

CAL POLY WIND BANDS

WINTER CONCERT

WIND ORCHESTRA  WIND ENSEMBLE

ANDREW MCMAHAN AND CHRISTOPHER J. WOODRUFF, CONDUCTORS

WITH SPECIAL GUEST TROMBONIST

KO-ICHIRO YAMAMOTO

PLUS:

DOUG GALLATIN, FLUTE SOLOIST


SANTA MONICA HIGH SCHOOL WIND SYMPHONY

KEVIN MCKEOWN, GUEST CONDUCTOR

MARCH 9, 2014
SUNDAY AT 3 P.M.
PERFORMING ARTS CENTER

*Sponsored by Cal Poly's College of Liberal Arts,
Music Department & IRA Program.*

CAL POLY
Music Department
College of Liberal Arts



The Santa Monica High School (SAMOHI) Band was established in 1915 under the direction of Arnold Wagner. The band program is one of the oldest high school band programs in California, and has a rich heritage due to outstanding music instruction that is required of all 3rd-5th grade students district-wide, a long history of community support, and its close proximity to the entertainment industry. Alumni of the SAMOHI band program have gone on to study at prestigious conservatories, universities, and schools of music. The band flourished in the 1950s under the direction of Dick Wagnon, and continues to grow under the direction of Kevin McKeown and Terry Sakow. Currently the program consists of four concert bands, two jazz bands, and the Samohi "Viking" Marching Band. The 2014-15 school year marks the centennial of this historic band program.

Program

SANTA MONICA HIGH SCHOOL WIND SYMPHONY

El Camino Real: A Latin Fantasy Alfred Reed (1921-2005)

WIND ORCHESTRA

First Suite in E-flat for Military Band Gustav Holst (1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

Voodoo Daniel Bukvich (b. 1954)

Ghost Train Triptych Eric Whitacre (b. 1970)

- I. Ghost Train: The Ride
- II. At the Station
- III. Motive Revolution

— INTERMISSION —

WIND ENSEMBLE

La Mezquita de Córdoba Julie Giroux (b. 1961)

The Shadow of Sirius Joel Puckett (b. 1977)

- III. Into the Clouds

Doug Gallatin, flute

Concerto for TromboneLauny Grøndahl (1886-1960)

- I. Moderato assai ma molto maestoso Arr. Paul Ivan Møller
- II. Quasi una leggenda (In the manner of a tall tale): Andante grave
- III. Finale: Maestoso - Rondo

Ko-ichiro Yamamoto, trombone

FINALE from Symphony No. 2 Charles Ives (1874-1954)

Arr. Jonathan Elkus

Program notes

FIRST SUITE IN E-FLAT FOR MILITARY BAND

Written over 100 years ago, the *First Suite in E-flat* by Gustav Holst is now considered one of the masterworks and cornerstones of band literature. Although completed in 1909, the suite did not receive its official premiere until 11 years later on June 23, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. Therefore, in order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: *Chaconne*, *Intermezzo*, and *March*. The *Chaconne* begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant E-flat major chord that concludes the movement.

The *Intermezzo* is light and brisk and features soloistic passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The *March* begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original *Chaconne* melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

VOODOO

Voodoo is a programmatic piece that attempts to conjure dark and sinister images in a jungle inhabited by pagan natives. Bukvich creates many extraordinary sound affects which are derived from within the instrumentation of the traditional concert band.

GHOST TRAIN TRIPTYCH

The composer, Eric Whitacre, writes:

The Ghost Train Triptych deals with the legend of the ghost train: a supernatural machine that roars out of the night through forgotten towns and empty canyons. It is deeply rooted in American folklore, and it was the spirit that I worked to capture. The compositional challenge came in creating a larger three-movement work from the 1st movement that was originally conceived and performed as a single event. I felt that the use of trains as a source of sounds and inspirations was virtually inexhaustible, but wanted to save the integrity of the original while using it as the architectural foundation. I eventually decided to use *Ghost Train: The Ride* (which was originally released as a single movement piece, mentioned previously) as the first movement and simply extend the piece by continuing the nighttime journey.

WIND ENSEMBLE

Piccolo

Emily O’Hanlon, San Ramon, LAES

Flute

Kelsey Beisecker, Santa Barbara, ECON
Shawna Sherwood, Tacoma, WA, AERO
Emily O’Hanlon, San Ramon, LAES
Hope Megerdichian, Fresno, BIO
Araceli Yopez-Acosta, Ventura, BIO
Andy Adams, Poway, CPE
^{KKW} Nicole Cooper, Danville, ME
Allison Nai, Walnut Creek, BIO

Oboe

Kelsey Morton, Ventura, PSY
Allison Wagner, Davis, BIO
Laura Borovilos, Grand Junction, FDSC

Bassoon

Eric Belfield, Irvine, AERO
Emelia Banninger, Santa Clarita, MU

Clarinet

Jason Lu, Mountain View, LAES
Troy Kawahara, Corona, CE
^{KKW} Karissa Finn, Pleasanton, IE
Jimmy Winne, Roseville, ME
Taylor Bateman, Bakersfield, ME
Hannah Giorgi, Santa Barbara, GRC
Kendyl Cohn, Upland, GENE
Andrew Sorensen, San Diego, CPE
Elizabeth Reed, South San Francisco, CRP
Rachel Smith, Danville, BMED
Amy Poehlitz, Sherwood, ARCE
Shelby Orland, West Hills, ASCI

Bass Clarinet

Justin Satnick, San Diego, ME
[◆] John Osumi, San Luis Obispo

Alto Saxophone

^{KKW} Daniel Henry, Goleta, AERO
^{KKW} Chloe Cruz, Daly City, POLS
Allen Scozzari, Clovis, EE

Tenor Saxophone

^{KKW} Nikole Knak, Redding, GRC

Baritone Saxophone

^{KKW} Michael Czabaranek, Pleasant Hill, ME

Wind Ensemble/Wind Orchestra Board of Officers

Kaylinn Roseman, *Chief Executive Officer*
Aaron Gragg, *Equipment Manager*
Emily O’Hanlon, *Librarian*
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Horn

Andrew Arensman, Castaic, MU
Steven Warnert, Clovis, ME
Marlaine McKean, Cedar Falls, IA, ASCI
Stuart Slavin, Sacramento, PHYS
Lawrence Downs, Granite Bay, ENVE

Trumpet

Dylan Weddle, Turlock, MU
Anthony Pultz, Scripps Ranch, MU
^{KKW} Kaylinn Roseman, Long Beach, CE
^{KKW} Liliana Moore, Davis, PSY
Kenneth Schmutz, Atascadero, EE
Katie Love, Los Altos, BIO
Garrett Gudgel, Lemoore, ME
Andreas Apitz, Yorba Linda, EE

Trombone

^{KKW} Alex Jacobius, Santa Monica, CRP/MU
Paul Gilles, Menlo Park, AERO
Eric Magill, Harwinton, CT, BMED
^{KKW} Patrick Fedigan, Benicia, SE
Christy Jardetzky, Los Gatos, ASCI

Bass Trombone

^{KKW} Rose Doylemason, Pleasanton, MU

Euphonium

Ryan Walker, Clovis, CM
Max Bendick, Orange, CPE
Emma Gracyk, Granite Bay, ARCH

Tuba

Leah Anderson, Chula Vista, MU
^{KKW} Aaron Gragg, San Diego, CPE
^{KKW} Aaron Jacobs, Escondido, CSC

String Bass

Daniel Stone, Irvine, ARCE

Percussion

Ryan Waczek, San Diego, MU
+Garrett Klunk, Virginia Beach, VA, AERO
+^{KKW}Luis Manjarrez, Santa Barbara, EE
Taylor Hutchinson, Rosemount, MN, CPE
Daniel Diaz, Oxnard, MU
Baheej Saoud, West Hills, AERO

Piano

Alessandra Shanus, Burlingame, MU

Key

- [◆] Guest
- [•] Principal/Section Leader
- ⁺ Percussion Manager
- ^{KKW} Kappa Kappa Psi Member

Key to Majors

- AERO Aerospace Engineering
- ARCE Architectural Engineering
- ARCH Architecture
- ART Art
- ASCI Animal Science
- BIO Biology
- BMED Biomedical Engineering
- BUS Business
- CD Child Development
- CE Civil Engineering
- CHEM Chemistry
- CM Construction Management
- COMS Communication Studies
- CPE Computer Engineering
- CRP City & Regional Planning
- CSC Computer Science
- ECON Economics
- EE Electrical Engineering
- ENGL English
- ENVE Environmental Engineering
- FDSC Food Science
- FNR Forestry & Natural Resources
- GENE General Engineering
- GRC Graphic Communication
- IE Industrial Engineering
- KINE Kineseology
- LAES Liberal Arts & Engineering Studies
- LS Liberal Studies
- MATE Materials Engineering
- MATH Math
- ME Mechanical Engineering
- MU Music
- PHYS Physics
- POLS Political Science
- PSY Psychology
- SE Software Engineering
- WVIT Wine and Viticulture

Instrumental Faculty

Suzanne Duffy, *Flute*
Gabrielle Castriotta, *Oboe*
Lisa Nauful, *Bassoon*
Keith Waibel, *Clarinet*
Laura Kramer, *Saxophone*
Aaron Wolf, *Jazz Saxophone*
Christopher Woodruff, *Trumpet*
Jennifer Dodson, *Horn*
Sonny Galvan, *Low Brass*
Ken Hustad, *String Bass*
John Astaire, *Percussion*
Jennifer Sayre, *Harp*
Terry Spiller, *Piano*
Paul Rinzler, *Jazz Piano*

performers

SANTA MONICA HIGH SCHOOL WIND SYMPHONY

Flute <div>Francis Abastillas Tab Chapman Heidi Choi Gabrielle Clouse Lauren Fleck Adam Goren Ariana Hernandez Jonathan Massachi Molly Novak Anett Szczepanek Daria Yaari</div>	Baritone Saxophone <div>Jacob Irvin</div>
Oboe <div>Iden Amiri Sadie Saltzman</div>	Horn <div>Amancai Biraben Emma Brown Alexander Kinsinger Cyara Pinkos Carol Sotoj Samuel Youngs</div>
Bassoon <div>Lauren Lee Yanjun Li</div>	Trombone <div>Nipun Gujral Monai Hicks Patrick Hu Daniel Murokh Joseph Ricard Henry Schlessinger</div>
Clarinet <div>Emily Arvesen Miles Holland Eric Manning Stella Milinich Alaleh Mokhtari Gabe Mugalian Dali Nemecio Scott Santo Ben Segal Olive Sherman Jillian Sonderegger Jonathan Trester Sam Weiller</div>	Euphonium <div>Madeleine Hammer Aemoni Harris Jesus Palma</div>
Contra-Alto Clarinet <div>Jeremy Arnold</div>	Tuba <div>Zoe Moench Eli Warshauer</div>
Bass Clarinet <div>Dylan Meek Jacob Nikolau Andrej Pervan</div>	Percussion <div>Michael Aboutboul Jack Bonner Emma Geisler Matilda Loughmiller Benjamin Stackel Bennett Zemke</div>
Alto Saxophone <div>Francesca Crowley Marcus Gee Alex Kahan</div>	
Tenor Saxophone <div>Brian Mendez Andres Orellana</div>	

WIND ORCHESTRA

Piccolo <div>Nicole Slagle, Poway, ME Michelle Johnson, Palo Cedro, FDSC</div>
Flute <div>Nicole Slagle, Poway, ME Christina Boeryd, Rancho Santa Margarita, IE Michelle Johnson, Palo Cedro, FDSC Bailee DeCair, Van Nuys, CD Rianna Uppal, Santa Rosa, PHYS Ron Yorita, Monterey, CSC Karina Reynolds, Highlands Ranch, CO, CHEM Deborah Newberry, Antelope, CSC Taylor Pantiga, Folsom, BMED Christopher Schutter, San Juan Capistrano, EE Trefor Szabo, Berkeley, EE</div>
Oboe <div>James Tillman, Rancho Santa Margarita, MATE Karolina Dohnalkova, Richland, ARCH Liam Campbell, Woodland, CE</div>

Bassoon <div>Rachel Cleak, Moraga, BUS Madeleine Bordofsky, Santa Barbara, LS Douglas Bretney, Chico, ENGL</div>

Clarinet <div>Travis Low, El Dorado Hills, CE Serena Brown, San Jose, COMS ^{KKW} Eric Mitchell, Hollister, PHYS Austin Johnson, Agoura Hills, MU Denzel Ayala, Arleta, CHEM ^{KKW} Michelle Crispen, Placentia, SE Kayla Pedrani, Clayton, FNR Max Rosenberg, Seattle, WA, AERO ^{KKW}Hillary Tung, Irvine, CRP Hannah Lancaster, Orange, CE Nicole Pifer, La Verne, KINE</div>

Bass Clarinet <div>Brian Jones, Bethesda, MD, MATH Ellen Fabini, El Cerrito, ART</div>

Soprano Saxophone <div>^{KKW} Chloe Cruz, Daly City, POLS</div>

Alto Saxophone <div>Gabriella Vakili, Burlingame, MU Randy Sterbentz, Henderson, NV, PHYS ^{KKW} Aidan Thurling, Simi Valley, BIO</div>

Tenor Saxophone <div>Isaac Becker, San Diego, ME</div>

Baritone Saxophone <div>Kyle Young, Napa, ASCI</div>

Horn <div>Nina Levine, Millbrae, CE Kyle Boucher, Concord, PHYS Julia Stone, San Diego ME Sara Mason, Paso Robles, CE</div>

Trumpet <div>^{KKW} Nigel Pell, Auburn, MATH ^{KKW} Jordan Adams, Pasadena, PHYS David Ritter, St. Louis, MO, EE ^{KKW} Scott Warnert, Clovis, MATH Drew Gallatin, San Jose, MATH ^{KKW} Enoch Tsui, Arcadia, BMED Jared Olson, Bakersfield, CE Gavin Scott, Goleta, SE Benjamin Hull, San Diego, WVIT</div>

Trombone <div>Rebecca McKinley, Sunnyvale, CPE Jennifer Campbell, Gurnee, IL, CE Ian Bewley, Bakersfield, MU Mark Heisinger, Tahoe City, CE Emily Woo, Fremont, CSC Brian Kung, Torrance, CPE Alyse Fisse, San Francisco, BIO</div>

Bass Trombone <div>^{KKW} Max Linsenbard, San Diego, CSC</div>

Euphonium <div>Dennis Wong, Alhambra, CSC Jordan Dosker, Vacaville, ASCI Grant Webster, San Diego, AERO</div>

Tuba <div>Christopher Ng, El Monte, EE Sandy Babich, Thousand Oaks, MATE Stephen Marshall, Los Angeles, ME ^{KKW} Andrew Parker, Salinas, PHYS</div>

Percussion <div>Ian Washburne, Lake Oswego, OR, CSC Michael Schuster, Woodland Hills, ME ^{KKW} Morgan Johnson, Bow, NH, PSY ^{KKW} Nicole Liu, Goleta, FNR Andrew Hathaway, Gilroy, EE Cory Mayer, Eugene, OR, EE</div>

Piano <div>Alessandra Shanus, Burlingame, MU</div>

At the Station is just that: the train comes to a roaring halt and passengers depart. In this movement, I see countless images; friends and family reunited, the souring architecture of the station itself, and the genuine sincerity and innocence of the era. After a reflective pastiche the locomotive builds up steam and slowly departs, graceful and heroic. This movement features writing for solo soprano saxophone and piano.

The Motive Revolution is twofold in its implication. The name refers to the period between 1850 and 1875 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motives throughout the movement. The train blazes across the countryside, moonlight glistening off its dark steel, and ends with a final tribute to these beautiful machines and the people who worked them.” (*Please Note: There are no breaks between movements.*)

LA MEZQUITA DE CÓRDOBA (THE MOSQUE AT CÓRDOBA)

The composer, Julie Giroux, writes:

In 169 B.C. the Romans founded Córdoba. After the fall of Rome, it existed under the rule of the Visigoths and became the capital of Al Andalus, Muslim Spain, in 716 A.D.

The Moors conquered Córdoba in the eighth century and by the 10th century the city boasted a population of 500,000, compared to about 38,000 in Paris. According to the chronicles of the day, the city had 700 mosques, some 60,000 palaces, and 70 libraries — one reportedly housing 500,000 manuscripts and employing a staff of researchers, illuminators and book binders. Córdoba also had some 900 public baths as well as Europe’s first street lights.

Reigning with wisdom and justice, the rulers of Córdoba treated Christians and Jews with tolerance. They also improved trade and agriculture, patronized the arts, made valuable contributions to science, and established Córdoba as the most sophisticated city in Europe.

When the Moors conquered Córdoba, they found a Visigoth cathedral, promptly pulled it down and built a mosque complex, the walls of which enclosed about four acres. It was over 40 years in the making. Over the centuries, the Moors roofed-over and developed more and more within this complex. Muslim, Christian and Jewish faiths alike were practiced within its walls, an unprecedented feat then and literally unheard of today.

When the Christians reconquered Córdoba in 1236, the new rulers were so awed by its beauty that they left it standing, building their cathedral in the midst of its rows of arches and columns. Thus it is preserved today, fondly referred to in Spain as “La Gran Mezquita.”

La Mezquita contains over 500 marble, granite, and alabaster columns. Mixed into the califal styles, one can see the Byzantine and oriental influences, as well as Hispano-romanic and Visigoth elements throughout the mosque. The grandeur of La Mezquita and its colorful political and religious history has earned it its place as a true wonder of the civilized world.

La Mezquita de Córdoba opens with the destruction of the original Christian church in 716 A.D. and proceeds as a musical celebration of its multi-cultural, religious and artistic accomplishments.

THE SHADOW OF SIRIUS

The composer, Joel Puckett, writes:

I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people’s thoughts and feelings.

In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve. On March 1st of that same year, I found a copy of W.S. Merwin’s, *The Shadow of Sirius*, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.

I recently heard Mr. Merwin discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirius, lying in its shadow.

A friend once said to me, “many concerti explore a virtuosity of technique but not many explore a virtuosity of expression.” It was with that thought in mind that I began work on my, *The Shadow of Sirius*, for solo flute and wind orchestra.

Each movement offers my reflection on a single Merwin poem from the collection:

Movement III: <i>Into the Clouds</i>	
	What do you have with you now my small traveler suddenly on the way and all at once so far
	on legs that never were up to the life that you led them and breathing with the shortness breath comes to
	my endless company when you could stay close to me until the day was done
	o closest to my breath if you are able to please wait a while longer on that side of the cloud

CONCERTO FOR TROMBONE

Danish composer Launy Grøndahl had a remarkable career. He was a student of noted composers Niels Gade and Carl Nielsen. Although he wrote many works, it was his three-decade tenure as conductor of the orchestra of the Danish Broadcasting Corporation that shaped his life more than any other factor.

Grøndahl’s *Concerto* is one of a large number of Scandinavian works for the trombone composed in the first part of the 20th century. Written during an Italian vacation in 1924, this challenging and dramatic work is as rewarding for the performer as it is for the listener. Dedicated to the Danish trombonist Vilhelm Aarkrogh, it was inspired by the playing of the trombone section of the Casino Theater orchestra in Copenhagen, of which Aarkrogh was the leader and where Grøndahl had been a violinist since the age of 13.

This piece begins in the lowest reaches of the orchestra with a stormy chord, which is soon joined by a declamatory and dramatic statement by the solo trombone. Grøndahl dispenses with the traditional exposition of the main themes by the orchestra and plunges the listener into the fray without hesitation. The drama of the first

theme soon gives way to the exotic lyricism of the second melody. Of particular interest here is the character of the solo part, virtuosic and impressive in its agility.

Grøndahl’s second movement, titled “Quasi una Leggenda” (*In the manner of a tall tale*), is a mixed-meter *andante* that abounds in beauty. The two contrasting themes, both lovely, are interrupted by a large climax in the center of the movement that culminates with a high B flat in the solo trombone. The gentle rippling of arpeggios and string chords end the movement quietly.

The *maestoso* introduction to the finale is based on music from the first movement, but soon gives way to a surprisingly light rondo. This playful music is peppered with staccato runs and a blitheness that is seldom heard from the trombone. Despite the light nature of this music, there is an overwhelming sense of authority that is echoed in the orchestra interludes. The final measures display the limits of the trombone’s capabilities with a passage that reaches into the stratosphere. A fortissimo flourish concludes the concerto.

Notes by Craig Doolin

FINALE FROM SYMPHONY NO. 2

The synthesis of European symphonic technique and living American music is the chief premise of Ives’s *Symphony No. 2*. In form and general sonority, the work takes its cue from Brahms, Dvořák, and Tchaikovsky, whose symphonies were performed often enough in the United States at the end of the 19th century, and which Ives studied at Yale. Ives even bows to the pre-eminent symphonist of the time, quoting a snippet of Brahms’s *Symphony No. 3* at several points in the work.

But whereas the formal design and much of the harmonic language of this symphony bespeaks a European provenance, its content stems largely from the music Ives grew up with. Much of the work’s melodic material derives from songs, hymns, anthems, and dance tunes well known in this country when Ives was coming of age, and the composer does not hesitate to place these references cheek-by-jowl with more conventionally symphonic sounding ideas.

Ives develops those melodies that serve as his main themes in a highly inventive manner, as a good symphonist traditionally would do. More notably, the contrapuntal “piling up” of quotations from popular sources produces the symphony’s most audacious harmonic moments, particularly in the finale.

As did so many of Ives’s major compositions, the *Symphony No. 2* languished unheard for many years before receiving a performance. It was not until 1951 that the piece finally had its premiere, when the New York Philharmonic Orchestra played it under the young Leonard Bernstein. Ives, then in fragile health and having long ago turned his back on the musical establishment represented by major orchestras, declined the conductor’s invitation to attend the performance. But he listened to a radio rebroadcast of the concert two weeks later at the home of friends in Connecticut. “After it was over,” one of his hosts recalled, “I’m sure he was very much moved. He stood up, walked over to the fireplace, and spat! And then he walked out into the kitchen. Not a word. And he never said anything about it. I think he was pleased, but he was silent.”

Notes by Paul Schiavo

guest soloist

KO-ICHIRO YAMAMOTO

Ko-ichiro Yamamoto, one of the foremost Japanese trombonists of his generation, is the principal trombonist of the Seattle Symphony, a faculty member of the University of Washington School of Music, and the newest member of the Center City Brass Quintet. He formerly was a trombonist with the Metropolitan Opera Orchestra in New York City for 10 seasons. In summer 2012, he was the acting principal trombonist of the New York Philharmonic and co-principal trombonist of the All Star Orchestra.

Active as a soloist, recitalist, chamber music performer, and clinician, Yamamoto has performed with many groups, including the New York Philharmonic, Metropolitan Opera Chamber Orchestra, and as a guest solo principal trombonist of the NHK Symphony Orchestra, Tokyo. He is also an active recording artist and has performed on numerous TV and movie recordings in New York and Tokyo. In addition, he has been invited frequently to give recitals and master classes throughout Asia, Europe and the United States.

Yamamoto has been a guest soloist with Tokyo Symphony Orchestra, the Osaka Municipal Symphonic Band (OMSB), New Philharmonic Japan, U.S. Army Band (Pershing’s Own), Yamaha Wind Ensemble Japan, University of Washington Wind Ensemble, Eastern Music Festival, Taipei Symphonic Band, Symphonic Winds of Singapore, and the Seattle Symphony Orchestra.

He has won numerous awards, prizes, and scholarships in Japan and abroad, including fourth place in the International Trombone Association Competition in Australia (1998), first grand prize of the Japan Wind and Percussion Competition (1991), and diploma prize at the Prague International Music Competition (1992).

Born in Tokyo, he began studying trombone at age 12 with his father, Tatsuo Yamamoto, and Yoshiki Hakoyama. After studying at the Tokyo College of Music Senior High School, he was accepted at the Franz Liszt Music Academy as a student of Gusztav Hoena and Sztan Tivador. While at the academy, he joined the Budapest Festival Orchestra as a trombonist. He studied with Joseph Alessi, principal trombonist of the New York Philharmonic, at The Juilliard School from 1994-96.

His discography includes *Proof* and *Family Tree* (Kosei Publishing) *Trombone Concerto* and *Ballade* (Octavia Recordings). Yamamoto has been a Yamaha performing artist/clinician since 2008 and is performing on the new Yamaha Xeno 882OR and 883ORX prototype trombone.

conductors

ANDREW McMAHAN, Director of Bands

Andrew McMahan joined the faculty as an assistant professor and director of bands in the fall of 2010. He teaches courses in music theory and conducting, as well as instrumental literature and rehearsal techniques. Dr. 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 California, 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 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 of Science in Music Education degree from Western Carolina University, Master of Music degree from the University of Wisconsin-Milwaukee, and Doctor of Musical Arts degree 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, Wis., 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, San Luis Obispo, as associate director of bands in the fall of 2006. In addition to his responsibilities with the Wind Orchestra and Mustang Band, 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 Symphony of the Vines, 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.



KEVIN MCKEOWN, Santa Monica High School Director of Bands

Kevin O. McKeown began his position as director of bands at Santa Monica High School (SAMOHI) in 2012, following his work experience as an elementary and middle school teacher for the Santa Monica-Malibu Unified School District. The high school band program currently consists of four concert bands, two jazz bands, a winter guard, and the SAMOHI “Viking” Marching Band. The Santa Monica High School Band Program is represented with students at the All-Southern and All-State Honor Band/Orchestra each year and the ensembles consistently receive high honors in festival performances. In 2013 the Santa Monica High School Wind Ensemble was honored as the only high school “showcase” ensemble at the 3rd Annual Chicago International Music Festival, sharing the evening with the Purdue University Wind Ensemble and performing with Christopher Martin, principal trumpet of the Chicago Symphony Orchestra.

McKeown earned his Bachelor or Arts and Master of Music degrees from the University of California, Los Angeles, and received his teaching credential through California State University, Los Angeles. While at UCLA, He was a four-year drum major of the “Solid Gold Sound” of the UCLA Bruin Marching Band, and was the graduate associate conductor of the UCLA Wind Ensemble and Symphonic Band.

Outside of his responsibilities at Santa Monica High School, McKeown is on the faculties of Santa Monica College and the University of California, Irvine, serving as conductor of their wind ensembles. He has held positions at CSULA, CSU Northridge, and Long Beach City College and is an active clinician and guest conductor. Recent guest conducting invitations include a performance with Laurence Stoffel and the CSUN Wind Symphony in 2013. He is an active member of SCSBOA, CBDA, MACCC, CBDNA, and WASBE.