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

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.

O Magnum Mysterium by Morten Lauridsen 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:

Aurora Awakes by John Mackey

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 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

On 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 the University of 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. He provides the following notes:

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.

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 conductor. They gave the premiere performance at Northwestern University. According to the conductor, 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,

The Frozen Cathedral

Dr. Thomas Lee, Conductor

Light,

warm and heavy as pure gold

and angels sing softly

to the new-born babe.

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:

The Concerto for Horn and Wind Ensemble

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 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.

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 conductor. They gave the premiere performance at Northwestern University. According to the conductor, the "Spring Carol" by Scottish poet Robert Louis Stevenson (1850–1894):

So when the earth is alive with gods,
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.

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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 premiers 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 serving 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 Bublé’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 Zeros, 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  
Andrei 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 Horowitz-Hirsch  
Enrique Ipiña  
Chris Pak  
Jakub Preis  
Brandon Searfoss

**French Horn**  
Emma Brown  
Ted Kumagai  
Skyler Muldau  
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 Isailevich  
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, TeachingAssistant

**Flute**  
Rie Aoyama  
Irwin Hui  
Amaris Hurtado  
Emily Tsai  
William Yeh

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

**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

**Euphonium**  
Sal Hernandez  
Josiah Morales

**Tuba**  
Seth Shaffer  
Luke Storm

**Double Bass**  
Ramin Abrams

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

**Keyboard**  
Ian Richard

**Harp**  
Amy Ahn
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- Staraci Family
- Yonat Swimmer
- Treats Frozen Yogurt Bar
- Varady Family
- Whitlock Family
- Wisen Family
- Yazdani Family

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