WIND ORCHESTRA
STRIKE UP THE BAND!
WIND ENSEMBLE

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)
      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)
      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)
      Themes from Halo 3: ODST

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

W. Terrence Spiller, piano
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.

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.

ër Part Oneër

[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.


[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.

ër Part Twoër

[FADE UP] A fearless army of Elvi (Elvis) 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 Mac West sort of way.

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

[QUICK CUTS] The Sphinx (Sphinxress?) 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]
quickly and by the time Gershwin was 15, he was a pianist and piano his parents had bought for older brother Ira. He learned began at age 13 when he showed an exceptional talent playing the with a penchant for street fighting. His formal musical training neighborhood where he was known as an undisciplined student immigrant parents, Gershwin spent his childhood in a poor Jewish New York, on September 26, 1898. The second son of Russian American composer George Gershwin was born in Brooklyn, rhapsody in Blue battlegrounds for survival. humanity’s hope and protection. And various other locations in continent: The fortress-world of Reach, the last great bastion of a city built around a great space elevator on Earth’s East African Scenes include locals such as the sprawling city of New Mombasa, ODST (Orbital Drop Shock Troopers, equivalent to the U.S. Navy Seals) and the ODST Halo 3 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. Scenarios include locales 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 Strawinsky.

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.)
**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.

**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.
PERFORMERS

Wind Orchestra

PICCOLO
\(\text{Nicole Cooper, Danville, ME}\)

FLUTE
\(\text{Lara Kiani, San Luis Obispo, CD}\)
\(\text{Nicole Cooper, Danville, ME}\)
Whitney Adams, Paso Robles, MU
Nicoie Slagle, Poway, ME
Michelle Johnson, Palo Cedro, FSN
\(\text{Alexis Howell, Orange, POLS}\)
Christina Boeryd, Rancho Santa Margarita, IE
\(\text{Lianna Uppal, Santa Rosa, PHYS}\)
Deborah Newberry, Antelope, CSC
Christopher Schutter, San Juan Capistrano, EE
Rebecca Altman, Elk Grove, CHEM

OBOE
\(\text{Tara Rajan, Castro Valley, ARCH}\)
James Tillman, Rancho Santa Margarita, MATE

BASSOON
\(\text{Madeleine Bordofsky, Santa Barbara, LS}\)
\(\text{Rachel Cleak, Moraga, BUS}\)
\(\text{Douglas Bretny, Chico, ENGL}\)

E-FLAT CLARINET
\(\text{Ryan Tait, Fountain Valley, MLL}\)

CLARINET
\(\text{Brian Rice, Sacramento, BIO}\)
\(\text{Mike Vogel, Palo Alto, SOCS}\)
\(\text{Serena Brown, San Jose, COMS}\)
\(\text{Andrew Sorensen, San Diego, EE}\)
\(\text{Denzel Alya, Arleta, CHEM}\)
\(\text{Travis Low, El Dorado Hills, CE}\)
\(\text{Eric Mitchell, Hollister, PHYS}\)
\(\text{Tyler Mau, Yorba Linda, PHYS}\)
\(\text{Michelle Crispen, Placentia, CPE}\)
\(\text{Eryn Beane, Cameron Park, CSC}\)
\(\text{Karla Lazalde, Nipomo, LS}\)
\(\text{Kayla Pedrani, Clayton, FNR}\)
\(\text{Nik Kontrimas, Mission Viejo, BUS}\)
\(\text{Hillary Tung, Irvine, CRP}\)
\(\text{Audrey Bruscia, Newport Beach, EE}\)

BASS CLARINET
\(\text{Michael Maravick, Santa Maria, MFGE}\)
\(\text{Brian Jones, Bethesda, MD, MATH}\)

ALTO SAXOPHONE
\(\text{Nikolette Knak, Redding, BUS}\)
\(\text{Chloe Cruz, Daly City, POLS}\)
\(\text{Leo Bañuelos, Lancaster, BMED}\)

TENOR SAXOPHONE
\(\text{Michael Czabaraneck, Pleasant Hill, ME}\)
\(\text{Ethan Cantrell, Bakersfield, MU}\)

BARITONE SAXOPHONE
\(\text{Roxanne Windover, Castaic, MATH}\)

HORN
\(\text{Nina Levine, Millbrae, CE}\)
\(\text{Kyle Boucher, Concord, PHYS}\)
\(\text{Julia Stone, San Diego, ME}\)
\(\text{Sara Mason, Paso Robles, CE}\)

TRUMPET
\(\text{Jason Reiter, Camas, WA, AERO}\)
\(\text{David Xenakis, Pleasanton, CSC}\)
\(\text{Bryan Rodriguez, Sunnyvale, ME}\)
\(\text{Nigel Pell, Auburn, MATH}\)
\(\text{Kate Vanderslice, Sacramento, BIO}\)
\(\text{David Ritter, St. Louis, MO, EE}\)
\(\text{Enoch Tsui, Arcadia, BMED}\)
\(\text{Drew Gallatin, San Jose, MATH}\)
\(\text{Scott Warnert, Clovis, MATH}\)
\(\text{Lily O’Brien, Hermosa Beach, BMED}\)
\(\text{Brandon Hayes, Cupertino, BIO}\)
\(\text{Jordan Adams, Pasadena, PHYS}\)

TROMBONE
\(\text{Aaron DeVoe, Redlands, ENVE}\)
\(\text{Mikkel Sandberg, Nipomo, GRC}\)
\(\text{Patrick Fedigan, Benica, SE}\)
\(\text{Andrew Nahab, Riverside, ME}\)
\(\text{Bryan Schmidt, Danville, AERO}\)
\(\text{Ian Tyler, Petaluma, FSN}\)
\(\text{Max Fishman, Grass Valley, ECON}\)

BASS TROMBONE
\(\text{Chris Emmett, Camas, WA, BIO}\)

EUPHONIUM
\(\text{Dennis Wong, Alhambra, EE}\)
\(\text{Rachel Lockman, Anaheim, FNR}\)
\(\text{Brian Fang, Union City, ME}\)

TUBA
\(\text{Stephen Marshall, Los Angeles, ME}\)
\(\text{Christopher Ng, El Monte, EE}\)
\(\text{Aaron Jacobs, Escondido, CSC}\)
\(\text{Patrick Stevens, Laguna Beach, ART}\)
\(\text{Kristen Power, San Jose, BUS}\)

PERCUSSION
\(\text{Baheiej Saoud, West Hills, AERO}\)
\(\text{Ian Washburne, Lake Oswego, OR, CSC}\)
\(\text{Richard Cruz-Silva, San Clemente, ENVE}\)
\(\text{Michael Schuster, Woodland Hills, ME}\)
\(\text{Trevor Carlson, Rohnert Park, MU}\)
\(\text{Morgan Johnson, Bow, NH, BIO}\)

PIANO
\(\text{Alessandra Shanus, Burlingame, MU}\)
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 Kaylann 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, Harwood, 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

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

STRING BASS
Daniel Stone, Irvine, ARCE

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

PIANO
Alessandra Shanus, Burlingame, MU

GUITAR
Robert Freeborn, Templeton, BCHM

KEY TO MAJORS
AERO Aerospace Engineering
ARCE Architectural Engineering
ARCH Architecture
ART Art and Design
ASCI Animal Science
BIO Biology
BCHM Biochemistry
BMED Biomedical Engineering
BUS Business
CD Child Development
CE Civil Engineering
CHEM Chemistry
CM Construction Management
COMS Communication Studies
CPE Computer Engineering
CRP City and Regional Planning
ECON Economics
EE Electrical Engineering
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
LS Liberal Studies
MAGD Master of Ag Education
MATE Materials Engineering
MATH Mathematics
ME Mechanical Engineering
MFGE Manufacturing Engineering
MLL Modern Languages and Literatures
MU Music
PHYS Physics
POLS Political Science
PSY Psychology
SOCS Sociology
SE Software Engineering
KKΨ Kappa Kappa Psi Member
The Cal Poly Band Program will be traveling to England, Ireland, and Scotland for twelve days in June 2013. A concert band of 65 students from the Wind Ensemble, Wind Orchestra, and Mustang Band will perform a variety of British and American music in numerous venues. The ensemble will be conducted by Andrew McMahon 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.