

CALIFORNIA POLYTECHNIC STATE UNIVERSITY, SAN LUIS OBISPO

Bandfest 2011 Resonances

MUSTANG BAND

WIND ORCHESTRA

WIND ENSEMBLE

NOV. 18, 2011
FRIDAY AT 8 P.M.

HARMAN HALL
PERFORMING ARTS CENTER'S
CHRISTOPHER COHAN CENTER

PROGRAM

Wind Orchestra

Conducted by
Christopher J. Woodruff

A Song for Lyndsay Andrew Boysen, Jr.

Sinfonia V: Symphonia Sacra et Profana Timothy Broege

Symphony No. 1 (In Memoriam Dresden, 1945) Daniel Bukvich

- I. Prologue
- II. Seeds in the Wind
- III. Ave Maria
- IV. Fire Storm

Festive Hymn Johan de Meij

Wind Ensemble

Conducted by
Andrew McMahan

Resonances I Ron Nelson

A Passing Fantasy Fisher Tull

Cathedrals Kathryn Salfelder

Valdres – Norwegian March Johannes Hanssen, Arr. Glenn Bainum

Asphalt Cocktail John Mackey

I N T E R M I S S I O N

Mustang Band

Drum majors:
Jeffrey Brown
Erin Stearns
Brian Strathearn

Harry Potter and the Sorcerer's Stone John Williams, Arr. Ralph Ford

How the West Was Won Alfred Newman, Arr. Bill Locklear

Lucretia McEvil David Clayton-Thomas

God Bless the Child Billie Holiday and Arthur Herzog, Jr., Arr. Bill Locklear

Theme from Spiderman Robert Harris Arr. Joe Murphy

Fever Eddie Cooley, Arr. Tom Wallace

I Got a Fever, and the Only Prescription is More Cowbell ... Robert Jones and Scott Charvet

It Had Better Be Tonight Henry Mancini, Arr. Jay Dawson

“Tonight” from West Side Story Leonard Bernstein, Arr. Tom Wallace

Yea Poly! H.P. Davidson, Arr. John Higgins

Ride High, You Mustangs H.P. Davidson, Arr. J. Eric Schmidt

Combined Ensembles

Conducted by
Andrew McMahan

Festival Overture: The Year 1812 Peter Ilyich Tchaikovsky, Arr. L. P. Laurendeau

PROGRAM NOTES

A Song for Lyndsay

A Song For Lyndsay is very close to Andrew Boysen's heart as it is based around a piano piece that he had written for his wife, Lyndsay. Boysen wanted to incorporate the rudimentary elements of this piano backing and add the fundamental, yet complex sounds of a wind band placed in the work that he was writing for the festival. With the added extra of the wind band, Boysen was able to create extra meaning to the song giving representation of him and his wife as separate instruments in the piece. Boysen wrote himself in as the French horn, while Lyndsay was to be the flute. As the piece goes from start to finish you gather different interactions between the two instruments as they begin disbanded, flirt around with each other through the middle and come together at the end for a wonderful duet.

Sinfonia V: Symphonia Sacra et Profana

Notes by composer Timothy Broege (b. 1947)

Sinfonia V: Symphonia Sacra et Profana was composed in the summer of 1973 at Brielle, New Jersey, on commission from the University City High School Wind Ensemble of University City, Miss.; it was premiered by that group in 1974. Subsequently the work was taken up by such distinguished conductors as Eugene Corporon, Thomas Dvorak, Craig Kirchoff and H. Robert Reynolds, receiving numerous performances in the U.S., Canada and England. Since its publication by Manhattan Beach Music in September 1989, it has also traveled to Japan and Australia, and has become standard repertoire for high school as well as college bands and wind ensembles.

Sinfonia V is both a musical diary and a musical collage. I incorporated several musics that were much on my mind at the time the work was written, including ragtime, which I had been studying intently for several years, as well as the plainchant hymn, "Divinum Mysterium," which the choir of First Presbyterian Church, Belmar, N.J. (where I was, and still am, organist and director of music) had used as a processional at Christmas time. If one imagines dialing across the FM radio band in a large city such as New York, the resulting collage (or, to be more accurate, montage, as in film editing) might include a bit of early music (the Pavanne, and the chorales by Samuel Scheidt), some ragtime or jazz, some contemporary music, some voices, some instruments, et cetera.

At the same time, *Sinfonia V* contrasts secular musics — such as the Pavanne and the ragtime fragments — with sacred musics such as the Scheidt chorales and the plainchant hymn. There is no attempt to reconcile these two musical traditions, and the work ends in ambiguity.

Some listeners have found humor in it. I am not so sure. Here are some of the musics I was working with in the summer of 1973, assembled in what I hope is a convincing musical structure — no padding, no transitions, no note-spinning. The piece aims to be both concise and kaleidoscopic, profound as well as entertaining, sacred and profane.

Symphony No. 1 (In Memoriam Dresden, 1945)

Symphony No. 1 (In Memoriam Dresden, 1945) was written as Bukvich's master's thesis. The piece was originally conceived by Bukvich to fulfill the requirements of a composition assignment he had dealing with contemporary notation and using sounds beyond normal instrument sounds. "It had to deal with the realization of an entire piece of music from one germ of an idea," says Bukvich. This work succeeded in launching the career of Dan Bukvich into national prominence.

The idea for the symphony derived from a conversation he once had with the legendary jazz artist Louie Bellson. They were talking about the music of Duke Ellington, and a favorite chord he often used, based on the pitches C, D flat, E, G. The harmonic and melodic elements of the piece are based primarily on this chord.

There is a program underlying *Symphony No.1*. It is meant to depict the fierce Allied bombing attacks on Dresden, Germany, on February 13-14, 1945, which, according to most recent estimates, killed between 25,000 and 30,000 people. The four movements, Prologue, Seeds in the Wind, Ave Maria, and Firestorm, are derived from *The Destruction of Dresden*, an historic account of the bombings written by David Irving. Through modern notation, the human voice, and unusual adaptations of traditional wind instruments, Bukvich creates powerful, haunting timbres which evoke many of the emotions surrounding this tragedy. By both accident and design, Bukvich created a contemporary work for winds and percussion which, to this day, is considered among his most important contributions to the band repertoire. Bukvich downplays the significance of the piece saying, "I didn't have any message in the Dresden symphony; I had to complete an assignment on graphic notation." Although extramusical symbolism and unconventional techniques are used by the composer throughout this programmatic work, Bukvich was not trying to make any revolutionary musical statements. Nevertheless, *Symphony No.1* was a trend-setting piece that would mark the style of music wind conductors would come to expect from Bukvich, and demand from him in numerous, subsequent commissions.

Festive Hymn

This melodic hymn was commissioned by the town of Margraten in Limburg, The Netherlands, for the celebration of the 25th anniversary of the Margraten Municipality. The work was premiered at a big gala concert on November 24th, 2007, performed by the Margraten Proms Orchestra and their conductor Fried Dobbelstein.

Resonances I

A native of Joliet, Ill., Dr. Ron Nelson (b. 1929) earned his bachelor's degree in music in 1952, master's degree in 1953, and doctorate in musical arts in 1956 from the Eastman School of Music. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Nelson joined the Brown University faculty in 1960. In 1991 he was awarded the Acuff Chair of Excellence in the Creative Arts; the first musician to hold the chair. Nelson has gained wide recognition as a composer of choral, band, and orchestral works. In all, over 80 works are published. He has received commissions from the Rochester Philharmonic Orchestra, and numerous choral organizations, colleges and universities, including the University of Minnesota and Dartmouth.

The goal of *Resonances I* is to create an interesting and increasingly exciting musical texture. It begins slowly, very quietly and distant, and then develops to a peak of enormous activity, intensity and tension. Although *Resonances I* uses non-synchronous techniques to achieve its textures, it is not an aleatoric piece. It will sound the same with each performance. However, the "drama" factor will change with each unique ensemble.

A Passing Fantasy

A Passing Fantasy was inspired by the book *Life After Life* by Dr. Raymond A. Moody, Jr. The music depicts some of the experiences reported by persons who were involved in "near death" experiences and who reported these phenomena upon recovery. This work was sponsored by Francis Marciniak on May 2, 1992, in Providence, R.I.

Set in a single movement, the music opens with expressions of pain and anxiety. This confused state eventually erupts into a consonant release of tension signifying the out-of-body sensation of freedom from constraints. As the person is swept away through a tunnel, reflections of life are depicted by a child-like melody introduced in the piccolo. As the bright light at the end of the tunnel appears, the confident phrases of *Kom Süsßer Tod* (Come Sweet Death) gradually emerge from the confusion as a gesture of triumph over death. The work closes in a tranquil state of suspension and peace.

Cathedrals

Kathryn Salfelder (b. 1987) is fast gaining national recognition as a rising young composer. Recently, Salfelder graduated from the New England Conservatory. She studied with Michael Gandolfi and was awarded both the 2009 Donald Martino Award for Excellence in Composition and the 2009 George Chadwick Medal, NEC's highest undergraduate honor. She is currently studying with Aaron Jay Kernis, pursuing a master's in composition at the Yale School of Music.

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni* from the *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon is scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* ("broken choirs"), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in "neo-renaissance" music, in its seating arrangement, antiphonal qualities, 16th-century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The areas surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with the rich color palette, modal harmonies, and textures of woodwinds and percussion.

Valdres – Norwegian March

Johannes Hanssen (1874-1967) was one of Norway's most active and influential bandmasters, composers and teachers during the first 40 years of the 20th century. He was born in Ullensaker, a small town near Oslo, and played in a military band in Oslo as a young boy. He was bandmaster of the Oslo Military Band from 1926-1934 and again from 1945-1946. Hanssen received many honors in his lifetime, including the King's Order of Merit in Gold and King Haakon VIII's Jubilee Medal.

The title of this march, *Valdres*, has both geographic and musical connotations. Valdres is a beautiful region in Norway between Oslo and Bergen. The first three measures contain the old signature fanfare for the Valdres Battalion, which is based on an ancient melody formerly played on the lur (a straight wooden "trumpet"). Other melodies derive from a Hardanger fiddle tune and a pentatonic folk tune, above a typical Norwegian drone bass.

Valdres was first performed in 1904 by the band of the second regiment of Norway, with the composer playing in the baritone horn section.

Asphalt Cocktail

Notes by composer John Mackey (b. 1973)

Several years ago, when I was living in Manhattan, I was walking down Columbus Avenue with my good friend (and fellow composer) Jonathan Newman. Somehow, the topic of titles for pieces came up, and Newman said a title that stopped me in my tracks there on the sidewalk: "Asphalt Cocktail."

I begged him to let me use the title. "That title screams Napoleonic Testosterone Music. I was born to write that!" I pleaded. "No," was his initial response. I asked regularly over the next few years, and the answer was always the same: "No. It's mine." In May 2008, I asked him once again, begging more pathetically than I had before, and his answer this time surprised me: "Fine," he said, "but I'll be needing your first-born child." This was easily agreeable to me, as I don't like kids.

Around this same time, my wife and I were talking to Kevin Sedatole about his upcoming performance at the CBDNA National Convention. It was my wife who suggested to Kevin, after coaxing him with cocktails ourselves, that I write a piece to open his CBDNA concert, and that piece should be "Asphalt Cocktail." Kevin told his friend Howard J. Gourwitz about the idea for the piece, and Howard generously agreed to personally fund the commission as a gift to Kevin Sedatole and the Michigan State University Wind Symphony. The piece is dedicated to Jonathan Newman, because without his title I'd have written a completely different piece, like "Bandtastic! : A Concert Prelude."

Asphalt Cocktail is a five-minute opener, designed to shout, from the opening measure, "We're here." With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, it aims to capture the grit and aggression that I associate with the time I lived in New York. Picture the scariest NYC taxi ride you can imagine, with the cab skidding around turns as trucks bear down from all sides.

Serve on the rocks.

Festival Overture: The Year 1812

Notes by C. Michael Kelly

It's safe to say that almost everyone knows the flashier aspects of Tchaikovsky's 1812 Overture: cannons, church bells, brass bands. The solemn overture is undoubtedly one of the most sure-fire crowd pleasers to resound through the concert hall (even though it was originally intended for outdoor performances).

Tchaikovsky was at the height of his career when he was commissioned in 1880 to compose a feature piece for performance at the All-Russian Exhibition of Arts and Crafts in 1882. His first four symphonies, the First Piano Concerto and several celebrated orchestral showpieces, had firmly established his international reputation as the current grand master of Russian composers. For the exhibition, he wrote a tribute to one of the most triumphal moments in Russian history, the defeat of Napoleon's invading army near the beginning of the century.

Most of Tchaikovsky's music is at least somewhat programmatic, but in no other piece is the program quite so transparent. The overture begins with a Novgorod peasant tune, played first by the strings then augmented by woodwinds, representing the simple purity of Mother Russia. One can almost imagine the land itself as a slumbering giant, secure in its own strength. Suddenly, the serene atmosphere is broken by a stormy passage heralding the incipient war. It was as if a messenger burst through the doors into a church service announcing "We've been invaded."

A single snare drum signals the march of Napoleon's army onto the scene, announced by the horns. The Russian imperial army defends its territory in a fierce clash, but the invader prevails as bits of the French national anthem "Le Marseilles" periodically rise above the clamor. The Russians retreat.

In quiet retrospect, the people mourn the desecration of their homeland by invaders and prepare to rise against the French. Battle is resumed, but once more "Le Marseilles" is heard, as the French prevail, and once again the people mourn. Yet a third time the Russian troops attack, and this time the land itself — the sleeping giant — rises up to join with its people and throw off the invader's yoke. (Coincidentally, this is historically accurate, for it was the Russian winter that actually defeated Napoleon's far superior military forces.)

The victorious third conflict leads to a celebration unprecedented in orchestral music: a salute by cannons, pealing of church bells, the Czarist national anthem, along with the solemn melody that opened the work. Tchaikovsky even throws in snatches of the march that originally heralded the arrival of the French, but "Le Marseilles" is nowhere to be heard. Mother Russia has prevailed, and joy is everywhere.

DIRECTORS



Andrew McMahan **Director of Bands**

Andrew McMahan joined the faculty as an assistant professor and director of bands in 2010. He teaches courses in music theory and conducting, as well as instrumental literature and rehearsal techniques. McMahan also serves as administrator, artistic director and conductor for all ensembles under the purview of the Cal Poly Band Program.

Prior to his appointment at Cal Poly, McMahan served as the coordinator of instrumental studies at California State University Stanislaus. At CSU Stanislaus he directed the Wind Ensemble and taught courses in conducting, brass pedagogy and instrumental literature. Although in this position for only two years, McMahan organized two successful band/orchestra festivals, assisted with promoting the school through community outreach and high school student recruitment, and took the Wind Ensemble on a 10-day performance tour of Germany, Austria and Switzerland.

Before moving to Calif., McMahan spent time at the University of Minnesota both as a teacher and as a doctoral student. While there, he was the director and principal conductor of the university's Campus Orchestra, and was a frequent guest conductor with the Wind Ensemble, Symphonic and University Bands. He also became well known as the announcer and master of ceremonies for the 320-member strong "Pride of Minnesota" Marching Band. Before arriving in Minneapolis, McMahan spent four years as the director of instrumental studies, studio trumpet teacher and instructor of secondary music education at Simpson College, a liberal arts institution just outside of Des Moines, Iowa. He also served as the executive director and founder of the Simpson College Big Band Jazz Camp, a week-long festival of jazz studies held each June.

A native of North Carolina, McMahan earned his bachelor's degree in music education from Western Carolina University, master's degree from the University of Wisconsin-Milwaukee, and doctorate from the University of Minnesota. His previous teaching experience includes three years as a high school music teacher in both parochial and public high schools in the metro Milwaukee, Wisconsin, area.

McMahan maintains professional memberships with the College Band Directors National Association, California Band Directors Association and the World Association of Symphonic Bands and Ensembles. He is also an honorary member, advisor, and chapter co-sponsor of the Iota Pi chapter of Kappa Kappa Psi.



Christopher J. Woodruff **Associate Director of Bands**

Christopher Woodruff joined the faculty at Cal Poly as associate director of bands in the fall of 2006. In addition to his responsibilities with the concert and athletic bands, he teaches courses in music theory and music appreciation. As instructor of trumpet he also coaches the Cal Poly Brass Choir and teaches methods courses in brass pedagogy.

Woodruff earned a bachelor's degree in music education at Louisiana State University and taught high school band for several years in Florida. He continued studies in conducting at Northwestern University, where he received the Eckstein Band Conducting Grant and completed a master's degree in music. While in Chicago, he served as music director of the Spring Valley Concert Band and was a guest conductor for the Northshore Concert Band and the Northshore Chamber Orchestra.

Prior to his arrival on the Central Coast, he served as director of symphonic and marching bands at University of Northern Iowa and director of bands at Lycoming College in Pennsylvania. His guest conducting appearances have included concerts with the Penn Central Wind Band, Williamsport Symphony chamber players as well as the Northshore Concert Band and Northshore Chamber Orchestra, both in Chicago. As a trumpet player, he has played with the Baton Rouge Symphony, Billtown Brass Band and Williamsport Symphony Orchestra.

He maintains a full schedule of guest conducting and coaching, working with school bands and honor bands in Iowa, Pennsylvania and California. He has presented courses on conducting, rehearsal methods and brass pedagogy. His most recent appearances include serving as guest conductor for the Merced Mariposa Counties Honor Band Association and for the Western Band Association near Palo Alto, Calif.. As a performer, he regularly guest conducts the San Luis Obispo Wind Orchestra and is a founding member of the Pacific Coast Brass Ensemble. He has performed solo works for trumpet with the Penn Central Wind Band, San Luis Obispo Wind Orchestra and the San Luis Obispo Chamber Orchestra.

Woodruff holds professional memberships with the Music Educators National Conference, California Band Directors Association, College Music Educators Association, World Association of Symphonic Bands and Ensembles and the International Trumpet Guild. He is also a member of Phi Mu Alpha Sinfonia and Pi Kappa Lambda and is chapter co-sponsor of the Iota Pi chapter of Kappa Kappa Psi.

MUSTANG BAND INSTRUCTORS



Len Kawamoto Assistant Director, Mustang Band

Len Kawamoto has been assistant director of the Mustang Band since 1998. Born in New Hyde Park, NY, and raised in Torrance, Calif., he is an alumnus of Cal Poly and the Mustang Band. As a student, Kawamoto studied computer science while playing horn in the Mustang Band, Wind Orchestra and the Chamber Orchestra. In addition,

he participated in musical organizations such as the SLO County Band, SLO Chamber Orchestra and the Sacramento Freelancers Drum and Bugle Corps. His student leadership positions included equipment manager, executive officer, and Mustang Band president. Kawamoto is also a founding father of the Iota Pi chapter of Kappa Kappa Psi, National Honorary Band Fraternity.

After completing his bachelor's degree in computer science, Kawamoto accepted his current position as assistant director for the Mustang Band. Kawamoto is a member of the College Band Directors National Association, International Horn Society and the IEEE Computer Society. He also performs regularly with the San Luis Obispo Wind Orchestra, Core-tete and Pacific Coast Brass Ensemble. He has previously performed with the Cuesta Wind Ensemble, the San Francisco Renegades Senior Drum and Bugle Corps and the Renegades Mini-Corps.

In addition to his responsibilities with the Mustang Band, Kawamoto maintains his professional alter ego as a software engineer for a local engineering company.

Scott Charvet, Staff Assistant

Scott Charvet is a recent alumnus of Cal Poly and the Mustang Band from Gilroy, Calif. He earned a bachelor's degree in music and has had the privilege to perform percussion with several ensembles at Cal Poly and in the San Luis Obispo area, including the Cal Poly Wind Ensemble, Symphony, Marching Band, Percussion Ensemble and San Luis Obispo Wind Orchestra. Charvet was also a member of the Santa Clara Vanguard Cadets Drum and Bugle Corps from 2008-10 and Vanguard Winter Percussion in 2011, having earned gold medals from DCI in 2008 and WGI in 2011. In addition to performing at Cal Poly, he held several student leadership positions in the Music Department, including Mustang Band librarian from 2007-11, Symphony president from 2009-10, and Wind Ensemble promotions manager from 2010-11.

Charvet is enjoying his first year as staff assistant for the Mustang Band. He primarily helps Assistant Director Len Kawamoto with administrative duties while providing input on field show design, drill instruction and performance effectiveness. He also provides assistant instruction to the drumline with Percussion Instructor Robert Jones, whom he has collaborated with to write percussion parts for a portion of every field show this season. When not working with the Mustang Band, Charvet is the front ensemble technician for the Arroyo Grande High School Marching Band and will soon be working with Vanguard Winter Percussion for their 2012 season.

Robert Jones, Percussion Instructor

Robert Jones is the drumline instructor for the Cal Poly Mustang Band. He is a fifth-year student majoring in aerospace engineering and is originally from Palmdale, Calif. His other contributions to the Cal Poly music program include being center snare for two years in the Mustang Band and participating in the Wind Orchestra in 2009. In 2010, he became the assistant drumline instructor for the Mustang Band. He has worked with local high school marching bands, helping instruct the drumlines at Arroyo Grande High School and San Luis Obispo High School. Jones has been playing for seven years and has experience marching snare and tenors. In his free time he plays basketball and works on his car.

Olivia Mejia, Colorguard Instructor

Olivia Mejia is a third-year child development major and the new colorguard instructor. Born and raised in Oxnard, Calif., Mejia originally started her pursuit of colorguard at Oxnard High School where she climbed the ranks to captain her senior year. Working with a flag came naturally to her. This is her seventh year of experience in auxiliary, and she is proficient in tall flag, swing flag, rifle and sabre, as well as incorporating dance.

PERFORMERS

Wind Orchestra

PICCOLO

Chelsea Lucero, Redlands, ASCI

FLUTE

Whitney Adams, Paso Robles, MU
Raechel Harnoto^{KKΨ}, Mountian View, BIO
Maggie Maratsos^{KKΨ}, Fallbrook, EHS
Chelsea Lucero, Redlands, ASCI
Laura Dalzell, Sebastopol, ART
Hannah Zentner, Kingsburg, LS
Rianna Uppal, Santa Rosa, PHYS
Christopher Schutter, San Juan Capistrano, EE

OBOE

Tara Rajan, Castro Valley, ARCH
James Tillman, Rancho Santa Margarita, EE

BASSOON

Madeleine Bordofsky, Santa Barbara, LS
Rachel Cleak, Walnut Creek, BUS
Sydney Mardell^{KKΨ}, San Luis Obispo, BCHM

CLARINET

David Roberts, Thousand Oaks, EE
Jeffery Brown^{KKΨ}, El Dorado Hills, MBA
Chris Cusson, Walnut, IE
Jimmy Winne, Roseville, ME
Mike Vogel, Palo Alto, SOC
Travis Low, El Dorado Hills, CE
Eric Mitchell^{KKΨ}, Hollister, PHYS
Michelle Crispen, Placentia, CPE
Kayla Pedrani, Clayton, FNR
Luis Manjarrez, Santa Barbara, EE
Katie Dyas, Rocklin, SOC
Nik Kontrimas, Mission Viejo, BUS

BASS CLARINET

Michael Maravick, Santa Maria, ME
Clincy Cheung, Arcadia, MATE
Brian Jones, Betheseda, MD, AERO

ALTO SAXOPHONE

Daniel Henry, Goleta, AERO
Nikole Knak, Redding, BUS
Stephanie Raymond, Camarillo, BMED

TENOR SAXOPHONE

Jenna Colavincenzo, Roseville, MATH/STAT
Michael Czabaranek, Pleasant Hill, ME

BARITONE SAXOPHONE

Mark Tsujimura, Irvine, ENVE

HORN

Nina Levine, Millbrae, CE
Julia Hall, Encinitas, HIST
Julia Stone, San Diego ME
Matthew Nestle, San Jose, POLS
Jasmine Martin, Cypress, CE/CRP
Steven Korn, San Jose, AERO
Tony Soto^{KKΨ}, Tulare, BUS

TRUMPET

Garrett Gudel, Lemoore, ME
Kylar Fischer, Ahwahnee, MU
Jason Reiter, Camas, WA, AERO
Scott Warnert^{KKΨ}, Clovis, ME
Nigel Pell, Auburn, MATH
Kate Vanderslice, Sacramento, BIO
Gavin Scott, Goleta, ME
Charles Lockner, Palo Alto, CSC
Tim Biggs, Vista, CSC
Carter Price, Atlanta, GA, BMED

TROMBONE

Eric Strohm^{KKΨ}, Irvine, BMED
Matthew Gunther, Redding, AERO
Ryan Walker, Clovis, CM
Mikkel Sandberg, Nipomo, GRC
Ian Tyler, Petaluma, FSN

EUPHONIUM

Brian Fang, Union City, ME
Michael Schuster, Woodland Hills, ME
Rachel Lockman^{KKΨ}, Anaheim, FNR

TUBA

Timothy Price, Redlands, AERO
Aaron Gragg^{KKΨ}, San Diego, CPE
Stephen Marshall, Los Angeles, ME
Daniel Hicks, Fresno, ME

PERCUSSION

Kevin Capacia^{KKΨ}, San Diego, MU
Tyler Miller, LaVerne, MU
Hunter O'Brien, Hermosa Beach, AERO
Baheej Saoud, West Hills, AERO
Ian Washburne, Lake Oswego, OR, CSC

PIANO

Hunter O'Brien, Hermosa Beach, AERO

PERFORMERS

Wind Ensemble

PICCOLO

Doug Gallatin, San Jose, CPE
Emily O'Hanlon, San Ramon, FDSC

FLUTE

Ema Miille, Davis, GRC
Doug Gallatin, San Jose, CPE
Amy Hypnarowski, Escondido, ASCI
Emily O'Hanlon, San Ramon, FDSC
Shawna Sherwood, Tacoma, AERO
Catherine Armstrong, Greenbrae, MU

OBOE

Dana Burley, Saratoga, MU
Kelsey Morton, Ventura, PSY
Allison Wagner, Davis, BIO

BASSOON

BriAnna Webb, San Diego, PSY
Eric Belfield, Irvine, AERO
Jake Gardner, Petaluma, CPE

E-FLAT CLARINET

Shannon Kilbert, Santa Clarita, MCRO

CLARINET

Andrew Nishida, Rancho Cucamonga, ME
Paul Case, San Diego, CPE
Shannon Kilbert, Santa Clarita, MCRO
Tyler Reynolds, Moorpark, LS
Karissa Finn^{KKΨ}, Pleasanton IE
Taylor Bateman, Bakersfield, ME
Kimberly Low, Union City, ART
William Nash, Long Beach, AGB
David Roberts, Thousand Oaks, EE
Jason Lu, Mountain View, MU
Becky Rowe, Union City, CHEM

BASS CLARINET

John Osumi^{KKΨ}, Escondido, CPE
Justin Satnick, San Diego, ME
Jennifer Chik, Valencia, BCHM

ALTO SAXOPHONE

Lauren Wasynczuk, Bellflower, MU
Ryan Godfrey, Poway, AERO

TENOR SAXOPHONE

Brett Carr, Los Altos, MU

BARITONE SAXOPHONE

Thomas Hartsock, Cedar Glen, MU

HORN

Andrew Arensman, Castaic, MU
Jim Blackburn, San Diego, LS
Steven Warnert, Clovis, ME
Daniel Estes, Pasadena, BUS
Lawrence Downs, Granite bay, ENVE

TRUMPET

Suzanne Gibson, Loveland, CO, PSY
Jeffrey Healy^{KKΨ}, Poway, EE
Liliana Moore^{KKΨ}, Davis, MU
Anthony Pultz, Scripps Ranch, MU
Kaylenn Roseman^{KKΨ}, Long Beach, CE
Kenny Schmutz, Atascadero, EE
Dylan Weddle, Turlock, MU

TROMBONE

Sam Joda, Pleasanton, ME
Alex Jacobius^{KKΨ}, Santa Monica, CRP
Brett Malta, Lompoc, MU
Jeff Franklin, Sebastopol, EE

BASS TROMBONE

David Faltemier, Westlake Village, EE

EUPHONIUM

Sari Rizek, Poway, BIO
Chris Emmet, Camas, WA, BIO

TUBA

Zack Fisher, Woodland, MU
Erin Stearns^{KKΨ}, Chino Hills, AERO
Bradley Anthony, Arroyo Grande, PHYS

PERCUSSION

Kevin Capacia^{KKΨ}, San Diego, MU
Trevor Carlson, Rohnert Park, MU
Scott Charvet♦, Gilroy
Taylor Hutchinson, Rosemount, MN, CPE
Sean Martinez, Fresno, HIST
Ryan Waczek, San Diego, MU
Jonathan Withem, Woodland, MU

PIANO

Brigid Drury, Oceanside, MU

Mustang Band

PICCOLO

Nicole Cooper^{KKΨ}, Danville, ME
Emily O'Hanlon, San Ramon, FDSC
Alessandra Shanus, Burlingame, MU

FLUTE

Andy Adams, Poway, CPE
Jenna Becker, Goleta, ME
Katherine Bonsell, Goleta, IT
Andrew Ferrell, Corona, ME
Ari Greenberg-McClung, La Mesa, BMED
Patricia Hansen, Redding, ARCH
Raechel Harnoto^{KKΨ}, Mountain View, BIO
Alexis Howell^{KKΨ}, Orange, POLS
Amy Hypnarowski, Escondido, ASCI
Lindsay Kammeier, Sacramento, CE
Lara Kiani^{KKΨ}, San Luis Obispo, CD
Gabrielle Koizumi, San Leandro, TH
Maggie Maratsos^{KKΨ}, Fallbrook, EHS
Zak McFarland, Goleta, ME
Shawn Mitchell, Hollister, BUS
Christina Monji, San Diego, CD
Alyson Telford, Orange, BMED
Rianna Uppal, Santa Rosa, PHYS

CLARINET

Sam Andres, Rancho Santa Margarita, MATH
Dana Burley, Saratoga, MU
Paul Case, San Diego, CPE
Michelle Crispen, Placentia, CPE
Karissa Finn^{KKΨ}, Pleasanton, IE
Stacey Fishman, Glastonbury, CT, BMED
Theresa Hinrichs, Cloverdale, CRSC
Shannon Kilbert*, Santa Clarita, MCRO
Eun Ji Kim, Goleta, ARCH
Loren Kline, Fort Bragg, EE
James Koch*, El Segundo, AERO
Karla Lazalde, Nipomo, LS
Winifred Lee, Huntington Beach, CPE
Travis Low, El Dorado Hills, CE
Tyler Mau, Yorba Linda, PHYS
Eric Mitchell^{KKΨ}, Hollister, PHYS
Carly Novoa^{KKΨ}, Laguna Niguel, CM
John Osumi^{KKΨ}, Escondido, CPE
Kayla Pedrani, Clayton, FNR
Emily Resner, Long Beach, BMED
Dara Stepanek, Livermore, MATH
Paul Sullivan, Mukilteo, WA, ARCH
Cameron Weinberg, Bakersfield, ME
Catie Witthans, Bakersfield, ASCI
Lauren Wurst, Temecula, ARCH

ALTO SAXOPHONE

Leo Bañuelos, Lancaster, BMED
 Brooke Bradshaw, Holtville, AGB
 Chloe Cruz, Daly City, POLS
 Juliana Gomes, Fresno, AGSC
 John Inlow, Upland, CPE
 Luke Jarrett, Placerville, GENE
 Nikole Knak, Redding, BUS
 Spencer Lewson, Huntington Beach, CSC
 Kelsey Morton, Ventura, PSY
 Stephanie Raymond^{•KKΨ}, Camarillo, BMED
 Brian Rice, Sacramento^{KKΨ}, BIO
 Michael Rouse, Lodi, MATE
 Andrew Ruddock^{KKΨ}, La Habra, FNR
 Chad Sickler^{•KKΨ}, Salinas, CE
 Joel Smith, Monroe, WA, BMED

TENOR SAXOPHONE

Brian Burckhardt, Union City, AERO
 Jenna Colavincenzo, Roseville, MATH/STAT
 Michael Czabaranek[•], Pleasant Hill, ME
 Jacob Gardner, Petaluma, CPE
 Jacob Hardi, Camarillo, MATH
 Maxwell Kassin, Agoura, AERO
 Sarah Trujillo, Placerville, ENVM
 Mark Tsujimura, Irvine, ENVE
 Roxanne Windover, Castaic, BCHM

HORN

Julia Hall, Encinitas, HIST
 Nina Levine, Millbrae, CE
 Matthew Nestle, San Jose, POLS
 Justin Satnick, San Diego, ME
 Tony Soto^{•KKΨ}, Tulare, BUS
 Julia Stone, San Diego ME

TRUMPET

Tim Biggs, Vista, CSC
 Nik Ekman, San Luis Obispo, BMED
 Sean Ely, Petaluma, BCHM
 Katie Greenstein^{•KKΨ}, Sacramento, ENVE
 Corina Harvey, Truckee, AERO
 Jeffrey Healy^{•KKΨ}, Poway, EE
 Frankie Irvine, El Dorado Hills, POLS
 Steven Korn, San Jose, AERO
 Charles Lockner, Palo Alto, CSC
 Nicholas Olsen, Paso Robles, CE
 Chris Opperwall, Pleasanton, CE
 Alex Peelle, Mercer Island, WA, GENE
 Nigel Pell, Auburn, MATH
 Andrew Pimentel, Shafter, ME
 Anthony Pultz, San Diego, MU
 Nick Ramos, Newbury Park, CSC

TRUMPET continued

Jason Reiter, Camas, WA, AERO
 Bryan Rodriguez, Sunnyvale, ME
 Jeff Rollins, Paso Robles, BUS
 Kaylinn Roseman^{KKΨ}, Long Beach, CE
 Nick Sherman, Placerville, CE
 Gabriel Smith, Kensington, ME
 Cameron Thibodeaux, Sherman Oaks, CPE
 Hillary Tung, Irvine, CRP
 Erik Wolken, Seattle, WA, BMED

TROMBONE

Brent Astrosky, Santa Maria, IE
 Nicole Bergelin, San Diego, EHS
 Kevin Brewer, Foster City, CPE
 Aaron Brown^{KKΨ}, Santa Cruz, BMED
 Ryan Flatland, Foster City, ME
 Matthew Gunther, Redding, AERO
 Nathaniel Homan, Glendale, ENVE
 Alex Jacobius^{KKΨ}, Santa Monica, CRP
 Max Linsenbard, San Diego, CSC
 Kate Miles, Techachapi, PHYS
 Jonathan Rawson^{•KKΨ}, Coto De Caza, CSC
 Mikkel Sandberg, Nipomo, GRC
 Bryan Schmidt, Diablo, GENE
 Eric Strohm^{•KKΨ}, Irvine, BMED
 Ian Tyler, Petaluma, FSN
 Andy Wang, San Jose, GRC
 Allison Wiener, Petaluma, STAT

BARITONE

Kenneth Alcazar, West Covina, ARCE
 Eric Belfield, Irvine, AERO
 Colin Burt[•], Garden Grove, AERO
 Brett Carr, Los Altos, MU
 Chris Casil, Santa Clara, CPE
 Alvaro Coehlo, Tulare, ME
 Brian Fang, Union City, ME
 Phil Hopkins, Livermore, ME
 Rachel Lockman^{KKΨ}, Anaheim, FNR
 Sydnee Mardell^{KKΨ}, San Luis Obispo, BCHM
 Michael Nichols, San Ramon, CSC
 Neil Nordhof, San Diego, CSC
 Daniel Stone, Irvine, ARCE
 Ryan Walker, Clovis, CM

SOUSAPHONE

Bradley Anthony, Arroyo Grande, PHYS
 Kevin Carstens, Rocklin, ME
 Clincy Cheung, Arcadia, MATE
 Cary Dobeck, Santa Monica, CPE
 David Dynes, Phoenix, AZ, CPE

SOUSAPHONE continued

Chris Emmet, Camas, WA, BIO
 Jeff Franklin, Sebastopol, EE
 Aaron Gragg^{KKΨ}, San Diego, CPE
 Daniel Hicks, Fresno, ME
 Stephen Marshall, Los Angeles, ME
 Andrew Parker, Salinas, PHYS
 Zack Phillips, Henderson, NV, ME
 Kristen Power, San Jose, BUS
 Timothy Price[•], Redlands, AERO
 Michael Schuster, Woodland Hills, ME

DRUMLINE

Kim Arre, Bakersfield, CPE
 Richard Cruz-Silva, San Clemente, ENVE
 Leslie Cushing^{KKΨ}, Oxnard, CE
 Caleb Dunne^{KKΨ}, Santa Barbara, ARCE
 Shane Evans, Carlsbad, AERO
 Nicholas Greer, Lake Forest, CPE
 David Hodson^{•KKΨ}, Bakersfield, ME
 Kolin Hurlock, Laguna Niguel, CM
 Eugene Huang, Monterey Park, ENVE
 Morgan Johnson^{KKΨ}, Bow, NH, BIO
 Andrea Kizyma, La Crescenta, ECON
 Chase Kragenbrink, Traverse City, MI, CSC
 Luis Manjarrez, Santa Barbara, EE
 Sara Mason, Paso Robles, CE
 Akshay Narasimhan, Santa Clarita, BUS
 Tristan Paul, Costa Mesa, PHYS
 Matthew Rice, Oxnard, GRC
 Emiel Schaap, Tracy, ARCE
 Jason Ward, San Diego, ENGL

GUARD

Whitney Adams, Paso Robles, MU
 Elani Goodhart, Atwater, ASCI
 Katharina Keim, Mountain View, SE
 Ashley Long, Escondido, FDSC
 Emily Lopez, Sacramento, EE
 Olivia Mejia^{•KKΨ}, Oxnard, CD
 Julia Schedler[•], Santa Clara, STAT

FEATURE TWIRLER

Kristen Mann^{KKΨ}, Corona, POLS

DRUM MAJOR

Jeffery Brown^{KKΨ}, El Dorado Hills, BUS
 Erin Stearns^{KKΨ}, Chino Hills, AERO
 Brian Strathearn^{KKΨ}, Foster City, AGB

Key

- Principal/Section Leader
- ◆ Guest Performer
- KKΨ Kappa Kappa Psi Member

Key to Majors

AERO	Aerospace Engineering
AGB	Agricultural Business
AGSC	Agricultural Science
ARCE	Architectural Engineering
ARCH	Architecture
ART	Art and Design
ASCI	Animal Science
BCHM	Biochemistry
BIO	Biology
BMED	Biomedical Engineering
BUS	Business
CD	Child Development
CE	Civil Engineering
CHEM	Chemistry
CM	Construction Management
CPE	Computer Engineering
CRP	City and Regional Planning
CRSC	Crop Science
CSC	Computer Science
ECON	Economics
EE	Electrical Engineering
EHS	Environmental Horticultural Science
ENGL	English
ENVE	Environmental Engineering
ENVM	Environmental Management and Protection
FDSC	Food Science
FNR	Forestry & Natural Resources
FSN	Food Science and Nutrition
GENE	General Engineering
GRC	Graphic Communication
HIST	History
IE	Industrial Engineering
LS	Liberal Studies
MATE	Materials Engineering
MATH	Mathematics
MBA	Masters of Business Administration
MCRO	Microbiology
ME	Mechanical Engineering
MU	Music
PHYS	Physics
POLS	Political Science
PSY	Psychology
SE	Software Engineering
SOC	Sociology
STAT	Statistics
TH	Theatre

Wind Ensemble and Wind Orchestra Board of Directors

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Brian Strathearn	<i>Drum Major</i>

Wind and Percussion Faculty

Shelly Granger	<i>Flute</i>
Jennifer Johnson	<i>Oboe</i>
Lisa Naful	<i>Bassoon</i>
Keith Waibel	<i>Clarinet</i>
Dave Becker	<i>Saxophone</i>
Christopher Woodruff	<i>Trumpet</i>
Jennifer Dodson	<i>Horn</i>
Sonny Galvan	<i>Low Brass</i>
Ross Sears	<i>Percussion</i>

Music Department California Polytechnic State University San Luis Obispo, CA 93407-0326

Phone • Main Office: 756-2406
• Band Office: 756-2556

Web • Music Department
<http://music.calpoly.edu>

• Wind Orchestra/Wind Ensemble
<http://windorchestra.calpoly.edu>

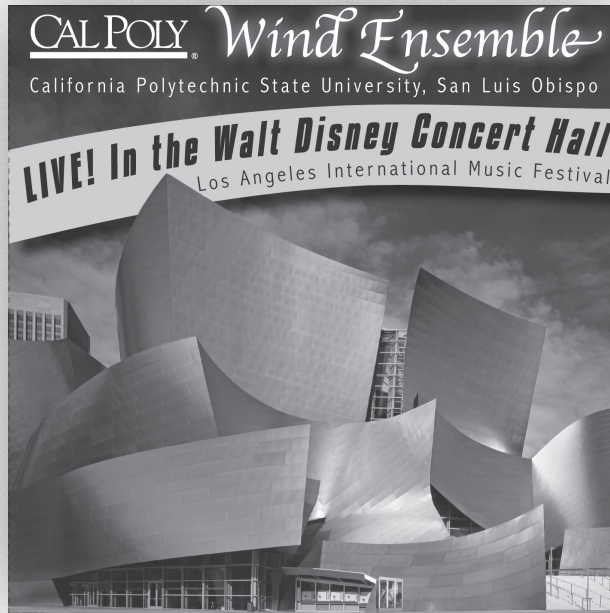
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Wind Ensemble Releases New CD!



The Cal Poly Wind Ensemble has released its latest compact disc recording, titled “Live! In the Walt Disney Concert Hall.”

Recorded professionally during the ensemble’s June 2010 performance in the famed concert hall, the CD includes 10 tracks by composers Kevin Puts, Joseph Swantner, J.S. Bach and Jaromir Weinberger.

The recording also includes “Stitches in Time,” a new work written by Music Professor **Meredith Brammeier**. The work intertwines short musical ideas using instrumental color, musical texture, and melodic and harmonic pattern to create a unified composition.

The CD includes several guest performers and conductors. **W. Terrence Spiller** is featured as a piano soloist in Kamillo Kendvay’s Concertino for Piano, Winds and Percussion conducted by **Christopher Woodruff**, Cal Poly associate director of bands. Cal Poly alumnus and professional percussionist **John Astaire** performs a movement from Schwantner’s Concerto for Percussion. This work is led by another Cal Poly graduate and conductor, **Anna Binneweg**. Both Astaire and Binneweg graduated from the Music Department in 1998.

Music Professor Emeritus **William Johnson** is also featured in his last official performance as the director of bands at Cal Poly. Johnson led the Cal Poly band program from 1966-2010.

“Live! In the Walt Disney Concert Hall” is available in the lobby for \$10!

There is also an order form online at <http://windorchestra.calpoly.edu/> (select the “Recordings” link then “Compact Discs”). Or call in your order to 805-756-2556. Additional \$2 for shipping and handling, if applicable.

The CD is being distributed by Mark Custom Recordings Inc. and includes a full-color, eight-page booklet designed by Music Department staff member Michele Abba.

