

Cal Poly

Wind Ensemble

Andrew McMahan, conductor

Wind Orchestra

Christopher J. Woodruff, conductor

Wind Band Masterworks

The American
Dream

Jennifer

★ ——— Featuring ——— ★

Shelly

★ **Dodson**

HORN

Granger ★

FLUTE

March 2, 2012

Friday at 8 p.m.

PERFORMING ARTS CENTER

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

CAL POLY
SAN LUIS OBISPO

Program

Wind Orchestra

Divertimento Vincent Persichetti

Prologue

Soliloquy

Burlesque

March

Concertino Cécile Chaminade/Arr. Clayton Wilson

Shelly Granger, flute

Of Sailors and Whales W. Francis McBeth

I. Ishmael

II. Queequeg

III. Father Mapple

IV. Ahab

V. The White Whale

Alyson McLamore, narrator

Andrew McMahan, conductor

March from "1941" John Williams/Trans. Paul Lavender

Intermission

Wind Ensemble

Esprit de Corps Robert Jager

Lincolnshire Posy Percy Grainger

I. "Lisbon" (Sailor's Song)

II. "Horkstow Grange" (The Miser and his Man: A local Tragedy)

III. "Rufford Park Poachers" (Poaching Song)

IV. "The brisk young Sailor (returned to wed his True Love)

V. "Lord Melbourne" (War Song)

VI. "The Lost Lady found" (Dance Song)

Christopher Woodruff, conductor

Sunrise Paul Hart

Jennifer Dodson, horn

Symphony No. 3 James Barnes

III. "for Natalie"

IV. Finale

Tournament Galop Louis Moreau Gottschalk/Arr. John Boyd

Program Notes

Divertimento

Born in Philadelphia in 1915, Vincent Persichetti began his musical life at age five, first studying piano, then organ, double bass, tuba, theory and composition. At 16, he was appointed organist and choir director for the Arch Street Presbyterian Church in Philadelphia, a post he held for nearly 20 years. His earliest published works, written when the composer was 14, exhibit mastery of form, medium and style. In 1947 he joined the faculty of the Juilliard School of Music, assuming chairmanship of the composition department in 1963.

The title “divertimento” comes to us from the 18th century and refers to a suite of movements of light, recreational music, sometimes for outdoor performance. The form does not aspire to the scale and depths of the symphonic genre, but rather strives simply to entertain with clever melody, rhythm and style. Persichetti’s was composed for Edwin Franko Goldman, a contemporary of John Philip Sousa and American bandmaster who championed new music for the wind band.

Concertino

Cécile Chaminade had a long and productive musical life. She began composing at the age of 8 and began a career as a concert pianist when she was 16. She studied composition with Benjamin Godard and wrote a great number of piano pieces, mostly in the salon style. *Concertino* is a rhapsodic work in the romantic spirit featuring two principal themes. The work, written in 1910, shows a mature understanding of the flute that emphasizes the beauty and technical qualities of the instrument. The original accompaniment was for piano, and Clayton Wilkins scored the band accompaniment in 1947.

Of Sailors and Whales

Of Sailors and Whales is a five-movement work based on five scenes from Herman Melville’s *Moby Dick*. It was commissioned by and is dedicated to the California Band Directors Association, Inc., and was first premiered in February 1990. The work is sub-dedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor.

Composer Francis McBeth was born March 1933 in Lubbock, Texas. He was professor of music and resident composer at Ouachita University, Arkadelphia, Arkansas. As the conductor emeritus of the Arkansas Symphony and composer for all media, his intense interest in the wind symphony has been a shaping force in its literature and his style is much reflected in the younger composers. Residing in Arkansas the past thirty years, he was appointed Composer Laureate of that state by Governor Bob C. Riley in 1975.

The symphonic band world was saddened at the news of Dr. McBeth’s passing this past January (2012). Tonight’s performance is dedicated to his memory and is intended to serve as a tribute to a great composer, conductor and educator: one who contributed so much to the lives of wind and percussion students around the world.

March from “1941”

John Towner Williams was born on Long Island into a musical family. In 1948, the family relocated to Los Angeles, where he studied music at UCLA, after which he served in the Air Force. He then went to the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings as Johnny Williams.

In 1956, John Williams was hired by 20th Century Fox as a pianist in their studio orchestra, and he was soon also writing the music for TV shows such as *Gilligan’s Island*, *Lost in Space*, *Wagon Train* and *Land of the Giants* as well as for low budget movies. It was with this experience Williams worked with great movie composers such as Bernard Herrmann, Alfred Newman and Franz Waxman. In 1967, John Williams made the “A List” of movie composers when he wrote the Oscar-nominated score for *The Valley of the Dolls*. His scores for *Star Wars*, *Indiana Jones*, *Superman*, and *E.T.* have had great appeal for the general public.

From 1980 to 1993, along with all his composition work, he was the conductor and musical director of the famed and much loved Boston Pops Orchestra, where he is still a guest conductor. He is also artist in residence at Tanglewood Music Center.

As well as movie scores, John Williams has written concert pieces for such greats as cellist Yo-Yo Ma and each year Williams conducted at concerts all over the world.

In October 2003, John Williams helped inaugurate the Los Angeles Philharmonic’s new Walt Disney Concert Hall conducting the world premiere of his new five-movement orchestral work, *Soundings*.

His score for the Steven Spielberg’s World War II comedy, *1941*, includes tonight’s march scored for band. As with most of his transcriptions, Paul Lavender stays faithful to Williams’ original score by retaining all the intricate, buoyant rhythms and technical flourishes from the piccolo through the tuba parts.

Esprit de Corps

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

Lincolnshire Posy

Percy Grainger tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of “primitive” techniques such as parallelism. Born the son of an architect in Australia, Percy Grainger was a precocious pianist. The proceeds of a series of concerts, given at the age of 12, enabled him to study in Germany for six years. With that, he began his European career as a concert pianist, settling in London in 1901. He came to the United States in 1915 and enlisted as an army bandsman at the outbreak of World War I and became a U.S. citizen in 1919.

It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. Six of these songs serve as the basis of tonight’s work, composed to be part of an immense concert program presented at the 1937 American Bandmasters Association convention hosted in Milwaukee.

As much as each of the movements evokes his treatment of the text, these are character pieces that capture the personalities of the singers themselves. The writing is meant to evoke the singers’ “habits of song,” including irregular rhythm and ornamented delivery of melody. Indeed, it is this personality-infused performance of folk song that Grainger emphasizes his instructions to the musicians with phrases such as “liltingly,” “hammeringly” and “fairly clingingly.”

Guest Artists

Sunrise

Sunrise – a song to the sun, music to be warmed by.

From its softly stroked opening timpani rhythm, setting the mood for a solo horn to emerge and expand as it makes its tonal journey serenely from East to West, the music is never hurried. A dynamic build to high-noon is followed by a return to the quieter sounds as the end of day is reached and the soft rhythms of the opening are again heard.

Symphony No. 3

James Barnes writes:

My “Third Symphony” was commissioned by the United States Air Force Band in Washington, D.C. The conductor of the band at that time, Col. Alan Bonner, told me that he wanted a major work for wind band. He said that he did not care about style, length, difficulty, or anything else -- I was given complete freedom to write whatever I wished. I began work on it in earnest at a very difficult time in my life, right after the death of our baby daughter, Natalie, passed away. This symphony is the most emotionally draining work that I have ever composed. If it were to be given a nickname, I believe that “Tragic” would be appropriate.

The composition progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy. The third movement is a fantasia about what my world would have been like if Natalie had lived. It is a farewell to her. The Finale represents a rebirth of spirit, a reconciliation for us all. The second theme of this movement is based on an old Lutheran children’s hymn called “I am Jesus’ Little Lamb.” This hymn was sung at Natalie’s funeral.

Three days after I completed this symphony, on June 25, 1994, our son Billy Barnes was born. If the third movement is for Natalie, then the Finale is really for Billy, and our joy in being blessed with him after the tragic death of his sister.

Tournament Galop

Louis Moreau Gottschalk was born in New Orleans on May 8, 1829. He studied in Paris and began composing at the age of 16. In 1853 he returned to the United States following a tour of France, Switzerland, and Spain, toured the states playing his piano works and conducting his orchestral compositions at large festivals. He was met with spectacular success in just about every aspect of his professional life.

Gottschalk was an avid traveler and during his brief life of 40 years visited and performed in numerous countries. He died in Rio de Janeiro on December 18, 1869.

Tournament Galop was probably written during Gottschalk’s 25th year and was played by the celebrated American pianist in his concerts throughout the United States and abroad. The piece is all fanfare, drums and ebullient spirits. It is the composer out-of-doors, sans hat, enjoying a great American show but with chilled French champagne close at hand.



Jennifer Dodson, horn

Jennifer Dodson earned a master’s in horn performance from the University of Boulder-Colorado. She majored in music education and music performance at California State University Fresno. She studied horn with David Pinkow, Michael Thornton, Thomas Hiebert, James Winter, Vince De Rosa, David Wakefield and Andrew Hardin. She performs with

the San Luis Obispo Symphony, Santa Maria Philharmonic, Central City Opera, Opera San Luis Obispo, Summerwinds, Burnished Brass, Pacific Conservatory of the Performing Arts (PCPA) and Cuesta Master Chorale. Dodson has performed with numerous other groups including the Colorado Symphony Orchestra, Colorado Opera, Boulder Philharmonic and Fresno Philharmonic. She teaches applied horn at Cal Poly.



Shelly Granger, flute

Shelly Granger is principal flute for Symphony of the Vines and Opera San Luis Obispo. She has appeared as a soloist with the San Luis Chamber Orchestra and has performed with the Rogue Valley Symphony, Rouge Opera and Ballet and Cuesta Master Chorale. She is a certified Suzuki Instructor, has served as judge for the MTNA California State Woodwind Competitions and conducts

the Cal Poly Flute Choir, in addition to teaching applied flute. While attending the University of Oregon School of Music on scholarship, she studied with Richard Trombley (student of William Kincaid) and continued her performance studies with Alexa Still and Jim Walker. Granger’s research areas include developing real-time music visualization software to enrich audience listening experiences and implementing sound analysis software in private lessons to teach vibrato and pitch control.



Alyson McLamore, narrator

Although most Cal Poly students and faculty know Alyson McLamore as a professor of music history, her band credentials go way back; she has played French horn since her freshman year of high school. This led to participation in the CBDNA All-State Honor Band, the SCSBOA All-Southern Honor Band, and the CSULA First-Chair Honor Band, as well as the UCLA “Solid Gold Sound,”

the UCLA Wind Ensemble, the 1984 Olympic Marching and Venue Bands, and the 1985 Presidential Inaugural Collegiate Marching Band. As an instructor, she has assisted with the UCLA Band, the Pasadena City College Lancer Band, as well as Cal Poly’s Mustang Band, and she has been awarded honorary membership in the national band fraternity and sorority, Kappa Kappa Psi and Tau Beta Sigma. Even while living in the Central Coast, she has continued to serve as assistant director of the Pasadena-based Tournament of Roses Honor Band, a position she has held since 1985.

Conductors



Andrew McMahan

Andrew McMahan joined the faculty as an assistant professor and director of bands in 2010. He teaches courses in music theory and conducting, as well as instrumental literature and rehearsal techniques. McMahan also serves as administrator, artistic director and conductor for all ensembles under the purview of the Cal Poly Band Program.

Prior to his appointment at Cal Poly, McMahan served as the coordinator of instrumental studies at California State University Stanislaus. At CSU Stanislaus he directed the Wind Ensemble and taught courses in conducting, brass pedagogy and instrumental literature. Although in 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 Calif., 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 earned a bachelor's degree in music education from Western Carolina University, master's degree from the University of Wisconsin-Milwaukee, and doctorate 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

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 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 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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Wind Ensemble and Wind Orchestra

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Jennifer Dodson	<i>Horn</i>
Sonny Galvan	<i>Low Brass</i>
Ross Sears	<i>Percussion</i>

Wind Orchestra

PICCOLO

^{KKY}Nicole Cooper, Danville, ME
Chelsea Lucero, Redlands, ASCI

FLUTE

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Whitney Adams, Paso Robles, MU
^{KKY}Raechel Harnoto, Mountain View, BIO
Chelsea Lucero, Redlands, ASCI
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Mike Vogel, Palo Alto, SOCS
Travis Low, El Dorado Hills, CE
^{KKY}Eric Mitchell, Hollister, PHYS
James Koch, El Segundo, AERO
Michelle Crispin, Placentia, CPE
Kayla Pedrani, Clayton, FNR
Luis Manjarrez, Santa Barbara, EE
Nik Kontrimas, Mission Viejo, BUS
Katie Dyas, Rocklin, ANG
Kelley Plasterer, Los Altos, COMS

BASS CLARINET

Michael Maravick, Santa Maria, MFGE
Clincy Cheung, Arcadia, MATE
Brian Jones, Betheseda, MD, MATH

ALTO SAXOPHONE

Nikole Knak, Redding, BUS
^{KKY}Stephanie Raymond, Camarillo, BMED
Chloe Cruz, Daly City, POLS
Leo Bañuelos, Lancaster, BMED

TENOR SAXOPHONE

Jenna Colavincenzo, Roseville, MATH/STAT
Michael Czabaranek, Pleasant Hill, ME

BARITONE SAXOPHONE

Roxanne Windover, Castaic, MATH

HORN

Nina Levine, Millbrae, CE
Julia Hall, Encinitas, HIST
^{KKY}Tony Soto, Tulare, BUS
Julia Stone, San Diego, ME
Jasmine Martin, Cypress, CE
Sara Mason, Paso Robles, CE
Steven Korn, San Jose, AERO

TRUMPET

Garrett Gudgel, Lemoore, ME
Nigel Pell, Auburn, MATH
Kate Vanderslice, Sacramento, BIO
Lily O'Brien, Hermosa Beach, BMED
Bryan Rodriguez, Sunnyvale, ME
Chris Opperwall, Pleasanton, SE
Hillary Tung, Irvine, CRP

TROMBONE

Matthew Gunther, Redding, AERO
Mikkel Sandberg, Nipomo, GRC
Erik Albrecht, Yuba City, FSN
Andrew Nahab, Riverside, ME

BASS TROMBONE

Andy Wang, San Jose, GRC

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^{KKY}Rachel Lockman, Anaheim, FNR

TUBA

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Stephen Marshall, Los Angeles, ME
Daniel Hicks, Fresno, ME
Kristen Power, San Jose, BUS

PERCUSSION

+^{KKY}Kevin Capacia, San Diego, MU
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Tyler Miller, LaVerne, MU
Hunter O'Brien, Hermosa Beach, AERO
Baheej Saoud, West Hills, AERO
Ian Washburne, Lake Oswego, OR, CSC

PIANO

Brigid Drury, Oceanside, MU

+ *Percussion Manager*

^{KKY}*Kappa Kappa Psi Member*

Music Department

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Wind Ensemble

PICCOLO

Doug Gallatin, San Jose, CPE
Emily O'Hanlon, San Ramon, FDSC

FLUTE

Ema Miille, Davis, GRC
Doug Gallatin, San Jose, CPE
Amy Hypnarowski, Escondido, ASCI
Emily O'Hanlon, San Ramon, FDSC
Shawna Sherwood, Tacoma, AERO
Catherine Armstrong, Greenbrae, MU
Andy Adams, Poway, CPE

OBOE

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

BASSOON

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

E-FLAT CLARINET

Shannon Kilbert, Santa Clarita, MCRO

CLARINET

Andrew Nishida, Rancho Cucamonga, ME
Paul Case, San Diego, CPE
Tyler Reynolds, Moorpark, LS
^{KKY}Karissa Finn, Pleasanton IE
Taylor Bateman, Bakersfield, ME
Kimberly Low, Union City, ART
William Nash, Long Beach, AGB
David Roberts, Thousand Oaks, EE
Jason Lu, Mountain View, MU
Becky Rowe, Union City, CHEM
Chris Cusson, Walnut, IE

BASS CLARINET

^{KKY}John Osumi, Escondido, CPE
Justin Satnick, San Diego, ME
Jennifer Chik, Valencia, BCHM

CONTRA BASS CLARINET

Stacey Fishman, Glastonbury, CT, BMED

ALTO SAXOPHONE

Lauren Wasynczuk, Bellflower, MU
Ryan Godfrey, Poway, AERO
Daniel Henry, Goleta, AERO

TENOR SAXOPHONE

Brett Carr, Los Altos, MU

BARITONE SAXOPHONE

Timothy Joyce, Yucaipa, MATH

HORN

Andrew Arensman, Castaic, MU
Jim Blackburn, San Diego, LS
Steven Warnert, Clovis, ME
Daniel Estes, Pasadena, BUS
Lawrence Downs, Granite Bay, ENVE

TRUMPET

Suzanne Gibson, Loveland, CO, PSY
^{KKY}Jeffrey Healy, Poway, EE
^{KKY}Liliana Moore, Davis, MU
Anthony Pultz, Scripps Ranch, MU
Jason Reiter, Camas, WA, AERO
^{KKY}Kaylenn Roseman, Long Beach, CE
Dylan Weddle, Turlock, MU

TROMBONE

Sam Joda, Pleasanton, ME
^{KKY}Alex Jacobius, Santa Monica, CRP
^{KKY}Jonathan Rawson, Coto de Caza, SE
Brett Malta, Lompoc, MU
Christy Jardetzky, Los Gatos, ASCI

BASS TROMBONE

^{KKY}Eric Strohm, Irvine, BMED

EUPHONIUM

Sari Rizek, Poway, BIO
Paul Smith, Lake Forest, CHEM
Ryan Walker, Clovis, CM

TUBA

^{KKY}Erin Stearns, Chino Hills, AERO
^{KKY}Aaron Gragg, San Diego, CPE
Bradley Anthony, Arroyo Grande, PHYS

STRING BASS

Daniel Stone, Irvine, ARCE

PERCUSSION

+^{KKY}Kevin Capacia, San Diego, MU
Trevor Carlson, Rohnert Park, MU
Taylor Hutchinson, Rosemount, MN, CPE
Sean Martinez, Fresno, HIST
Ryan Waczek, San Diego, MU
Jonathan Withem, Woodland, MU

PIANO

Brigid Drury, Oceanside, MU

HARP

Jennifer Sayre †

+ Percussion Manager † Faculty performer

^{KKY}Kappa Kappa Psi Member

KEY TO MAJORS

AERO	Aerospace Engineering
AGB	Agricultural Business
ANG	Anthropology and Geography
ARCE	Architectural Engineering
ARCH	Architecture
ART	Art & Design
ASCI	Animal Science
BCHM	Biochemistry
BIO	Biology
BMED	Biomedical Engineering
BUS	Business
CE	Civil Engineering
CHEM	Chemistry
CM	Construction Management
COMS	Communication Studies
CPE	Computer Engineering
CRP	City and Regional Planning
CSC	Computer Science
EE	Electrical Engineering
EHS	Environmental Horticultural Science
ENVE	Environmental Engineering
FDSC	Food Science
FNR	Forestry & Natural Resources
FSN	Food Science & Nutrition
GRC	Graphic Communication
HIST	History
IE	Industrial Engineering
LA	Landscape Architecture
LAES	Liberal Arts & Engineering Studies
LS	Liberal Studies
MATE	Materials Engineering
MATH	Mathematics
MCRO	Microbiology
ME	Mechanical Engineering
MFGE	Manufacturing Engineering
MU	Music
PHYS	Physics
POLS	Political Science
PSY	Psychology
SE	Software Engineering
SOCS	Social Sciences
STAT	Statistics

CAL POLY
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and orchestra

Katelyn Holliday
'Deh, vieni, non
tardar' from Mozart's
'Le Nozze di Figaro'

Alessandra Shanus
Beethoven's Piano
Concerto No. 3 in
C minor, first
movement

Douglas Gallatin
Howard Hanson's
Serenade for Flute,
Harp and String
Orchestra

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