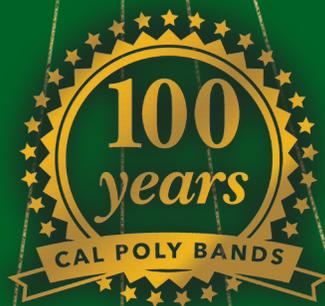


CAL POLY

Music Department
College of Liberal Arts



BANDFEST!



DEC. 6, 2015
SUNDAY AT 3 P.M.
PERFORMING ARTS CENTER

Sponsored by Cal Poly's Music Department,
College of Liberal Arts and IRA program.

PROGRAM

Andrew McMahan and Christopher J. Woodruff, conductors

WIND ORCHESTRA

Alleluia! Laudamus Te Alfred Reed (1921-2005)

On this Bright Morning David Maslanka (b. 1943)

Third Suite Robert Jager (b.1939)

- I. March
- II. Waltz
- III. Rondo

WIND ENSEMBLE

Ecstatic Fanfare Steven Bryant (b. 1972)

October Eric Whitacre (b. 1970)

Angels in the Architecture Frank Ticheli (b. 1958)

Gabriela Crolla, soprano

The “Gum-Suckers” March Percy Grainger (1882-1961)

COMBINED ENSEMBLES

Festival Overture: The Year 1812 . . . Peter Ilyich Tchaikovsky (1840-1893)

Arr. L.P. Laurendeau

⇒ Intermission ⇐

PROGRAM NOTES

Alleluia! Laudamus Te

Alfred Reed began formal music training at the age of 10 as a trumpet player. He was already playing professionally while still in high school, and shortly thereafter began the study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition. He spent three years during World War II as a member of an Air Force Band, where he became deeply interested in the concert band and its music. Following his service, he enrolled at the Juilliard School of Music. From there, in 1948, he became a staff composer and arranger for NBC where he wrote and arranged music for radio, television, albums and films.

Malone College of Canton, Ohio, on the occasion of its third Annual All-State Band Festival, commissioned “Alleluia! Laudamus Te.” The piece is dedicated to the college’s concert band director, Richard S. Mountford. It is a canticle of praise without words, as the band is treated largely as a single massive choir which is broken down further into individual sections. Each of these sections functions as a separate sub-choir. The music is based on three main themes: the first, a massive chorale in the brass; the second, a long flowing line in the French horns and woodwinds; and the third, a quasi-fanfare figure first heard in the trumpets, which moves among the other sections of the band as it is developed. These three themes are assembled in an arch design, as the first two themes return after the third, now presented in reverse order. The recapitulation features the addition a new voice, appropriate to the style of the work.

On this Bright Morning

David Maslanka has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, and New York University. Since 1990 he has been a freelance composer. Maslanka’s music for winds, known for its power and heartfelt inspiration, has become especially well known.

“On this Bright Morning” was written for a consortium of Montana high school bands. The musical material—melody, harmony, and rhythm—are all very simple, but also quite delicate and demand the utmost control from as large an ensemble as a symphonic band.

The composer invites the players to commit fully to a very direct and powerful feeling. To the score, he attaches the following quote, taken from an interview with the poet, Jane Kenyon:

“Yes, there are things in this life that we must endure that are all but unendurable, and yet I feel that there is a great goodness. Why, when there could have been nothing, is there something? How, when there could have been nothing, does it happen that there is love, kindness, beauty?”

Third Suite

Robert Jager served as arranger/composer for the U.S. Armed Forces School of Music from 1962-65. He went on to be the lecturer in composition and conducting at Old Dominion University in Norfolk, Va. In 1971, he moved to join the faculty at Tennessee Technological University from which he retired in 2001. In his career, Jager has received numerous honors for his works, including being the only three-time winner of the American Bandmasters Association Ostwald Composition Award.

His “Third Suite” was written in the last year in Washington, D.C. It was composed for Leo Imperial, director of the Granby High School Band of Norfolk, Va., and is dedicated to him and his band. In crafting the work, Jager begins with standard forms typically associated with music for wind bands (refer to Gustav Holst’s “Second Suite for Military Band” as an excellent example). His take offers unusual shifting time signatures and serpentine harmonies that are at once challenging and satisfying to the musician.

Ecstatic Fanfare

Those familiar with Bryant’s larger, 22-minute piece, “Ecstatic Waters,” will recognize the same exuberant joy from the first movement in this shorter work: “Ecstatic Fanfare.” Laden with descending intervals of fourths and fifths, crisp articulations in the brass and woodwinds, and soaring, majestic melodies, it reminds the listener of works by Aaron Copland and John Adams.

MUSTANG BAND

Mike Moreno, announcer

Mission: Impossible Lalo Schifrin (b. 1932)
Arr. Tom Wallace

Birdland Josef Zawinul (1932-2007)
Arr. Wallace

Get It On Bill Chase (1934-1974)
and Terry Richards (1932-2014)
Arr. Scott Boerma
Percussion by Jeff Moore

Free Bird..... Allen Collins (1952-1990)
and Ronnie VanZant (1948-1977)
Arr. Tim Waters

Skyfall Adele Adkins (b. 1988)
and Paul Epworth (b. 1974)
Arr. Jay Bocook

Swing, Swing, Swing..... John Williams (b. 1932)
Arr. Bocook

Uptown Funk Bruno Mars (b. 1985)
Arr. Victor Lopez

Drumline feature by Matt Rice and Jacob Llewellyn

James Bond Theme..... Monty Norman (b. 1928)
Arr. Wallace

On Mustangs H.P. Davidson (1908-1977)

Send Out A Cheer.....Davidson

Yea Poly!.....Davidson
Arr. John Higgins

Ride High, You MustangsDavidson
Arr. J. Eric Schmidt

October

Notes by composer Eric Whitacre

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. "October" was premiered on May 14, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

Angels in the Architecture

Notes by composer Frank Ticheli

"Angels in the Architecture" was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008, by a massed band of young musicians from the countries of Australia and the U.S., Matthew George, conductor. The work unfolds as a dramatic conflict between the two extremes of human existence — one divine, the other evil.

The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage. But the title also connects to the following quote by 20th-century Catholic mystic and writer, Thomas Merton: "The peculiar grace of a Shaker chair is due to the fact that it was built by someone capable of believing that an angel might come and sit on it."

"Angels in the Architecture" begins with a single, soprano voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the Promised
Land.

This "angel," represented by the singer, frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light, played by instruments rather than sung, include a traditional Hebrew song of peace

("Hevenu Shalom Aleichem"), and the well-known 16th-century Genevan Psalter, "Old Hundredth." These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

The "Gum-Suckers" March

A "Gum-Sucker" is a nickname for Australians born in Victoria, the home state of Percy Grainger. The eucalyptus trees that abound in Victoria are called "gums," and the young shoots at the bottom of the trunk are called "suckers"; so "gum-sucker" came to mean a native of Victoria, just as Ohioans are nicknamed "Buck-eyes."

The "Gum-Suckers" March was sketched for wind band in the late 1930s, but not finished until the summer of 1942. The first theme was composed by Grainger at Hill Hall, Epping, England around 1911, and the second theme dates from 1905. The complete march was worked out in the summer of 1914 at Evergood Cottage, Goudhurst, Kent, England, and scored for orchestra late that year in New York. Grainger used what he called "tone-clashfulness" (writing of independent harmonies for the various families of instruments, creating moments of dissonance). The lyric theme from this march can also be found in his "Colonial Song" and "Australian Up-Country Song." The second theme contains motives from "The Widow's Party March."

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.

DIRECTOR OF BANDS

ANDREW MCMAHAN



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. 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.

ASSOC. DIRECTOR OF BANDS

CHRISTOPHER J. WOODRUFF



Christopher J. 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, coaching and trumpet performance. He has presented courses on conducting, rehearsal methods and brass pedagogy. His current performance calendar includes guest conducting appearances for the University of Tennessee All-State Band and for the San Luis Chamber Orchestra. In recent months he was appointed as assistant conductor for the San Luis Obispo Symphony. He has performed solo works for trumpet with the Symphony of the Vines and the Cal Poly Wind Orchestra, and he has performed solo cornet with Orchestra Novo.

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 ASST. DIRECTOR

LEN KAWAMOTO



Len Kawamoto has been serving as the assistant director of the Mustang Band since the fall of 1998. Born in New Hyde Park, N.Y., 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 earning his Bachelor of Science 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, the 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.

GUEST ANNOUNCER

MIKE MORENO



Mike Moreno is the “voice” of the Mustang Band. Born in Santa Barbara, Moreno has been involved in Central Coast radio since 1988, first with the iconic K-OTTER 94.9. Moreno now holds the evening shift at Q104.5. He has been the play-by-play voice of Arroyo Grande High School Football and is currently the play-by-play voice of Paso Robles High School Bearcat Football. Moreno has served as Cal Poly’s public address announcer since 1996.

OFFICERS

WIND ENSEMBLE AND WIND ORCHESTRA OFFICERS

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 Nicholas Leal Equipment Manager
 Sean Gonzales Head Librarian
 Valerie Bada Librarian
 Garrett Klunk Percussion Manager
 Luis Manjarrez Percussion Manager
 Kate Vanderslice Facilities Coordinator

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

WIND ORCHESTRA

PICCOLO

Nicole Slagle, ME

FLUTE

Nicole Slagle, ME

Alma Cervantes, MU

^{KKΨ} Deborah Newberry, CSC

Cassidy Williams, ENVM

Kathryn Turk, BMED

Megan Fong, MU

Cliantha Li, PHYS

^{KKΨ} Taylor Pantiga, MCRO

Bailee DeCair, CD

Karla Castro, CE

Jennifer Hernandez, BIO

OBOE

Liam Campbell, CE

Michelle Preston, BMED

BASSOON

◆ Rachel Cleak

Benjamin Hulbert, MU

CLARINET

Hannah Brown, BIO

Kristin Miller-Nelson, ARCH

Logan Tonder, STAT

Valerie Bada, MATH

^{KKΨ} Max Rosenberg, AERO

^{KKΨ} Kayla Pedrani, FNR

Jair Herrera, EE

^{KKΨ} Hillary Tung, CEEN

Hannah Lancaster, CE

Gabriel Villalpando, SE

BASS CLARINET

^{KKΨ} Leesa Choy, ARCH

Ivy Dunn, KINE

Brian Jones, MATH

ALTO SAXOPHONE

Austin Tinkess, MU

Victor Wei, CSC

Harrison Masters, MCRO

TENOR SAXOPHONE

Gabriella Vakili, MU

Marie Taylor, ASCI

BARITONE SAXOPHONE

Kyle Young, ASCI

Jarrett Shirouzu, BMED

HORN

^{KKΨ} Sean Downey, AERO

^{KKΨ} Mary Iwai, ENGL

^{KKΨ} Kate Vanderslice, BIO

Matthew Lem, BUS

Sara Mason, CE

Katherine Seth, ARCH

TRUMPET

^{KKΨ} Nigel Pell, MATH

Jared Olson, LAES

Wesley Cheng, ASCI

Lucas Easley, ASCI

Samuel Nelson, MU

Daniel Compton, MU

Devon Martin, CPE

Gregory Bridges, ME

TROMBONE

Tyler Stockton, MU

^{KKΨ} Rebecca McKinley, CPE

^{KKΨ} Bryce Gagner, ARCE

Garrett Jordan, FNR

Ryan Lau, PHYS

BASS TROMBONE

Trevor Eaton, MATH

^{KKΨ} Alison Wendt, BMED

EUPHONIUM

^{KKΨ} Nicholas Leal, ASCI

Grace Paananen, CE

Dennis Wong, CSC

TUBA

Alec Marnoch, AERO

Teresa Marcial, ASCI

Eammon Garland, MU

Kieran Althaus, POLS

PERCUSSION

Ethan Cornell, ENGL

Anders Ferling, MU

Daniel Humphrey, BUS

^{KKΨ} Cory Mayer, CPE

Emma Quintana, BCHM

Michael Schuster, ME

BASS

Sara Mason, CE

PIANO

Megan Fong, MU

ORGAN

◆ Katya Gotsdiner-McMahan

WIND ENSEMBLE

PICCOLO

Michelle Johnson, FDSC

FLUTE

Kelsey Beisecker, ECON/MU

Hope Megerdichian, BIO

Meghan Boyle, BUS

Michelle Johnson, FDSC

Aditi Vepa, BUS

Neda Sales, BUS

Maya Peterson, MU

OBOE

◆ Andrew Magie

Emily Spacek, POLS

◆ Kelsey Morton

BASSOON

Emelia Banning, MU

Benjamin Hulbert, MU

E-FLAT CLARINET

Kelsey Matsune, FDSC

B-FLAT CLARINET

Matthew Klepfer, POLS

Jason Lu, LAES

Benjamin Yee, EE

Troy Kawahara, CE

Gabrielle Dinata, ME

^{KKV} Devyn Keith, LS

Kendyl Cohn, GENE

Nicole Butler, CPE

Austin Johnson, MU

^{KKV} Andrew Sorensen, CPE

Amy Poehlitz, ARCE

Shelby Orland, ASCI

BASS CLARINET

◆ John Osumi

Ellen Fabini, ART

Chris Lu, FDSC

CONTRA BASS CLARINET

John Nolan, MATH

SOPRANO SAXOPHONE

^{KKV} Daniel Henry, AERO

ALTO SAXOPHONE

^{KKV} Daniel Henry, AERO

Alexa Arndt, OU

Luke Dufva, BUS

Logan Kozlik, ARCH

TENOR SAXOPHONE

^{KKV} Isaac Becker, ME

Paige Rooney, HIST

BARITONE SAXOPHONE

Randy Sterbentz, PHYS

HORN

Steven Warnert, ME

Marlaine McKean, ASCI

^{KKV} Sarah Wattenberg, MATE

Lawrence Downs, ENVE

Drew Donlon, IE

Stuart Slavin, PHYS

TRUMPET

Taylor O'Hanlon, MU

^{KKV} Sean Gonzales, CSC

^{KKV} Jordan Adams, PHYS

Sabrina Gough, ME

David Xenakis, CSC

Andreas Apitz, EE

Bryan Freitas, BUS

TROMBONE

Jennifer Campbell, CE

Terence Duldulao, FNR

^{KKV} Patrick Fedigan, SE

Ian Bewley, MU

Eric Magill, BMED

BASS TROMBONE

^{KKV} Rose Doylemason, MU

EUPHONIUM

Ryan Walker, CM

Max Bendick, CPE

Grant Webster, AERO

TUBA

Leah Anderson, MU

Will Newey, GENE

PERCUSSION

+Garrett Klunk, AERO

+^{KKV} Luis Manjarrez, CPE

Timothy Compton, MU

Jessie Smith, SE

Daniel Diaz, MU

Nicole Liu, FNR

PIANO

Namjoon Joo, CSC

ORGAN

◆ Katya Gotsdiner-McMahan

MUSTANG BAND

PICCOLO

Abigail Armer, CHEM
Bailee DeCair, CD
Michelle Johnson, FDSC
Kent Kawahara, CSC
KKΨ •Deborah Newberry, CSC
Maya Peterson, MU
•Nicole Slagle, ME
Cassidy Williams, ENVM

FLUTE

Meghan Boyle, BUS
Melanie Cappoli, LS
Mattea Cavagnaro, CSC
Molly Coyne, BIO
Logan Dosker, REC
Megan Fong, MU
Caroline Hodes, IE
Jenna Hom, MATH
Ben Hulbert, MU
Daphne Lin, BUS
Misha Ortega, CHEM
KKΨ Taylor Pantiga, MCRO
Alyssa Yasutake, ASCI

CLARINET

Valerie Bada, MATH
Alex Bartlett, CPE
Audrey Bruscia, CPE
Kristina Carroll, POLS
KKΨ Shelli Crispin, SE
Eric Dubofsky, BMED
Lauren Hennefarth, BCHM
KKΨ David Horwitz, CRP
KKΨ Devyn Keith, LS
Brittany Marnin, ASCI
•Tyler Mau, CPE
KKΨ Kayla Pedrani, FNR
Nicole Pifer, KINE
Amy Poehlitz, ARCE
Adrian Quezada Gonzalez, BCHM
KKΨ •Max Rosenberg, AERO
Veronica Sell, CSC
Sarah Snow, ASCI
KKΨ Andrew Sorensen, CPE

CLARINET *continued*

Megan Sorensen, ASCI
Theresa Stewart, MATE
Logan Tonder, STAT
Miho Yamanishi, IP

ALTO SAXOPHONE

KKΨ William Belden Brown, CSC
Alexander Borsotti, ME
Hannah Brown, BIO
Evan Cooper, CSC
Luke Dufva, BUS
Ellen Fabini, ART
Cara Fischer, BUS
Ian Gillespie, ENGL
Eric Hafemann, CHEM
•Ariana Jensen, BIO
Daniel Kasman, CPE
Ashley Kim, CE
Carl LaRiccica, BIO
KKΨ Nicholas Loey, ME
KKΨ Cory Mayer, CPE
Zack Ragozzino, SE
Randy Sterbentz, PHYS
KKΨ •Aidan Thurling, BIO
Gage Willey, AEPS

TENOR SAXOPHONE

KKΨ Kenneth Alcazar, ARCE
Cory Baxes, SE
KKΨ •Isaac Becker, ME
KKΨ Alex Bicknell, MATE
Matthew Dockery, ENGL
Drake Freeman, SOC
Steven Lamb, CSC
Christian Navarro, BMED
John Nolan, MATH
Paige Rooney, HIST
•Noah Scanlan, CE
Ariane Schiesl, BUS
Tad Steiner, CE

HORN

Ryan Caldera, CE
KKΨ Sean Downey, AERO
Jair Herrera, EE
KKΨ •Mary Iwai, ENGL
Adam Shires, CE
KKΨ •Kate Vanderslice, BIO
KKΨ Sarah Wattenberg, MATE

TRUMPET

KKΨ Jordan Adams, PHYS
KKΨ Paul Alvestad, ARCE
Andreas Apitz, EE
JC Arbelbide, EE
Lauren Becker, CE
Ryan Braudo, BUS
Gregory Bridges, ME
Amara Cairns, ENVE
Wesley Cheng, ASCI
Ragan Cleveland, ANG
Daniel Compton, MU
Teo Lucky Cuellar, AERO
Duc Dao, CSC
KKΨ Charles Depew, BCHM
Kurt Ebert, ME
Melisa Esquivias, IE
•Burlie Fisher, MATH
Daniel Garcia, ME
KKΨ Sean Gonzales, CSC
KKΨ Benjamin Hull, BIO
Michael Langberg, HIST
Timothy Lee, ME
Colin Lieske, BUS
Jacob Maddox, BUS
Sam Macy, MATE
Sam Nelson, MU
Taylor O'Hanlon, MU
Jared Olson, LAES
Alex Peelle, ME
KKΨ •Nigel Pell, MATH
Andrew Pimentel, ME
Justin Postigo, CSC
Jeremy Roberts, CPE
Mariah Rodriguez, CE
Gavin Scott, SE
Claire Spickermann, AEPS

TRUMPET *continued*

Isaac Trotta, EE
Kevin Troutt, PSY
^{KKΨ} Enoch Tsui, BMED
Daniel Yao, SE

TROMBONE

Ian Bewley, MU
^{KKΨ} Rose Doylemason, MU
Trevor Eaton, MATH
^{KKΨ} Max Fishman, ECON
Elliot Fiske, CSC
^{KKΨ} Ryan Flatland, ME
^{KKΨ} •Bryce Gagner, ARCE
^{KKΨ} Mark Heisinger, CE
Brian Kung, IE
^{KKΨ} Max Linsenbard, CSC
Sam Macy, MATE
^{KKΨ} Rebecca McKinley, CPE
Erik Miller, CPE
Andrew Nelson, CSC
•Thomas Steinke, CSC
Tyler Stockton, MU
Blain Weeks, SE
Brett Young, PHYS

BARITONE

Max Bendick, CPE
Jacob Garcia, CSC
Eammon Garland, MU
Gerardo Valentino Gorospe, POLS
^{KKΨ} Nicholas Leal, ASCI
Janna Masulis, CD
•Ryan Walker, CM
Dennis Wong, CSC

TUBA

Kieran Althaus, POLS
Juan Arambula, EE
Sandy Babich, MATE
Steven Blakely, CPE
Lawrence Downs, ENVE
Serena Enzerink, BUS
Austin Kurth, EE
Teresa Marcial, ASCI
Alec Marnoch, AERO
Will Newey, GENE
Grace Paananen, CE
Michael Schuster, ME
Eric Shechter, BMED
^{KKΨ} Alison Wendt, BMED
^{KKΨ} Mark Williams, EE
•Christian Young, ME

DRUMLINE

^{KKΨ} Christopher Barth, CPE
Colin Bartlett, BUS
Teyvon Brooks, ME
Timothy Compton, MU
Ethan Cornell, ENGL
Max Davis, BUS
•Michael Dooley, CPE
Anders Ferling, MU
Alex Freeland, CPE
^{KKΨ} Nicole Liu, FNR
Kyle Lonczak, AERO
Sara Mason, CE
Sarah Morningred, ENGL
Matthew O'Neil, CSC
Cody Rhoads, CSC
Valerie Rose, BUS
Kristine Sandoval, POLS
Tobyn Smith, AERO
Zachary Sniffin, IE
Tommy Soto, BUS
Megan Steinke, GRC
Austin Tinkess, MU
^{KKΨ} Noah Weitz, SE

GUARD

Arden Castle, ARCE
Brynn Castle, GRC
Jazmine David, BIO
Lizz Kolokowsky, PSY
^{KKΨ} •Emily Lopez, CPE
Jenely-Anne Lozares, HIST
Mary Czarina Ordanza, PSY
Catherine Ortiz, BIO
Allison Pebley, BRAE
CallaBria Putrino, ASCI
Jenny Reyes, PSY
^{KKΨ} Katie Sanchez, BUS
Kristy Sanchez, ARCE
Courtney Smead, LS
Christy Tegarden, BUS
•Jill Thetford, CPE
Haley VanBaale, ART
^{KKΨ} Michaelynn Welther, STAT

FEATURE TWIRLER

Alexis Brewer, CPE
Tasha Taylor, ASCI

DRUM MAJOR

^{KKΨ} Katelyn Dietz, BUS
^{KKΨ} Patrick Fedigan, SE
^{KKΨ} •Luis Manjarrez, CPE

KEY TO MAJORS

AEPS	Agriculture and Environmental Plant Science	ENVM	Environmental Management & Protection
AERO	Aerospace Engineering	FDSC	Food Science
ANG	Anthropology and Geography	FNR	Forestry & Natural Resources
ARCE	Architectural Engineering	GENE	General Engineering
ARCH	Architecture	GRC	Graphic Communication
ART	Art and Design	HIST	History
ASCI	Animal Science	IE	Industrial Engineering
BCHM	Biochemistry	IP	International Program
BIO	Biology	KINE	Kinesiology
BMED	Biomedical Engineering	LAES	Liberal Arts and Engineering Studies
BRAE	BioResource and Agricultural Engineering	LS	Liberal Studies
BUS	Business	MATE	Materials Engineering
CD	Child Development	MATH	Mathematics
CE	Civil Engineering	MCRO	Microbiology
CEEN	Civil and Environmental Engineering	ME	Mechanical Engineering
CHEM	Chemistry	MU	Music
CM	Construction Management	OU	Open University
CPE	Computer Engineering	PHYS	Physics
CRP	City & Regional Planning	POLS	Political Science
CSC	Computer Science	PSY	Psychology
ECON	Economics	REC	Recreation, Parks, and Tourism Administration
EE	Electrical Engineering	SE	Software Engineering
ENGL	English	SOC	Sociology
ENVE	Environmental Engineering	STAT	Statistics

KEY

- Section Leader
- ◆ Guest Artist
- + Percussion Manager
- ^{KKΨ} Kappa Kappa Psi Member

Music Department

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