CAL POLY
WIND BANDS
SPRING CONCERT
THE BRITISH ISLES
MUSIC BY SOME OF THE GREATEST BRITISH COMPOSERS OF THE PAST 300 YEARS!
ANDREW McMahan &
CHRISTOPHER J. WOODRUFF, CONDUCTORS
JUNE 7, 2013
8 P.M. FRIDAY, PERFORMING ARTS CENTER
Sponsored by Cal Poly’s College of Liberal Arts, Music Department & IRA program.
PROGRAM
Andrew McMahan and Christopher J. Woodruff, conductors

WIND ORCHESTRA

Victory Fanfare................................................................. Philip Sparke (b. 1951)

William Byrd Suite .......................................................... Gordon Jacob (1895-1984)
   I. Earl of Oxford's March
   II. Pavana
   III. Mayden's Song

Theatre Music ................................................................. Philip Sparke (b. 1951)
   I. Overture
   II. Entr'acte
   III. Finale

Second Suite for Military Band .......................................... Gustav Holst (1874-1934)
   I. March
   II. Song Without Words
   III. Song of the Blacksmith
   IV. Fantasia on “The Dargason”

“Quodling's Delight” from Danceries ................................. Kenneth Hesketh (b. 1968)

◊ Intermission ◊

WIND ENSEMBLE

Funeral Music for Queen Mary (after Purcell) ....................... Steven Stucky (b. 1949)

Jubilee Overture ............................................................... Sparke

Gallimaufry ................................................................. Guy Woolfenden (b. 1937)
   I. Church and State (Leadership; the establishment; temporal and ecclesiastical power)
   II. Inn and Out (The Boar’s Head Tavern; the Stews; low-life revels)
   III. Starts and Fits (Tavern Brawl; Gadshill ambush; Pistol; “the swaggerer” evicted; Mistress Quickly’s “rescue”)
   IV. Father and Son (Relationship of King Henry and Falstaff to Prince Hal; real and surrogate parent)
   V. Advance and Retreat (Recruiting march, derived from the Tavern tune)
   VI. Church and Status Quo (Falstaff rejected; Hal becomes King; order restored)

Yiddish Dances ............................................................. Adam Gorb (b. 1958)
   Khosidl
   Terkishe
   Doina
   Freylachs
**Victory Fanfare**
Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music. It was at the college that his interest in bands arose. He played in the college wind orchestra and also formed a brass band among the students, writing several works for both ensembles. It was during this time his first published works appeared: *Concert Prelude* for brass band and *Gaudium* for wind band. A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand, *The Land of the Long White Cloud*.

**William Byrd Suite**
After serving a modest teaching post, Gordon Jacob returned to the Royal College of Music in 1926 as a lecturer for 40 years, where his pupils included Malcolm Arnold and Imogen Holst (Gustav's daughter). His music is characterized by virtuosity of instrumentation and lively wit. His compositions for wind ensemble, including his sets of *Old Wine in New Bottles*, frequently found source material in folk song. Through skillful arrangements, he furthered the cause of other composers including William Byrd, Ralph Vaughan Williams and Gustav Holst.

**Second Suite for Military Band**
Gustav Holst's renown is due to his orchestral suite *The Planets*, but in the band community, his First and Second Suites for Military Band rank among the most important works in the repertoire.

Holst studied composition and trombone performance at the Royal College of Music. During his school years, he performed in several professional orchestras under such luminaries as Richard Strauss. He eventually went on to teach at St. Paul's Girls School and Morley College.

His Suites, composed in 1909 and 1911, were his first works for the medium known as the “military band,” a term that included any ensemble of mixed brass, woodwinds and percussion. For a time when British (and American) bands were performing transcriptions of popular orchestral and operatic works, it was unusual for a serious composer to create an original work for the medium. Indeed the Suites did not receive their first performances until the early 1920s.

**“Quodling's Delight” from Danceries**
Kenneth Hesketh began composing while a chorister at Liverpool Cathedral, only later studying at the Royal College of Music. He attended Tanglewood Music Center in the summer of 1995 where he studied with Henri Dutilleux and was subsequently awarded a scholarship from the Toepfer Foundation at the behest of Sir Simon Rattle. He earned a master's degree in composition at the University of Michigan and is now a professor at the Royal College of Music and honorary professor at Liverpool University. Even as his wind and brass band works tend to be more conventional, his natural language as a composer is dominated by modern, cutting-edge vocabulary and techniques.

**Funeral Music for Queen Mary (after Purcell)**
Steven Stucky writes:

> It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on 28 December 1694: a solemn march, the anthem "In the Midst of Life We Are in Death," and a canzona in imitative polyphonic style. In working on the project I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus. My version was first performed in Los Angeles on 6 February 1992.

**Jubilee Overture**
*Jubilee Overture* was commissioned for the 50th anniversary of the British-based GUS Brass Band and first performed by them at the band’s Golden Jubilee Concert in 1983, Keith Wilkinson conducting. It was transcribed for wind band in 1984. *Jubilee* is a brilliant concert work from the master of the contemporary British band style. Brassy and full of contrast, it maintains a forceful rhythmic vitality throughout. The piece opens with a two-part fanfare, a brass flourish followed by a reflective chorale for the winds. This builds to a climax as the flourish returns. A lively allegro follows, with many changes of meter and a robust tune from the horns and saxophones. Eventually a cantabile tune emerges from the middle of the band, which everyone then plays before the allegro returns. A brief repeat of the opening fanfare precedes a presto coda.
**Gallimaufry**

**Gallimaufry** A medley, any confused jumble of things, but strictly speaking a hotch-potch made up of all the scraps of the larder. Cf Shakespeare *The Winter's Tale* “a gallimaufry of gambols.”

Guy Woolfenden writes:

This suite for concert band was inspired by Shakespeare's Henry IV plays and derived from music written for the Royal Shakespeare Company's productions which opened the Barbican Theatre, London, in June 1982. Dedicated to the director, Trevor Nunn, then the Artistic Director of the Royal Shakespeare Company, with grateful thanks for his suggestion that I should expand and mold the music for these productions into a form suitable for concert performance. My thanks also to Timothy Reynish and BASBWE who with funds provided by North West Arts commissioned the work and helped to ensure its first performance which I conducted on September 24th 1983 with the Royal Northern College of Music Wind Orchestra.

The work is continuous with no pauses between movements.

**Yiddish Dances**

Adam Gorb writes:

Yiddish Dances was commissioned by Timothy Reynish for his 60th birthday. It is very much a party piece and brings together two of my abiding musical passions: the Symphonic Wind Ensemble and Klezmer - the folk music of the Yiddish speaking people. The piece is based on a set of Klezmer dances:

**Khosidl** - a medium tempo 2/4 in which the music moves between satire, sentimentality, and pathos.

**Terkishe** - an up-tempo Jewish tango.

**Doina** - a free recitative in which various instruments in the band get a chance to show off.

**Freylachs** - very fast 2/4 time in which themes from the previous movements are recalled, ending in a

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**Conductors**

**Andrew McMahan, Director of Bands**

Andrew McMahan joined the faculty as an assistant professor and director of bands in the fall 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. While there, 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. 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 degree in Music Education 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 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 earned a master of music degree. 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.

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Roxanne Windover, Castaic, MATH

CLARINET
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Jason Reiter, Camas, WA, AERO
David Xenakis, Pleasanton, CSC
Bryan Rodriguez, Sunnyvale, ME
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Richard Cruz-Silva, San Clemente, ENVE
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Trevor Carlson, Rohnert Park, MU
Morgan Johnson, Bow, NH, BIO

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## Wind Ensemble

**PICCOLO**
Emily O’Hanlon, San Ramon, LAES

**FLUTE**
Doug Gallatin, San Jose, CSC  
Kelsey Beisecker, Santa Barbara, ENVM  
Amy Hytnarowski, Escondido, ASCI  
Emily O’Hanlon, San Ramon, LAES  
Shawna Sherwood, Tacoma, WA, AERO  
Araceli Yepez-Acosta, Ventura, BIO  
Andy Adams, Poway, CPE  
**KKΨ Maggie Maratsos, Fallbrook, MAGD**

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

**ENGLISH HORN**
Kelsey Morton, Ventura, PSY

**BASSOON**
BritAnna Webb, San Diego, PSY  
Eric Belfield, Irvine, AERO  
**KKΨ Jake Gardner, Petaluma, CPE**

**E-FLAT & ALTO CLARINET**
David Roberts, Thousand Oaks, EE

**B-FLAT CLARINET**
Andrew Nishida, Rancho Cucamonga, ME  
Jason Lu, Mountain View, MU  
Tyler Reynolds, Moorpark, LS  
Troy Kawahara, Corona, CE  
**KKΨ Karissa Finn, Pleasanton, IE**  
Taylor Bateman, Bakersfield, ME  
David Roberts, Thousand Oaks, EE  
Jimmy Winne, Roseville, ME  
**KKΨ Chris Cusson, Walnut, IE**  
**KKΨ Jeffrey Brown, El Dorado Hills, BUS**  
**KKΨ Brian Rice, Sacramento, BIO**  
Rachel Smith, Danville, BIO

**BASS CLARINET**  
**KKΨ John Osumi, Escondido, CPE**  
Justin Satnick, San Diego, ME  
Jennifer Chik, Valencia, BCHM

**CONTRA BASS CLARINET**
Stacey Fishman, Glastonbury, CT, BMED

**ALTO SAXOPHONE**
Ryan Godfrey, Poway, AERO  
Allen Scozzari, Clovis, CPE  
**KKΨ Stephanie Raymond, Camarillo, BMED**

## Tenor Saxophone
**KKΨ Daniel Henry, Goleta, AERO**

## Baritone Saxophone
Timothy Joyce, Yucaipa, MATH

## Horn
Andrew Arensman, Castaic, MU  
Steven Warnert, Clovis, ME  
Daniel Estes, Pasadena, ECON  
Tim Haigh, San Diego, ME  
Lawrence Downs, Granite Bay, ENVE

## Trumpet
Dylan Weddle, Turlock, MU  
**KKΨ Kaylinn Roseman, Long Beach, CE**  
Anthony Pultz, Spreckels Ranch, MU  
Suzanne Gibson, Loveland, CO, PSY  
Kenneth Schmutz, Atascadero, EE  
Garrett Gudgel, Lemoore, ME  
Bradley Pavy, Rowland Heights, EE  
Katie Love, Los Altos, ENVM

## Trombone
Sam Joda, Pleasanton, ME  
**KKΨ Alex Jacobis, Santa Monica, CRP/MU**  
Brett Maltz, Lompoc, MU  
Eric Magill, Harwinton, CT, BMED  
Christy Jardetzky, Los Gatos, ASCI

## Bass Trombone
**KKΨ Eric Strohm, Irvine, BMED**  
**KKΨ Rose Doylemason, Pleasanton, MU**

## Euphonium
Sari Rizek, Poway, BIO  
Ryan Walker, Clovis, CPE  
Max Bendick, Orange, CPE

## Tuba
**KKΨ Erin Stearns, Chino Hills, AERO**  
**KKΨ Aaron Gragg, San Diego, CPE**  
Leah Anderson, Chula Vista, MU

## String Bass
Daniel Stone, Irvine, ARCE

## Percussion
**KKΨ Kevin Capacia, San Diego, MU**  
Trevor Carlson, Rohnert Park, MU  
Taylor Hutchinson, Rosemount, MN, CPE  
Garrett Klunk, Virginia Beach, VA, AERO  
**KKΨ Luis Manjarrez, Santa Barbara, EE**

## Piano
Alessandra Shanus, Burlingame, MU

## Guitar
Robert Freeborn, Templeton, BCHM

### Key to Majors
- **AERO** Aerospace Engineering
- **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
- **COMS** Communication Studies
- **CPE** Computer Engineering
- **CRP** City and Regional Planning
- **CSC** Computer Science
- **ECON** Economics
- **EE** Electrical Engineering
- **ENGL** English
- **ENVE** Environmental Engineering
- **ENVM** Environmental Management & FNR Forestry & Natural Resources
- **FSN** Food Science & Nutrition
- **GRC** Graphic Communication
- **IE** Industrial Engineering
- **LAES** Liberal Arts & Engineering Studies
- **LS** Liberal Studies
- **MAGD** Master of Ag Education
- **MATE** Materials Engineering
- **MATH** Mathematics
- **ME** Mechanical Engineering
- **MFGE** Manufacturing Engineering
- **MLL** Modern Languages & Literatures
- **MU** Music
- **PHYS** Physics
- **POLS** Political Science
- **PSY** Psychology
- **SE** Software Engineering
- **SOCS** Social Sciences

**KKΨ Kappa Kappa Psi Member**
The Cal Poly Band Program will be traveling to England, Ireland, and Scotland for twelve days in June 2013. A concert band of 65 students from the Wind Ensemble, Wind Orchestra, and Mustang Band will perform a variety of British and American music in numerous venues. The ensemble will be conducted by Andrew McMahan and Christopher Woodruff who will also serve as the tour directors. Music Professor Emeritus William Johnson will be traveling as the coordinator and leader of non-student travelers.

The trip continues a long tradition of international band travel. Since 1975 there have been tours to Australia, Austria, Canada, Czech Republic, Germany, Hungary, New Zealand, and Switzerland. The band has also traveled throughout the U.S., performing at concert halls in Honolulu, Los Angeles and New York City. The tours provide students with multicultural experiences that enhance their global perspective. The performances also bring attention to the thriving musical environment at Cal Poly, the nation’s premier comprehensive polytechnic university.

The concert band could use your help!
There is a table in the lobby for donations.

Donations can also be made:

1) Online at music.calpoly.edu
   (links to secure page)

2) By check made payable to
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   Music Department/Concert Band Tour
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