

In addition to his instrumental work, Mr. Stanley has held various choral positions, including tenor section leader and cantor at All Saints Episcopal Church in Beverly Hills, the Los Angeles Master Chorale, the Pasadena Chamber Orchestra Chorus, the Cambridge Singers of Pasadena, and

the San Luis Obispo Mozart Festival. He is currently choir-master and cantor at Church of the Angels (Episcopal) in Pasadena and is an active choral composer, with works published by GIA, CanticaNOVA, and St. James Music Press. ■

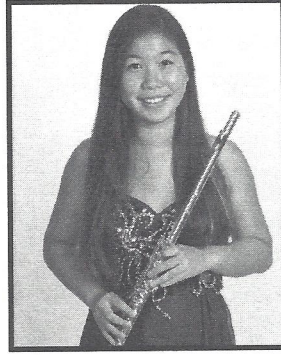
2015 MIDDLE SCHOOL MUSIC SCHOLARSHIP WINNERS

This year's winners of the \$500 Al Chavez Memorial Scholarship (string competition) and the \$500 Jo Wisniewski Memorial Scholarship (other orchestral instruments) are Allison Park and Katie Kim. Scholarships may be used for music lessons; the purchase, rental, or maintenance of an instrument; or attending a music camp.

Allison Park, age twelve, is a seventh grade student at Rolling Hills Preparatory School. She began violin lessons at age seven and is currently studying under Elmer Su. Allison is a recipient of numerous awards in both violin and piano, including first place awards at the SYMF (Southwestern Youth Music Festival) and the Southern California Junior Bach Festival (SCJBF): Complete Works Audition. She was also a scholarship winner at the Music Teachers Association of California Scholarship Auditions, the American String Teachers Association, and VOCE (Vocalists, Orchestral Instruments, and Chamber Ensemble), to name a few. She has soloed with the Chamber Group of the Palos Verdes Regional Orchestra and with SCJBF. Besides



ALLISON PARK



KATIE KIM

music, Allison has a passion for dance and is on a dance team that competes at both local and national levels. She volunteers in the community through her music and dance; as a result, she is a candidate for the Presidential Volunteer Service Award this year.

Thirteen-year-old **Katie Kim** has been playing the flute for three years under the tutelage of Verna Balch. Katie's awards include first place at the Musical Arts Competition of Orange County, first place at the MTAC Scholarship Auditions, multiple awards for first place at the Southwestern Youth Music Festival, second place at the MTAC West LA Concerto Competition, and second place at the MTAC VOCE Branch Competition. Katie was the principal flute of the Madrona Middle School Advanced Band. Besides music, she enjoys art and tennis. She is a freshman at Torrance High and plays on the JV tennis team. Her artwork was featured in the "Creativity Corner" of the Los Angeles Times, and she was a winner of the Scholastic Art and Writing Awards. ■



PROGRAM NOTES

Inside Passages

Jim Stanley

Inside Passages is a two-movement work, completed in the summer of 2010 and premièred by the Crown City Symphony in November of that year. The first movement, "Anger Issues," begins with a quotation from the Handel oratorio *Dixit Dominus*. That passage sets a rather angry text from Psalm 110 about God smashing the heads of His enemies, but Handel's music sounds less angry to 21st-century ears (almost like John Adams!). Thus the first movement is more about how anger is portrayed in music rather than being "angry" in and of itself. Several different episodes alternate with the opening theme, and the final statement of the opening music adds the thumping bass drum and low brass that have come to symbolize musical anger in our era

(think Orcs). However, even here the anger is second-hand; the relentless triple meter suggests that the Orcs might be waltzing from time to time.

The music leads without pause into the second movement, "Dream Sequence." High strings set the stage for a lonely English horn solo, with brief echoes in the other woodwinds – inspired by the common school-age dream of searching for that class you missed all semester to take a final exam for which you never studied. Other dreams follow – love, power, fear – the interpretation is left to the listener. A contrasting central section features a recurring bass line with variations that build to a climax, revealing the high strings and woodwinds that opened the work.

—*Jim Stanley*