



HOW DOES SAMOHI GET TO CARNEGIE HALL?

BANDS AT THE BROAD BENEFIT CONCERT
FEATURING THE **SAMOHI WIND ENSEMBLE**,
THE **UCLA WIND ENSEMBLE & MICHAEL SACHS**,
PRINCIPAL TRUMPET, CLEVELAND ORCHESTRA
DR TRAVIS CROSS, DR THOMAS LEE & ANGELA WOO CONDUCTING
THE BROAD STAGE **FEBRUARY 3, 2015 @ 7 PM**

Aurora Awakes by John Mackey

John Mackey's *Aurora Awakes* is a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion as it bears a reference to Holst's *First Suite in E Flat*).

The work unfolds in a sweeping arch structure with cascading phases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies: the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing

more indistinct chords with diatonic extensions that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns – the opening chords coming to rest.

O Magnum Mysterium by Morten Lauridsen

Morten Lauridsen's choral setting of *O Magnum Mysterium* (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles. About his setting, Morten Lauridsen writes:

For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

Angela Woo, Conductor

Recordings of Lauridsen's music have received numerous GRAMMY nominations, and the composer was a 2007 recipient of the National Medal of Arts. H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

Trumpet Concerto in Eb Major by Joseph Haydn

Joseph Haydn is rightfully known as the "father of the symphony"—his 104 symphonies span the entire early history of the form, and Haydn was largely responsible for establishing the basic elements of symphonic form. However, Haydn also wrote concertos—a lot of them. He composed over 40 concertos, many of which are now lost, mostly for members of the fine court orchestra of his employers, the Esterházy family. Several of these have remained in the repertory, most notably his concertos for horn, oboe (a work

whose attribution to Haydn is in fact open to doubt) and trumpet. Of these, his trumpet concerto of 1796, his very last essay in the form, is the most famous, and among Haydn's most popular works. It is familiar in part because it is played often—it is one of the monuments of the solo trumpet repertoire. But it is also a truly first-rate piece of music, the first to contain truly free melodic writing for the instrument.

The work was written for a newly-invented instrument, the *Klappentrompete*, or "keyed trumpet." This instrument had five or six

Michael Sachs, Trumpet

holes bored along the length of the instrument that could be opened or closed by means of keys, much like the pads of a modern saxophone. Though the timbre of notes varied considerably, this arrangement allowed the trumpet to play an almost chromatic, stepwise melody throughout the entire range of the instrument. The inventor was a prominent Viennese trumpeter, Anton Weidinger, a member of musical establishment of the Emperor.

Pineapple Poll by Arthur Sullivan, Arr. Charles Mackerras

- III. Poll's Dance
- IV. Finale

Sir Arthur Sullivan (1842 - 1900) was the son of a military band clarinetist who was the first professor of clarinet when the Royal Military School of Music opened in England at Sandhurst in 1857. Sullivan's light operas, written to William Gilbert's libretti over about twenty-five years from 1871, delighted the public and made a fortune for both men and their impresario D'Oyly Carte.

The ballet "Pineapple Poll" is a spoof of the Gilbert and Sullivan operas. In 1950, the copyright on Sullivan's music expired. One of the first to exploit this opportunity was Sadler's Wells, who staged the ballet set exclusively to music by Sullivan, arranged by a young Charles Mackerras. During the war, Mackerras had played oboe in the pit of a Sydney theater, where they produced all of the Gilbert and Sullivan operas except for *Utopia* and *Grand Duke*, the only two not represented in the ballet. Every bar of music, even the

short bridge passages, is taken from some opera. The plot is based upon "The Bumboat Woman's Story" of Gilbert's *Bab Ballads*, which was later developed by Gilbert into *H.M.S. Pinafore*. The story revolves around Pineapple Poll and her colleagues, who are all madly in love with the captain of the good ship *H.M.S. Hot Cross Bun*. In order to gain admittance to the ship, they disguise themselves in sailors' clothes, a fact which is kept secret from the audience until near the end of the ballet.

☞ INTERMISSION ☞

Please join us in the lobby for refreshments.

***Rocky Point Holiday* by Ron Nelson**

Ron Nelson has composed for nearly every genre, including opera, chorus, film, television, orchestra, and wind ensemble. In 1969, the University of Minnesota Concert Band embarked on a highly ambitious seven-week tour of the Soviet Union. Frank Bencriscutto, then director of bands at

Minnesota, had heard Nelson's orchestral work *Savannah River Holiday* and asked for a piece of similar virtuosity and bold American flavor for the band to take on the historic tour. When Bencriscutto told Nelson the band had no technical limitations, the composer warned, "I'm going to write a tremendously difficult piece."

Nelson set to work at a small seaside resort in Rhode Island with a nearby amusement park called Rocky Point. The resulting composition, *Rocky Point Holiday*, established Nelson as an exciting new voice in band music and remains popular among audiences today.

***And the grass sings in the meadows* by Travis J. Cross**

And the grass sings in the meadows was commissioned by the City of Fairfax (Va.) Band, Robert Pouliot, music director and conductor. They gave the premiere performance at Fairfax High School on April 16, 2011. The

title of the work comes from the final stanza of the "Spring Carol" by Scottish poet Robert Louis Stevenson (1850–1894):

*So when the earth is alive with gods,
And the lusty ploughman breaks the sod,*

*And the grass sings in the meadows,
And the flowers smile in the shadows,
Sits my heart at ease,
Hearing the song of the leas,
Singing the songs of the meadows.*

***Groovy Loops* by J. Scott McKenzie**

Major J. Scott McKenzie is associate bandmaster of The United States Army Field Band and officer-in-charge of the Concert Band. He provides the following notes:
I wrote the original Groovy Loops for saxophone quartet just a few years after

college. After writing a piece, I usually move on to other projects and try to leave older ones alone. But for some reason, Groovy Loops is a piece I've revisited a couple of times. A few years ago, I arranged it for string orchestra so I could devote more time

to explore the unfamiliar territory of string sounds and less on writing new material. Once that was done, I once again put the piece aside. I figured I was done tinkering with it. Deep down, however, I always thought it would work well in a full band setting.

***Concerto for Horn and Wind Ensemble - Freely* by Dana Wilson**

American composer Dana Wilson has received commissions from ensembles ranging from the Buffalo Philharmonic and the symphony orchestras of Memphis and Syracuse to the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, and Netherlands Wind Ensemble.

The *Concerto for Horn and Wind Ensemble* results from Wilson's longstanding musical relationship with Gail Williams, former associate principal horn of the Chicago Symphony Orchestra and professor of horn at Northwestern University. According to the score, it is "a heartfelt work, inspired as much

Amy Sanchez, French Horn

by Ms. Williams's nature as by her beautiful horn sound. All of the work's material is stated clearly in the opening horn call. The first movement focuses on the first three notes—a dramatic ascent encompassing the interval of a minor ninth—and culminates in a solo cadenza."

***Lux Aurumque* by Eric Whitacre**

After initial success as a choral composer, Whitacre and his music have been embraced by the band world.
Whitacre first wrote *Lux Aurumque* in fall

2000 for a cappella mixed chorus. He chose a poem by Edward Esch, "struck by its genuine, elegant simplicity," and then asked his friend and collaborator Charles Anthony Silvestri to translate the text into Latin.

Dr. Thomas Lee, Conductor

*Light,
warm and heavy as pure gold
and angels sing softly
to the new-born babe.*

***The Frozen Cathedral* by John Mackey**

John Mackey is one of the most performed composers of his generation. *The Frozen Cathedral* was commissioned by a consortium of 11 university wind ensembles under the leadership of John Locke, director of bands at the University of North Carolina, Greensboro, where the work premiered in March 2013. The work honors the memory of

Locke's son J.P., who had been fascinated by Alaska and Denali National Park, home of the tallest mountain in North America and, when measured from base to peak, the tallest land mountain in the world. Mackey explains how he overcame the challenge of connecting his composition to such a specific place, especially when he had never been there:

My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains—these monumental, remote, ethereal, and awesome parts of the world—as a kind of pilgrimage. It's a search for the sublime, for transcendence. A great mountain is like a church. "Call it The Frozen Cathedral," she said.

DR. TRAVIS CROSS, UCLA WIND ENSEMBLE

Travis J. Cross serves as associate professor of music and department vice chair in the UCLA Herb Alpert School of Music, where he conducts the Wind Ensemble and Symphonic Band and directs the graduate program in wind conducting. As wind ensemble conductor for five years at Virginia Tech in Blacksburg, Va., Cross led students in performances at the Virginia Music Educators Association conference, Kennedy Center, and Carnegie Hall and developed the Virginia Tech Band Directors Institute into a major summer conducting workshop.



Cross earned doctor and master of music degrees in conducting from Northwestern University in Evanston, Ill., and the bachelor of music degree cum laude in vocal and instrumental music education from St. Olaf College in Northfield, Minn. His principal teachers were Mallory Thompson and Timothy Mahr. Prior to graduate study, he taught for four years at Edina (Minn.) High School, where he conducted two concert bands and oversaw the marching band program.

In 2004, Cross participated in the inaugural Young Conductor/Mentor Project sponsored by the National Band Association. The same year he received the Distinguished Young Band Director Award from the American School Band Directors Association of Minnesota. From 2001–2003, Cross served a two-year term as the recent graduate on the St. Olaf College Board of Regents. In 2006, he was named a Jacob K. Javits Fellow by the United States Department of Education. He currently serves as national vice president for professional relations for Kappa Kappa Psi, the national honorary band fraternity.

Cross contributed a chapter to volume four of *Composers on Composing for Band*, available from GIA Publications. His original works and arrangements for band, choir, and orchestra are published by Boosey & Hawkes, Daehn Publications, and Theodore Music. He has appeared as a guest conductor, composer, and clinician in several states, internationally, and at the Midwest Clinic and leads honor bands and other ensembles in California, Illinois, Indiana, Kansas, Pennsylvania, Virginia, Canada, Korean, and Thailand during the 2014–15 season.

DR. THOMAS LEE, GUEST CONDUCTOR

Emeritus Professor, Director of Bands, and Conductor of the UCLA Wind Ensemble. Lee holds the Doctor of Musical Arts Degree in Conducting from the College Conservatory of Music at the University of Cincinnati (1971), as well as two degrees from Drake University, Des Moines, Iowa, where he was a student of Don Marcouiller.

Prior to his appointment at UCLA, he was the Founder/Conductor of the University of Texas Wind Ensemble in Austin and was director of the graduate program in Band Conducting. Before his appointment at Texas, Dr. Lee was founder/conductor of the Ohio University Wind Ensemble, where he received a research grant to develop an innovative approach to teaching through non-verbal communication.

Lee arrived at UCLA in 1985. Since then, the UCLA Wind Ensemble has received international acclaim as well as significant prominence for performances at national and regional conferences and recordings of important composers. Dr. Lee is especially known for musical performance, as well as creative programming, balancing both traditional and contemporary literature. In addition, he has a special commitment to the

commissioning of new music by American composers.

Professor Lee created several new programs within the Wind Ensemble performance venue. Recent collaboration with the Society of Los Angeles Film Composers has resulted in an internship program for UCLA students to work directly with acclaimed film composers.



A large number of conducting students of Professor Lee hold university conducting positions throughout the USA. He is particularly proud of these conductors and their achievements. Lee has been invited to guest conduct with All-State Bands and music festivals in all parts of the USA, Canada, Mexico, Western Europe, and Asia. In addition, Professor Lee has given innumerable workshops on all aspects of conducting and interpretation of music with special emphasis in the area of non-verbal communication skills. Since his retirement from UCLA, he has maintained a full schedule of guest conducting and leading workshops.

ANGELA WOO, GUEST CONDUCTOR

Angela Woo is in her twentieth year as Director of Instrumental Music at John Adams Middle School, where her ensembles have consistently earned unanimous superior ratings at local festivals. In 2011, the JAMS Wind Ensemble was the only middle school concert band in the state selected to perform at the California All-State Music Educators Conference.

Prior to her appointment to John Adams in 1995, Ms. Woo was Director of Music at Corona del Mar High School and served as Director of Bands at Santa Monica College. An alumna of



UCLA, Ms. Woo earned the degree Bachelor of Arts in Music Education and Piano Performance, the Master of Education, and the Master of Fine Arts in Conducting. She also holds the Master of Arts in Educational Administration from CSUN.

Ms. Woo has been invited to serve as guest conductor, clinician, and adjudicator with various honor groups and conducting symposiums throughout the country, including those in Wisconsin, Georgia, Florida, Oregon, California, and Colorado; Ms. Woo guest conducted the 2004 Kentucky All-State High School Concert Band and the 2007 Oregon All-State Middle School Band. In 2005, Ms. Woo was honored with the special invitation to be the inaugural conductor of the University of Colorado's first Middle School Honor Band. Recently, she conducted a workshop at Ball State University in Indiana, and is frequently invited to lead similar professional development workshops for educators at both the middle school and high school levels. Last year, Ms. Woo conducted the California All-State Junior High Concert Band.

Ms. Woo was recognized in 2005 by the Santa Monica Rotary Club as the Santa Monica-Malibu District Teacher of the Year, and she has been honored as a 2012 Legion of Honor Laureate by the John Philip Sousa National Foundation.

MICHAEL SACHS, TRUMPET

Michael Sachs joined The Cleveland Orchestra as Principal Trumpet in 1988. Praised by critics for his “spectacular chops,” and “radiant tone,” he is recognized internationally as a leading soloist, recitalist, chamber musician, teacher, author and clinician.

Michael Sachs is frequently featured as soloist with The Cleveland Orchestra. Highlights include the 1996 world premiere of John Williams’ *Concerto for Trumpet*, commissioned by The Cleveland Orchestra for Mr. Sachs, with Music Director Christoph von Dohnanyi conducting, the United States and New York premieres of Hans Werner Henze’s *Requiem* in Carnegie Hall in 2000, also with Mr. Dohnanyi conducting, the March 2012 world premiere of Michael Hersch’s *Night Pieces for Trumpet and Orchestra*, commissioned by The Cleveland Orchestra for Mr. Sachs, with Giancarlo Guerrero conducting, and the August 2012 world premiere of Matthias Pintscher’s *Chute d’Etoiles* (Concerto for Two Trumpets), commissioned by The Cleveland Orchestra for Mr. Sachs and Jack Sutte, with Music Director Franz Welser-Moest conducting at the Lucerne Festival, with subsequent performances at the Salzburg Festival and Carnegie Hall.

Mr. Sachs has also appeared as guest soloist with numerous orchestras and chamber groups, including the Houston Symphony Orchestra, the Louisiana Philharmonic Orchestra, the Auckland (New Zealand) Philharmonia Orchestra, The Janacek Philharmonic Orchestra (Czech Republic), San Diego’s Mainly Mozart Festival, and the Chamber Music Society of Lincoln Center. Mr. Sachs can be heard on over 150 recorded works with The Cleveland Orchestra, including featured performances of Stravinsky’s *Histoire du Soldat*, recorded for Deutsche Gramophone with Pierre Boulez, and Ives’ *The Unanswered Question*, recorded for London/Decca with Christoph von Dohnanyi.

In January 2014, Michael Sachs was named Music Director of the Strings Music Festival in Steamboat Springs, Colorado. Mr. Sachs will assume this position in the summer of 2015. Mr. Sachs was also extensively involved in the planning of the National Brass Ensemble concert, recording, and DVD project for June 2014 involving music of Gabrieli, Copland, and a new work by John Williams. This project featured principal members of The Cleveland and Philadelphia Orchestras, Boston, Chicago, and San Francisco Symphonies, and New York and Los Angeles Philharmonic brass sections.

Along with his active performance schedule, Mr. Sachs serves as Chairman of the Brass Division and Head of the Trumpet Department at the Cleveland Institute of Music. In addition to

servicing on the faculty of leading summer festivals, Mr. Sachs regularly presents master classes and workshops at conservatories and major universities throughout the United States, Europe and Asia as a clinician for the Conn-Selmer Company (makers of Bach trumpets). At the invitation of Sir Georg Solti, he served as Principal Trumpet/Instructor in the Solti Orchestral Project at Carnegie Hall. He is the author of *Daily Fundamentals for the Trumpet* and *Mahler: Symphonic Works, Complete Trumpet Parts*, both published

by the International Music Company. Additionally, Mr. Sachs has also written *14 Duets for Trumpet and Trombone*, co-authored with Principal Trombone of the New York Philharmonic Joseph Alessi, published by Carl Fischer Music. His most recent project, *The Orchestral Trumpet*, a 176-page comprehensive book and CD overview of standard orchestral trumpet repertoire, was released in May 2012. From 2008-2014 Michael Sachs has acted as editor of the “Inside the Orchestra Section” column for the *International Trumpet Guild* journal. Mr. Sachs has also recently been extensively involved in the acoustic design and play testing for the creation of the new Artisan line of Bach Stradivarius trumpets.

Prior to joining The Cleveland Orchestra, Mr. Sachs was a member of the Houston Symphony Orchestra, where he also performed with the Houston Grand Opera and served on the faculty of the Shepherd School of Music at Rice University.

Born and raised in Santa Monica, Michael participated in many music groups throughout his time at Roosevelt Elementary, Lincoln Junior High, and Samohi, including performing at *Stairway of the Stars* from fifth through twelfth grade. In high school, he participated in the Samohi Orchestra, Wind Ensemble, Marching Band, and Jazz Band (The Serenaders). Michael Sachs attended UCLA, where he received a Bachelor of Arts degree in History before attending The Juilliard School of Music. His former teachers include Mark Gould, Anthony Plog, and James Stamp.

For more information on Mr. Sachs, please visit his website at www.michaelsachs.com



AMY SANCHEZ, FRENCH HORN

With a dynamic personality as a performer and educator, horn player Amy Sanchez has developed a diverse career in Los Angeles that places her at the front of a new generation of multifaceted instrumentalists. She joined the faculty at UCLA as lecturer of horn in Spring 2014. A member of the Fresno Philharmonic, Riverside County Philharmonic, and the



Pageant of the Masters Orchestra in Laguna Beach, Amy also performs with the Pacific Symphony; Pasadena, Santa Barbara,

New West, Long Beach, and Redlands symphonies; Los Angeles Opera; Los Angeles Master Chorale; and many others throughout Northern and Southern California.

Along with her active symphonic career, Sanchez was a featured soloist with the international touring show Blast and regularly collaborates on creative endeavors with Los Angeles jazz, hip-hop, and rock musicians. Her brass trio, 3brass, released their first album, *An Offering*, in 2012 and are currently in production for their second album, to be released this fall. Sanchez is an active studio musician, recording for motion pictures and television (including *Life of Pi*) and for performing artists on albums such as Michael Bubl e’s *To Be Loved*. She has also had the opportunity to perform live with artists such as Danny Elfman, Andrea Bocelli, Kanye

West, Rhianna, Edward Sharpe and the Magnetic Zeroes, and Inara George of the Bird and the Bees. Sanchez has performed in Europe, Japan, Israel, and India.

As an educator, Sanchez served as sabbatical-replacement horn professor at Ithaca College in New York and taught at the world-renowned Interlochen Arts Camp in Michigan. She is a Los Angeles Philharmonic teaching artist, partnering with public school music programs throughout the L.A. area. Sanchez also enjoys her work as the horn teaching artist for Harmony Project/Youth Orchestra of Los Angeles, supported by Gustavo Dudamel, and she maintains a private teaching studio as well. Sanchez received her bachelor’s degree from Ithaca College and her master’s degree from the University of Southern California.

ENSEMBLES

Samohi Wind Ensemble

Kevin McKeown, Conductor

Piccolo

Dorothy DeBiasse

Flute

Francis Luke Abastillas
Heidi Choi
Dorothy DeBiasse
Lauren Fleck
Abby Wisen
Daria Yaari

Oboe

Iden Amiri
Sadie Saltzman

Clarinet

Mira Baum
Nicholas Charchut
Samuel Guyette
Tomoki Ishizuka
Hayden Kirschbaum
Eric Manning
Gregory Melick
Madison Miller
Gabe Mugalian
Olive Sherman

Bass Clarinet

Henry Felstiner
Andrej Pervan
Shayda Yazdani

Contra-alto Clarinet

Jillian Sonderegger

Bassoon

Francesca Billington
Maya Gorgas
Yanjun Li

Alto Saxophone

Gianna Ferrarin
Alex Kahan
Adam Wolfgang Kummer
Max Levenson

Tenor Saxophone

Andrés Orellana
William Tomita

Baritone Saxophone

Kyle Schwartz

Trumpet

Jack Aron
Carruth Cull
Isaac Horwitz-Hirsch
Enrique Ipiña
Chris Pak
Jakub Preis
Brandon Searfoss

French Horn

Emma Brown
Ted Kumagai
Skyler Muldaur
Cyara Pinkos
Ella Ponthier
Kate Rusk-Kosa
Duncan Smith
Samuel Youngs

Trombone

Andrew Brown
Glennon Davalos Stanton
Matthew Espinoza
Daniel Murokh
Joey Ricard

Euphonium

Madeleine Hammer
Jonah Krop

Tuba

Francisco Gutierrez
Zoe Moench
Joseph Staraci

String Bass

Zoe Katz

Percussion

Bradley Finkelstein
Alyssa French
Emma Geisler
Zachary Gotler
Rachel Israilevich
Matilda Loughmiller
Sherryn Pattarawuttiwong
Maria Perez-Mendoza
Ben Stackel

Piano

Alyssa French

UCLA Wind Ensemble

Travis J. Cross, Conductor

Ian Richard, Graduate Assistant Conductor

Rachel O'Connor, Teaching Assistant

Seth Shaffer, Teaching Assistant

Flute

Rie Aoyama
Irwin Hui
Amaris Hurtado
Emily Tsai
William Yeh

Oboe/English Horn

Sydney Chou
Amina Soliman
Zachary Thoennes

Clarinet

Stephan Ahn
Nicholas Alexander
d'Lainey Forrester
Nicole Galisatus
Ellyn King
Nick Lie
Sarah Min
Ziyuan (Eric) Qu
Jiwoo Park
Dalton Tran

Bass Clarinet

Joshua Garcia
Maya Nag

Contrabass Clarinet

Adam Gilberti

Bassoon

Mack Dimler
Zachary Freeman

Saxophone

Rachael Klavir
Christina Kosters
Edgar Melendez
Tyler Onodera

Trumpet

Jon Bhatia
Luis Cárdenas Casillas
Alex Darouie
Justin Klotzle
Jackson Levin
Robin Seitz
Aaron Woolley

Horn

Alex Crosthwaite
Sunghyan Lee
Rachel O'Connor
Andrew Pickett
Taylor Quimby
Yasmeen Richards

Trombone

Rebecca Buringrud
Matt Koutney
May Zeng

Bass Trombone

Cameron Rahmani

Euphonium

Sal Hernandez
Josiah Morales

Tuba

Seth Shaffer
Luke Storm

Double Bass

Ramin Abrams

Percussion

Thameenah Alam
Chris Ewy
Noel Medrano
Mika Nakamura
Andreia Postlewaite
Jessie So
Austin Zwickel
Mariam Kaddoura
Dante Luna
Kevin Tran

Keyboard

Ian Richard

Harp

Amy Ahn

SPECIAL THANKS

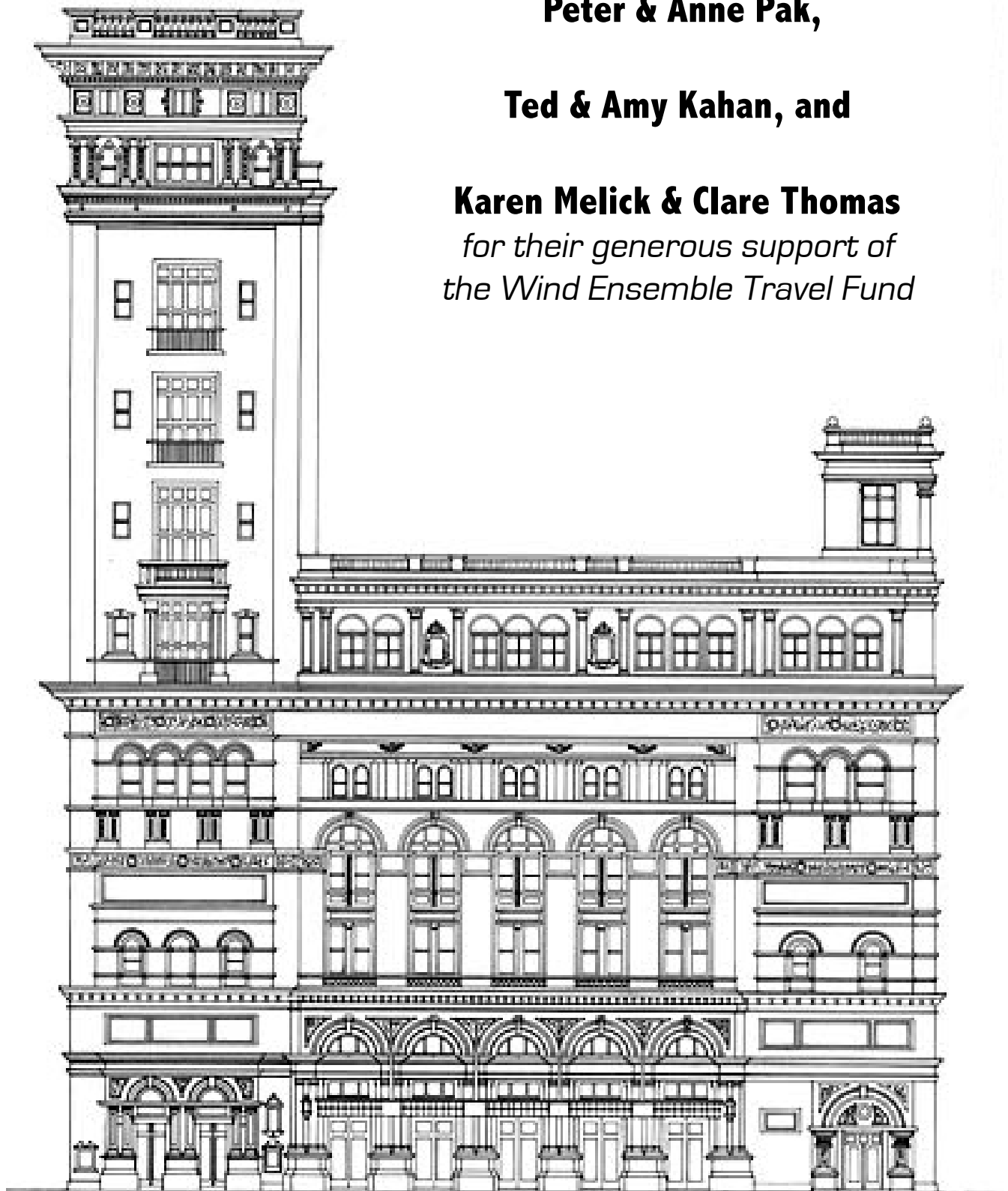
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Ted & Amy Kahan, and

Karen Melick & Clare Thomas

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the Wind Ensemble Travel Fund*



CARNEGIE HALL - NEW YORK

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Guest Conductors Angela Woo & Dr. Thomas Lee, Guest Soloists Michael Sachs & Amy Sanchez
and **Dr. Travis Cross & the UCLA Wind Ensemble**

Samohi Band Parents Laurie Charchut, Ann Kummer, Clare Baum, Cydney Kirschbaum, Richard Krop
Robb Brown, Alisa Stewart and **Susan Love Loughmiller** for all of their work on this event

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Terry Sakow, *Bands*
Tom Whaley, *Jazz Band*
Sean Pawling, *Jazz Band*
Andy Bill, *Percussion Instructor*
Jeffe Huls, *Choral Music*
Joni Swenson, *Orchestras*
Jason Aiello, *Orchestras and Piano*
Mark Harris, *Guitar*
Bill Wishart, *Audio/Visual*
Naomi Sato, *Music Instructional Aide*
Inna Ganelis, *Choral Accompanist*

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