

MIRA COSTA HIGH SCHOOL MUSIC DEPARTMENT PRESENTS
OUR SEND OFF CONCERT TO CARNEGIE HALL, NYC

Manhattan



Manhattan

**TUESDAY
MAY 24
2016**

Featuring:
**WIND ENSEMBLE
SYMPHONY BAND
PHILHARMONIC & CHAMBER ORCHESTRAS
SYMPHONY ORCHESTRA**

Under the direction of Joel Carlson and Peter Park



Carnegie Hall Send-Off Concert Performance Program

Wind Ensemble

Armenian Dances (Part I)..... Alfred Reed
Songbook for Flute and Wind Ensemble.....David Maslanka
II. Solvitur Ambulando
Tanner Yamada – flute solo
When Jesus Wept.....William Schuman
EquusEric Whitacre

Symphony Band

Overture to Candide.....Leonard Bernstein
Old ChurchesMichael Colgrass
Manhattan Beach MarchJohn Phillip Sousa
Havendance.....David Holsinger

INTERMISSION

Philharmonic & Chamber Orchestras

Jubilant OvertureJoshua Reznicow
Serenade for String OrchestraVasily Kalinnikov
Danza Final from *Estancia*Alberto Ginastera, *arr. Robert Longfield*

Symphony Orchestra

Jubel OvertureCarl Maria von Weber
Serenade for Friends for Strings and Piano.....Lee Holdridge
World Premiere
Rhapsody In BlueGeorge Gershwin
Brian Zukotynski – piano solo
Tico Tico No Fubá Zequinha de Abreu, *arr. Cliff Colnot*

Program Notes

Wind Ensemble

Armenian Dances, Part I by Alfred Reed

Armenian Dances, Parts I is an extended symphonic rhapsody built upon four different arrangements of authentic Armenian folk songs and one original song from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music. Reed opens with a flourishing rendition of *Tzjirani Tzur* (The Apricot Tree), followed by *Gakavi Yerk* (Partridge's Song), *Hoy, Nazan Eem* (Hoy, My Nazan; Nazan is a girl's name), *Alagyax* (the name of a mountain in Armenia), and *Gna, Gna* (Go, Go).

Song Book for Flute and Wind Ensemble, II. Solvitur Ambulando by David Maslanka

"Song Book" is a set of pieces that are songlike – that is, intimate and expressive, though not necessarily quiet. The solo flute feels like a voice to me, a voice that has a complex story to tell, in the form of musical dreams. The title of the second movement, "*Solvitur Ambulando*," is Latin for "it is solved by walking." There is a centuries-old tradition that good ideas come while walking. It is a practice that I have used in my creative work for some years. Intuition and intellect are engaged together through the alternating motion of the limbs.

– program notes by David Maslanka

When Jesus Wept by William Shuman

When Jesus Wept was inspired by a William Billings hymn and was made first into a piece for orchestra (in 1956, with the band version transcribed by the composer in 1958). The hymn is a simple melody from the 1770 *New England Psalm Singer* that is intended to be performed as a round. It uses the following text:

*When Jesus wept, the falling tear
In mercy flowed beyond all bound;
When Jesus groaned, a trembling fear
Seized all the guilty world around.*

Equus by Eric Whitacre

I wanted to write a *moto perpetuo*, a piece that starts running and never stops (*Equus* is the Latin word for horse) that would also be a virtuosic show piece for winds. The final result is something that I call Dynamic Minimalism, which basically means that I love to employ repetitive patterns as long as they don't get boring. *Equus* is dedicated to my friend Gary Green, the most passionate and patient conductor I know.

– program notes by Eric Whitacre

Symphony Band

Overture to Candide by Leonard Bernstein

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who travels the world with his tutor, Dr. Pangloss, and his sweetheart Cunegonde. The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty, and has remained a staple of the orchestral and wind ensemble repertoire.

Old Churches by Michael Colgrass

Old Churches uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and that has been in existence for over 1500 years. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. The musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another.

Manhattan Beach March **by John Philip Sousa**

In the summer of 1893, John Philip Sousa was engaged to perform several concerts daily during a ten-week period at Brooklyn's venerable Manhattan Beach resort. Composed later that summer and dedicated to the owner and operator of the resort, Austin Corbin, the Manhattan Beach March soon became a perennial Sousa favorite. Numerous "secret" devices were gleaned from the extensive marks on the player's original parts to create the delightful seaside effects of crashing waves, the sun's glint on the water and the sound of a band that gets closer, then farther away on your seaside stroll.

Havendance by David Holsinger

For her earliest holiday costume, my daughter Haven wanted to be dressed as a ballerina. It was a passion that has not stopped to this day.

Havendance was the first of the "children's dances." I was teaching at the time of its composition in Chillicothe, Missouri, and the former band director, Claude T. Smith, (Yes THAT Claude T. Smith), and I were asked to write pieces for an anniversary concert of a North Central Missouri honor band. Haven was eight and constantly leaping and dancing about the house, and she seemed the perfect subject for a "dance" piece. Thus, *Havendance*.

— program notes by David Holsinger

Philharmonic & Chamber Orchestras

Jubilant Overture by Joshua Reznicow

Jubilant Overture is a piece that embodies what its title indicates, an expression of joy, energy, and unbridled enthusiasm. Beginning with a festive, syncopated motif, soloists intertwine with the orchestra before transitioning to a soothing and lyric secondary theme, reminiscent of the waltzes found in the American fiddling tradition. The pace quickens once more, restoring the bright and exciting opening statement, and ending the piece as robustly as it began.

Serenade for Strings by Vasily Kalinnikov

Many notable compositions in the form of the serenade for string orchestra flourished during the late Romantic era. Those of Tchaikovsky, Dvořák, Suk, and Elgar immediately come to mind. Kalinnikov's single movement version, marked *Andantino*, is one of the shorter and lighter renditions. Written in 1891 when the composer was just 25, *Serenade for Strings* permeates qualities of Russian folksong that characterized all of his major compositions. The themes are lyrical and immediately likeable, and although presented on the whole as a melancholy waltz, the melodic layers also unfold a sense of tranquility and content.

Danza Final from "Estancia" by Alberto Ginastera, arr. Robert Longfield

The *Danza Final* from Ginastera's ballet suite "*Estancia*" is based on the Malambo, a quick and vigorous Argentinean folk dance in which men compete to demonstrate their agility and machismo. The dance itself is a series of justas, or competitive "anything you can do, I can do better" moments. The story of the ballet is built around a love triangle where a city boy becomes entranced with a beautiful ranch girl who considers him a weakling in comparison to the gauchos (horsemen) who work on the ranch. Determined to win the girl's heart, the city boy competes with the gauchos to convince her that he is worthy of her love.

Symphony Orchestra

Jubel Overture by Carl Maria von Weber

Jubel Overture was composed in 1818 to commemorate the fiftieth royal jubilee of King Frederick Augustus I of Saxony. After the premiere Weber wrote in his diary: "Festival day. At night grand court concert in the Opera House. My Jubilee Overture went finely." After a grand introduction, perhaps symbolizing honor and respect for the king, a driving presto of joyous celebration arrives, ending with a brilliant fortissimo. As a final monarchical tribute, the full orchestra erupts with a solemn and grand rendition of "Heil Dir Im Siegerkranz" (derived from the British anthem "God Save the King"), which served at the time as the royal anthem of Prussia.

Serenade for Friends for Strings & Piano **by Lee Holdridge**

Serenade for Friends was written for the Mira Costa HS Symphony by multiple Emmy Award and Grammy Award winning composer Lee Holdridge. The inspiration for *Serenade for Friends* is found in its dedication “to so many friends lost over recent years.” The primary theme introduced by the obbligato piano is lyrical and reverent. Its unusual leaps of Perfect 11ths and Major 14ths, however, evince unpredictability and vulnerability, disguising the theme’s initial calm. A livelier middle section contains cascades of quick, descending 16th notes and punctuated syncopations, portraying snapshots of happier times. As the athletic passages wind down, the initial sense of loss expressed in the primary theme returns, but transformed to a more reflective celebration of life and fond memories. Although the grief remains, there is an enlightened perspective that grows with time and eventual acceptance.

The world premiere of *Serenade For Friends* is being performed tonight in tribute to the memory of conductor Peter Park’s late father-in-law, Dr. James Cavallaro. According to Park, Dr. Cavallaro was “a beloved father figure, hero, and friend who lived each day of his life with genuine gratitude, and in turn gave all who knew him the gift of cherished memories to last a lifetime. My interpretation of Lee Holdridge’s wonderful new composition was very much guided by Dr. Cavallaro’s inspiring example and spirit.”

Rhapsody In Blue by George Gershwin

Many would say there is no better composition that represents the diverse melting pot that is New York City than Gershwin’s iconic *Rhapsody In Blue*. Daringly incorporating several musical influences, including Scott Joplin's ragtime, improvisational Harlem jazz, Yiddish theater folk music, and the experimental harmonies of post-Romantic composers such as Ravel, Schoenberg and Stravinsky, the 1924 premiere performance featured Gershwin himself on solo piano, and sparked instant success that went on to win an enduring worldwide reputation. Tonight’s offering by the Mira Costa HS Symphony features piano soloist Brian Zukotynski. Mr. Zukotynski is a recent graduate of Mira Costa HS, and currently studies both biochemistry and piano at the University of Southern California.

Tico Tico No Fubá by Zequinha de Abreu, arr. Cliff Colnot

Made popular by Carmen Miranda in the 1947 film “Copacabana,” *Tico Tico No Fubá* is an example of a choro, an instrumental urban popular music genre originating from 19th century Rio de Janeiro. The choro is characterized by virtuosity, syncopation, and a brisk tempo. In Brazil, tico-tico is the local name for the Rufus-collared Sparrow and fubá is a type of maize flour. Hence, the song title translates to “sparrow in the cornmeal.” Abreu’s song depicts a farmer lamenting over the little bird dining on the cornmeal piled in his granary. The farmer’s complaints, however, become almost comical as the tico-tico feasts leisurely and repetitively, much to the complainant’s chagrin.

Wind Ensemble

Piccolo

Elle Ryono
Erica Taddiken

Flute

Emily Chase
Natalie Mejia
Jonathan Sklar
Tanner Yamada

Oboe

Ellen Hadley
Ali Wu

Clarinet

Angeliqye Angelastro
Christopher Aziz
Cameron DeLuca
Melissa Guthrie
Pleia Hall
William Henderson

Clarinet (cont.)

Lauren Koch
Zachary Mohr
Caden Ramey
Matt Yamada

Bass Clarinet

Connor Fujishige
Troy Gamble

Contra-Alto Clarinet

Jack Gibbons

Bassoon

Eliza Davis
Adrian Yu

Alto Saxophone

Matt Kennedy
Adam Kim
Sean Syed

Tenor Saxophone

Jackson Kopitz

Baritone Saxophone

Cory Takiguchi

Trumpet

Kate Dixon
Jules Gilliam
Jenessa Gonzalez
Margot Mel deFontenay
Annabelle Mirhashemi
Zach Zeoli

French Horn

Elisse Friedman
Everett Kim
Brett Irvin
Anthony Olivas
Josh Redlich
Ethan Williams

Trombone

Miles McCorkendale
Pooja Nagpal
Natasha Sciupac
Tommy Tomikawa

Euphonium

Robert Bixler
Daniel Popov

Tuba

Christine Lilligren
Andrew Welch

Percussion

Aidan Anderson
Samantha Banchik
Moorea Henn
Luke Pastore
Nick Siever

Symphony Band

Flute

Diego Almendariz
Emily Angstreich
Isabella Arnao
Chiara Cebello
Isabel Cervantes
Bianca Dulong
Eden Erickson
Haley Henrickson
Kaitlyn Kennedy
Cole Lewis
Tricie Linton
Hannah Min
Yasmeen Mohammedi
Marissa Newman
Kayla Samini
Lauren Schlick
Helen Turley
Kira Walker-VanAalst
Matt Yamada

Oboe

Samantha Frias
Lauren Marinelli
Ania Zkziarska

Clarinet

Jamie Averch
Brendan Brady
Kevin Chao
Ryan Irvin
Dillon Kanai
Adam Kozlowski
John Kunkee
Colin Le
Carisma Leyva

Clarinet (cont.)

Varun Murthy
Nadia Owen
Sid Platt
Josephine Qi
Grace Reynolds
Claire Rosenthal
Jon Scalabrini
Hira Shah
Bryce Verket
Seia Watanabe
Ashley Yon

Bass Clarinet

Emma Forman
Bora Fanuscu
Emma Hatton
Melody Roth

Contra-Alto Clarinet

Camille Randolph

Bassoon

Natalia Cervantes
Tiffany Ching
Vanna Kizirian
Joseph Olivas

Alto Saxophone

Adam Aronesty
Hannah Beck
Brandon Chan
Ronald Clinton
Mateo Delgado-Betz
Julia Dominesey
Julian Grunauer

Alto Saxophone (cont.)

Mason Kidd
Cayden Noddings
Elyse Randolph
Kelly Shono

Tenor Saxophone

Jeffery Hirai
Matthew Nelson

Baritone Saxophone

Hunter Cross
Taylor Estes

Trumpet

Michael Armato
Sofia Asiddao
George Boll
Sa-Rah Chestnut-Brooks
Ian Cosner
Max Estes
Anna Graves
Omeed Hashemi-Nejad
Sean Kennedy
Kenny Leung
Emma Mirhashemi
Alec Naepflin
Journey Robuck
Leo Viscomi
Richard Wu
Philip Yu

French Horn

Crystal Boyer
Peter DeGiau
Faith Hadley

French Horn (cont.)

Samantha Lelchuk
Pavle Medvidovic

Trombone

Nate Andrade
Devin Driscoll
Mia Finney
Joshua Hoye
Crystal Knizewski

Euphonium

Ryan Pogson

Tuba

Philip Aleksich
William Gong
Luke Johnson

Percussion

Kip Ambrose
Collin Clemens
Ryan Dulong
Katia Jenkins Brown
Brandon Kuo
Luke Limon
Kaylee Lo
Matt Padilla
Jaylyn Riggs
Michael Schnuckel
Sean Silverman
Henry Stanton
Seth Stern
Natalie Sung
Denzil Tintut
Connor Tobin

Philharmonic & Chamber Orchestras

Violin

Ethan Park, *concertmaster*
Benjamin An
Sierra Andrade
Paloma Arellano
Shubhayu Bhattacharyay
Russell Blakey
Ethan Chang
Brian Chen
Kevin Chen
Christina Chong
Ben Choromanski
Miles Choromanski
Katherine Elias
Michael Elias
Benjamin Fan
Zoobia Jilani
Joshua Joe
Mini Kang
Monique Kazamek
Ally Kennedy
Zain Khalifeh
Sabrina Kim
Evelyn Le

Violin (cont.)

Devon Liu
Alex Luo
Trevor Mahony
Morgan Montgomery
George Rochelle
Chris Shirazi
Jackson Spilsbury
Olivia Tuffli
Alessandro Varieschi
Bryan Wu
Aaron Yang
Crystal Yu
Lulu Yu
Briana Zukotynski

Viola

Natasha Anders
Paul Callender-Clewett
Nisha Chatwani
Ryan Christensen
Katherine Harada-Alcantara
Jordan Lee
Sean McLaughlin

Viola (cont.)

DeWayne Moore
Matthew Munson
Yen Nguyen
Alex O'Brien
Cristian Panaro
Sydney Pell
Nicole Raventos
Ivy Stevens
Joshua Terry
Steven Tse
John Vanick

Violoncello

Evan Anderson
America Aubrey
Jared Block
Harrison Caplin
Lauren Dressler
Avery Haas-Goldberg
Tracey Hoa
Dylan Mibu
Jeffrey Noh
Wendy Roble

Violoncello (cont.)

Cheyenne Sadeghi
Shahrazad Sadeghi
Ian Sinkowitz
Jacob Sinkowitz
Tamara Tran

Double Bass

Niilo Niemi
Elyse Randolph
Maxwell Rohde
Nikolas Salazar
Philip Wandel

Percussion

Aidan Anderson
Samantha Banchik
Moorea Henn
Kaylee Lo
Luke Pastore
Nicholas Sievers

Piano

Maja Lüttel

Symphony Orchestra

Principal Violin

Alex Luo, *concertmaster*
Shubhayu Bhattacharyay
Christina Chong
Zain Khalifeh
Briana Zukotynski

Violin

Ariel Chen
Kevin Chen
Isabelle Chiu
Kalea Frank
Ethan Hsieh
Audrey Kim
Kathleen Krull
Elizabeth Krull
Christopher Lee
Scarlett Luo
Morgan Montgomery
Robert Morgowicz
Emma Parsons
Joyce Saenz
Katherine Tominaga
Nathan Trinh
Alessandro Varieschi
Emma Watts
Alexandra Whitcombe
Jasmine Wu

Viola

Yen Nguyen, *principal*
Sophia Arnao
Paul Callender-Clewett
Barbara Garrison
Jack Kittay
Alex O'Brien
Katherine Pasterczyk
Steven Tse
Tooba Wasi

Violoncello

Dylan Mibu, *principal*
John Damarillo
Noor Khalifeh
Kaitlyn Kwon
Maja Lüttel
Meera Nagpal
Mariel Nunan
Ella Pachler
Sutton Revell
Wendy Roble
George Rochelle
Cheyenne Sadeghi
Jacob Sinkowitz

Double Bass

Jazlyn Seidel, *principal*
Talia Gerard
Matthew Kay
Tommy Kelleher
Jake Miller-Tolt
Jake Nicosia
Maxwell Rohde
Nikolas Salazar

Flute

Emily Chase
Natalie Mejia
Jonathan Sklar
Tanner Yamada

Oboe

Ellen Hadley
Ali Wu

Clarinet

Angelique Angelastro
Cameron DeLuca
Pleia Hall
William Henderson

Bassoon

Eliza Davis
Adrian Yu

Saxophone

Matthew Kennedy
Jackson Kopitz
Sean Syed

French Horn

Brett Irvin
Everett Kim
Anthony Olivas
Joshua Redlich

Trumpet

Kate Dixon
Jules Gilliam
Margot Mel deFontenay

Trombone

Miles McCorkendale
Daniel Popov
Natasha Sciupac
Tommy Tomikawa

Tuba

Andrew Welch

Percussion

Aidan Anderson
Moorea Henn
Luke Pastore
Nicholas Sievers