

CAL POLY

*Wind Bands*

**WINTER CONCERT**

**MARCH 17, 2017  
FRIDAY AT 8 P.M.  
PERFORMING ARTS CENTER**

# PROGRAM

Andrew McMahan and Christopher J. Woodruff, conductors

## WIND ORCHESTRA

- Variations on *America* . . . . . Charles Ives (1874-1974)  
Transcribed by William Schuman and William Rhoads
- Trauersinfonie* . . . . . Richard Wagner (1813-1883)  
Transcribed by Erik Leidzen
- Riften Wed* . . . . . Julie Giroux (b. 1961)
- The Thunderer* . . . . . John Philip Sousa (1854-1932)

## WIND ENSEMBLE

- Vienna Philharmonic Fanfare* . . . . . Richard Strauss (1864-1949)
- Concertino* . . . . . Cécile Chaminade (1857-1944)  
Arranged by Clayton Wilson

### Kelsey Beisecker, flute

- Esprit de Corps* . . . . . Robert Jager (b. 1939)
- Only Light* . . . . . Aaron Perrine (b. 1979)
- Country Band March*. . . . . Charles Ives (1874-1954)  
Transcribed by James Sinclair
- The Ringmaster's March* . . . . . John Mackey (b. 1973)
- Give Us This Day* . . . . . David Maslanka (b. 1943)

# PROGRAM NOTES

## VARIATIONS ON AMERICA

An accomplished organist, Ives composed these variations in 1891, and he was soon programming the piece in recitals throughout his home state of New York. While the fundamental melody is clearly presented from the start, the ensuing five variations and two interludes dress the tune in a wide range of styles and compositional techniques that were considered new and challenging at the time. Indeed, at some of the early performances, the polytonal moments were omitted for fear his performance would not be received as the musical exploration it was intended. The composer went on to study music at Yale and — well cognizant of the fortunes of musician and their ability to support a family — sell insurance.

## TRAUERSINFONIE

Carl Maria von Weber (1786-1826) had achieved status as a composer of international acclaim and a champion of German-language opera by the time of his visit to London in 1826. Richard Wagner was certainly a devotee and in 1844 worked to reintroduce him to his family plot in Dresden. On the occasion, a grand ceremony was produced, which featured musical homages. For his part, Wagner composed a wind-band work to be performed during the torch-lit procession. The piece uses two themes from Weber's *Euryanthe*.

## RIFTEN WED

For fans of the popular roleplaying video game *Skyrim*, the city of Riften is no doubt familiar. Aside from the adventure of swordplay, magic and dragons, the play of the game includes building alliances and even relationships. For example, marriage brings a loyal partner to your side who can fight with you against all foes, even to the death.

In the world of *Skyrim*, however, your character is only permitted one spouse. Giroux's own initial experience playing the game included one such wedding in which her character's husband was dispatched in a fierce vampire attack just outside the temple.

### THE THUNDERER

Six years into his tenure as director of the United States Marine Band, Sousa assembled a manual for ceremonial trumpets and drums. One selection from this book was used as the basis for the present march. On the occasion of Sousa's appointment to the Washington Knights Templar, Sousa wrote *The Thunderer* using one trumpet tune from his military manual.

### VIENNA PHILHARMONIC FANFARE

Written in 1924, the *Vienna Philharmonic Fanfare* (*Weiner Philharmoniker Fanfare*) has been played at every annual ball of the Vienna Philharmonic. The ball is held during the holiday called Fasching in German-speaking countries, and Carnival or Mardi Gras elsewhere. The fanfare is performed at the arrival of honored guests.

### CONCERTINO

Cécile Chaminade had a long and productive musical life. She began composing at the age of eight and began a career as a concert pianist when she was 16. She studied composition with Benjamin Godard and wrote a great number of piano pieces, mostly in the salon style. *Concertino* is a rhapsodic work in the romantic spirit featuring two principal themes. The work, written in 1910, shows a mature understanding of the flute that emphasizes the beauty and technical qualities of the instrument. The original accompaniment was for piano, and Clayton Wilkins scored the band accompaniment in 1947.

### ESPRIT DE CORPS

*Esprit de Corps* is the second work commissioned by the United States Marine Band from Robert Jager (the first being *Tableau*). Based on "The Marine's Hymn," *Esprit de Corps* is a type of "fantasy march," as well as a tribute to the Marine Band and a salute to the Marine Corps in general.

### ONLY LIGHT

Aaron Perrine writes:

"The melodic material for *Only Light* originally came from *Beneath a Canvass of Green*, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

"During the next few years, I was moved by two friends' display of strength and courage through adversity. Through these experiences, I was reminded of how delicate life is, and how things can change at a moment's notice. Reflecting upon these events inspired me to expand and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing."

### COUNTRY BAND MARCH

*Country Band March* was composed around 1903, four years after Ives' graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick. Ives had just resigned as organist from New York's Central Presbyterian Church, ending 13 ½ years as organist for various churches. Henry Cowell said he was "exasperated ... by the routine harmony for hymns." During that period, Ives finished his *Second Symphony* (1902), composed three organ pieces that were later incorporated into

his *Third Symphony* (1904), composed the *Overture and March "1776"* and various songs and chamber pieces. Apparently, the *Country Band March* received no performances and only a pencil score-sketch is in evidence today. Later, Ives seemed very interested in this music, since he incorporated nearly all of it, in one form or another, into the "Hawthorne" movement of *Sonata No. 2 (Concord)*, *The Celestial Railroad*, the *Fourth Symphony* (second movement) and especially "Putnam's Camp" from *Three Places in New England*.

From the "out of tune" introduction to the pandemonium which reigns at the close, *Country Band March* is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives' own, the march features an impressive list of quotations that includes *Arkansas Traveler*, *Battle Cry of Freedom*, *British Grenadiers*, *The Girl I Left Behind Me*, *London Bridge*, *Marching Through Georgia*, *Massa's in de Cold*, *Cold Ground*, *My Old Kentucky Home*, *Violets*, *Yankee Doodle*, *May Day Waltz* and *Semper Fidelis*. There is rarely anything straight-forward about the use of this material; the tunes are subjected to Ives' famous techniques of "poly-everything." Of particular interest is Ives' use of "ragtime" elements to enliven this already spirited march.

### THE RINGMASTER'S MARCH

*The Ringmaster's March* is the final movement of the suite *The Soul Has Many Motions*. It was commissioned by a consortium of student music organizations (Kappa Kappa Psi, Mu Phi Epsilon, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Tau Beta Sigma, and the University of Texas Student Music Educators Association) at the University of Texas in recognition of Richard Floyd's tireless and passionate advocacy for music education in the State of



Texas. Mackey writes *"The Ringmaster's March* is a riotous Ivesian circus parade, a joyful noise in honor of a man who has always been at the center of the show."

### Give Us This Day

*David Maslanka writes:*

"The words 'Give us this day' are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced 'Tick Nat Hahn') entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

"Music makes the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and awareness so that we can build a future in the face of a most dangerous and difficult time.

"I chose the subtitle, 'Short Symphony for Wind Ensemble,' because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody Vater Unser in Himmelreich (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach."

## DIRECTOR OF BANDS



**ANDREW MCMAHAN** joined the faculty as director of bands in the fall of 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 the 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 Austria, Germany 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 served as the announcer and 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.

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.

## ASSOC. DIRECTOR OF BANDS



### CHRISTOPHER J. WOODRUFF

was appointed associate director of bands in fall 2006. In addition to his responsibilities with the concert and athletic bands at Cal Poly, he teaches courses in music theory, music education and music appreciation. As instructor of trumpet, he also coaches the Cal Poly Brass Choir and teaches

methods courses in brass pedagogy.

Inspired by participation at various music institutes while in high school — including the Boston Symphony Orchestra's Tanglewood Music Center — Woodruff pursued a bachelor's degree in music education at Louisiana State University. He continued his studies in conducting at Northwestern University, where he received the Eckstein Band Conducting Grant and earned a master's degree in music. His principal conducting teachers have included Frank Wickes, John Paynter, Stephen Peterson and Mallory Thompson. While in Chicago, Woodruff 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.

He has appeared as guest conductor for the Cal Poly Symphony, Penn Central Wind Band and San Luis Chamber Orchestra. For the upcoming season, he will conduct special events produced by the San Luis Obispo Symphony and will conduct the High School All State Band hosted at the University of Tennessee at Martin.

An active trumpet performer, Woodruff has been a member of numerous professional and community ensembles. He regularly performs with local groups such as Orchestra Novo and Symphony of the Vines, and he has been featured in solo works for trumpet with the Penn Central Wind Band, San Luis Obispo Wind Orchestra and the San Luis Obispo Chamber Orchestra. In 2014 he performed at the Kaleidoscope Festival in Dublin, Ireland. He has studied trumpet with James West, Joseph Jamerson, Adam Luftman, Rex Richardson and Jose Sibaja.

## OFFICERS

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Valerie Bada *Band Office Manager*  
Alec Marnoch *Equipment Manager*  
Sean Gonzales *Librarian*  
Garrett Klunk *Percussion Manager*  
Luis Manjarrez *Percussion Manager*  
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Luis Manjarrez *Drum Major*  
Noah Scanlan *Drum Major*

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Gabrielle Castriotta *Oboe*  
Lisa Nauful *Bassoon*  
Keith Waibel *Clarinet*  
Laura Kramer *Saxophone*  
David Becker *Jazz Saxophone*  
Christopher J. Woodruff *Trumpet*  
Jennifer Galvan *Horn*  
Mark Miller *Low Brass*  
Ken Hustad *String Bass*  
John Astaire *Percussion*  
W. Terrence Spiller *Piano*  
Paul Rinzler *Jazz Piano*

# WIND ORCHESTRA

## FLUTE/PICCOLO

Maya Peterson *Music*  
Cassidy Williams *Environmental Management and Protection*  
Bailee DeCair *Child Development*  
Megan Fong *Music*  
Rachel Keith *Architectural Engineering*  
KKΨ Taylor Pantiga *Biology*  
Caroline Hodes *Industrial Engineering*  
Clantha Li *Mechanical Engineering*  
Isabel Gelatti *Biology*  
Logan Dosker *Business*  
Keona Estevam *Animal Science*  
Hugh Garmany *Computer Engineering*

## OBOE

Liam Campbell *Civil Engineering*  
Michelle Preston *Biomedical Engineering*  
Nathan Walker *Electrical Engineering*

## BASSOON

Melanie Mitton *Biomedical Engineering*

## CLARINET

Charlie Huang *Mathematics*  
Logan Tonder *Statistics*  
KKΨ Max Rosenberg *Aerospace Engineering*  
KKΨ Valerie Bada *Mathematics*  
Kellen Fujishin *Mechanical Engineering*  
Kristina Carroll *History*  
Malachi Edland *Aerospace Engineering*  
Nicole Pifer *Kinesiology*  
Hannah Lancaster *Civil Engineering*  
Oma Skyrus *Mechanical Engineering*  
David Horwitz *City and Regional Planning*  
Heather Vo *Business*  
Sarah Snow *Animal Science*  
Rebecca Stolzman *Animal Science*  
Gabriel Villalpando *Software Engineering*  
Jacob Shaffer *Microbiology*  
Suhas Panthari *Computer Science*

## BASS CLARINET

Ivy Dunn *Kinesiology*  
Brittany Woolley *Kinesiology*

## ALTO SAXOPHONE

Austin Tinkess *Music/Physics*  
Alex Gravenor *Computer Science*  
Jenna Landy *Statistics*  
Drake Freeman *Music*

## TENOR SAXOPHONE

Gabriella Vakili *Music*  
Virginia Geddie *Environmental Earth and Soil Sciences*

## BARITONE SAXOPHONE

Jarrett Shirouz *Biomedical Engineering*  
Carl LaRiccica *Biology*

## HORN

KKΨ Sean Downey *Forestry*  
KKΨ Mary Iwai *English*  
Miles Chaffin *Computer Engineering*  
Andrew Ball *Open University*

## TRUMPET

Kelly Carroll *Communication Studies*  
Daniel Compton *Music*  
Ariela Guadamos *Biology*  
Ben Kerr *Music*  
Michael Lanberg *History*  
Elisabeth Marciano *Liberal Studies*  
Devon Martin *Software Engineering*  
Samuel Nelson *Music*  
Abe Newman *Chemistry*  
Kuba Preis *Manufacturing Engineering*

## TROMBONE

Kent Giese *Music*  
Davis Zamboanga *Music*  
Mark Heisinger *Civil Engineering*  
Jane Hammon *Biology*  
Travis Vo *Electrical Engineering*  
Michael Viksne *Materials Engineering*

## BASS TROMBONE

Trevor Eaton *Mathematics*

## EUPHONIUM

Grace Paananen *Civil Engineering*  
Lara Kerwin *Physics*  
Cameron Swick *Kinesiology*  
Landon Gonzales *Music*

## TUBA

KKΨ Kieran Althaus *Political Science*  
Sandy Babich *Materials Engineering*  
Nathan Dryer *Civil Engineering*  
KKΨ Teresa Marcial *Animal Science*

## PERCUSSION

Ethan Cornell *Physics*  
Daniel Diaz *Music*  
Gabriel Maraboto *Electrical Engineering*  
Nicholas Slavin *Architectural Engineering*

## STRING BASS

Justin Liu *Music*

## KEY

KKΨ Kappa Kappa Psi Member

## Music Department

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Mustang Band  
[band.calpoly.edu](http://band.calpoly.edu)

### Donations

[music.calpoly.edu/support](http://music.calpoly.edu/support)

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## PICCOLO

Michelle Johnson *Food Science*

## FLUTE

Kelsey Beisecker *Economics/Music*

Hope Megerdichian *Biology*

Allison Nai *Biology*

Amber Chiang *Art and Design*

Aditi Vepa *Business*

Neda Sales *Business*

Evan Ashley *Computer Engineering*

## OBOE

Emily Spacek *Political Science*

Justin Nguyen *Computer Engineering*

## BASSOON

Emelia Banninger *Music*

Benjamin Hulbert *Civil Engineering*

## E-FLAT CLARINET

Kelsey Matsune *Food Science*

## B-FLAT CLARINET

<sup>KKΨ</sup> Devyn Keith *Liberal Studies*

Kelsey Matsune *Food Science*

Benjamin Yee *Electrical Engineering*

Troy Kawahara *Civil and Environmental Engineering*

Gabrielle Dinata *Mechanical Engineering*

Austin Johnson *Music*

<sup>KKΨ</sup> Hannah Brown *Biology*

Kendyl Cohn *General Engineering*

Nicole Butler *Computer Engineering*

Travis Low *Civil and Environmental Engineering\**

<sup>KKΨ</sup> Andrew Sorensen *Computer Engineering\**

Amy Poehlitz *Architectural Engineering*

Shelby Orland *Animal Science*

## BASS CLARINET

Ellen Fabini *Art and Design*

<sup>KKΨ</sup> Max Rosenberg *Aerospace Engineering*

◆ John Osumi

## CONTRA BASS CLARINET

John Nolan *Biology*

## ALTO SAXOPHONE

Paige Rooney *History*

Victor Wei *Software Engineering*

Logan Kozlik *Architecture*

Zachary Arnott *Engineering\**

## TENOR SAXOPHONE

<sup>KKΨ</sup> Isaac Becker *Mechanical Engineering*

## BARITONE SAXOPHONE

Randy Sterbentz *Physics*

<sup>KKΨ</sup> Noah Scanlan *Civil Engineering*

## HORN

<sup>KKΨ</sup> Sarah Wattenberg *Materials Engineering*

Marlaine McKean *Psychology*

Marianna Pallas *Music*

Stuart Slavin *Physics*

Ashley Cruz *Civil Engineering*

Jordan Chiang *Landscape Architecture*

## TRUMPET

Taylor O'Hanlon *Music*

<sup>KKΨ</sup> Sean Gonzales *Computer Science*

Burlie Fisher *Math*

Jared Olson *Liberal Arts and Engineering Studies*

Sabrina Gough *Mechanical Engineering*

Cameron Scott *Business*

Bryan Freitas *Business*

Andreas Apitz *Electrical Engineering*

Leilani Hemmings-Pallay *Environmental Earth*

*and Soil Sciences*

## TROMBONE

Paul Gilles *Aerospace Engineering*

<sup>KKΨ</sup> Ian Bewley *Music*

<sup>KKΨ</sup> Bryce Gagner *Architectural Engineering*

Kent Giese *Music*

## BASS TROMBONE

Tyler Stockton *Music*

## EUPHONIUM

Grant Webster *Aerospace Engineering*

Arjun Bhagat *Music*

<sup>KKΨ</sup> Nicholas Leal *Animal Science*

<sup>KKΨ</sup> Emma Gracyk *Architecture*

## TUBA

Will Newey *Aerospace Engineering*

Spencer Wong *Industrial Engineering*

Alec Reynolds *Music*

<sup>KKΨ</sup> Alec Marnoch *Aerospace Engineering*

## PERCUSSION

+ Garrett Klunk *Aerospace Engineering*

+<sup>KKΨ</sup> Luis Manjarrez *Computer Engineering*

<sup>KKΨ</sup> Daniel Humphrey *Business*

Timothy Compton *Music*

Anders Ferling *Biology*

Samuel Westrick *Aerospace Engineering*

## PIANO

Namjoon Joo *Computer Science*

## KEY

◆ Guest Artist

\* Graduate Student

+ Percussion Manager

<sup>KKΨ</sup> Kappa Kappa Psi Member



