

CAL POLY

Music Department  
College of Liberal Arts

WIND ORCHESTRA  
**STRIKE UP  
THE BAND!**  
WIND ENSEMBLE

**POPS  
CONCERT**

**MARCH 8, 2013  
8 P.M. FRIDAY**  
Performing Arts Center



**W. Terrence Spiller,  
piano soloist**

**Andrew McMahan and  
Christopher J. Woodruff,  
conductors**

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

# PROGRAM

Andrew McMahan and Christopher J. Woodruff, conductors

## Wind Orchestra

*Strike Up the Band* ..... George Gershwin (1898-1937)  
Arr. Warren Barker

*Palladio* ..... Karl Jenkins (b. 1944)  
Arr. Robert Longfield

*The Magnificent Seven* ..... Elmer Bernstein (1922-2004)  
Arr. Roland Smeets

*Godzilla Eats Las Vegas!* ..... Eric Whitacre (b. 1970)

*Miss Trombone* ..... Henry Fillmore (1881-1956)  
Arr. Nicholas Contorno

\* Intermission \*

## Wind Ensemble

*Les Misérables* ..... Claude-Michel Schönberg (b. 1944)  
Arr. Marcel Peeters  
At the End of the Day  
I Dreamed a Dream  
Castle on a Cloud  
Master of the House  
Bring Him Home  
Drink with Me  
Do You Hear the People Sing?

*Harry Potter and the Sorcerer's Stone* ..... John Williams (b. 1932)  
Arr. Robert W. Smith  
Hedwig's Theme  
Nimbus 2000  
Hogwarts Forever  
Quidditch  
Leaving Hogwarts  
Harry's Wondrous World

Music from *Halo* ..... Martin O'Donnell (b. 1955) and Michael Salvatori (b. 1954)  
Finish the Fight (from the Halo 3 E3 Announcement Trailer) Arr. David J. Roberts  
Themes from Halo 3: ODST Arr. Timothy Salzman

*Rhapsody in Blue* ..... George Gershwin  
Arr. Donald Hunsberger

W. Terrence Spiller, piano

# PROGRAM NOTES

## Godzilla Eats Las Vegas!

In 1954 Toho films released a horror film that would change the course of film history: *Gojira*. An American studio prepared the film for distribution in the United States by adding scenes of roving reporter “Steve Martin,” played by Raymond Burr, while also softening dialogue that assigned blame for Godzilla’s awakening from the prehistoric depths to American nuclear testing in the Pacific. In this early film, a devastating weapon destroys Godzilla ... or so we think.

Godzilla has returned in at least 28 films since then, battling many foes from Mothra, King Kong, Mechagodzilla (three times), and the city of New York. The films began as serious monster films, in the style of *Them!* and *The Blob*, but in the 1970s tended toward the lighthearted as Godzilla began fighting to protect humanity.

### \* Part One \*

[FADE UP] It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

[CUT TO DESERT] A lone shakuhachi flute ushers the arrival of something really VERY bad.

[CUT BACK TO BAND] A relaxed rhumba, showgirls blissfully jiggle.

[CUT TO MILITARY COMMAND CENTER (STOCK FOOTAGE)] Morse code signals the confirmation of approaching doom.

[CUT BACK TO BAND] The players finish off their third set and head for the bar; outside we hear:

[SLOW ZOOM] Oh no, oh no, oh no, it’s:

[CLOSE UP] Godzilla! Glorious Godzilla!

[VARIOUS QUICK CUTS (STOCK FOOTAGE)] Godzilla destroys cars, screaming tourists, etc.

[CUT BACK TO BAND] The band, quasi Greek Chorus, calls for Godzilla to Mambo.

[GODZILLA, FULL FRAME] Godzilla mambos, casually crushing hysterical Vegans without missing a step.

[EXTREME CLOSE UP] A tiny terrier barking bravely, then:

[CUT BACK TO GODZILLA] Demolishing everything in his path...not even the doggie escapes.

[WIDE PAN] As Godzilla heads down the strip, searching relentlessly for:

[CLOSE UP (STOCK FOOTAGE)] Frank Sinatra (Stomped!)

[CLOSE UP (STOCK FOOTAGE)] Wayne Newton (Stamped!)

[CLOSE UP (STOCK FOOTAGE)] Liberace (Stepped upon!)

[VARIOUS CUTS] The Village Gods destroyed, Godzilla continues his carnage until the City of Sin is leveled.

Eric Whitacre completed his undergraduate study in music at University of Nevada, Las Vegas, and left to continue his composition studies at the Juilliard School. As a parting gift – or perhaps rather a parting shot – he composed the current piece in 1996.

*Godzilla Eats Las Vegas!* is presented as a soundtrack for a hypothetical script (see below) that pits the “Big Guy” against the city of Las Vegas – a geographically unlikely locale, given this reptile’s amphibious origins. In this treatment, Godzilla’s character returns to his most malevolent. His most prominent victims are known for their music and are representative pillars of Las Vegas society. In the end, however, it is a hero long thought gone from this earth who saves the day and dispatches the beast to his demise ... or so we think.

### \* Part Two \*

[FADE UP] A fearless army of Elvises (Elvi) appear in the distance, formation marching through the littered streets.

[VARIOUS CLOSE UPS] The Elvi attack, using bombers, missiles, etc.

[EXTREME CLOSE UP] One wicked laugh from Godzilla and the Elvi scatter like mice!

[QUICK CUT (STOCK FOOTAGE)] The Sphinx sits outside The Luxor, looking seductive in a Mae West sort of way.

[CLOSE UP] Godzilla takes one look and his eyes pop out of his head.

[QUICK CUTS] The Sphinx (Sphinxstress?) seduces the Reptile, who instantly falls in love and begins to:

[WIDE SHOT] Tango with her.

[SPLIT SCREEN] As they dance, the Elvi slowly regroup and head for the:

[QUICK CUT (STOCK FOOTAGE)] Pirate ships at Treasure Island.

[ACTION SEQUENCE (MONTAGE)] The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

[QUICK CLOSE UPS] The cannonballs find their mark, and Godzilla:

[WIDE SHOT] Falls to the ground, annihilated. The Elvi are triumphant!

[CROSSFADE] The lounge is open again, and the city of Las Vegas toasts the victory. The scene climaxes with:

[VARIOUS CUTS (STOCK FOOTAGE)] People happy, tearful, etc. Stock footage, stock music.

[SLOW FADE OUT AND FADE UP] A dark, ominous and VERY familiar sound...

[SLOW ZOOM] Godzilla lives! Godzilla lives! Complete terror (possible sequel?).

[WIDE SHOT] The Show is over. The End.

[FADE TO BLACK]

## Music from “Halo”

*Halo* is the multi-billion dollar science fiction franchise by Bungie, Inc., the Microsoft Corporation, and now 343 Industries. The series has spanned across an impressive six blockbuster video gaming titles, numerous novels, and various supplemental short movies to tell the story of this fictional universe. Nearly each installment of the franchise has set new records in sales and popularity.

### FINISH THE FIGHT

This piece is designed signify the triumphant return of the human super soldier Spartan John 117, better known as The Master Chief, and to hint at what awaited gamers in *Halo 3*. After a long and terrible war with an alien alliance known as the Covenant, the fight has finally reached Earth. The Chief returns to Earth to drive the invaders out. In the accompanying video, the Chief can be seen approaching in the distance, crossing the East African Desert, formerly the city of Mombasa. Scattered around him are pieces of debris from the first of many Space Elevators that were destroyed by the Covenant. It is soon shown that he is moving to learn what the invaders are looking for: a large artifact buried deep under the African continent. This Forerunner technology is a great portal to an ancient space station known as “The Ark”, 262,144 light-years outside of the Milky Way Galaxy. This is where the Chief must go to “Finish the Fight.”

### THEMES FROM HALO 3: ODST

During and after the events of *Halo 2* and *Halo 3*, the ODST (Orbital Drop Shock Troopers, equivalent to the U.S. Navy Seals) are sent to the city of New Mombasa to help defend the city from the Covenant invaders. After being split up from his squad, it is up to the lone “Rookie” to meet up with his team and help save as many human lives as possible while learning as much about the Covenant as possible.

What is shown in the video is a combination of the journey of the lone “Rookie” ODST, the SPARTAN III super-soldiers as well as the story of humanity’s quest for survival in the *Halo* Sci-Fi epic. Scenes include locals such as the sprawling city of New Mombasa, a city built around a great space elevator on Earth’s East African continent: The fortress-world of Reach, the last great bastion of humanity’s hope and protection. And various other locations in the Halo universe as it progresses from peaceful paradises, to a battlegrounds for survival.

## Rhapsody in Blue

American composer George Gershwin was born in Brooklyn, New York, on September 26, 1898. The second son of Russian immigrant parents, Gershwin spent his childhood in a poor Jewish neighborhood where he was known as an undisciplined student with a penchant for street fighting. His formal musical training began at age 13 when he showed an exceptional talent playing the piano his parents had bought for older brother Ira. He learned quickly and by the time Gershwin was 15, he was a pianist and

song-plugger for a Tin-Pan Alley publishing house. It was during this employment that Gershwin began writing his own songs; after four years, he was hired as a staff composer for a Broadway stage publisher. One song led to another and by 1919 he had written his first Broadway show and was the hit of New York City social gatherings.

On January 4, 1924, Ira Gershwin brought a brief item in a *New York Tribune* to the attention of his younger brother George. Its heading read, “Whiteman Judges Named. Committee Will Decide ‘What Is American Music.’” According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks later. Included would be “a jazz concert” on which George Gershwin was currently “at work.” Busy with his show *Sweet Little Devil*, Gershwin had not yet begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band. Gershwin began work on *Rhapsody in Blue* on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin’s music and Grofé’s arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman’s lead reed player) improvised the signature clarinet “wail.” According to contemporary reviews, the concert was rather dull, but *Rhapsody in Blue* was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky.

In the years to come, there were a number of versions of *Rhapsody in Blue* produced to satisfy public demand for as many accessible renditions as possible. As the work’s popularity increased, the desire for a published large ensemble version led to Grofé’s 1926 setting for theatre orchestra. This was followed subsequently by an expansion of the theatre orchestra score for full symphony orchestra and a version for concert band, both by Grofé as well.

The edition of *Rhapsody in Blue* performed tonight, which was arranged by Donald Hunsberger, preserves characteristic timbres and transparent qualities of the orchestral setting while texturally capturing – despite the absence of strings – its innate vertical densities. Gershwin’s personal copy of Grofé’s symphony orchestra score (housed in the Library of Congress) has been used as its primary research source. Select string substitutions found in Grofé’s band setting have also been incorporated along with scoring options from the manuscripts of his theatre orchestra and Whiteman Band versions (both also in the Library of Congress.)

## GUEST ARTIST



**W. Terrence Spiller**, a prizewinner in international piano competitions, has performed across the country and in Europe as soloist, recitalist, chamber musician, and accompanist. The Los Angeles Times reviewed his performance at the Long Beach Bach Festival as “polished, genteel.” The Torrance Daily Breeze described his performance with the Peninsula Symphony Orchestra as “spirited, whimsical and intense ... From flowing sensuality to pounding drama, soloist and orchestra matched wits in a vigorous joint effort.” The Milwaukee Sentinel cited a chamber music performance as “breathtaking, soul-stirring.” The San Luis Obispo Tribune called him “inspired ... a musical powerhouse.”

Dr. Spiller has received degrees in piano performance from the University of Washington, Indiana University, and the University of Southern California, where he was also recognized as the outstanding School of Music doctoral graduate for 1991. He is professor of music and chair of the Music Department at Cal Poly.

## CONDUCTORS



**Andrew McMahan** is the director of bands at Cal Poly. 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 Cal Poly, McMahan served as the coordinator of instrumental studies at CSU Stanislaus, where he directed the Wind Ensemble and taught courses in conducting, brass pedagogy, and instrumental literature.

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. 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 near Des Moines, Iowa.

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 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 Milwaukee, Wis., area.



**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 courses in brass pedagogy.

Woodruff received 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 the master of music. His principal conducting teachers have included Frank Wickes, John Paynter, Stephen Peterson and Mallory Thompson.

He is a founding member of the Pacific Coast Brass Ensemble, a presenter of both traditional and new works of chamber music for brass. 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 Iota Pi chapter of Kappa Kappa Psi.

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**Dave Becker** *Saxophone*

**Christopher Woodruff** *Trumpet*

**Jennifer Dodson** *Horn*

**Sonny Galvan** *Low Brass*

**John Astaire** *Percussion*

# PERFORMERS

## Wind Orchestra

### PICCOLO

KKΨ Nicole Cooper, Danville, ME

### FLUTE

KKΨ Lara Kiani, San Luis Obispo, CD

KKΨ Nicole Cooper, Danville, ME

Whitney Adams, Paso Robles, MU

Nicole Slagle, Poway, ME

Michelle Johnson, Palo Cedro, FSN

KKΨ Alexis Howell, Orange, POLS

Christina Boeryd, Rancho Santa Margarita, IE

KKΨ Rianna Uppal, Santa Rosa, PHYS

Deborah Newberry, Antelope, CSC

Christopher Schutter, San Juan Capistrano, EE

Rebecca Altman, Elk Grove, CHEM

### OBOE

Tara Rajan, Castro Valley, ARCH

James Tillman, Rancho Santa Margarita, MATE

### BASSOON

Madeleine Bordofsky, Santa Barbara, LS

Rachel Cleak, Moraga, BUS

Douglas Bretney, Chico, ENGL

### E-FLAT CLARINET

Ryan Tait, Fountain Valley, MLL

### CLARINET

KKΨ Brian Rice, Sacramento, BIO

Mike Vogel, Palo Alto, SOCS

Serena Brown, San Jose, COMS

Andrew Sorensen, San Diego, EE

Denzel Ayala, Arleta, CHEM

Travis Low, El Dorado Hills, CE

KKΨ Eric Mitchell, Hollister, PHYS

Tyler Mau, Yorba Linda, PHYS

Michelle Crispin, Placentia, CPE

Erin Beane, Cameron Park, CSC

Karla Lazalde, Nipomo, LS

Kayla Pedrani, Clayton, FNR

Nik Kontrimas, Mission Viejo, BUS

KKΨ Hillary Tung, Irvine, CRP

Audrey Bruscia, Newport Beach, EE

### BASS CLARINET

Michael Maravick, Santa Maria, MFGE

Brian Jones, Betheseda, MD, MATH

### ALTO SAXOPHONE

Nikole Knak, Redding, BUS

KKΨ Chloe Cruz, Daly City, POLS

Leo Bañuelos, Lancaster, BMED

### TENOR SAXOPHONE

KKΨ Michael Czabaranek, Pleasant Hill, ME

Ethan Cantrell, Bakersfield, MU

### BARITONE SAXOPHONE

KKΨ Roxanne Windover, Castaic, MATH

### HORN

Nina Levine, Millbrae, CE

Kyle Boucher, Concord, PHYS

Julia Stone, San Diego, ME

Sara Mason, Paso Robles, CE

### TRUMPET

Jason Reiter, Camas, WA, AERO

David Xenakis, Pleasanton, CSC

KKΨ Bryan Rodriguez, Sunnyvale, ME

KKΨ Nigel Pell, Auburn, MATH

Kate Vanderslice, Sacramento, BIO

David Ritter, St. Louis, MO, EE

Enoch Tsui, Arcadia, BMED

Drew Gallatin, San Jose, MATH

KKΨ Scott Warnert, Clovis, MATH

Lily O'Brien, Hermosa Beach, BMED

Brandon Hayes, Cupertino, BIO

Jordan Adams, Pasadena, PHYS

### TROMBONE

Aaron DeVoe, Redlands, ENVE

Mikkel Sandberg, Nipomo, GRC

Patrick Fedigan, Benicia, SE

Andrew Nahab, Riverside, ME

KKΨ Bryan Schmidt, Danville, AERO

Ian Tyler, Petaluma, FSN

Max Fishman, Grass Valley, ECON

### BASS TROMBONE

Chris Emmet, Camas, WA, BIO

### EUPHONIUM

Dennis Wong, Alhambra, EE

KKΨ Rachel Lockman, Anaheim, FNR

Brian Fang, Union City, ME

### TUBA

Stephen Marshall, Los Angeles, ME

Christopher Ng, El Monte, EE

Aaron Jacobs, Escondido, CSC

Patrick Stevens, Laguna Beach, ART

KKΨ Kristen Power, San Jose, BUS

### PERCUSSION

Baheej Saoud, West Hills, AERO

Ian Washburne, Lake Oswego, OR, CSC

Richard Cruz-Silva, San Clemente, ENVE

Michael Schuster, Woodland Hills, ME

Trevor Carlson, Rohnert Park, MU

KKΨ Morgan Johnson, Bow, NH, BIO

### PIANO

Alessandra Shanus, Burlingame, MU

## Wind Ensemble

### PICCOLO

Emily O'Hanlon, San Ramon, LAES

### FLUTE

Doug Gallatin, San Jose, CSC  
Kelsey Beisecker, Santa Barbara, ENVM  
Amy Hypnarowski, 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

### OBOE

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

### ENGLISH HORN

Kelsey Morton, Ventura, PSY

### BASSOON

BriAnna 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, Scripps 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 Jacobius, Santa Monica, CRP/MU  
Brett Malta, Lompoc, MU  
Eric Magill, Harwinton, CT, BMED  
Christy Jardetzky, Los Gatos, ASCI

### BASS TROMBONE

KKΨ Eric Strohm, Irvine, BMED  
Rose Doylemason, Pleasanton, MU

### EUPHONIUM

Sari Rizek, Poway, BIO  
Ryan Walker, Clovis, CM  
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

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ENGL English  
ENVE Environmental Engineering  
ENVM Environmental Management & Protection  
FNR Forestry & Natural Resources  
FSN Food Science & Nutrition  
GRC Graphic Communication  
IE Industrial Engineering  
LAES Liberal Arts in Engineering  
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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.