each spring, attracting on average over 650 candidates each season. The 320 students who are current members of the Youth Ensembles program represent over 75 school music programs in and around Orange County. Most if not all of PSYE's graduates pursue opportunities in higher education, attending such notable institutions as Juilliard, Johns Hopkins University/Peabody Institute, UCLA, University of Michigan, Stanford, Yale, Brown, Vanderbilt, Rice, and many more.

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ELIZABETH STAHR'S LEGACY: A SYMPHONY OF DEDICATION AND HEART

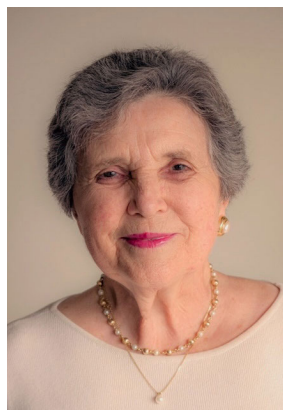
Elizabeth Stahr's impact on Pacific Symphony and PSYE—and on the cultural life of Orange County—cannot be overstated. Her passing on April 29, 2025, leaves a void in our hearts, but her legacy resounds in every note played by the Pacific Symphony Youth Ensembles.

"Elizabeth Stahr was the heart and soul of Pacific Symphony's Youth Ensembles program," said John Forsyte, president and CEO of Pacific Symphony. "She didn't just support the program, she nurtured it, shaped it, and poured her love into every student, proudly calling them 'my kids.' Her leadership helped make Pacific Symphony Youth Ensembles one of the finest in the nation, and her legacy will live on in every note they play."

Forsyte continued, "Her fierce devotion helped shape the cultural life of Orange County. Whether she was building a youth orchestra board or raising millions for the public library, she led with heart, humility, and purpose. She believed in young people, in beauty, in service. We are all better because she gave so much of herself to this community."

Elizabeth's generosity radiated far beyond the concert hall. From championing the Newport Beach Central Library—where the Stahr Children's Room now welcomes thousands of young readers—to her leadership with South Coast Repertory and the Girl Scouts of Orange County, Elizabeth believed deeply in creating access to the arts and education for future generations.

Alongside her husband John, Elizabeth co-chaired the campaign to build the Central Library in the early 1990s and later supported the development of the Library Lecture Hall. In 2016, she and John were honored as Newport Beach Citizens of the Year—a reflection of their lifetime of service and philanthropy.



(Pictured L-R) Son Walter Stahr, Pacific Symphony Music Director Carl St.Clair and Elizabeth Stahr

She was a patron, a mentor, a mother figure to many, and a passionate advocate for the transformative power of music, books, and community. We at Pacific Symphony are proud to have been among the many organizations forever shaped by her light. Elizabeth didn't just support the Youth Ensembles—she believed in them, and in doing so, helped hundreds of young musicians find their voice. Elizabeth Stahr will be deeply missed, but never forgotten. Her song plays on.

A funeral service will be held at St. James Episcopal Church, Newport Beach, at 11 a.m. on Friday, May 30.



OF VALOR & HONOR

Sunday, May 18, 2025 @ 7 p.m.

Angela Woo, conductor
Cheryl Floyd, guest conductor
Frances Cisneros, guest conductor
PSYCB Saxophone Ensemble
Pacific Symphony Youth Concert Band

Scan the code below for full concert information and program notes



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

This evening's performance is dedicated to **Elizabeth Stahr**, in loving memory.

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

ROBERT SHELDON *The Swords of Stavanger*

SAMUEL R. HAZO *Perthshire Majesty*

RON NELSON *Courty Airs and Dances*

MODEST MUSSORGSKY
(Arr. William Schmidt)
Pictures at an Exhibition
"Promenade"
"The Old Castle"
"The Hut of Baba Yaga"
"The Great Gate of Kiev"

Frances Cisneros,
guest conductor &
PSYCB saxophone coach
PSYCB Saxophone Ensemble

JOHN MACKEY *Undertow*
Cheryl Floyd, guest conductor

GEORGE GERSHWIN *Second Prelude*
(Arr. John Krance)

CHRISTINA HUSS *Bamboo Warrior*

(No Intermission)

MEET THE PSYCB

Angela Woo / Music Director
Jonathan Bergeron / PSYCB Manager
Frances Cisneros / Saxophone Coach
Amy Hendricks / Percussion Coach

Alex Tran / Brass Coach
Haiyang Wang / Woodwinds Coach

FLUTE

Sarah Feigenbaum, *principal*
Qianer Cheng
Ziling Cheng
Yuchan (Mason) Jeong
Ellie Kim
Chloe Park
Melody Shi
April Zhang

OBOE

Olivia Park, *principal*
Seoah Shin
Madelynn AuYeung, *PSYWE Mentor*

CLARINET

Daniel Chung, *principal*
Annabelle Baek
Chloe Baek
Kara Chan
Eric Choi
Ethan Choo
Steve Han
Jaden Hong
Jihu Lee
Bella Shim
Hailey Shin
Gabiella White
Gemma Yun
Yilong (Evan) Zhang
Mason Ahn, *PSYWE Mentor*

BASS CLARINET

George Chuan, *principal*
Joseph Oh

BASSOON

Chaaya Springer, *principal*

ALTO SAXOPHONE

James Park, *principal*
Hyeongwoo (Theo) Jeon
Shido Kamai
Jongyoon Lee
Phoebe Tsai
Chengxun (Eric) Yang
Jayden Lee, *PSYWE Mentor*

TENOR SAXOPHONE

Jiei (Jay) Homma, *principal*

BARITONE SAXOPHONE

Neil Dedhia, *principal*
Jacobo Herrera Monteon,
PSYWE Mentor

FRENCH HORN

Siwoo (Noah) Kim, *principal*
Vivian Murray
Chloe Shin
Aviv Poliva, *PSYWE Mentor*

TRUMPET

Juhan (Tony) Lee, *principal*
Jayden Chung
Joonseo (Alvin) Chung
Minseo (Leon) Chung
Seoyul (Brent) Kim
Damian Lee
Tomo Nagasaki
Allen Shieh
Brandon Yoon
Jayden Peng, *PSYO Mentor*

TROMBONE

Ada Mjolsness, *principal*
Saejun (Joshua) Choi
Naturel Jones
Nathan Sung
Dylan Tang
Jasper Wirth
Daniel Yoo

EUPHONIUM

Eliana Trujillo, *principal*
Diego Tarry, *PSYWE Mentor*

TUBA

Violet Dif, *PSYWE Mentor*

PERCUSSION

Qianjun (Johnny) Xia, *principal*
Megan Chan
Jungwoo (Ian) Park
Ella Choi, *PSYWE Mentor*

SCHOOLS REPRESENTED

Arnold O. Beckman High School
Cadence Park K-8 School
Chaparral Middle School
El Rancho Charter School
Garden Grove High School
Irvine High School
Jeffrey Trail Middle School
Ladera Ranch Middle School
Northwood High School
Orange County Classical Academy
Orange County School of the Arts
Orchard Hills Middle School
Parks Junior High School
Portola High School
Riverside STEM Academy
Santiago Hills Elementary School
Sierra Vista Middle School
Solis Park K-8
South Pointe Middle School
Stanford Middle School
The Pegasus School
Troy High School
Vista Verde Middle School
Woodbridge High School

Sections listed alphabetically
under principal.

ABOUT THE MUSIC DIRECTOR



Angela Woo is Director of Instrumental Music at John Adams Middle School (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.

Woo is also Music Director of Pacific Symphony Youth Concert Band (Costa Mesa, CA), which is part of the Pacific Symphony Youth Ensembles, one of the largest pre-professional music training programs in the nation for young musicians in grades 6 - 12.

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. 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. Woo has been invited by the WorldStrides Honors Performance Series to conduct in Carnegie Hall (New York) with the 2019 and 2022 Middle School Honors Orchestra, and the 2020 High School Symphony Orchestra.

On the international level, Woo was the first woman to conduct at the 1992 XIV New Music Forum in Mexico City, premiering wind music of Karel Husa, Vincent Persichetti, George Crumb, and William Schuman. In 2019, Woo was the first international guest conductor for the middle school State Honors Ensemble Program at the Queensland Conservatorium at Griffith University (Brisbane, Australia), and returned to guest conduct the national high school Wind Orchestra with the 2023 Australian Honours Ensemble Program.

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, California 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 for her advocacy and service to music education by local, regional, and national organizations, including the Santa Monica Rotary Club (2005 Santa Monica-Malibu District Teacher of the Year), the John Philip Sousa National Foundation (2012 Legion of Honor Laureate), the Education Through Music - Los Angeles Foundation (2019 Shining Star Award), and the Southern California School Band and Orchestra Association (2020 Gold Award). Woo was named the recipient of the 2024 California Music Educators Association Middle School Music Educator Award.

ABOUT PSYCB

Now in their third season, Pacific Symphony Youth Concert Band (PSYCB) is our newest addition to the PSYE family of ensembles. Founded in 2022 through the generous sponsorship and advocacy 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 over 24 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 ensembles offered by Pacific Symphony's Youth Ensembles program.

Each season, students enjoy rehearsal time with Maestro Carl St.Clair as well as interactions with guest artists and Pacific Symphony musicians. Students also engage in an annual weekend retreat and are offered free and discounted tickets to Pacific Symphony performances throughout the season.

PSYCB presents a two-concert series each season at the Renée and Henry Segerstrom Concert Hall at the Segerstrom Center for the Arts. Weekly rehearsals are held at UC Irvine between September and May each season and members are selected through annual auditions each Spring.

ABOUT THE GUEST CONDUCTOR



Cheryl Floyd completed her 25th year as Director of Bands at Hill Country Middle School in Austin, Texas in May 2017. Prior to her tenure at Hill Country, she served as Director of Bands

at Murchison Middle School, also in Austin, for eight years.

Musical organizations under her leadership have consistently been cited for musical excellence at both local contests and national invitational festivals. Floyd is recognized nationally for her educational and musical achievements at the middle school level. In 1990, her Murchison program was the recipient of the coveted Sudler Cup Award presented to exemplary middle school band programs by the John Philip Sousa Foundation.

The Hill Country Middle School Band performed at the Midwest Band and Orchestra Clinic in 1998 and again in 2006, Music For All's National Concert Band Festival in Indianapolis (March 2012), as well as the Western International Band Clinic (November 2014) under Floyd's direction.

Over the past 20-plus years, she has maintained a keen interest in commissioning new works for concert band and has collaborated with such internationally recognized composers as Frank Ticheli (*Cajun Folk Songs, Shenandoah*), Bob Margolis (*Renaissance Fair*), Dana Wilson (*Sang!*), Ron Nelson (*Courtly Airs and Dances*), Steven Barton (*Hill Country Flourishes*),

Chris Tucker (*Twilight in the Wilderness*), Catherine McMichael (*Cape Breton Postcard*), John Mackey (*Undertow*), Donald Grantham (*Spangled Heavens*), a consortium commission for TMEA's MS Region 18 by Viet Cuong entitled *Diamond Tide*, and most recently, *Sparkle* by Scott McAllister. The works generated by these ongoing projects have been acknowledged as being among the most significant works for young band.

In 2003, Floyd was elected to the American Bandmasters' Association. She is the fifth female member of this 225-member organization and the first middle school band director to be chosen for ABA membership.

ABOUT THE GUEST CONDUCTOR



Frances Cisneros is an accomplished saxophone soloist, ensemble player, and educator, having received her Master of Music degree in Saxophone Performance at

University of Southern California in 2022. She made her solo debut with Riverside Philharmonic in 2018, is currently Tenor Saxophonist with TC4 Quartet, and has served as Pacific Symphony Youth Concert Band Saxophone Coach since 2024.

| PSYCB PROGRAM NOTES



A composer and devoted music educator, **Robert Sheldon** (b. 1954) received a bachelor's degree in music education from the University of Miami and a Master of

Fine Arts in instrumental conducting from the University of Florida. He received an honorary doctorate in music education from VanderCook College of Music. Sheldon has taught music in public schools in both Florida and Illinois. He has also taught music education and conducting and led concert bands at Florida State University. In addition to his educational duties, Sheldon served as director of concert band publications at Alfred Music for 17 years. Active as a composer and conductor, his music has been performed worldwide.

Composed in 2009, *The Swords of Stavanger* is based on legend of **King Hárald I Fairhair Halfdansson** "Hárald the Fairhaired" (c.850-c.932), the legendary first king of Norway who reigned from around 870 to around 930. Much of what we know about him comes from Norse sagas first written down 300 years later, which may or may not have been based in fact. Moreover, many of these stories contradict one another. According to legend, Harald united Norway into a single kingdom at Battle of Hafsrfjord, a naval battle which probably took place sometime in the late 9th century (nineteenth-century historians tentatively dated it to the year 872). The battle was fought in a fjord along the coast of Stavanger, which is now the third-largest city in Norway. Although modern scholarship has shown that the unification of Norway was more likely to have been a decades- or centuries-long process than a singular event, King Harald remains a mythic symbol of Norwegian independence and nationalism.



A resident of Pittsburgh, **Samuel R. 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 high school ensembles, as well as for television, radio, and theatre. He has lectured internationally on music and music education and has taught 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."

Perthshire Majesty (2003) was commissioned by the Atlanta based Tara Winds and was premiered by its conductor David Gregory. The piece was inspired by the landscape of Perthshire, Scotland, where Gregory's family originated. The historic county in central Scotland is split between the Highlands and Lowlands regions and is centered on the city of Perth.



A native of Joliet, IL, **Ron Nelson** (1929-2023) attended the prestigious Eastman School of Music in Rochester, NY, where he received a bachelor's degree in composition.

After graduating from Eastman, Nelson received a Fulbright Grant, which enabled him to study at the Paris Conservatoire. Among the most prestigious of his numerous awards and achievements has been the Acuff Chair of Excellence in the Performing Arts in 1991. Esteemed American conductor Leonard Slatkin has described him as "the quintessential American composer. He has the ability to move between conservative and newer styles with ease. The fact that he's a little hard to categorize is what makes him interesting. This quality has helped Nelson gain wide recognition as a composer."

Written in 1995, ***Courtly Airs and Dances*** is a suite comprised of an introduction and five movements based on Renaissance dances. Primary a courtly dance in France in the late Medieval and early Renaissance periods, the *basse danse* is known to have existed by the 1300s and fell out of fashion by around 1550. It was known as a very slow, refined dance with choreography performed low to the ground. While its precise nature is now uncertain due to imprecise notation and the scarcity of written sources, it was probably performed in a slow triple meter. The *pavane*, prevalent during the 1500s and early 1600s, originated in Italy before spreading to northern Europe and England. A slow dance in duple meter, it was described in historic sources as having been similar to the *basse danse*. After it fell out of favor as a dance in the late 16th century, it continued as purely musical genre to around 1625. The *saltarello* was a moderately fast dance common to Italy, usually in triple meter. In use between approximately 1400 and

1700, the *saltarello* involved a wide variety of choreographies, almost all involving jumping motions. It, too, has been noted for its similarities to the *basse danse*, despite the obvious differences in character.

The *sarabande* has the oldest and arguably the most interesting history. It originated as a Native American dance in the Central American region of New Spain, first mentioned in written sources from modern-day Panama. Performed at a frenetic pace, it became popular among Spanish colonists in central Mexico but was banned in Spain in 1583 by religious authorities who considered it too sensual. The *sarabande* was originally performed to vocal music in triple meter but came to be accompanied by purely instrumental music as it spread throughout Europe. By the mid-1600s, the fundamental character of the *sarabande* transformed, becoming a slow, stately dance. By the late Baroque, it had become a purely musical form connected to dance only in abstraction. The *sarabande* became a component of the standard Baroque suite and was used by many esteemed composers, including Handel, Telemann, and J. S. Bach.

The *allemande* originated in the early-mid 1500s, probably as the German version of *basse danse*. Although the earliest sources describe it as "German *basse danse*" or "German *saltarello*," the *allemande* was in duple meter and was originally a moderately fast dance. Like the *sarabande*, the *allemande* became incorporated into the Baroque suite. Unlike other Renaissance court dances, it remained in use as actual dancing music much longer, remaining in vogue through approximately 1800.



Russian composer **Modest Mussorgsky** (1839-1881) was a member of a group of prominent 19th century Russian composers known as “The Five.” He was a strong proponent

of Russian musical traditions and strove to achieve a uniquely Russian musical identity, often in deliberate defiance of the established conventions of Western music. Many of Mussorgsky’s works were inspired by Russian history, Russian folklore, and other national themes. Such works include his opera *Boris Godunov*, the orchestral tone poem *Night on Bald Mountain* and of course his *Pictures at an Exhibition*.

Originally composed as a piano suite in ten movements, *Pictures at an Exhibition* (1986) depicts a tour of an exhibition of works by architect and painter Viktor Hartmann put on at the Imperial Academy of Arts in Saint Petersburg following Hartmann’s sudden death the year before. Each movement of the suite is based on an individual art piece, some of which have now been lost. The work, best known in composer Maurice Ravel’s 1922 adaptation for orchestra, is widely considered one of Mussorgsky’s greatest achievements. In an arrangement for saxophone choir by William Schmidt, the movements included today are “Promenade” “The Old Castle” “The Hut of Baba Yaga” “The Great Gate of Kiev”.



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, Massachusetts. He has written much orchestra music but has focused particularly on music for wind band.

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, juxtaposes musical features from both the United States and Latin America. The work brought him international acclaim as a composer, particularly through its 2004 transcription for wind ensemble.

Undertow is the composer’s first work written specifically for intermediate band rather than for professional musicians. The piece was commissioned by the Hill Country Middle School Band and was premiered by them in 2008, conducted by Cheryl Floyd. The work features traditional harmonies tinged with dissonances, accompanied by propulsive, irregular rhythms.



Born in Brooklyn, **George Gershwin** (1898-1937) spent much of his childhood living on the Lower East Side, a predominantly immigrant community with a huge

Jewish population at the time. Although his initial interests lay in sports, not music or academics, Gershwin began lessons immediately when his family bought their first piano in 1910. He progressed very rapidly, soon playing works by Chopin, Liszt, and Debussy.

In 1913 Gershwin dropped out of school and became a song plugger for a music publishing company, enticing passersby into purchasing compositions by playing them on the piano. The Lower East Side of Manhattan had many so music publishing companies in close proximity to one another, nearly all of whom using this sales technique, that the resultant cacophony of sound caused the area to be known as “Tin Pan Alley.” Concurrently to his work for publishing companies, Gershwin started writing some of his own compositions. He soon sought to leave the popular music industry for Broadway, where he felt he would have the opportunity to compose more artistic music rather than formulaic pop songs.

Gershwin left his song plugging position in 1917 and became the rehearsal pianist for *Miss 1917* by Jerome Kern. After the opening of show, he was no longer needed as a rehearsal pianist but stayed with the theatre and performed concerts there on Sunday evenings. Early in 1918 Gershwin published his first songs; he also had songs in three Broadway shows in that year. He soon wrote the scores for two London plays.

Gershwin composed his famous *Rhapsody in Blue* in 1924 for a concert in Carnegie Hall entitled "Experiment in Modern Music." The piece elevated jazz, previously derided as entertainment music, to new heights of respectability. It also marked a formal sophistication previously unseen in Gershwin's output. As such, the work is often viewed as a departure for Gershwin, who is frequently thought of as a popular music composer first venturing into classical music. However, this view is incorrect: Gershwin formally studied counterpoint, harmony, orchestration, and form between 1915 and 1921, and wrote classical pieces as early as 1919. His early classical works were taken seriously enough to be performed in a concert also featuring music by Purcell, Bellini, Schoenberg, Hindemith, and Bartók. Committed to musical growth and the ideals of art, Gershwin studied with music teachers throughout his life, and met Prokofiev, Milhaud, Poulenc, Ravel, and Berg, and eventually became close friends with Schoenberg.

Rhapsody in Blue thrust Gershwin into international fame. Now a celebrity, he moved out of the Lower East Side to a fancy apartment in the fashionable Upper Manhattan. He concentrated on classical music during this time, although he still wrote some scores for musical theatre. By 1930, Gershwin had become America's most celebrated composer. Even still, he continued taking composition lessons, including with Joseph Schillinger from 1932 to 1936. In addition to his concert and Broadway careers, Gershwin also worked for Hollywood, writing songs and background music for several films. In fact, he permanently moved to Hollywood in 1936, shortly before his death in 1937.

Composed in 1926, *Three Preludes* were originally planned to be a set of 24 preludes, in keeping with composers ranging from J. S. Bach to Frédéric Chopin. Gershwin actually wrote seven but only published three. Here presented in a concert band arrangement by John Krantz titled *Second Prelude* (1964), this work is a remarkably sophisticated, sympathetic impression of early Blues singing transformed by Gershwin into the medium of solo piano and later by Krantz into the medium of symphonic winds.



Christina Huss graduated from Valdosta State University with undergraduate and master's degrees in music education. She is the founder, co-director, and conductor of the Azalea Winds Community Band in Valdosta, Georgia. Huss has enjoyed a four-decade long high school and middle school band teaching career, including 28 years at Brooks County High School in Quitman, Georgia. She retired from teaching in 2016 and has focused since then on composing. Huss aims to write works accessible to students yet engaging to audiences on a musical level.

Huss composed *Bamboo Warrior* in 2020, at the beginning of COVID pandemic. While tracing her family tree, she discovered that her family roots are Southeast Asian. Motivated by this knowledge, Huss created this East Asian inspired work which utilizes the full range of the concert band with highly dramatic scoring. In a discussion of the work published on her social media channel, Huss states that the piece's opening depicts a serene bamboo garden, while the second part portrays "the battle of all battles," with horses, foot soldiers, canyons, and clashing swords all audible. The piece ends with a musical illustration of the hero's ultimate victory.

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.