

CAL POLY

**WIND BANDS WINTER
CONCERT**

Music for the Moment

CAL POLY'S WIND ENSEMBLE AND WIND ORCHESTRA

JOSH MACHAMER, GUEST ARTIST
ANDREW MCMAHAN, CONDUCTOR
CHRISTOPHER J. WOODRUFF, CONDUCTOR

**SATURDAY
3/5/2011
8 P.M.**
PERFORMING ARTS CENTER

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



PROGRAM

ANDREW MCMAHAN AND CHRISTOPHER J. WOODRUFF,

CONDUCTORS

WIND ORCHESTRA

Reflections in a Tidal Pool Jim Bonney

Gavorkna Fanfare Jack Stamp

Lincoln Portrait Aaron Copland

JOSH MACHAMER, NARRATOR

Dragon Fight..... Otto Schwarz

Circus Bee Henry Fillmore

Intermission

WIND ENSEMBLE

Fanfare for the Common Man Aaron Copland

Celebrations John Zdechlik

Time Remembered Philip Sparke

Music for Prague 1968 Karel Husa

I. Introduction and Fanfare

II. Aria

III. Interlude

IV. Toccata and Chorale

PROGRAM NOTES

REFLECTIONS IN A TIDAL POOL

Notes by composer James Bonney (b. 1971)

I find that some pieces put up quite a struggle before they'll be wrestled down to the page; while others seem to just flow out of the tip of a pencil with effortless ease. I wrote this while I was staying on the beach of a small island in Mexico—every morning I'd write for a few hours before the day's adventures began. Writing this became my oasis of introspection; a meditative moment to listen to the waves on the shore, smell the fresh sea breeze that moved through the diaphanous curtains, and feel the rise and fall of my breath. I think of this piece as a little prayer of thanks for the simplest wonders of life that surround us every day.

Reflections in a Tidal Pool was premiered by the University of Nevada, Las Vegas Wind Ensemble on October 10, 2002.

GAVORKNA FANFARE

Jack Stamp (b. 1954) wrote this miniature fanfare in 1991 and dedicated it to Eugene Corporon and the University of Cincinnati College-Conservatory of Music Wind Symphony. It was the first such fanfare that Stamp wrote for concert band and its success launched him to a new level of fame. The work is unique in that it features the full wind band, rather than only the brass and percussion sections. This instrumentation was the outcome of a request from Eugene Corporon, one of Stamp's conducting instructors at Michigan State University, who asked for a piece that would be a good opener for the entire band at the 1991 College Band Directors National Association (CBDNA) conference.

The word Gavorkna has no connection to anything in the Russian or Slavic languages. It is a nonsense word that Corporon made up while Stamp was his student.

LINCOLN PORTRAIT

Lincoln Portrait, by Aaron Copland (1900-1990), was commissioned for performance in 1942 by the Russian-born conductor of the New York Philharmonic, Andre Kostelanetz. Clearly a time for expressing nationalistic pride (see *Fanfare for the Common Man*), the task was also put to Jerome Kern and Virgil Thompson to compose music that would highlight great American personalities. Kostelanetz' list of suggested figures included Paul Revere, Henry Ford and Babe Ruth. Thompson selected New York mayor Fiorello LaGuardia while Kern chose Mark Twain.

The choice of Lincoln as the subject for Copland's composition was apt for the time as Roosevelt's administration, in speeches and publications, often drew upon Lincoln to help mobilize the nation for the effort. Shortly after the bombing of Pearl Harbor, this quote from Lincoln's Gettysburg Address was used for various posters produced by the Office of War: "...we are highly resolved that these dead shall not have died in vain."

Early drafts of the narration included text that struck particular relevance during World War II and made an implicit connection to the American Civil War. This script cast those conflagrations as battles in the larger struggle for civil rights. The texts that remain in the final work are from the Lincoln's 1858 campaign for a U.S. Senate seat from Illinois, his address to Congress (December 1, 1860), and his brief address at the dedication of a national cemetery at Gettysburg Battlefield on November 19, 1863.

Copland's score includes melodic quotations from an 18th-century ballad "Springfield Mountain" and Stephen Foster's "Camptown Races," tunes that further enrich the "American sound" that came to be so firmly attached to the composer.

DRAGON FIGHT

Austrian composer Otto Schwarz (b. 1967) is a prolific composer for commercials, films and television themes. He studied music—with emphasis in composition and trumpet—at the Vienna Music Academy. Given his oeuvre of work for visual media, it is no surprise that tonight's work for wind band carries a specific narrative.

Dragon Fight was composed in 2006 to honor the bicentennial of the Principality of Liechtenstein. The narrative within the work tells the tale of a cave-dwelling dragon that threatens the beautiful town of Gullina. The townspeople turn to a lonely giant for help. The giant agrees and commences to draw the dragon into the open by tossing pebbles into its cave.

These notes will not give away the ending, but the audience may follow along by listening for certain cues. The majesty and beauty of the region is presented in stately themes offered by the brass and woodwinds respectively. The dragon's breath can be heard through an effect offered by the all the wind instruments. Its roar is cast forth from the French horn section. The contrabassoon presents our first image of the giant. The percussion section offer specific effects including the sound of the temple blocks presenting giant's pebble tosses.

THE CIRCUS BEE

The great American bandmaster Henry Fillmore (1881-1956) began working for his father in the music publishing business but eventually grew to become a showman par excellence. In the 1920s he conducted the Syrian Temple Shrine Band in Cincinnati and later formed his own professional band. Unlike Sousa's band, his ensemble mainly performed for WLW Radio in Cincinnati while he would travel to conduct Shrine bands at conventions across the country. He was known as a brilliant entertainer on the podium, incorporating humorous gestures in his conducting and effecting un-rehearsed changes in his band's performance. While his catalogue of works includes 113 marches and 750 arrangements for band, many are listed under such pseudonyms as Gus Beans, Harry Hartley, Al Hayes and Henrietta Moore.

The *Cirrus Bee* is a fast march in the style of band performance under the big top and could be played by as small a group as six players. This type of march would be played for the entrance of clowns, trapeze artists or performing dogs, though not likely for a ballet of young elephants.

FANFARE FOR THE COMMON MAN

When Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, commissioned 18 American composers to write fanfares to be performed throughout the 1942-43 season, Aaron Copland was already regarded as a preeminent composer of serious American art music. *El salón México* (1932-36), inspired by the work of Cesar Chávez, was received with popular and critical acclaim. His score for a 1939 documentary, *The City*, piqued the attention of Hollywood and resulted in his writing scores for feature films, several of which received Academy Award nominations.

Most of the fanfares were composed for an orchestral brass section of four horns, three trumpets, three trombones and tuba in along with percussion. They were all meant to pay tribute to all those involved in the action of World War II. Other composers who participated in the project included Walter Piston, Virgil Thompson and Howard Hanson. Of those, Copland's fanfare has made a singular impression on artistic and popular culture. It can be heard as an influence in the writing of John Williams and in Daft Punk's score for *Tron: Legacy*. The fanfare carries his signature melodic writing in which the line spans wide, sweeping intervals. While these intervals are idiomatic to brass instruments, Copland demands a certain lyrical quality that requires great finesse. The harmonic language also makes large strides from B-flat major at the start of the fanfare and settles in D major at the conclusion.

TIME REMEMBERED

Rather than add to the many celebratory pieces that have understandably written to salute the millennium, Philip Spark (b. 1951) thought it would be appropriate to think about the aspects of life that are constantly with us, such as faith and philosophy, rather than the exciting changes that the year 2000 has undeniably brought. Sparke has stated that the aim was to write a piece that reflects on those things which should not be forgotten, no matter how many changes take place around us, as well as to acknowledge the necessity of remembering our past while looking into the future.

The Woking Wind Orchestra commissioned *Time Remembered* with support from the British Association of Symphonic Bands and Wind Ensembles (BASBWE).

MUSIC FOR PRAGUE 1968

Karel Husa (b. 1921) is a Czech composer. After completing studies at the Prague Conservatory and the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor Andre Cluytens.

In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992. He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received honorary degrees from several institutions, including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. Among numerous honors, Husa won the Pulitzer Prize in 1968 for his String Quartet No. 3.

Music for Prague 1968, composed during the summer and fall of 1968 and dedicated to the capital of the former Czechoslovakia, is written in a free tone-row technique and also utilizes aleatoric and quarter-tone elements. Husa scored it for a full American concert band of woodwinds, brass, and an expanded percussion section.

Husa has requested that the following descriptive commentary be placed in the program at all performances of the work:

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, *Ye Warriors of God and His Law*, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized by many Czech composers, including Smetana in *Ma Vlast (My Country)*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also “The City of Hundreds of Towers”, has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely song dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of liberty which the City of Prague has seen only for a few moments during its thousand years of existence.

GUEST ARTIST



JOSH MACHAMER

Professor Josh Machamer is the associate chair of Cal Poly's Theatre and Dance Department. He is currently teaching courses in acting, directing, theatre history, American and world drama, and introduction to theatre.

Machamer is also a part-time faculty professional with the Pacific Conservatory for the Performing Arts (PCPA) in Santa Maria; a professional director; and published author. A master's graduate of fine arts from Penn State University, Machamer has extensive college/university and professional directing credits as well as production experience within the American television and film industry. He has participated as an invited artist at conferences in Los Angeles; Sarajevo; Dakar, Senegal; New York City, and most recently Davos, Switzerland.

CONDUCTORS



ANDREW MCMAHAN DIRECTOR OF BANDS

Andrew McMahan is the new director of bands at Cal Poly. He joined the faculty as an assistant professor and 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 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 just 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 received his bachelor's in music education from Western Carolina University, master's from the University of Wisconsin-Milwaukee, and doctorate in musical arts 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, Wisconsin 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 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, and music appreciation. As instructor of trumpet he also coaches

the Cal Poly Brass Choir and teaches methods courses in brass pedagogy.

Woodruff received the 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 the master of music. While in Chicago, he served as music director of the Spring Valley Concert Band and was a guest conductor for the Northshore Concert Band and the Northshore Chamber Orchestra.

Prior to his arrival on the Central Coast, he served as director of symphonic and marching bands at University of Northern Iowa and director of bands at Lycoming College in Pennsylvania. His guest conducting appearances have included concerts with the Penn Central Wind Band, Williamsport Symphony Chamber Players as well as the Northshore Concert Band and Northshore Chamber Orchestra, both in Chicago. As a trumpet player, he has played with the Baton Rouge Symphony, Billtown Brass Band, and Williamsport Symphony Orchestra.

He maintains a full schedule of guest conducting and coaching, working with school bands and honor bands in Iowa, Pennsylvania, and California. He has presented courses on conducting, rehearsal methods and brass pedagogy. His most recent appearances include serving as guest conductor for the Merced Mariposa Counties Honor Band Association and for the Western Band Association near Palo Alto, California. 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.

PERFORMERS

WIND ORCHESTRA

Piccolo

Emily O'Hanlon, San Ramon, FDSC

Flute

Christina Boeryd, Rancho Santa Margarita, IE
Tracey Chau, San Jose, BUS
• Julia Dean, Granada Hills, CHEM
Victoria Edington, Highlands Ranch, CO, CE
Nicole Esposito, Walnut Creek, MATE
^{KKΨ}Raechel Harnoto, Mountain View, BIO
^{KKΨ}Maggie Maratsos, Fallbrook, EHS
Emily O'Hanlon, San Ramon, FDSC
Nicole Cooper, Danville, ME

Oboe

Tara Rajan, Castro Valley, ARCH
• Allison Wagner, Davis, BIO

Bassoon

• Madeleine Bordofsky, Santa Barbara, LS
Rachel Cleak, Moraga, BUS
^{KKΨ}Sydney Mardell, San Luis Obispo, BCHM

Contrabassoon

^{KKΨ}Sydney Mardell, San Luis Obispo, BCHM

Clarinet

^{KKΨ}Jeffrey Brown, El Dorado Hills, BUS
Amanda Carter, Murphys, LS
Chris Cusson, Walnut, ME
Elani Goodhart, Merced, ASCI
Hannah Kistner, Santa Barbara, BIO
Nik Kontrimas, Mission Viejo, BUS
Karla Lazalde, Nipomo, LS
Travis Low, El Dorado Hills, CE
Eric Mitchell, Hollister, PHYS
Kelley Plasterer, Los Altos, COMS
• ^{KKΨ}Brian Rice, Sacramento, BIO
Hillary Tung, Irvine, CRP
Mike Vogel, Palo Alto, SOC

Bass Clarinet

• Stacey Fishman, Glastonbury, CT, BMED
Michael Maravick, Santa Maria, ME

Contrabass Clarinet

Stacey Fishman, Glastonbury, CT, BMED

Alto Saxophone

• Thomas Hartsock, Cedar Glen, MU
Luke Jarrett, Placerville, GENE
Christopher Nguyen, Sunnyvale, EE

Tenor Saxophone

Jenna Colavincenzo, Roseville, MATH/STAT
Jack Newlin, Cameron Park, ME

Baritone Saxophone

Michael Czabaranek, Pleasant Hill, ME

Trumpet

Timothy Biggs, Vista, CSC
Kyler Fischer, Ahwahnee, MU
Travis Frazer, Big Creek, PHYS
• Garrett Gudgel, Lemoore, ME
Lily O'Brien, Hermosa Beach, BMED
Jason Reiter, Camas, WA, AERO
Alan Spjute, Clovis, CE
Scott Warnert, Clovis, MATH

Horn

• Nathan Goei, Shoreline, WA, ARCH
♦Betsy Larsen, Nipomo
Nina Levine, Millbrae, CE
♦^{KKΨ}Len Kawamoto, San Luis Obispo
Steven Korn, San Jose, AERO

Trombone

Erik Albrecht, Yuba City, FSN
Scott Brown, Bakersfield, BMED
^{KKΨ}Dominic Camargo, Pearland, TX, CSC
Jeff Franklin, Sebastopol, EE
• ^{KKΨ}Trevor Pell, Auburn, BIO
Eric Strohm, Irvine, BMED
Ian Tyler, Petaluma, FSN

Bass Trombone

Timothy Bullock, Riverside, ARCH
Brett Malta, Lompoc, ME

Euphonium

Brian Fang, Union City, ME
Phil Hopkins, Livermore, ME
Rachel Lockman, Anaheim, FNR
• Paul Smith, Lake Forest, CHEM

Tuba

Bradley Anthony, Arroyo Grande, PHYS
Aaron Gragg, San Diego, CPE
Stephen Marshall, Los Angeles, ME
• Timothy Price, Redlands, AERO

Percussion

• Kevin Capacia, San Diego, MU
Anna Hammond, Palm Springs, ASCI
Caitlin O'Bara, Poway, MU
Ian Painter, Park City, UT, ME
Ryan Waczek, San Diego, MU

Piano

Brigid Drury, Oceanside, MU

String Bass

Daniel Stone, Irvine, ARCE

WIND ENSEMBLE

Piccolo

Doug Gallatin, San Jose, CPE
^{KKΨ}Aimee Ware, Santa Barbara, HIST/MU

FLUTE

Doug Gallatin, San Jose, CPE
Amy Hypnarowski, Escondido, ASCI
Rena Musallam, Yuba City, CE
• Ema Miille, Davis, GRC
^{KKΨ}Aimee Ware, Santa Barbara, HIST/MU

Oboe

Dana Burley, Saratoga, MU
• Kelsey Morton, Ventura, JOUR

Bassoon

Eric Belfield, Irvine, AERO
Jake Gardner, Petaluma, CPE
• BriAnna Webb, San Diego, PSY

Contrabassoon

Jake Gardner, Petaluma, CPE

E^b Clarinet

Shannon Kilbert, Santa Clarita, BIO

B^b Clarinet

Paul Case, San Diego, CPE
^{KKΨ}Karissa Finn, Pleasanton IE
^{KKΨ}Rebecca Hennings, Newcastle, AERO
Shannon Kilbert, Santa Clarita, BIO
Kimberly Low, Union City, ART
William Nash, Long Beach, WVIT
• Andrew Nishida, Rancho Cucamonga, ME
Tyler Reynolds, Moorpark, LS
David Roberts, Thousand Oaks, EE
Becky Rowe, Union City, CHEM
Dara Stepanek, Livermore, MATH

Bass Clarinet

Jennifer Chik, Valencia, BCHM
Theresa Hinrichs, Cloverdale, MU
• ^{KKΨ}John Osumi, Escondido, CPE

Alto Saxophone

Ryan Godfrey, Poway, AERO
• Lauren Wasynczuk, Bellflower, MU

Tenor Saxophone

Kevin Choy, Davis, ARCE

Baritone Saxophone

Timothy Joyce, Yucaipa, MATH

Trumpet

- ^{KKΨ} Austin Graves, Alamo, CE
- ^{KKΨ} Jeff Healy, Poway, EE
- Andrew McKelvey, Lodi, ME
- Liliana Moore, Davis, MU
- ^{KKΨ} Kaylinn Roseman, Long Beach, CE
- Kenny Schmutz, Atascadero, EE
- Dylan Weddle, Turlock, MU

Horn

- Andrew Arensman, Castaic, MU
- Jim Blackburn, San Diego, LS
- Meghan Haggblade, Plano, TX, ENVM
- Rebecca Opris, Yucaipa, MATH

Trombone

- Sam Joda, Pleasanton, ME
- Kristin Porter, Mountain Home, ID, ME
- ^{KKΨ} Jonathan Rawson, Coto De Caza, SE
- Maritza Spieller, Half Moon Bay, MU

Bass Trombone

- ^{KKΨ} Alex Jacobius, Santa Monica, CRP

Euphonium

- ^{KKΨ} Leila Jewell, Huntington Beach, PHYS

Tuba

- Zack Fisher, Woodland, MU
- ^{KKΨ} Erin Stearns, Chino Hills, AERO

Percussion

- Kevin Capacia, San Diego, MU
- Scott Charvet, Gilroy, MU
- Caitlin O'Bara, Poway, MU
- +^{KKΨ} Matthew Williams, Monterey Park, MU
- Jonathan Withem, Woodland, MU

Piano

- Brigid Drury, Oceanside, MU

String Bass

- Daniel Stone, Irvine, ARCE

- *Principal/Section Leader*
- + *Percussion Manager*
- ◆ *Guest Performer*
- ^{KKΨ} *Kappa Kappa Psi Member*

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
CE	Civil Engineering
CHEM	Chemistry
CPE	Computer Engineering
CRP	City and Regional Planning
CSC	Computer Science
EE	Electrical Engineering
ENVM	Environmental Engineering
FNR	Forestry & Natural Resources
FSN	General Engineering
GRC	Graphic Communication
HIST	History
JOUR	Journalism
LS	Liberal Studies
MATH	Mathematics
ME	Mechanical Engineering
MU	Music
PHYS	Physics
PSY	Psychology
SE	Software Engineering
SOCS	Social Sciences
WVIT	Wine and Viticulture

WIND ENSEMBLE/WIND ORCHESTRA

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Jennifer Dodson – *Horn*

Roy Main – *Low Brass*

Ross Sears – *Percussion*



FREE RECITALS Featuring Cal Poly's Instrumental Ensembles!

- 1 An Evening of String and Woodwind Chamber Music**
Thursday, May 12
7:30 p.m., Pavilion, Performing Arts Center

An evening of beautiful music performed by our string and woodwind chamber ensembles. This performance will feature Cal Poly students performing in a variety of settings including string duos, string and saxophone quartets, woodwind quintets, flute choir, clarinet ensemble, and more.

- 2 All That Brass . . . and More!**
Tuesday, May 17
8 p.m., San Luis Obispo United Methodist Church
1515 Fredericks St.

For the fourth year in a row, Roy Main's Trombone Choir and Christopher Woodruff's Brass Choir team up for an evening of fabulous fanfares, flourishes and fantasies in the new Methodist Church in San Luis Obispo. Also performing will be two of Cal Poly's Brass Quintets. In addition, some windy woodwind players manage to sneak on to the stage for some much needed timbre contrast in the program. Come and join us.

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