

CAL POLY

Music Department
College of Liberal Arts

Presented by Cal Poly's Music Department, College of Liberal Arts & IRA program.

Andrew McMahan and Christopher J. Woodruff, conductors

Cal Poly Wind Bands Spring Concert



JUNE 5, 2015

8 P.M. FRIDAY

PERFORMING ARTS CENTER

GUEST ARTISTS:

LAURA M. KRAMER

saxophone &
composer

ANTONIO G. BARATA

composer



PROGRAM

Andrew McMahan and Christopher J. Woodruff, conductors

Wind Orchestra

The Last Song Benjamin Haemhouts (b. 1972)

Divertimento, Op. 42..... Vincent Persichetti (1915-1987)

I. Prologue

II. Song

III. Dance

IV. Burlesque

V. Soliloquy

VI. March

Kindred Spirits Brian Balmages (b. 1975)

Sketches on a Tudor Psalm Fisher Tull (1934-1994)

— Intermission —

Wind Ensemble

Shortcut Home Dana Wilson (b. 1946)

Christopher J. Woodruff, conductor

Leviathan Antonio G. Barata (b. 1955)

WORLD PREMIERE

That Takes Care 'a That Laura M. Kramer (b. 1984)

I. Always Somethin'

II. Steps

Laura M. Kramer, tenor saxophone

WORLD PREMIERE

Blue Shades Frank Ticheli (b. 1958)

PROGRAM NOTES

The Last Song

At age 17, the Belgian composer Benjamin Haemhouts began studying the trombone at the Lemmensinstituut in Leuven. There, he earned first prize for chamber music, music theory and trombone. After a career as a solo trombonist in the Bamberg Symphony Orchestra, he focused on conducting and studied orchestral conducting. Since 2008, he has held the music directorship of the Chamber Orchestra of Belgium.

Divertimento

Vincent Persichetti studied conducting with Fritz Reiner at the Curtis Institute and piano and composition at the Philadelphia Conservatory. This rich education led to contacts with important music performance organizations in the 1930s and 40s. For the professional bandleader, Edwin Franko Goldman, Persichetti wrote several compositions, including this evening's *Divertimento*.

The classical divertimento is a set of short compositions in varying styles. Persichetti's compositional language is clear in each movement. Whether the movement is in dance or lyric form, his polytonal vocabulary are strikingly similar to Fisher Tull's, though his sparse, select orchestration distinguish his voice from others. The thin textures demand elevated technique from soloists across the band and, at one moment, multiple flute players to pick up piccolos.

Kindred Spirits

The compositions of Brian Balmages have been performed by bands and orchestras across the globe and have been featured at conferences produced by the College Band Directors National Association and the International Trumpet Guild. He has served as director of the symphonic band at Towson University and now is the Director of Instrumental Publications for The FJH Music Company.

"Kindred Spirits" was composed at the request of Jonathan Sindler, Director of Bands at Cockeysville Middle School in Maryland. It is dedicated to the memory of John, Tamara, Gregory and Benjamin Browning. The latter two were brothers who played in the Cockeysville Middle School Bands, and the four family members were murdered in 2008.

Sketches on a Tudor Psalm

"Sketches on a Tudor Psalm" is based on the familiar sixteenth century setting by Thomas Tallis of the Second Psalm. The original was in Phrygian mode, which lends a certain "minor" quality to the tune. English composer Ralph Vaughan Williams also used the melody as the basis for his Fantasia for String Orchestra.

Tull's treatment explores the possibilities of the modern wind band, setting brass colors and woodwind colors apart while interspersing bursts of percussion. His contemporary treatment includes polytonal writing: while one "choir" is performing in one key, another is performing the same material in an unrelated key.

Shortcut Home

Dana Wilson is currently the Charles A. Dana Professor of Music in the Ithaca College School of Music and a fellow at the Society for Humanities at Cornell University. His works have been commissioned and performed by such ensembles of international stature as the Tokyo Kosei Wind Orchestra and Chicago Chamber Musicians.

This short fanfare features every section of the wind ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the "home" of the final C-major chord.

Leviathan

Antonio G. Barata writes:

Although composed over the relatively brief time of a few weeks, “Leviathan” was literally decades in the making. The composer first became interested in the great lives, great plight, great size, and great songs of humpback whales in the 1970s, beginning with the gift of a recording of their songs from his brother. Much later he began to read scientific literature about their song and compositional technique. The work does not attempt to imitate or even employ transcribed versions of whale song. Rather, the piece is an homage to these large, intelligent oceanic mammals.

Adding to the long gestation period leading up to the birth of this composition, Barata spent decades developing a compositional technique inspired by Edgard Varèse’s use of musical pitch space. He sought to find acoustic roots for atonal chords and harmonies, yielding something of a functional harmonic sensibility that is usually only associated with modal and tonal systems. The outcomes are unusually lyrical melodic lines, goal-oriented harmonic movement, and a fresh approach to dissonance not often associated with contemporary academic atonal music.

For as long as he has been studying music, Barata has been profoundly influenced by Maurice Ravel’s considerable orchestration skills, and a careful listener can detect it in his writing for winds; they carry a distillation of Ravel’s timbral palette similar to what one might recognize in the work of Stravinski, albeit the harmonic language and style being very different. Similarly, Leviathan reveals Barata’s study of the Spectralist composers (e.g. Grisey, Murail, Radulescu, etc.), whose employ of acoustic analysis he likewise uses to lend an important foundation to this work’s confluent harmonic-timbral practice.

There are thematic elements in this work, some even recurring with purpose, but they are not manipulated in traditional developmental ways. Even though the work defies traditional formal analysis, it somehow gives the impression it could be analyzed so. The acoustic structural system Barata has developed yields an accessible music while not falling prey to neo-tonality.

“Leviathan” is a very evocative work. One might imagine the glint of sunlight on the ocean surface in the vibraphone ostinato, or flocking schools of fish in some of the woodwind writing, or a sea giant breaching the surface in the energetic ebb and flow of a low brass and woodwind motif. Likewise, a listener might imagine the sunlight piercing kelp beds in the tinkle of an almost exclusively metal percussion section, or the sounding of profound depths and the ocean’s vastness in the simultaneous rolls on two bass drums. Still, the work remains only evocative, not programmatic. It does not tell a story, no matter how tempting it may be to lay such a narrative on its structure. More accurately, “Leviathan” speaks of Barata’s awestruck marvel and respect for the long flippered, “great winged” humpback whale.

The composition is lovingly dedicated to the Cal Poly Band Program’s two most recent directors — the recently retired William V. Johnson, and Andrew McMahan, who will conduct its premiere tonight.

That Takes Care ‘a That

Laura M. Kramer writes:

“That Takes Care ‘a That” was written as my dissertation for the doctorate in composition, and I am delighted to have composed it for the students at Cal Poly. The work is a musical portrait of the journey that has been the past few years, reflecting the ups, downs, anxiety,

and growth that comes with grad school, as well as the time that I have spent hiking and exploring California since moving here. It is in two contrasting movements, both of which incorporate a hyper-eclectic range of styles, from jazz patterns, to the ’80’s and ’90s rock and pop that I blast in my car while commuting to San Luis Obispo from Los Angeles, harmonies that may be heard in Hitchcock films, and idioms from band music that I grew up with. During the early stages of writing this work, my grandfather had passed, and I decided to name each title after expressions that he used to say. With that, the main title seemed amusingly fitting for a dissertation!

The first movement, “Always Somethin,” is fast, driving, jazzy, and chaotic, with a slow, bluesy section in the middle. It begins with a series of fits and starts: every time the semblance of a tune begins to develop, it is interrupted. Sometimes the interruption is accented by a brake drum, and at other times by a timpani glissando, or several instruments rapidly repeating one note. Even the first lick in the tenor saxophone solo is jagged and abrupt, and can’t seem to get started. Grooves do break free and settle, only to dissipate shortly thereafter, and eventually, all falls apart into cluttered noise at the end.

“Steps,” the second movement, is lyrical with a wandering melody. Similar to a recent work of mine, “on the edge” for alto saxophone and guitar, “Steps” depicts hiking solo in California. Two landmarks influenced the shape of this movement. The first is Tahquitz Peak in Idyllwild, a 360-degree viewpoint at 8,000 feet, where mountains, desert and lakes in the distance, alpine greenery, and rock formations can all be seen in one glance. Likewise, when hiking Montaña de Oro, something new comes into view with every turn, from sand dunes, to beach coves, and morros across the fields. “Steps” portrays this ability to see such a variety of different ecosystems and terrain all at the same time, a California feature that I have become fascinated with. Views that come in and out of focus are represented in the music through pallets of textures that weave in and out. A choir of clarinets creates murmuring effects, while swelling drones pass from one instrument to another, the brass enters with chorales, and the saxophone solo constantly meanders. Every time a theme returns, it is varied, as though looking at it from a different viewpoint.

Blue Shades

As its title suggests, “Blue Shades” alludes to the blues, and a jazz feeling is prevalent — however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth note is not swung.

The work, however, is heavily influenced by the blues: “blue notes” are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, “Blue Shades” burlesques some of the clichés from the big band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era. High energy and jazzy sounds build to a critical mass, a pressure cooker of excitement. The final stroke on the splash cymbal reminds the listener that this piece is a friendly tribute to an earlier style.

FEATURED ARTISTS

Antonio G. Barata

Antonio G. Barata is a professor in the Music Department at Cal Poly. He has been a faculty member for 30 years, teaching music theory, composition, orchestration, sound design, and music technologies. He is the long-time artistic director of the RSVP transmedia series concerts presented at the Performing Arts Center Pavilion each spring. He has a Bachelor of Arts degree in music theory, as well as a Master of Music and Doctor of Music Arts degree in composition. He also holds a master's degree in pastoral studies. In his graduate music studies, he began to specialize in electroacoustic and computer music, but has remained equally committed compositionally to writing for traditional musical instrumentation. Both his electronic and traditional works have been performed throughout the U.S., notably "American Cantata," "Triptych" and "Metanoia." His compositional output characteristically speaks to the human condition, environmental concerns, nature, or religious and spiritual themes. His professional study of acoustics has led to decades of developing the compositional technique employed in his work premiered tonight.



Laura M. Kramer

Originally from Minersville, Pa., Laura M. Kramer now resides in Los Angeles, Calif., where she is active as a composer, saxophonist and educator. Her music captures an eclectic range of elements, from rock to jazz, art, and nature. Commissions include those for Duo Montagnard, David Holben (tubist), the Holben Publishing Consortium, Liana Gourdjia (violinist) and Guido Sánchez (guitarist), Quintessential Winds, and Zzyzx Saxophone Quartet. Her work, "Sleuth," was highlighted in ITEA Journal's "Gem Series," and the "Miracle of the Walking Fish," written in collaboration with writer Jackson Bliss, was awarded a BMI Student Composer Award. Her works have been performed at the ICMC 60x60 Concerts, Midwest Graduate Music Consortium, SEAMUS National Conferences, World Saxophone Congress, as well as by the USC Thornton Edge Ensemble. Kramer has also collaborated with various mediums, including modern dance and theater.



Kramer is tenor saxophonist with the Los Angeles-based Noir Quartet, has performed her original saxophone works at various national concerts, including the CSU Fullerton New Music Festival, NASA Conferences, What's Next? Ensemble Concerts, Midwest Composers Symposium, and performed on Presidio Brass' "Rhapsody in Brass" album. In addition, she has commissioned new saxophone works by Jordan Nelson, David Werfelmann and Natalie Williams.

Kramer completed her Doctor of Musical Arts degree in composition at the University of Southern California (2015), with concentrations in theory, saxophone and electroacoustic media, where she has served as a teaching assistant in music theory and composition, and is also a recipient of the Carolyn Alchin Endowed Music Scholarship and Dean's Scholarship. She holds a Master of Music in composition from Indiana University (2008), where she served as grad assistant of the New Music Ensemble, and a Bachelor of Music in Saxophone Performance and Music Theory/Composition from West Chester University of PA (2006). Her saxophone teachers have included Anthony Kurdilla, Gregory Riley, and James Rötter; and composition teachers have included Claude Baker, Donald Crockett, Don Freund, Michael Gandolfi, Jeffrey Hass, Robert Maggio, Larry Nelson, Mark Rimple, Brian Shepard, and Frank Ticheli. Kramer is a saxophone lecturer at Cal Poly, a music coach at Diamond Bar High School, and has a private studio of local students. She has mentored for the USC Thornton Outreach Program, was an instructor for the West Chester University Community Music School, and has taught at Idyllwild Summer Music Camp. She has also guest presented at Mansfield University, West Chester University, and Western Illinois University.

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.

Christopher J. Woodruff Associate Director of Bands

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



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.

In addition to his academic appointments, he has provided musical leadership for community organizations. He is currently guest conductor for the San Luis Chamber Orchestra. While living in Chicago, he served as music director for the Spring Valley Concert Band and the Northshore Chamber Orchestra and was a frequent conductor for the Northshore Concert Band.

In addition to his conducting, Woodruff maintains an active performance schedule as a trumpeter. He is in demand as a freelance performer and is a regular member of Symphony of the Vines and San Luis Obispo Symphony. He has also spent time on the rosters of the Baton Rouge Symphony, Billtown Brass Band and Williamsport Symphony Orchestra. In the summer of 2014, he performed as part of the Kaleidoscope Night music series in Dublin, sponsored by the Arts Council of Ireland.

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 sponsor of Iota Pi chapter of Kappa Kappa Psi.

WIND ORCHESTRA

PICCOLO

Michelle Johnson, Palo Cedro, FDSC

FLUTE

Michelle Johnson, Palo Cedro, FDSC

Nicole Slagle, Poway, ME

Alma Cervantes, Woodland, MU

^{KKY} Deborah Newberry, Antelope, CSC

Rianna Uppal, Santa Rosa, GENE

Cassidy Williams, Wasilla, AK, ENVM

Audrey Chan, Rohnert Park, SE

^{KKY} Taylor Pantiga, Folsom, MCRO

Isabella Peek, Reno, NV, PSY

Bailee DeCair, Van Nuys, CD

OBOE

James Tillman, Rancho Santa Margarita, MATE

Liam Campbell, Woodland, CE

BASSOON

Jamie Morgan, San Mateo, MU

◆ Rachel Cleak, San Luis Obispo

CLARINET

^{KKY} Devyn Keith, Simi Valley, LS

Nicole Butler, The Woodlands, TX, CPE

Jeffrey Lee, San Diego, MATH

^{KKY} Hillary Tung, Irvine, CEEN

^{KKY} Max Rosenberg, Seattle, WA, AERO

Jair Herrera, Santa Barbara, EE

^{KKY} Kayla Pedrani, Clayton, FNR

Valerie Bada, Loomis, MATH

Hannah Lancaster, Orange, CE

BASS CLARINET

Ellen Fabini, El Cerrito, ART

Brian Jones, Betheseda, MD, MATH

ALTO SAXOPHONE

Randy Sterbentz, Henderson, NV, PHYS

Austin Tinkess, Ramona, MU

Alexander Borsotti, Valencia, GENE

TENOR SAXOPHONE

^{KKY} Aidan Thurling, Simi Valley, BIO

BARITONE SAXOPHONE

Kyle Young, Napa, ASCI

HORN

^{KKY} Sean Downey, Whittier, AERO

Julia Stone, San Diego, ME

^{KKY} Kate Vanderslice, Sacramento, BIO

Sara Mason, Paso Robles, CE

Katherine Seth, Honolulu, HI, ARCH

Ryan Caldera, Irvine, CE

TRUMPET

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Bryan Freitas, Morgan Hill, BUS

David Ritter, St. Louis, MO, EE

Daniel Compton, Valencia, MU

Gavin Scott, Goleta, SE

Jared Olson, Bakersfield, LAES

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Amara Cairns, Kirkland, WA, ENVE

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^{KKY} Bryce Gagner, Bakersfield, ARCE

Trevor Eaton, Pleasant Hill, MATH

Brian Kung, Torrance, CPE

Emily Woo, Fremont, CSC

Garrett Jordan, Auburn, FNR

BASS TROMBONE

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^{KKY} Alison Wendt, Santa Barbara, BMED

EUPHONIUM

Dennis Wong, Alhambra, CSC

Grant Webster, San Diego, AERO

^{KKY} Nicholas Leal, Rocklin, ASCI

TUBA

^{KKY} Andrew Parker, Salinas, PHYS

Sandy Babich, Thousand Oaks, MATE

PERCUSSION

Baheej Saoud, West Hills, AERO

Ian Washburne, Lake Oswego, OR, CSC

Michael Schuster, Woodland Hills, ME

Anders Ferling, Canyon Country, MU

^{KKY} Cory Mayer, Eugene, OR, EE

^{KKY} Morgan Johnson, Bow, NH, PSY

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WIND ENSEMBLE

PICCOLO

Emily O'Hanlon, San Ramon, LAES

FLUTE

Kelsey Beisecker, Santa Barbara, ECON/MU
Shawna Sherwood, Tacoma, WA, AERO
Hope Megerdichian, Fresno, BIO
Emily O'Hanlon, San Ramon, LAES
Allison Nai, Walnut Creek, BIO
Andy Adams, Poway, CPE
Aditi Vepa, Danville, AGB

OBOE

Tara Rajan, Castro Valley, ARCH
Laura Borovilos, Grand Junction, CO, FDSC
Karolina Dohnalkova, Richland, ARCH

ENGLISH HORN

Laura Borovilos, Grand Junction, CO, FDSC

BASSOON

Eric Belfield, Irvine, AERO
Emelia Banning, Canyon Country, MU

E^b CLARINET

Matthew Klepfer, Colorado Springs, CO, IE

B^b CLARINET

Matthew Klepfer, Colorado Springs, CO, IE
Jason Lu, Mountain View, LAES
Benjamin Yee, San Marino, EE
Troy Kawahara, Corona, CE
Gabrielle Dinata, Clovis, ME
Jimmy Winne, Roseville, ME
Taylor Bateman, Bakersfield, ME
Kendyl Cohn, Upland, GENE
Austin Johnson, Agoura Hills, MU
^{KKY} Andrew Sorensen, San Diego, CPE
Shelby Orland, West Hills, ASCI
Amy Poehlitz, Scholls, ARCE

BASS CLARINET

Justin Satnick, San Diego, ME
◆ John Osumi, San Diego

SOPRANO SAXOPHONE

^{KKY} Daniel Henry, Goleta, AERO

ALTO SAXOPHONE

^{KKY} Daniel Henry, Goleta, AERO
Allen Scozzari, Clovis, EE
^{KKY} Chloe Cruz, Daly City, POLS
Alexa Arndt, Paso Robles, OU

TENOR SAXOPHONE

^{KKY} Isaac Becker, San Diego, ME

BARITONE SAXOPHONE

^{KKY} Michael Czabaranek, Pleasant Hill, ME

HORN

Andrew Arensman, Castaic, MU
Steven Warnert, Clovis, ME
Marlaine McKean, Cedar Falls, IA, ASCI
^{KKY} Sarah Wattenberg, Trabuco Canyon, MATE
Lawrence Downs, Granite Bay, ENVE
Cole Twitchell, Lyman, WY, CSC
Stuart Slavin, Sacramento, PHYS

TRUMPET

Anthony Pultz, Scripps Ranch, MU
^{KKY} Liliana Moore, Davis, PSY
Katie Love, Los Altos, BIO
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Andreas Apitz, Yorba Linda, EE
^{KKY} Sean Gonzales, Bakersfield, CPE
Sabrina Gough, Westminster, CO, ME

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BASS TROMBONE

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EUPHONIUM

Ryan Walker, Clovis, CM
Max Bendick, Orange, CPE
Jordan Dosker, Vacaville, ASCI

TUBA

Leah Anderson, Chula Vista, MU
^{KKY} Aaron Jacobs, Escondido, CSC

PERCUSSION

+Garrett Klunk, Virginia Beach, VA, AERO
+^{KKY} Luis Manjarrez, Santa Barbara, CPE
Jessie Smith, Park City, UT, SE
Taylor Hutchinson, Rosemount, MN, CPE
Timothy Compton, Valencia, MU
Daniel Diaz, Oxnard, MU

DRUM SET

Tyler Miller, La Verne, MU

PIANO

Clarice Olson, Morro Bay, MU

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ARCE	Architectural Engineering
ARCH	Architecture
ART	Art and Design
ASCI	Animal Science
BIO	Biology
BMED	Biomedical Engineering
BUS	Business
CD	Child Development
CE	Civil Engineering
CEEN	Civil and Environmental Engineering
CM	Construction Management
CPE	Computer Engineering
CSC	Computer Science
ECON	Economics
EE	Electrical Engineering
ENVE	Environmental Engineering
ENVM	Environmental Management & Protection
FDSC	Food Science
FNR	Forestry & Natural Resources
GENE	General Engineering
IE	Industrial Engineering
LAES	Liberal Arts and Engineering Studies
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