

Saratoga High School

Symphonic Wind Ensemble



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Symphonic Wind Ensemble

Jason Shiuan & Michael Boitz, *directors*

Sean Clark & Chavadith Tantavirojn, *percussion directors*



CALIFORNIA ALL-STATE MUSIC EDUCATION CONFERENCE

**ROOM A1, SAFE CREDIT UNION CONVENTION CENTER
SACRAMENTO, CALIFORNIA**

**FRIDAY, FEBRUARY 2, 2024
3:00PM**

STATE CAPITOL
P.O. BOX 942849
SACRAMENTO, CA 94249-0023
(916) 319-2023
FAX (916) 319-2123



February 2, 2024

Saratoga High School Symphonic Wind Ensemble
Saratoga High School Music Department
20300 Herriman Avenue
Saratoga, CA 95070

Dear Saratoga High School Symphonic Wind Ensemble Musicians:

Congratulations on your selection to perform at the California All-State Music Education Conference in Sacramento! This is a truly outstanding achievement for which you should be very proud. This honor is a testament to your talent, diligence, and hard work. Your dedication to excellence in music is truly a cause for celebration.

Moreover, I would like to extend my gratitude to Symphonic Wind Ensemble co-directors Mr. Jason Shiuan and Mr. Michael Boitz for encouraging your students to pursue excellence in musical performance, and to percussion co-directors Sean Clark and Chavadith Tantavirojn for guiding the percussion section. Without your leadership and commitment to your students, such opportunities and accomplishments would not be possible.

I wish you my best as you represent the Saratoga community during your performance. Congratulations on your selection to perform at CASMEC, and thank you for everything you do to enrich our community.

Sincerely,

MARC BERMAN
Assemblymember, 23rd District





Incorporated October 22, 1956

CITY OF SARATOGA

13777 FRUITVALE AVENUE • SARATOGA, CALIFORNIA 95070 • (408) 868-1200

COUNCIL MEMBERS:

Belal Aftab
Kookie Fitzsimmons
Chuck Page
Tina Walia
Yan Zhao

February 2, 2024

Jason Shiuan and Michael Boitz
Saratoga High School Music Department
20300 Herriman Avenue
Saratoga, California 95070

Dear Mr. Shiuan, Mr. Boitz, and the Symphonic Wind Ensemble,

It is with great honor I congratulate Mr. Shiuan, Mr. Boitz, and the Symphonic Wind Ensemble on earning a spot as one of the featured ensembles at the California All-State Music Education Conference (CASMEC), which will be held at the SAFE Credit Union Convention Center in Sacramento, Calif. On February 2, 2024. The CASMEC is a huge affair, attracting California's educators and all-state secondary and middle school musicians. The chance to participate in CASMEC is some of the best, real-world experience that you can get – and your hard work, dedication, and love of music are a testament to your inclusion and participation with CASMEC.

Even more admirable is this is the second time this ensemble has been selected to perform at the state conference, with the last time being in 2005. Competing against over 70 other ensembles, including prominent colleges in the state, is no small feat!

In addition to congratulating Mr. Shiuan and Mr. Boitz, I'd like to also congratulate your percussion co-directors, Mr. Sean Clark and Mr. Chavadith Tantavirojn. Congratulations on your much-deserved selection, best of luck, and I know you will continue to make the Saratoga community proud!

Sincerely,

Yan Zhao
Mayor of Saratoga





Governing Board
Theresa Bond
Steve Chen
Misty Davies
Alex Shultz
Katherine Tseng

Superintendent
Bill W. Sanderson

February 2, 2024

Saratoga High School Symphonic Wind Ensemble
20300 Herriman Avenue
Saratoga, CA 95070



Dear Members of the Saratoga High School Symphonic Wind Ensemble and Music Staff,

With appreciation and pride, I extend my heartfelt congratulations to the 62-student Saratoga High School (SHS) Symphonic Wind Ensemble on being invited to perform at the California All-State Music Education Conference (CASMEC) on February 2, 2024. This prestigious invitation is a testament to your exceptional talent, dedication, and hard work.

This marks the second time the SHS Symphonic Wind Ensemble has been selected to perform at the state conference, the last being in 2005. Your accomplishment speaks volumes about the unwavering commitment of the students and the outstanding leadership of Co-Directors Jason Shiuan and Michael Boitz, as well as Percussion Co-Directors Sean Clark & Chavadith Tantavirojn.

Last year, your tireless efforts in preparing audition recordings and navigating a competitive application process involving over 70 other ensembles has truly paid off. It is worth noting that this year's selected ensembles have school populations 2-3 times the size of SHS, making your achievement even more remarkable.

As you embark on this incredible opportunity, I extend my best wishes for a stellar performance at CASMEC. Your representation of Saratoga High School is a source of pride for the entire Los Gatos-Saratoga Union High School District community.

Sincerely,

Bill W. Sanderson
Superintendent



Saratoga High School

20300 Herriman Avenue, Saratoga, California 95070

Phone: (408) 867-3411 Fax: (408) 867-3577 www.saratogahigh.org

Greg Louie, Principal
Abra Evanoff, Assistant Principal
Kristen Cunningham, Assistant Principal
Matt Torrens, Assistant Principal

Los Gatos Saratoga Union High School District
Bill Sanderson, Superintendent

February 2024

Dear Students, Staff, and Families of the Saratoga High School Symphonic Wind Ensemble,

Once again, I would like to congratulate our amazing students and staff on being selected to perform at the California All-State Music Education Conference (CASMEC). This is the second time our Saratoga High School Symphonic Wind Ensemble received an invitation to perform at this conference, with the last being 19 years ago! This is also the second conference invitation this year for our phenomenal SHS Music Program, with our amazing Saratoga Strings recently shining at the 77th Annual Midwest International Band and Orchestra Clinic in Chicago two months ago! I am still awestruck from your memorable performance.



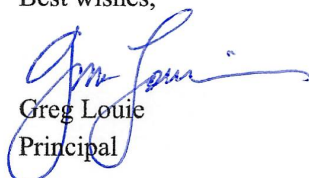
I can not express how proud I am that our 62 member Symphonic Wind Ensemble will represent Saratoga High School, the Saratoga Community, and the Los Gatos-Saratoga Union High School District. On top of that, as a school with 1,161 students, we are the smallest school (based on student population) invited to the CASMEC.

Saratoga High School and the Saratoga Music Program is very lucky to have amazing teachers, staff, parents, and students. Thank you to our co-directors, Mr. Boitz and Mr. Shiuan, our percussion co-directors, Mr. Clark and Mr. Tantavirojn, our orchestra and choir teacher, Ms. Nitzan, and our tremendously hard working department secretary, Ms. Hasegawa. Thank you to our Saratoga Music Boosters who fundraise year round to support our music programs and provide tremendous opportunities for our students. Most importantly, thank you to our phenomenally dedicated and gifted student musicians who amaze me each and every day. You are why we do what we do.

Saratoga High School is a special community, composed of students, staff, and parents who work together to create and maintain one of the best comprehensive educational experiences and I am excited to watch you perform in Sacramento.

Congratulations again on this momentous achievement.

Best wishes,


Greg Louie
Principal

BOARD OF TRUSTEES: Theresa Bond, Steve Chen, Misty Davies, Alex Shultz, Katherine Tseng

It is the policy of the Los Gatos Saratoga Union High School District not to discriminate on the basis of sex, age, religion, race, national origin, sexual orientation or disability in its educational programs and activities or in the recruitment and employment of personnel



A FOREWORD FROM CO-DIRECTOR, JASON SHIUAN:

*Returning to my alma mater Saratoga High School to teach had always been a dream of mine (although I had not anticipated it would have been so early in my career). While I take great joy and pride in giving back to the community that I grew up in, the ultimate privilege is to work alongside (and become best friends with) perhaps one of my most significant mentors, Mr. Boitz. Amongst the many crucial life lessons (of which there are MANY) that he taught me over the last 15 years, one in particular stands out – **“Musical friends are friends forever.”** This very mantra serves as the impetus and inspiration for this entire set.*

Each piece on the program builds upon a connection and relationship that would not have existed (at least not in any meaningful way) if it were not for music education being the centerpiece of our lives. Mr. Boitz and I both deeply cherish everyone who has been part of our musical path. To be able to share in this experience with some of our closest friends and mentors makes it all that much more significant. We would like to dedicate this performance to everybody (students, parents, community members, family members, friends, mentors, and the list goes on) who has helped shape our musical path and beyond.

PROGRAM

Richard Strauss (1864-1949)
Hickman Music Editions (1960 / 2007)
Grade V, 2:20

Vienna Philharmonic Fanfare

In collaboration with Homestead High School Brass

Emmanuel Séjourné (b. 1961)
Trans. Jordan Gudefin
Alfonce Production (2012 / 2017)
Grade V / III, 9:30

Double Concerto for Marimba and Vibraphone
II.

Sean Clark, *vibraphone*
Chavadith Tantavirojn, *marimba*

Soo Han (b. 1979)
Arr. Jason Shiuan & Sean Clark
Manuscript (2023)
Grade II, 2:20

Song for UhmMa

Dr. John Zarco, *conductor*

John Philip Sousa (1854-1932)
Ed. Frederick Fennell
Alfred Music Publishing (1930 / 2006)
Grade III, 3:30

George Washington Bicentennial

Norman Dea, *conductor*

Matthew Vu (b. 1994)
Matt Vu Music (2019)
Grade IV, 7:00

What We Saw There

Jonathan Jow, *conductor*
Naoki Taniguchi & Jonathan Hostottle, *saxophone*
Michael Pakaluk & John Burn, *trumpet*
Craig Bryant, *trombone*
Aaron Shaul, *bass*
Sean Clark, *drums*
Jason Shiuan, *piano*

Benjamin Horne (b. 1995)
Horne Music / Murphy Press (2021)
Grade IV, 6:30

Deep River

James Barnes (b. 1949)
Keiser Southern Music (1997)
Grade VI, 7:30

Third Symphony
IV. Finale, Allegro gioioso

Hiroataka Izumi (1958-2021)
Arr. Toshio Mashima
Yamaha Music Publishing (1986 / 1987)
Grade V, 4:30

Takarajima

PROGRAM NOTES

Vienna Philharmonic Fanfare by Richard Strauss (1863-1949)

Hickman Music Editions (1960 / 2007) • Grade V • 2:20

Born into a musical family, Richard Strauss proved early that he was a composer to watch out for: Conductor Hans von Bülow called the composer's *Serenade for Thirteen Winds* (1881), written when Strauss was just 17, evidence that the young man was "by far the most striking personality since Brahms."

Strauss is perhaps best known for popularizing and refining the form of the tone poem, with works such as *Don Juan* (1888-89), *Till Eulenspiegel* (1894-95), and *Also sprach Zarathustra* (1895-96), as well for operas such as *Salome* (1903-05) and *Der Rosenkavalier* (1909-10). However, Strauss also had a long and fruitful career as a conductor, leading the Berlin Royal Opera, the Berlin Philharmonic, the Vienna State Opera, and the Vienna Philharmonic. Strauss even took the Vienna Philharmonic on a tour of South America in 1920, and collaborated on several works for the group, including the fanfare heard in today's concert.



The *Fanfare für die Wiener Philharmoniker* was written in 1924 for the organization's first benefit ball, which raised money for the musician's pension fund. Held on March 4 of that year, the ball took place during the holiday called Fasching in German-speaking countries, and known as Carnival or Mardi Gras in others. The piece was played while honored guests, such as the Matron of the Ball, arrived at the event. The work has been played every year since at the Philharmonic's annual balls.

Being the son of the principal horn player for the Munich Court Orchestra may have had something to do with the composer's ability to write for brass, but whatever his influences, this brief fanfare certainly demonstrates his affinity for striking brass textures. The piece is scored for a large brass ensemble and two sets of timpani. It opens simply, with a single note on the trumpets repeated in the characteristic fanfare rhythm. This expands to a triad, and then the other sections enter one at a time: trombones, horns, timpani, each adding rhythmic and textural complexity. The main theme arrives, marked by the entrance of the tuba. A brief development leads to an even briefer second subject, played more softly and without the triplet motor propelling it. After just a few measures the main theme returns, soon reaching a climax featuring a riff in the horns climbing three octaves. Short but stirring, one can easily understand why any Matron of the Ball would ensure that this piece has remained in the Philharmonic's active repertory for 100 years.

SHUAN: *Programming this seminal work for a high school group always seemed to be a dream far too out of reach to me. I never thought I'd be brave enough (or rather crazy enough) to even let it cross my mind as a minute possibility. But when we found out our good friends from Homestead High School were also accepted to perform at CASMEC, the opportunity to combine forces for this epic fanfare seemed too good to pass up. I have very fond memories as a high school student befriending members of the Homestead band program at marching band competitions, various honor bands, and exchange concerts/events. Mr. Burn was a household name even at Saratoga High School, especially considering that his and Mr. Boitz's deep friendship has been going 26+ years strong. The experience for our students sharing the stage for this momentous occasion at one another's CASMEC performance will truly be one to remember for both students and directors alike.*

Double Concerto for Marimba and Vibraphone, II. by Emmanuel Séjourné (b. 1961), trans. Jordan Gudefin

Alfonse Production (2012 / 2017) • Grade V / III • 9:30

Emmanuel Séjourné has achieved a special position in the world of percussion, and his base, from his own training to his conspicuously active life as a performer, composer and teacher, has been the Strasbourg Conservatory. He entered that institution at age 15 as a pupil of Jean Batigne, the respected founder and director of Les Percussions de Strasbourg, and received the gold medal in percussion there in 1980. Four years later he became a professor of mallet percussion at the same institution, and at the conservatory, and at present he is head of its percussion department. He has served as academic advisor to the Ministry of Culture, and collaborated with distinguished colleagues in concerts, recitals and recordings of music in a variety of styles ranging from jazz to traditional forms.



The *Double Concerto for Marimba and Vibraphone* by Emmanuel Séjourné, was commissioned by Tatiana Koleva for soloists and orchestra in 2012. The transcription for wind orchestra was made by Jordan Gudefin in 2017 for the duo, Escape Ten. The work envelopes a strong rhythmic current influenced by rock and jazz idioms. The ensemble sustains sonorous harmonies while improvisational passages float between the soloists.

SHUAN: *The first time I programmed this work was back in 2020 as we wanted to feature our two amazing percussion directors, Sean and Chavy, on our Music Department Summer Tour through Berlin, Dresden, Prague, and Vienna. Less than 6 hours before we were supposed to perform the piece for the first time (an exchange with Lynbrook and Amador Valley hosted at SHS), the directive came down that we could no longer hold the concert that evening. Unbeknownst to us at the time, a week later everything would shut down for over a year and a half. I've developed a certain irreplicable sentimentality for this piece, especially to be able to come back to it four years later as more seasoned, matured musicians. And to do so with Sean and Chavy, who are such dear friends and masters of their craft (both in performance and in teaching), is an absolute privilege. It's a friendly reminder to never take it for granted – that the joy of making music with some of your closest friends is simply irreplaceable.*

Song for UhmMa by Soo Han (b. 1979), arr. Jason Shiuan & Sean Clark

Manuscript (2023) • Grade II • 2:20

Song for UhmMa is a beautiful work that calls upon the personal and cultural heritage of its renown composer, Soo Han. In this moving and deeply personal work, Dr. Han called upon his childhood upbringing and Korean roots in a very evocative way. *Song for UhmMa* is the perfect tribute to his (Korean) mother and the cultural, financial, and personal obstacles she overcame as she emigrated to America. These experiences not only shaped this composition, but molded Dr. Han to be the man and musician he is today.

From the composer:

Growing up during the aftermath of the Korean War, my mother grew up incredibly poor (one of her tasks as a child to make money for her family was to go around picking up paper trash from the market, bring it back home, use an iron to flatten the paper and make small paper bags from it, then go back and sell the bags to vendors for pennies). As a child, she had the natural talent of signing and was selected to sing a solo on a nationally televised TV show. The director asked all the kids to wear a specific attire, but Mom couldn't afford the dress, so she didn't get to sing the solo and was placed in the back of the choir. The song she was supposed to sing, "Spring in My Hometown," is the basis for the main melody of this work.



Dr. Soo Han is the Director of Orchestral Studies at Reva and Sid Dewberry Family School of Music at George Mason University, Music Director of the Elkhart County Symphony Orchestra, and a member of the Board of Directors of the Midwest International Band and Orchestra Clinic. He is also a contributing editor for Hal Leonard's Essential Elements for Strings, a D'Addario Orchestral Strings Artist, a Conn-Selmer Educational Clinician, program coordinator and faculty member with Los Angeles Philharmonic's summer YOLA program. Prior to George Mason, he was the director of orchestral studies at Baldwin Wallace Conservatory of Music in Berea, OH. There he conducted the symphony orchestra, collaborated on several projects BW Opera Theatre, led a successful performance tour with the BW Symphony Orchestra, and maintained an active conducting studio.

Dr. Han received his Bachelor of Instrumental Music Education degree from Indiana University Jacobs School of Music



Song for UhmMa (original version for strings) is the third work in the *Project Imagine* series. Created by Scott Lang (and in partnership with Music & Arts), *Project Imagine* provides free access to high-quality commissioned works to under-served schools. The program utilizes diverse composers and consists of multiple compositions, written at grade levels 2-3 and intended for middle school and high school performances. These original works are inspired by one unifying theme: imagination. Optional adjunct curriculum is included with each piece to help develop personal growth and social-emotional learning. To date, over fifty-thousand students have been impacted by the ground-breaking project.

For over three decades, Scott Lang has been educating and advocating for music education. As a nationally known leadership trainer, Mr. Lang conducts over 100 workshops annually and works with some of our country's finest educational groups and performing ensembles. Additionally, Mr. Lang is a well-regarded author with over ten publications to his credit including: *Seriously?!*, *Leader of the Band*, *Leadership Success*, *Leadership Travel Guide*, *Leadership Survival Guide*, *Sound Leadership*, *Music FUNdations*, and is the creator of the highly successful *Be Part of the Music* series. Mr. Lang currently serves as the Director of Advocacy for Music & Arts, the nation's largest music retailer.

SHIUAN: *When I heard Dr. Han's first work for string orchestra (a beautiful setting of Arirang) for the first time, I begged him to arrange it for Band. I knew right away that Dr. Han's voice and artistry needed to also be shared with the Band world. He very politely declined (I now understand why... the feeling of agonizing over every note, questioning whether each decision really was the most musical one, while still staying within the confines of strict grade-level parameters) – although... a rather rough version written for an arrangement class I took still lives on. So, when our top orchestra (Saratoga Strings) had the opportunity to premiere Song for UhmMa at the Midwest Clinic in December 2023, I immediately knew I could not let this one slip away like the last... I was a bit more forward with my request this time and offered (but only with his blessing) to take a stab at arranging the piece for Concert Band. He not only entrusted me with his most personal work, but has also been the most gracious, generous collaborator and mentor in this whole process.*

When we first received news of our CASMEC acceptance, I knew right away that I wanted Dr. Zarco (one of my band directors when I was in 9th and 10th grade) to guest conduct. I also knew I wanted him to conduct something lyrical – I still have a very vivid memory of Dr. Zarco rehearsing Steven Bryant's Dusk when I was in high school and being in awe of how he shaped "simple" notes and rhythms into beautiful phrases with his conducting. I often find myself channeling some of his same idiosyncrasies in an effort to recreate (in my own way) the very clear memory of that rehearsal when I was in high school. Fifteen years later, I'm grateful that my students will get to experience the OG, JZ.

George Washington Bicentennial by John Philip Sousa (1854-1932), ed. Frederick Fennell

Alfred Music Publishing (1930 / 2006) • Grade III • 3:30



John Philip Sousa remained active as both a composer and conductor to the very end of his life and wrote several superb marches. In 1930, a special commission was formed in Washington, D.C., to coordinate the upcoming national celebration of the two-hundredth anniversary of George Washington's birth – Sousa was engaged to compose a special march for the occasion. He completed the score to *George Washington Bicentennial* in June of that year; and while on tour with his Sousa Band in November, he made a stop in Washington, D.C., to conduct a preview of the new march with the U.S. Marine Band for President Herbert Hoover and his guests in front of the White House.

The Sousa Band continued to perform the march on its 1930 and 1931 tours before the actual bicentennial in 1932. Sousa himself took part in the climactic ceremony held at the Capitol Plaza on February 22, 1932, where he conducted the combined premier bands of the U.S. Army, Navy, and Marine Corps. This would be the last time he would conduct the Marine Band in public. Just a few weeks later, after finishing a rehearsal in preparation for a concert with the famed Ringgold Band of Reading, Pennsylvania, Sousa unexpectedly passed away on March 6, 1932.

SHIUAN: Similar to Dr. Zarco, inviting Maestro Dea to guest conduct SWE was an absolute no-brainer. His connection to Saratoga High School is a long, storied history... perhaps one might even say, *Tales of the Incredible!* Mr. Dea was the sight-reading adjudicator at Boitz's first ever CMEA Festival 26 years ago. In 2005, Mr. Dea guest conducted SWE when Boitz brought the group as a featured ensemble at the CBDA Conference (coincidentally, Boitz conducted Mr. Dea's Las Lomas HS Wind Ensemble the same year at CBDA in spite of the aforementioned "incredible tales" upon their first encounter in 1999). When I first started my teaching career, Mr. Dea immediately took me under his wing, constantly checking in, mentoring, and advocating on my behalf. Having been one of the great masterminds behind CASMEC (along with Mr. Burn and Mr. Boitz) and having served as President for pretty much every CA music education organization, Mr. Dea is a role model for what it means to be a true contributing, service-oriented leader of our music ed community.

What We Saw There by Matthew Vu (b. 1994)

Matt Vu Music (2019) • Grade IV • 7:00

From the composer:

In January 2016, the Hodgson Wind Ensemble of the University of Georgia set out on a service-learning tour of the various provincial capitals of Panama, where it gave concerts and masterclasses to students of local schools. During the trip, members of the Wind Ensemble visited Panamá Viejo, site of the original Spanish settlement of Panama. Although Panamá Viejo was left largely in ruin after its destruction in the 17th century, the bell tower of the city's cathedral remains standing today.

Shamelessly programmatic, "What We Saw There" refers to the view from the top of the bell tower – the greenery surrounding the remains of the old city in the foreground, the skyline of modern Panama City in the middle ground, and the clear Panamanian sky and mountains in the background. Originally composed for the Athens, Georgia-based band, Misnomer, "What We Saw There" was arranged by the composer for the band and the Hodgson Wind Ensemble on the occasion of the 69th University of Georgia Annual January High School Band Festival, or JanFest.



Born in Bellflower, CA, Matt Vu is a Vietnamese-American composer, educator, and pianist based in Atlanta, Georgia. He earned undergraduate degrees in music from the University of Georgia, where he studied piano and euphonium. Vu's work melds a variety of influences including classical, jazz, pop, and R&B, and ranges in instrumentation from orchestral and wind ensemble to chamber and electronic ensembles. While attending UGA, he joined the band Misnomer, for whom he has written and played most actively. In addition to performing and composing as a freelancer, he currently works as a music technology and theory teacher at Innovation Academy, a STEM magnet high school.

SHIUAN: As much as I might gripe about the woes of social media, I do owe my discovery of Matt Vu's music to Facebook, upon hearing a recording by a colleague's wind ensemble out in Georgia. Coincidentally, Vu is a native Californian, adding to the joy of presenting his work at CASMEC. In some ways, programming this piece actually serves as one of the centerpieces of the mantra, "musical friends are friends forever." Over the years, we've shared a great deal of laughs, merriment, and music-making with the superbly talented musicians featured on this piece. I've deeply admired the music programs led by Burn, Pakaluk, and Bryant; Mr. Taniguchi was my saxophone teacher growing up; Hostottle has become a dear friend and sounding board for all things saxophone; it is mesmerizing to watch Shaul (a true kid-magnet) teach bassists of any level; and of course, I can continue to wax poetic about Mr. Clark. And the perfect cherry-on-top is to have Mr. Jow (one of my first inspirations to become a music teacher) lead this motley crew of educators, performers, and artists. A true family affair.



Deep River by Benjamin Horne (b. 1995)

Horne Music / Murphy Press (2021) • Grade IV • 6:30

Deep River is an arrangement of the traditional spiritual of the same name for wind band. This arrangement is inspired by a popular art song version by Henry Burleigh. His low baritone voice as well as renditions by singers such as Paul Robeson are the motivation for this version's use of solo tuba for the song's initial presentation. Other allusions to Burleigh can be found throughout the work. The composer shares:

Performers should aim to make this music their own. Be expressive. Each performance of the work should be different in that way. This music comes from feeling. This music is about hopes, dreams, desires, but also life experience. Bring your own version of those things to each performance.

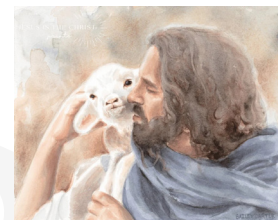
Benjamin Horne is a conductor, composer/arranger, and low brass performer. He is currently a Doctoral Wind Conducting and Masters Music Composition student at Michigan State University. He previously earned a Masters degree at the Jacobs School of Music at Indiana University in Euphonium Performance and earned his Bachelors at the Schwob School of Music at Columbus State University (GA) with degrees in Music Education, Music Performance, and a Certificate in Music Composition. Mr. Horne has collaborated on works with several renowned classical artists such as Demondrae Thurman and Charles Vernon.

SHIUAN: *I was first introduced to this piece through Dr. Mallory Thompson during a brainstorming session over a lovely dinner. She inquired if I had strong saxophones, tubas, and a pianist... check, check, and check! Serendipitously, I happened to play all three of those instruments growing up, and coincidentally, all as part of the Saratoga HS Band Program at some point. Immediately, it felt right to add this piece to the program. A few months later, we had the privilege of bringing Dr. Thompson out to work with SWE on the very piece she recommended to us (although our students probably found a lot more entertainment watching me squirm on the podium as one of Boitz's and my most significant mentors lovingly provided us all with a masterclass in conducting, musicianship, and storytelling). Boitz and I channel her teachings each and every day, planting a bit of Purple Pride into the Bay Area.*

Third Symphony, IV. Finale, Allegro gioioso by James Barnes (b. 1949)

Keiser Southern Music (1997) • Grade VI • 7:30

The United States Air Force Band in Washington, D.C. commissioned James Barnes to write a major work for wind band. The conductor, Col. Alan Bonner, said he didn't care about style, length, difficulty or anything else. Barnes started working on *Third Symphony* at a very difficult time in his life, right after his baby daughter Natalie died. The composer said, "This symphony is the most emotionally draining work that I have ever composed. If it were to be given a nickname, I believe that *Tragic* would be appropriate."



The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy. The *Lento* (first movement) is a work of much frustration, bitterness, despair and despondency – all feelings of the composer losing his daughter. The *Scherzo* (second movement) has a sarcasm and bittersweetness about it because it deals with the pomposity and conceit of certain people, busy and cheerful while complaining about minor problems compared to his loss of Natalie. Exquisite in its simplicity, the hauntingly beautiful third movement is a fantasia about what the composer felt the world would have been like if Natalie had lived. It is a farewell to her. The *Finale* (fourth movement) represents a rebirth of spirit, reconciliation for us all. The second theme of the last movement is based on an old Lutheran children's hymn called *I Am Jesus' Little Lamb*. This hymn was sung at Natalie's funeral. Three days after Barnes completed this symphony, his son Bill was born. The composer said "if the third movement is for Natalie, then the *Finale* is really for Bill, and our joy in being blessed with him after the tragic death of his sister."

James Barnes is the retired Division Director for Music Theory and Composition at the University of Kansas where he taught for 35 years. His numerous compositions for concert bands and orchestras are extensively performed throughout the world. A former tubist, he has traveled extensively as guest composer, conductor and lecturer. He has twice received the American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. Over the years, he has been commissioned to compose works for all five of the major military bands in Washington, DC.

SHIUAN: *When I was a high school student, Mrs. Hasegawa was already a pillar of the Saratoga music community. She has become a "second mom" to countless high school students over nearly 20 years. When I returned as a teacher, the same still holds true. Over the last 8 years, I constantly heard the opening of the finale to Barnes' Third Symphony, as Mrs. Hasegawa set her cell phone ring tone to this piece. I would learn later on that this was her not-so-subtle form of subliminal mind control. Evidently, the symphony is one of Mrs. Hasegawa's favorite concert band works, and she very much wanted SWE to play it. Early in my career, I brushed off her requests, never quite sure if our ensemble could even come close to doing the momentous piece justice. But those who truly know Mrs. Hasegawa know her stubborn and unrelenting nature. In 2019, I finally caved and took a leap of faith to program the last two movements of the symphony. I'm forever grateful for her "pushiness," as that performance is one of my most cherished musical memories as an educator. We would like to dedicate this performance of the finale at CASMEC to the "second mom" of so many Saratoga Music students – we hope to truly earn her "Bravo!" that she has so lovingly tacked on to the final note of the work.*

Takarajima by Hirotaka Izumi (1958-2021), arr. Toshio Mashima

Yamaha Music Publishing (1986 / 1987) • Grade V • 4:30



Takarajima (Treasure Island) is a popular Japanese song written by Hirotaka Izumi, a member of the band T-SQUARE. It was later adapted into an arrangement for wind ensemble by Toshio Mashima, as part of New Sounds in Brass's 1987 edition, performed by Tokyo Kosei Wind Orchestra. The piece remains an icon among wind bands both in Japan and abroad. Though the song was initially intended to have a jazz/funk vibe like the rest of T-SQUARE's discography, Mashima strayed away from this, and instead opted for a samba style, featuring instruments like the agogo and whistle.

SHIUAN: *Move over cowbell... More agogo bell and whistle!!!*

ABOUT

DIRECTORS, GUEST CONDUCTORS, AND GUEST ARTISTS



Jason Shiuan, Performing Arts Department Chair & Director of Instrumental Music

Jason Shiuan is the Director of Bands at Saratoga High School in Saratoga, CA, where he also currently serves as Performing Arts Department Chair. Shiuan manages all aspects of the Saratoga High School Music Department, involving roughly 45% of the 1,165 students enrolled at SHS. In addition, he oversees the SHS Band Program, including the competitive marching band, three concert bands, two jazz bands, the percussion program, and frequently works with the schools advanced orchestras, Saratoga Strings and Saratoga Symphony Orchestra. He also currently serves as the Past President of the Santa Clara County Band Directors Association.

Prior to his appointment at Saratoga High School, Shiuan taught at Lincoln Park High School in Chicago; Skokie-Washburne Junior High in Winnetka; and the Cook County Juvenile Detention Center in Chicago. Internationally, Shiuan served as an ASTEP Artist in Residence at the Shanti Bhavan Residential School in Tamil Nadu, India. In 2015, Shiuan was awarded the Presser Undergraduate Scholar by the Bienen School of Music. In the same year, he was also accepted as a Fulbright ETA Scholar. In 2019, Shiuan was selected to represent California for the 22nd annual "50 Directors Who Make a Difference" by *School Band and Orchestra Magazine*.

In 2022, Shiuan received the CMEA Bay Section Gilbert T. Freitas Annual Memorial Band Award. In 2023, Shiuan was selected as a quarterfinalist for the 2024 GRAMMY Museum Music Educator Award.

Alongside Mr. Michael Boitz, Shiuan has led concert tours to the Netherlands, Belgium, Austria, the Czech Republic, Slovenia, and Germany. Appearances at international festivals have included featured performances at the WASBE (World Association of Symphonic Bands and Ensembles) Conference in Prague, CZ (2022) and Utrecht, NL (2017); the World Music Contest in Kerkrade, NL (2017); the Lange Nacht at the Mid Europe Music Festival in Schladming, AT (2022); and the IMAGO Music Festival in Ljubljana, SI (2022). Notable performance venues internationally include the Musikverein in Vienna, AU; Smetana Hall in Prague, CZ; and the Royal Concertgebouw in Amsterdam, NL.

Shiuan completed his undergraduate studies at Northwestern University in Evanston, Illinois, graduating summa cum laude in Music Education, Saxophone Performance, and a Certificate in Integrated Marketing and Communications. At Northwestern, he studied under the tutelage of renowned saxophonists Dr. Fredrick L. Hemke and Dr. Timothy McAllister; and under the baton of Dr. Mallory Thompson and Dr. Ryan T. Nelson. Born and raised in Saratoga, CA, Shiuan is a proud graduate of Redwood Middle School and Saratoga High School, where his love for music was imprinted and nurtured by several music educators, including Mr. Michael Boitz (Saratoga HS), Dr. John Zarco (Saratoga HS), Mr. Duane Otani (Saratoga HS), Mr. Seth Jones (Saratoga HS), Mrs. Vicki Wyant (Redwood MS), Mr. Jonathan Jow (Redwood MS), Mr. Naoki Taniguchi (saxophone), Ms. Amy Huang (piano), and Mr. Victor Li (cello).





Michael Boitz, Director of Instrumental Music

Michael Boitz is serving in his 26th year leading the Instrumental Music Program at Saratoga High School, of which he served as Department Chair for the Visual and Performing Arts for 21 years. Mr. Boitz taught in his native Minnesota before arriving to take over the program at Saratoga High School in August 1998. Being the only Instrumental Music Director his first 6 years at SHS, Mr. Boitz has served as Director of Bands 1998-2019, and Director of Orchestras 1998-present. Saratoga High School instrumental music ensembles have developed a reputation for excellence at the state, national, and international level under his leadership. Mr. Boitz continues to work with both Orchestras and Bands at SHS as he did upon arrival over 25 years ago.

Mr. Boitz has been awarded Teacher-of-the-Year by the Los Gatos-Saratoga Union High School District, the California Music Educators Association Bay Section Gilbert T. Freitas Award for Excellence in Music Education, the California Music Educators Association Richard L. Levin Orchestra Educator of the Year Award, the California Music Educators Association Band Educator of the Year award, the California Music Educators Association Bay Section Music Educator of the Year Award, the University of Chicago Outstanding Educator Award, and has been inducted into the John Phillip Sousa Legion of Honor. Mr. Boitz and his

path at Saratoga High School is one of the featured chapters of author and lecturer Scott Lang's Book, *Leader of the Band*.

Mr. Boitz has led concert tours to Spain, Austria, Switzerland, Germany, Slovenia, Norway, Finland, the Netherlands, Belgium, and Australia. International festivals have included the WASBE (World Association of Symphonic Bands and Ensembles) Conference in Prague, CZ in 2022, Utrecht, NL in 2017, the World Music Contest in Kerkrade, NL, twice the Mid-Europe Music Festival in Schlading, AT, twice the Jungfrau Music Festival in Interlachen, CH, twice the former Vienna Youth in Music Festival in Vienna, AT, and the IMAGO Music Festival in Ljubljana, SI. Performance venues have included the Musikverein in Vienna, AU, The Royal Concertgebouw in Amsterdam, NL, the Palau de Musica in Barcelona, SE, the Konzertsaal in Lucerne, CH, the Kursaal in Donostia/San Sebastian, SE, the Palau de la Musica in Valencia, SE, the Sydney Opera House in Sydney, AU, and Carnegie Hall in New York.

Under Mr. Boitz's leadership, the SHS Symphonic Wind Ensemble has also performed at multiple state and regional conferences, and has earned consistent Unanimous Superior ratings at all CMEA (California Music Educator Association) festivals since 1999. The most advanced orchestra at Saratoga High School, *Saratoga Strings*, has performed three times at the Midwest International Band and Orchestra Clinic in Chicago (2014, 2018, 2023). The Saratoga High School Marching Band has performed at both the nationally televised Macy's Thanksgiving Day Parade (2012), and the internationally televised Tournament of Roses Parade (2016), along with multiple Bands of America Regional Championships, of which Saratoga was the West Coast Regional Champion in 2015.

Mr. Boitz serves regularly as a guest conductor for high school and junior high regional honor bands and orchestras on the west coast, has presented clinic sessions for WASBE (World Association of Symphonic Bands and Ensembles) in Hungary and the Czech Republic, presented clinic sessions and rehearsal labs at the Midwest Clinic, and serves as adjudicator and clinician for multiple associations throughout the U.S. He has been honored to conduct All-State Bands and Orchestras in California, Nevada, Indiana, and Oregon. Mr. Boitz has personally been awarded Honorary Commendations from the City of Saratoga, as well as the Band Program and Orchestra Program at SHS have been awarded Honorary Commendations from the City of Saratoga.

Mr. Boitz completed undergraduate and graduate studies at Concordia College in Moorhead, MN, and Northwestern University in Evanston, IL, respectively. His teachers and mentors of greatest influence have included Dr. Mallory Thompson (Northwestern University), Dr. Russell Pesola (Concordia College), Dr. J. Robert Hanson (Concordia College), Dr. Frank Benciscutto (University of Minnesota / Concordia College), Dr. Lawrence Sutherland (CSU Fresno / UCLA), Dr. Ed Huttlin (Concordia College), Mr. John Burn (Homestead HS), Mr. Norm Dea (Los Lomas HS / Acalanes HS), Mr. John Lace (Anoka HS), Mr. Mike Hiatt (Anoka HS), Mr. Gordon Nilsen (Fred Moore JHS), and Mr. Peter Dahlstrom (Fred Moore JHS). Michael Boitz was born and raised in Anoka, MN, and is a proud graduate of Anoka High School.



**Sean Clark, Associate Director of Instrumental Music, Director of Percussion, & Guest Artist**

Sean Clark is an educator, arranger, and professional percussionist based in Northern California. Mr. Clark is in his 6th year serving as Co-director of Percussion and Associate Director of Instrumental Music at Saratoga High School. Mr. Clark co-manages all aspects of Saratoga's Percussion Program, in which nearly 80 students study and perform with the competitive marching band, multiple concert percussion ensembles at all levels, a robust chamber program, and two competitive winter percussion ensembles. Mr. Clark also oversees and works with the percussion section in each of Saratoga High's three concert bands and the symphony orchestra. Additionally, Mr. Clark works directly with all of the student musicians in two of the concert bands, serves as the conductor of Saratoga High's second-audition string orchestra, and regularly assists with all other musical ensembles at Saratoga High.

Outside of Saratoga's music program, Mr. Clark holds multiple roles for the prestigious Blue Devils Performing Arts program, which provides enriching musical experiences for hundreds of music students through its programs. At the Blue Devils "B" corps, Mr. Clark serves as percussion caption head, battery arranger, and staff/ensemble coordinator. In these roles, he manages over 200 staff and members through daily rehearsals over the course of the drum corps season. In 2021, Mr. Clark created and founded an independent winter percussion ensemble, Thesis, reinvigorating the artform in the greater Bay Area. Originally organized to target learning loss caused by COVID, Thesis now also aims to equip aspiring teacher-performers with skills to effectively teach and connect them with programs in need of their expertise.

As a performer, Mr. Clark has been performed and presented clinics throughout the United States and Internationally. In 2018, Mr. Clark co-founded California percussion quartet Orphic, a new music percussion ensemble whose primary energy is devoted to commissioning new works for chamber percussion ensembles. At Orphic, Mr. Clark serves as a performer and operations director. Over the last number of years, Orphic has served as Artist-in-Residence for Los Positas Community College, presented signature concert programs at the University of the Pacific, and performed private benefactor concerts for the Stockton Symphony. More notably, Orphic performed in the Nuremberg Day of Percussion and Austria Day of Percussion as guest artists in 2019 and 2022. As a performer with Orphic, Mr. Clark has most enjoyed workshopping new compositions with composers and presenting several world premieres.

Mr. Clark completed his undergraduate studies at California State University, Fresno, graduating summa cum laude in Music Education and Percussion Performance. Mr. Clark studied under renowned percussionists, Mr. Dave Gabrielson and Dr. Matthew Darling, and under the baton of Dr. Thomas Lowenheim and Dr. Gary P. Gilroy. In 2020, Mr. Clark earned a Masters in Education with an emphasis in Social Emotional Learning from National University.

Mr. Clark is a proud endorser of Evans drumheads, Marimba One concert equipment, Promark sticks and mallets, and Zildjian cymbals.

**Chavadith Tantavirojn, Director of Percussion & Guest Artist**

Chavadith Tantavirojn is a renowned composer, arranger, and music educator based in the Bay Area of Northern California. He is the Co-director of Percussion at Saratoga High School in Saratoga, CA, where he co-manages the concert percussion program, including all concert bands, symphony orchestra, and chamber ensembles. Additionally, Mr. Tantavirojn is the Front Ensemble Caption Head and Arranger for Saratoga High School's award-winning Marching Band and Winter Percussion (WGI-PSW) since 2016, composing for both of these ensembles annually.

Beyond his involvement with Saratoga High School, Mr. Tantavirojn also composes for and leads the percussion program at Cupertino High School in Cupertino, CA. During the CHS Winter Percussion program's first appearance at the prestigious 2023 WGI World Championships in Dayton, OH, Cupertino HS advanced to Finals and placed 6th in the PSW division.

Specializing in the art of percussive pageantry, Mr. Tantavirojn is currently the Front Ensemble Caption Head and Arranger for the Blue Devils B Drum & Bugle Corps, a position he has held since 2019. He is also on the Front Ensemble staff for the 21-time DCI World Champion Blue Devils Drum & Bugle Corps since the 2022 season. Previously, he was the Front Ensemble Manager for the Santa Clara Vanguard Cadets with four successful seasons winning three DCI Open Class Championships and three High Percussion titles during his tenure.

Mr. Tantavirojn attended the University of California, Santa Barbara and graduated with a Dean's Honor and a Bachelor of Music degree in Music Composition. He was also a recipient of the Eliz Dineen Scholarship for Music Composition.

Mr. Tantavirojn is a proud endorser of Innovative Percussion sticks and mallets.

**Dr. John Zarco, Guest Conductor**

John Zarco is Director of Instrumental Ensembles and Associate Professor of Music at the University of Texas at San Antonio. His responsibilities have also included conducting the UTSA Wind Ensemble, Symphonic Band, and University Band, in addition to teaching graduate and undergraduate courses in conducting, wind literature, and music education.

Prior to his appointment at UTSA, Dr. Zarco served as Director of Bands at Millersville University in Pennsylvania. From 2006-09, he taught instrumental music at Saratoga High School, in Saratoga, California. He received a D.M.A. in conducting from the University of Minnesota as well as B.M. and M.M. degrees from California State University, Sacramento. Dr. Zarco was recognized with distinguished membership as a "Friend of the Arts" by Sigma Alpha Iota and has been awarded honorary memberships in the national organizations of Pi Kappa Lambda, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, and Tau Beta Sigma.

In addition to his work at the university level, Dr. Zarco conducted the Youth Orchestras of San Antonio (YOSA) Symphonic Winds during their inaugural 2014-15 season. He has presented at state conferences, including the Texas Music Educators Association (TMEA) Convention and California All-State Music Education Conference (CASMEC). He served on the Executive Board of the Texas Music Educators Conference and as TMEA Region 29 College Division Chair. Dr. Zarco continues to maintain an active schedule as a guest conductor and clinician throughout the United States. His book, *Rehearsing the Band, Volume 3* is published by Meredith Music Publications and is distributed by Hal Leonard.



Norman Dea, Guest Conductor

Norman Dea retired from the Acalanes Union High School District in 2018 after a distinguished 35-year teaching career. He taught for 25 years at Las Lomas High School in Walnut Creek, and his final 10 years at Acalanes High School in Lafayette. His ensembles have been lauded for musical excellence and had consistently received the highest praise at music festivals throughout California and abroad. His bands have appeared as featured ensembles at the former CMEA State Conference and CBDA All-State Convention. In 2018, he joined the staff at CSU East Bay and serves as a supervisor where he mentors student teacher and intern candidates in music education.

Mr. Dea is highly regarded as an adjudicator, clinician, and conductor. He has led county, regional, and state honor bands including: the CA All-State JHS Honor Band, Nevada All-State MS Honor Band, All-Northern CA JHS Honor Band, Clark County MS Honor Band (Las Vegas, NV), and the Washoe County MS Honor Band (Reno, NV). He has conducted summer camp bands at Cazadero, Donner Mine, Hayward-La Honda, and at the Alpine School District Summer Advanced Band Camp in Utah. He has also led and presented sessions at regional and state conferences, including Bay Section, Central Section, CASMEC, and Hawaii MEA.

Mr. Dea has been recognized and honored for his contributions to the music education community including the CMEA Hall of Fame; Bay Section Lifetime Achievement Award; CASMEC Medal of Honor; NBA Citation of Excellence; CMEA President's Award; CBDA Distinguished Service Award; John Philip Sousa Foundation Legion of Honor; CMEA Band Educator of the Year; Bay Section Music Educator of the Year; Bay Section Gilbert T. Freitas Memorial Award; and the Acalanes District Teacher of the Year.

He has served with distinction as President of CBDA, CMEA, and Bay Section respectively, and was instrumental in the creation of CASMEC. Prior to his retirement from the public schools, he served our various music education organizations in multiple capacities for a combined 32 years. Nationally, he serves on the Midwest Clinic Advisory Board, and had recently completed two terms on the NAFME Council for Band Education. Mr. Dea is a 1980 graduate of San Francisco State University. He is honored to be a guest conductor with the Saratoga Symphonic Wind Ensemble.



Jonathan Jow, Guest Conductor

Jonathan Jow's journey into the professional music realm is rooted in Saratoga's music programs. He is currently the music director at Redwood Middle School with additional experience teaching elementary music and coordination of Saratoga Union School District's instrumental music and Redwood's extracurricular music programs. A regular face to Saratoga music students since the Fall of 2006, Mr. Jow has actually been involved coaching and teaching music in the community since graduating from Saratoga High School more than two decades ago. Embedded in his teaching comes a genuine love of the very same programs for which he now works. He is an alumnus of the current "era" of SUSD and Saratoga High music programs including its very first strings class during his fourth-grade school year; the Redwood choir; concert bands, marching bands, jazz bands, and guard for a winter season.

A native Saratogan, Mr. Jow was actively involved in his larger school community, serving positions from representatives to presidents of various school student councils and other student organizations throughout elementary to high school. He received numerous recognitions not only including music-specific honors but also school-wide leadership awards. Mr. Jow served as a drum major of the Saratoga High Marching Band for two years and represented Saratoga in numerous Honor Bands at both the local and state level. He is also a recipient of Saratoga High School Outstanding Bandsman, the John

Philip Sousa Band Award, and the Louis Armstrong Jazz Award – all voted upon him by his peers.

A U.C. Berkeley graduate, Mr. Jow received a B.A. in Mass Communications/Media Studies as well as a minor in Music. He graduated magna cum laude and highest honors in his major. His academic excellence yielded him invitations and membership into the Golden Key International Honour Society and Phi Beta Kappa. Soon after graduating from Cal, Mr. Jow continued his studies at San Jose State University, from which he received his music credential. In addition to his academics, he studied saxophone with Professor Dale Wolford, played in the SJSU Saxophone Ensemble, the SJSU Symphonic Band under the direction of Dr. Diana Hollinger, and the SJSU Wind Ensemble under the direction of Dr. Edward Harris. In addition to teaching, he was honored as the 2011-2012 Redwood Middle School Teacher-of-the-Year and received the CMEA Gilbert T. Freitas Award for Achievement in Music Education in 2015. Most recently, Mr. Jow was honored as the 2016 Saratoga USD Teacher-of-the-Year.



Naoki Taniguchi, Guest Artist

Naoki Taniguchi is Music Department Co-chair and Head of Music Theory & Musicianship at Cabrillo College in Aptos, CA. He formerly directed the Jazz Bands and taught AP Music Theory at Saratoga High School. As a saxophonist he is equally versed in classical, jazz, and popular styles. He has performed throughout North America, Europe, Japan, and Australia. His private saxophone students have been accepted to notable programs such as Eastman, Northwestern, North Texas, USC, UCLA, and California Jazz Academy. As a composer he has written for jazz ensemble, wind band, string orchestra, solo woodwinds, and has penned dozens of pieces for small jazz groups. He scored a video game recognized by Gamezebo as one of the best of its year in its category. Raised in San Jose, Mr. Taniguchi received his Bachelors and Masters degrees from UCLA.

**Jonathan Hostottle, Guest Artist**

Hailing originally from Parkersburg, West Virginia, Jonathan Hostottle is an educator and multi-instrumentalist based in the San Francisco Bay Area. Jonathan teaches middle school band and private saxophone lessons to students in the Bay. He remains in-demand as a performer and educator locally and nationally as he performs and teaches woodwind and folk instruments across multiple musical genres at various venues, schools, and universities.

Prior to moving to California, Jonathan previously served on the faculty at Mansfield University and toured as a member of the award-winning chamber music group, The Moanin' Frogs Saxophone Sextet. Jonathan holds undergraduate and graduate degrees in Saxophone Performance, Music Education, and a graduate cognate in Wind Conducting from the University of Michigan.

**Michael Pakaluk, Guest Artist**

Mike Pakaluk is the Instrumental Music Director at Lynbrook High School, where he directs three concert bands, two string orchestras, and oversees the Viking Marching Band & Color Guard. He holds a B.M. in Music Education from the Hartt School of Music and a M.M. in Trumpet Performance from the University of New Mexico. Under his direction, Lynbrook performing ensembles have completed multiple international tours, commissioned new works, and the Lynbrook Orchestra was invited to perform twice at the California All-State Conference (CASMEC) and at the 73rd Midwest Clinic in 2019.

In 2019, Mr. Pakaluk was the recipient of the CMEA Bay Section Outstanding Orchestra Educator award. In 2020, he was recognized by Lynbrook as the Certificated Staff Member of the Year. In 2021 he was inducted into the John Philip Sousa Foundation Legion of Honor. At CASMEC 2022, he received the CMEA Richard L. Levin Orchestra Educator Award. He is active as a clinician and adjudicator for CMEA Bay Section and Music in the Parks, and has served on the board for California Band Directors Association (CBDA), California Orchestra Directors Association (CODA), and the Santa Clara County Band Directors Association (SCCBDA).

As a trumpet player, Mr. Pakaluk has recorded and/or performed with the New Mexico Symphony Orchestra, the Santa Maria Philharmonic, the Damon Castillo Band, The Peninsula Symphony Orchestra, the San Francisco Wind Symphony, the South Bay Dub All-Stars, the Menlo Brass Quintet, and the San Francisco Brass Band.

**John Burn, Guest Artist**

John Burn is the Director of Bands and Orchestra and Music Department Lead at Homestead High School in Cupertino, CA, where he has taught since 1991. Mr. Burn is a Past President of CMEA, CBDA, CMEA Bay Section, the Santa Clara County Band Directors Association, and the Santa Cruz Jazz Festival Board of Directors.

Mr. Burn has received several significant commendations including the 2023 CASMEC Medal of Honor; the 2023 National Federation of High School Associations Region 7 (California, Arizona, Utah, Nevada & Hawaii) Outstanding Music Educator Award; 2019 Grammy Music Educator Award Semi-finalist; 2015 CBDA Distinguished Service Award; 2010 CMEA California Band Director of the Year; 2010 Homestead High School Teacher-of-the-Year; and he is a 2009 Inductee to the John Philip Sousa Foundation Legion of Honor.

Mr. Burn is active as a guest conductor for honor groups and summer music camps, and as an adjudicator for band, orchestra and jazz festivals. He is a contributing author in the book, *Teaching Music Through Performance in Orchestra, Volume 4*.

Bands and orchestras under Mr. Burn's direction consistently earn high ratings at regional, state, and international festivals including performances in Carnegie Hall in New York and the Kennedy Center in Washington D.C. as well as in Vienna, Sydney, Tokyo and Honolulu. The Homestead Marching Band marched in the Macy's Thanksgiving Day Parade (2011), placed in the top 20 at the Bands of America Grand National Championships (2015), and marched in the Pasadena Tournament of Roses Parade (2018). The Homestead Marching Band will be returning to the Pasadena Tournament of Roses Parade on January 1, 2025.

Mr. Burn holds a B.A. from UCLA, a Masters from the University of Illinois, and graduated from the school where he now teaches, Homestead High School. Mr. Burn lives in San Jose, with his patient and supportive wife, Allison.



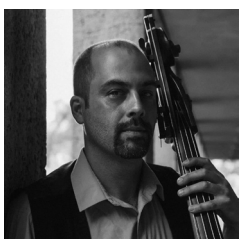
Craig Bryant, Guest Artist

Craig Bryant has served as the Director of Instrumental Music at Albany High School in Albany, CA since 2007. Mr. Bryant leads a strong and diverse music program that is recognized for its musical excellence throughout the Bay Area. The instrumental program at Albany is made up of 200 students in two orchestras, two concert bands, and two jazz ensembles. Under Mr. Bryant's direction, groups have received top ratings and awards at various band and orchestra festivals, as well as at the Folsom, Reno and Santa Cruz Jazz Festivals. In past years, the Albany High School Jazz Band performed at the CMEA State Conference, and was selected as a finalist for the Next Generation Jazz Festival presented by the Monterey Jazz Festival and the Essentially Ellington Festival presented by Jazz at Lincoln Center.

Mr. Bryant serves as President Elect of CMEA Bay Section, with prior service to the profession as Secretary for the California Alliance for Jazz, and as Band Representative for CMEA Bay Section. He is in demand as an adjudicator and clinician in the Bay Area, serves as regular conductor at Cazadero Music Camp, and conducted the 2016 California Jr. High School All-State Jazz Ensemble. Mr. Bryant was recognized as an NBC Sports Bay Area All-Star Teacher in 2018, and received the 2019 Paul

Shaghoian Outstanding Jazz Educator Award from CMEA in 2019. He was inducted to the John Philip Sousa Foundation Legion of Honor in 2022.

Mr. Bryant grew up in Asheville, NC, where his parents were his high school band and choir teachers. He holds a Bachelor of Music degree in trombone performance from the Indiana University Jacobs School of Music and a Master of Music Education degree from Boston University. He is a freelance trombonist in various bands and orchestras throughout the Bay Area.



Aaron Shaul, Guest Artist

Bassist Aaron Shaul has been an in-demand musician and educator in the Bay Area for 20 years. A musician known for his musical diversity, he is highly regarded for his ability to interpret the classics in professional Orchestras, improvise in all Contemporary and Jazz idioms, and meet the rigorous demands for high profile National Theater Tours.

His fluency on both Double and Electric Bass has allowed Mr. Shaul a wide range of musical employment and recording opportunities. Contemporary highlights include opening for Pop Icons *Chicago*, recording sessions for Skywalker Sound Studios, touring with *Hamilton*, an *American Musical*, bassist for the classical crossover vocal sensation *Il Divo*, Iranian pop violinist Bijan Mortazavi, and the string orchestra for the legendary *Eagles*. Since 2017, he has been the bassist for the

renowned *San Francisco Gay Men's Chorus*, and is featured on the albums *Unbreakable* and *Songs of the Phoenix* (Skywalker Sound) by Tony- and Grammy-nominated composer Andrew Lipa. As a chamber musician, Mr. Shaul performs frequently with the *Range Quintet*, a Candlelight Concert phenomenon featuring the music of *Radiohead* for String Quintet. Orchestral accomplishments include performing with the Berkeley, Oakland, Napa, Santa Cruz, Modesto, Stockton, Merced, and Reno Symphony & Ballet Orchestras, Berkeley Opera, and Opera Cultura.

As a music educator, Mr. Shaul is a sought-after Double Bass coach and clinician at many Bay Area public schools, including Berkeley High, Livermore High, Saratoga High, Mt. Eden High, Hayward High, James Logan High, Richmond High, and numerous junior high schools. At the collegiate level, he has taught courses for Music Education degree programs at both CSU East Bay and Sonoma State University, and is the Lecturer of Double Bass at both CSU East Bay and Diablo Valley College. For over a decade, Mr. Shaul has been the featured Bass Coach for the Hayward La Honda Music Camp, one of the Bay Area's premier music camps.



SHS Marching Band & Color Guard, Class of 2024