The Santa Monica High School (SAMOHI) Band was established in 1915 under the direction of Arnold Wagner. The band program is one of the oldest high school band programs in California, and has a rich heritage due to outstanding music instruction that is required of all 3rd-5th grade students district-wide, a long history of community support, and its close proximity to the entertainment industry. Alumni of the SAMOHI band program have gone on to study at prestigious conservatories, universities, and schools of music. The band flourished in the 1950s under the direction of Dick Wagnon, and continues to grow under the direction of Kevin McKeown and Terry Sakow. Currently the program consists of four concert bands, two jazz bands, and the Samohi “Viking” Marching Band. The 2014-15 school year marks the centennial of this historic band program.

**CAL POLY WIND BANDS WINTER CONCERT**

**Wind Orchestra & Wind Ensemble**

Andrew McMahan and Christopher J. Woodruff, Conductors

With Special Guest Trombonist

**Ko-ichiro Yamamoto**

Plus:

Doug Gallatin, Flute Soloist

Santa Monica High School Wind Symphony

Kevin McKeown, Guest Conductor

Andrew McMahon and Christopher J. Woodruff, Conductors

March 9, 2014
Sunday at 3 p.m.
Performing Arts Center

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

**First Suite in E-flat for Military Band**
Written over 100 years ago, the First Suite in E-flat by Gustav Holst is now considered one of the masterworks and cornerstones of band literature. Although completed in 1909, the suite did not receive its official premiere until 11 years later on June 23, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. Therefore, in order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be performed by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: Chaconne, Intermezzo, and March. The Chaconne begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored cymbal major setting of the theme, the music steadily builds to a brilliant E-flat major chord that concludes the movement.

The Intermezzo is light and bright and featuresolic instrumental passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The March begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original Chaconne melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

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**Ghost Train Triptych**
The composer, Eric Whitacre, writes: “The Ghost Train Triptych deals with the legend of the ghost train: a supernatural machine that roars out of the night through forgotten towns and empty canyons. It is deeply rooted in American folklore, and it was the spirit that I wanted to capture. The compositional challenge came in creating a larger three-movement work from the 1st movement that was originally conceived and performed as a single movement piece, mentioned previously as the first movement and simply extend the piece by continuing the nighttime journey.”

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**Wind Ensemble**

**Piccolo**
Emily O’Hanlon, San Ramon, LAES

**Flute**
Kelsey Beikeiser, Santa Barbara, ECON
Shawna Sherwood, Tacoma, WA, AERO
Emily O’Hanlon, San Ramon, LAES

**Horn**
Nicole Cooper, Danville, ME

**Trumpet**
Andy Adams, Poway, CPE

**Trombone**
Lauren Bovorllos, Grand Junction, FDSC

**Baritone Saxophone**
Rose Doylemason, Pleasanton, MU

**Alto Saxophone**
Danielle Daniel, Goleta, AERO

**Tenor Saxophone**
Alkise Knak, Redwood, GRG

**Baritone Saxophone**
Michael Czabaranek, Pleasant Hill, ME

**Clarinet**
Jason Lu, Mountain View, LAES
Troy Kawahara, Corona, CA

**Bass Clarinet**
Justin Stratnick, San Diego, ME

**Euphonium**
Ryan Walker, Clovis, CA

**Tuba**
Leah Anderson, Chula Vista, MU

**Bass Trombone**
Aaron Jacobs, San Diego, CSC

**Fake Trombone**
Rose Doylemason, Pleasanton, MU

**Alto Saxophone**
Daniel Stone, Irvine, ARCE

**Percussion**
Ryan Waczek, San Diego, MU

**Piano**
Leah Anderson, Chula Vista, MU

**Harp**
Amelia Banninger, Santa Clara, MU

**Violin**
Allison Nai, Walnut Creek, BIO

**Viola**
Dylan Weddle, Turlock, MU

**Cello**
Anthony Pultz, Scripps Ranch, MU

**Double Bass**
Kaylinn Roseman, Long Beach, CE

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**Wind Ensemble/Wind Orchestra Board of Officers**

Kaylinn Roseman, Chief Executive Officer

Kate Vanderslice, Facilities Coordinator

Marlaine McKean, Cedar Falls, IA, ASCI

Stuart Slavin, Sacramento, PHYS

Lawrence Downs, Granite Bay, ENVE

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**Instruments**

- **Wind Ensemble**
  - Horn
  - Flute
  - Baritone Saxophone
  - Alto Saxophone
  - Euphonium
  - Tuba
  - Bass Trombone
  - Trumpet
  - French Horn
  - Trombone
  - Trumpet
  - Bassoon
  - Oboe
  - Clarinet
  - Bass Clarinet
  - Alto Saxophone
  - Tenor Saxophone
  - Baritone Saxophone
  - Clarinet
  - Bassoon
  - Oboe

- **Wind Orchestra**
  - Horn
  - Flute
  - Baritone Saxophone
  - Alto Saxophone
  - Euphonium
  - Tuba
  - Bass Trombone
  - Trumpet
  - French Horn
  - Trombone
  - French Horn
  - Bassoon
  - Oboe
  - Clarinet
  - Bassoon
  - Alto Saxophone
  - Tenor Saxophone
  - Baritone Saxophone
  - Bassoon
  - Clarinet

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**Key**

- **Guest**
- **Principal/Section Leader**
- **Percussion Manager**
- **Kappa Kappa Psi Member**

**Key to Majors**

- **AERO Aerospace Engineering**
- **ARCE Architectural Engineering**
- **ARCH Architecture**
- **ART Art**
- **ASCI Animal Science**
- **BIO Biology**
- **BMED Biomedical Engineering**
- **BUS Business**
- **CD Child Development**
- **CE Civil Engineering**
- **CHEM Chemistry**
- **CM Construction Management**
- **COMS Communication Studies**
- **CPE Computer Engineering**
- **CRP City & Regional Planning**
- **CSC Computer Science**
- **ECON Economics**
- **EE Electrical Engineering**
- **ENVE Environmental Engineering**
- **FDSC Food Science**
- **FNR Forestry & Natural Resources**
- **GENE General Engineering**
- **GRC Graphic Communication**
- **IE Industrial Engineering**
- **KINE Kinesiology**
- **LAES Liberal Arts & Engineering Studies**
- **LS Liberal Studies**
- **MATE Materials Engineering**
- **MATH Math**
- **ME Mechanical Engineering**
- **MU Music**
- **PHYS Physics**
- **POLS Political Science**
- **PSY Psychology**
- **SE Software Engineering**
- **WV Wine and Viticulture**

**Institutional Faculty**

- **Suzanne Duffy, Flute**
- **Suzanne Castriotta, Oboe**
- **Lisa Naufil, Bassoon**
- **Keith Waibel, Clarinet**
- **Laura Kramer, Saxophone**
- **Aaron Wolf, Jazz Saxophone**
- **Christopher Woodruff, Trumpet**
- **Jennifer Dodson, Horn**
- **Sonny Galvan, Low Brass**
- **Ken Hustad, String Bass**
- **John Astaire, Percussion**
- **Jennifer Saure, Tuba**
- **Terry Spiller, Piano**
- **Paul Rinzler, Jazz Piano**
At the Station

The Shadow of Sirius

The composer, Julie Giroux, writes:

In 169 B.C., the Romans founded Córdoba. After the fall of Rome, it existed under the rule of the Visigoths and became the capital of Al-Andalus, Muslim Spain, in 716 A.D. The Moors conquered Córdoba in the early eighth century and by 1010 the city boasted a population of 500,000, compared to about 38,000 in Paris. According to the chronicles of the day, the city had 780 mosques, some 60,000 palaces, and 70 libraries. It was renowned for its culture and arts, hosting a court of poets and scholars, and was a center of scientific and cultural development.

When the Moors conquered Córdoba, they found a Visigothic cathedral in ruins. Instead of destroying it, they rebuilt it and called it the Mezquita, or Mosque. The new rulers were so awed by its beauty that they left it standing, building a new mosque within its walls. This new mosque, which opened with the destruction of the original Christian church in 716 A.D. and proceeds as a musical celebration of its multi-cultural, religious and artistic accomplishments.

At the Station is just that: the train comes to a roaring halt and passengers depart. In this movement, I see countless images; friends and family reunited, the souring architecture of the station itself, and the genuine sincerity and innocence of the era. After a reflective passage the locomotive builds up steam and slowly departs, graceful and heroic. This movement features writing for solo soprano saxophone and piano.

The Motive Revolution is twofold in its implication. The name refers to the period between 1850 and 1875 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motives throughout the movement. The train-forces across the countryside, moonlight glistening on its dark steel, and ends with a final tribute to these beautiful machines and the people who worked them. (Please Note: There are no breaks between movements.)

The composer, Joel Puckett, writes:

theme soon gives way to the exotic lyricism of the second melody. Of particular interest here is the character of the solo part, virtuosic and impressive in its agility.

Geraldine’s second movement, titled “Quasi una Leggenda” (in the manner of a tall tale), is a sort of musical conversational piece in duple beauty. The two contrasting themes, both lovely, are interrupted by a large climax in the center of the movement that culminates with a high B flat in the solo trombone. The gentle rippling of arpeggios and string chords end the movement quest.

The maestro introduction to the finale is based on music from the first movement, but soon gives way to a surprisingly light rondo. This playful music is peppered with staccato runs and a blightness that is seldom heard from the trombone. Despite the light nature of this music, there is an overwhelming sense of authority that is echoed in the orchestra interludes. The final measures display the limits of the trombone’s capabilities with a passage that reaches into the stratosphere. A fortissimo flourish concludes the concerto.

**Notes by Craig Doolen**

**FINALE from Symphony No. 2**

The synthesis of European symphonic technique and living American music is the chief premise of Ives's Symphony No. 2. In form and general sonority, the work takes its cue from Brahms, Dvořák, and Tchaikovsky, whose symphonies were performed often enough in the United States at the end of the 19th century, and which Ives studied at Yale. Even bows to the pre-eminent trombonist of the time, quoting a snippet of Brahms's Symphony No. 3 at several points in the work.

But whereas the formal design and much of the harmonic language of this symphony bespeaks a European provenance, its content stems largely from the music Ives grew up with. Much of the work's melodic material derives from songs, hymns, anthems, and dance tunes well known in this country when Ives was coming of age, and the composer does not hesitate to place these references cheek-by-jowl with more conventionally symphonic sounding ideas. Ives develops those melodies that serve as his main themes in a highly inventive manner, as a good symphonist traditionally would do. More notably, the contrapuntal “piling up” of quotations from popular sources produces the symphony's most audacious harmonic moments, particularly in the finale.

As did so many of Ives's major compositions, the Symphony No. 2 languished unheard for many years before receiving a performance. It was not until 1951 that the piece finally had its premiere, when the New York Philharmonic Orchestra played it under the young Leonard Bernstein. Ives, then in fragile health and having long ago turned his back on the musical establishment represented by major orchestras, declined the conductor's invitation to attend the performance. But he listened to a radio rebroadcast of the concert two weeks later at the home of friends in Connecticut. "After it was over,“ one of his hosts recalled, "I'm sure he was very much moved. He stood up, walked over to the fireplace, and spat! And then he walked out into the kitchen.

**Notes by Paul Schiavo**

**guest soli ost**

**Ko-ichiro Yamamoto**

Ko-ichiro Yamamoto, one of the foremost Japanese trombonists of his generation, is the principal trombonist of the Seattle Symphony, a faculty member of the University of Washington School of Music, and the newest member of the Center City Brass Quintet. He formerly was a trombonist with the Metropolitan Opera Orchestra in New York City for 10 seasons. In summer 2012, he was the acting principal trombonist of the New York Philharmonic and co-principal trombonist of the Star All Star Orchestra.

As active as a soloist, recitalist, chamber music performer, and clinician, Yamamoto has performed with many groups, including the New York Philharmonic, Metropolitan Opera Chamber Orchestra, and as a guest soloist principal trombonist of the NHK Symphony Orchestra, Tokyo. He is also an active recording artist and has performed on numerous TV and movie recordings in New York and Tokyo. In addition, he has been invited frequently to give recitals and master classes throughout Asia, Europe, and the United States.

Yamamoto has been a guest soloist with Tokyo Symphony Orchestra, the Osaka Municipal Symphonic Band (OMSB), New Philharmonic Japan, U.S. Army Band (Pershing's Own), Yamaha Wind Ensemble Japan, University of Washington Wind Ensemble, Eastern Music Festival, Taipei Symphonic Band, Symphonic Winds of Singapore, and the Seattle Symphony Orchestra.

Yamamoto has won numerous awards, prizes, and scholarships in Japan and abroad, including fourth place in the International Trombone Association Competition in Australia (1998), first grand prize of the Japan Wind and Percussion Competition (1991), and diploma prize at the Prague International Music Competition (1992).

Born in Tokyo, he began studying trombone at age 12 with his father, Tatsuo Yamamoto, and Yoshiki Hakoysu. After studying at the Tokyo College of Music Senior High School, he was accepted at the Franz Liszt Music Academy as a student of Gustav Hoema and Sztan Tisador. While at the academy, he joined the Budapest Festival Orchestra as a trombonist. He studied with Joseph Alessi, principal trombonist of the New York Philharmonic, at The Juillard School from 1994-96.

His discography includes "Proof and Family Tree" (Koesi Publishing) Trombone Concerto and Bolide (Octavia Recordings). Yamamoto has been a Yamaha performing artist/clinician since 2008 and is performing on the new Yamaha Xeno BBDOR and BBDORX prototype trombone.

**conductor s**

**Andrew McMahan**

Director of Bands

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

Prior to his appointment to 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 Wind Bands. He is well known as the announcer and master of ceremonies for the 320 member strong “Pride of Minnesota” Marching Band. Before arriving in Minneapolis, McMahan spent four years as the director of instrumental studies, studio trumpet teacher, and instructor of secondary music education at Simpson College, a liberal arts institution outside of Des Moines, Iowa. He also served as the executive director and founder of the Simpson College Big Band Jazz Camp, a week-long two week jazz studies program.

A native of North Carolina, McMahan earned his Bachelor of Science in Music Education degree from Western Carolina University, Master of Music degree from the University of Wisconsin-Milwaukee, and Doctor of Music degrees from the University of Minnesota. His previous teaching experience includes three years as a high school music teacher in both parochial and public high schools in the metro Milwaukee, WIs., area.

McMahan maintains professional memberships with the College Band Directors National Association, California Band Directors Association, the 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.

**Christopher J. Woodruff**

Associate Director of Bands

Christopher Woodruff joined the faculty at Cal Poly, San Luis Obispo, as associate director of bands in the fall of 2006. In addition to his position as director of the Wind Orchestra and Mustang Band, he teaches courses in music theory and music appreciation, and as a 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 atb 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 at their spring concert. He is also a member of the Metropolitan Brass Ensembles, 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 Turkish Army, the Eyes of the Navy, 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.

**Kevin McKeon**

Kevin McKeon began his position as director of bands at Santa Monica High School (SAMOHI) in 2012, following his work experience as an elementary and middle school teacher for the Santa Monica-Malibu Unified School District. The high school band program constantly consists of four concert bands, two jazz bands, a winter guard, and the SAMOHI “Viking” Marching Band. The Santa Monica High School Band Program is represented with students at the All-Southern and All-State Honor Band/Orchestra, and the Wind Ensemble consistently receive high honors in festival performances. In 2013 the Santa Monica High School Wind Ensemble was honored as the only high school “showcase” ensemble at the 3rd Annual Chicago International Music Festival, sharing the evening with the University of Oregon Wind Ensemble and performing with Christopher Martin, principal trumpet of the Chicago Symphony Orchestra.

McKeon earned his Bachelor of Arts and Master of Music degrees from the University of California, Los Angeles, and received his teaching credential through California State University, Los Angeles. While at UCLA, He was a four-year drum major of the “Solid Gold Sound” of the UCLA Bruin Marching Band, and was the graduate associate conductor of the UCLA Wind Ensemble.

Outside of his responsibilities at Santa Monica High School, McKeon is on the faculties of Santa Monica College and the University of California, Irvine, serving as conductor of their wind ensembles. He has held positions at UCLA, CSU Northridge, and Long Beach City College and is an active clinician and guest conductor. Recent guest conducting invitations include a performance with Laurence Stoffel and the CSUN Wind Symphony in 2013. He is an active member of SCBOA, CAOBO, MDCDA, CBDA, and WSBPE.