

CAL POLY
SAN LUIS OBISPO

Bandfest

Cal Poly's Wind Ensemble

Wind Orchestra

Mustang Marching Band

Andrew McMahan

New Director of Bands/conductor

Robert Glidden

Interim President/guest conductor

Christopher Woodruff

associate conductor

Nov. 20, 2010

Saturday

8 p.m.

Performing Arts Center

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



Garden of Dreams

Program

Wind Orchestra

Christopher J. Woodruff, conductor

The Dream of Oenghus Rolf Rudin

A Little Night and Day Music Samuel Adler

Icarus and Daedalus Keith Gates

Wind Ensemble

Robert Glidden, guest conductor; Andy McMahan, conductor

First Suite in E flat, Op. 28, No. 1 Gustav Holst

I. Chaconne

II. Intermezzo

III. March

A Child's Garden of Dreams David Maslanka

I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

II. A drunken woman falls into the water and comes out renewed and sober.

III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.

IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

V. An ascent into heaven where pagan dances are being celebrated; and a decent into hell, where angels are doing good deeds.

INTERMISSION

Mustang Band

Jeffrey Brown, Erin Stearns, drum majors

Land of Make Believe Chuck Mangione
Arranged Jay Dawson

Green Onions T. Jones, Steve Cropper, Lewis Steinbert, Al Jackson, Jr.
Arranged by Tom Wallace

Mustang Band continued

- In the Stone* Maurice White, David Foster, Allee Willis
Arranged by Paul Murtha
- Proud Mary* John Fogerty
Arranged by Tom Wallace
- Aztec Fire* Jay Bocook
- Azteca Sanchez* Marc Ledesma, Robert Jones, Scott Charvet
- Children of Sanchez* Mangione
Arranged by Larry Lerchner
- One More Time, Chuck Corea* Gene Puerling
Arranged by Wayne Downey
- Yea Poly!* H. P. Davidson
Arranged by John Higgins
- Ride High, You Mustangs* Davidson
Arranged by J. Eric Schmidt

Combined Wind Orchestra and Wind Ensemble

Andy McMahan, conductor

- Carmina Burana* Carl Orff
O Fortuna, velut Luna (O Fortune, variable as the moon) Arranged by John Krance
Fortune plango vulnera (I lament Fortune's blows)
Ecce gratum (Behold the spring)
Were diu werlt alle min (Were the world all mine)
Ego sum abbas (I am the Abbot)
In taberna quando sumus (When we are in the tavern)
Ave formosissima (Hail to thee, most beautiful)
Fortuna Imperatrix Mundi (Fortune, Empress of the World)

Program Notes

The Dream of Oenghus

Rolf Rudin (b. 1961) studied music education, composition, conducting and music theory in Frankfurt and Würzburg, Germany. With degrees in composition and conducting, he lives as a freelance composer and lecturer in music theory at the Frankfurter Musikhochschule. He was awarded a scholarship by the Bavarian Ministry for Cultural Affairs to study in Paris at the Cité Internationale des Arts. Some of his compositions for chamber ensembles, choir and orchestra have won prizes at German and international competitions. Apart from his extensive productions for nearly all genres of art music, Rolf Rudin has concentrated much of his compositional output on music for wind orchestra. Among his works for this medium are *Imperial Prelude*, *The Dream of Oenghus*, and *Bacchanale*.

The musical poem *The Dream of Oenghus* refers to the Irish legend of the same name which the composer found in a German-language collection of Irish fairy tales. In this legend, Prince Oenghus has a nightly vision in which he sees a girl who plays the flute and falls deeply in love. As he approaches, she recedes into the mist of the dream. Upon waking, the prince searches for her across the land and eventually finds her. The composition seeks not to be a direct narrative of the tale but, rather, a musical impression of the characters and themes central to the legend.

A Little Night and Day Music

Samuel Adler (b. 1928) is a German-born composer whose composition teachers include such greats as Aaron Copland and Paul Hindemith, both of whom will be heard on Cal Poly band programs later this season. Adler is professor emeritus at the Eastman School of Music and continues to maintain a schedule of composing new works for ensembles such as the Cleveland Orchestra and the Pittsburgh Symphony.

A Little Night and Day Music was written and first performed by the University of Michigan Band in 1976. It is among the most accessible works written for band that provides opportunities to explore modern techniques such as 12-tone serial writing. The first section, "Night Music," invites the players to produce the softest sounds possible on the instruments, inviting the listener into a sound space reminiscent of that experienced in the quietest moments of the evening. "Day Music" explodes with the energy and bustle of morning activity, from

the first sounds of the alarm clock (or trash collection trucks) to the noisy chatter of voices and vehicles on the city streets.

Icarus and Daedalus

Keith Gates (1948-2007) lived in Lake Charles, Louisiana, where he served on the faculty of McNeese State University. Gates began serious musical studies in composition as a high school student at the North Carolina School of the Arts in Winston-Salem. After receiving his high school diploma from NCSA, and attending two years of college there, he went to the Juilliard School of Music where he earned his bachelor's and master's degrees. His composition teachers included Vincent Persichetti and Hugo Weisgall. While attending the Juilliard School, Gates received the Lado Prize for string writing and the Irving Berlin Teaching Fellowship for two consecutive years.

Icarus and Daedalus was commissioned by the United States Air Force Band at Wright Patterson Air Force Base in Ohio. This one-movement composition illustrates the story of the mythological Greek inventor Daedalus and his son Icarus, who were imprisoned on the island of Crete and ordered by King Minos to construct a labyrinth. In order to escape, Daedalus fashions two pairs of wings out of seagull feathers and wax. But Icarus flies too close to the sun, which melts his wings, and he plunges headlong to his death in the raging Icarian Sea.

First Suite in E flat

Written over 100 years ago, the *First Suite in E flat* by Gustav Holst (1874-1934) 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 until 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 played 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. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the Chaconne are E flat, F and C, and the first three notes of the melody when it first appears in the Intermezzo are E flat, F, and C. In the third movement, March, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an E flat, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

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 chamber setting of the theme, the music steadily builds to a brilliant E-flat Major chord that concludes the movement.

The Intermezzo is light and brisk and features soloistic 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.

Gustav Holst, of Scandinavian ancestry on his father's side, was born in the English spa town of Cheltenham in 1874, and studied music at the Royal College in London. A formidable trombonist, he spent time performing with the Scottish Symphony and various seaside bands. He later became director of music at St. Paul's Girls' School, retaining this connection until the end of his life. Holst wrote a number of

works for the theatre, their subjects reflecting his varied interests, from Hindu mythology to Shakespeare and the medieval world of the Wandering Scholar. He also composed a considerable amount of choral music, accompanied and unaccompanied, including arrangements of folk songs, and a smaller number of solo songs. His most famous instrumental work is *The Planets*, but he is also fondly remembered for his *St. Paul's Suite* for string orchestra, the two suites for military band, and *Hammersmith*, based on the district of London bearing the works name.

A Child's Garden of Dreams

Notes by composer David Maslanka (b. 1943)

A Child's Garden of Dreams was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. It was composed in the summer of 1981 and premiered by Northwestern in 1982.

The following is from *Man and His Symbols* by Carl Jung:

"A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was 8. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father...In the unabridged German original, each dream begins with the words of the old fairy tale: 'Once upon a time...' By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them...The little girl died of an infectious disease about a year after that Christmas... The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations...The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These

dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back on life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, 'Life is a short dream,' rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an 'adumbratio' (an anticipatory shadow) over the life and dreams of the victim. Even the alter in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection — the transformation of death into eternal life."

"I selected five of the twelve dreams as motifs for the movements of this composition:

I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

II. A drunken woman falls into the water and comes out renewed and sober.

III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.

IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds."

Carmina Burana

Background

About thirty miles south of Munich, in the foothills of the Bavarian Alps, is the abbey of Benediktbeuren. In 1803, a thirteenth-century codex was discovered among its holdings that contained approximately 200 secular poems which give a vivid, earthy portrait of medieval life. Many of these poems were written by an amorphous band known as "Goliards," and their verses attacked the defects of the Roman Catholic Church, satirized contemporary manners and morals, criticized the omnipotence of money, and praised the sensual joys of food, drink and physical love.

These Goliards—wandering scholars and ecclesiastics, who were often esteemed teachers and recipients of courtly patronage—filled their worldly verses with images of self-indulgence that were probably as much literary convention as biographical fact. The language they used was a heady mixture of Latin, old German and old French. Some paleographic musical notation appended to a few of the

poems indicates that they were sung, but it is today so obscure as to be indecipherable. This manuscript was published in 1847 by Johann Andreas Schmeller under the title, *Carmina Burana* ("Songs of Beuren"), "carmina" being the plural of the Latin word for song, "carmen." Carl Orff (1895-1982) chose twenty-four poems from the *Carmina Burana* to include in his work. Since the thirteenth-century music for them was unknown, all of their settings are original with him.

The Music

In this arrangement for band, John Krance has transcribed thirteen of the original twenty-five movements as composed by Carl Orff (of which we will be performing eight). This prodigious transcription of movements from Orff's orchestral work grew out of detailed correspondence with the equally enthusiastic composer who wrote to Mr. Krance: "...I would like to emphasize my very great pleasure with your superb arrangement."

The first two movements performed tonight set the overall tone of the composition and provides a thesis to the work as a whole. In fact, the actual original lyrics for the first movement translate to: "Oh Fortune, like the moon you are changeable...", which is a reoccurring theme throughout the piece in all of the movements. The second movement is a brief morality tale of how one must never trust too much in Fate: "...The wheel of Fortune turns; I go down, demeaned; another is raised up; far too high up sits the king at the summit – let him fear ruin!"

The next movement performed tonight comes from the second section of the work: "In Springtime." The movements in this section are filled with the sylvan brightness and optimistic expectancy appropriate to the annual rebirth of the earth and the spirit. The movement, *Behold the spring*, is based on a joyous text simply reveling in the happiness of springtime: "Now melts and disappears ice, snow and the rest, winter flees, and now spring sucks at summer's breast: a wretched soul is he who does not live or lust under summer's rule. Ah!"

Following the celebration of spring, Orff turns the next section of his work to the subject of earthly pleasures. This section, known as "In the Tavern," contains four movements of which we will be performing two. *I am the Abbot* is performed tonight by Zach Fisher as a

tuba solo; however, in the original it is sung by a bass voice using the following text:

I am the abbot of Cockaigne and my assembly is one of drinkers, and I wish to be in the order of Decius, and whoever searches me out at the tavern in the morning, after Vespers he will leave naked, and thus stripped of his clothes he will call out: Woe!

Woe! What have you done, vilest Fate? The joys of my life you have taken all away!

The following movement performed this evening is titled *When we are in the tavern* and is a rousing tale of what typically goes on in the tavern: "...Some gamble, some drink, some behave loosely..." as well as the eventual consequences: "...Six hundred pennies would hardly suffice, if everyone drinks immoderately and immeasurably. However much they cheerfully drink we are the ones whom everyone scolds, and thus we are destitute..."

The climax of *Carmina Burana* is found in the movement, *Hail to thee, most beautiful*, a grand paean to some of the greatest women in literature: Helen of Troy, the grand medieval heroine Blanchefleur, the Virgin Mary, and the goddess Venus. However, this is cut short by the intervention of imperious fate, as the opening chorus, *O Fortuna*, like the turning of the great wheel, comes around once again to close this mighty work.

Guest Conductor

Robert Glidden, Interim President



Robert Glidden came to Cal Poly San Luis Obispo after having served as president of Ohio University from 1994 until his retirement in 2004. Previously he was at Florida State University for fifteen years, as professor and dean of the School of Music (1979-91) and then as provost and vice president for academic affairs (1991-94). During his career he has been a member of the faculties at Wright State University, Indiana University, The University of Oklahoma, and he was dean of music at Bowling Green State University in the late 1970s. He also served for three years, 1972-75, as executive director of the National Association of Schools of Music and National Association of Schools of Art in Washington. A native of Iowa, he took his academic degrees, all in music, from The University of Iowa: bachelor's in 1958, master's in 1960, and doctorate in 1966.

President Glidden was a woodwind player: bassoon, oboe, clarinet and saxophone. Early in his career he was assistant director of bands at Indiana University, where he also taught woodwind chamber music and music education, then served as director of graduate studies in music at the University of Oklahoma. He has been president of the National Association of Schools of Music, president of Pi Kappa Lambda national music honorary society, and proudly holds the Edwin Franko Goldman Award from the American Bandmasters Association.

During his presidency at Ohio University, Glidden was a member of the Ohio Governor's Science and Technology Council and chaired the Ohio Aerospace Institute. He was chair of the Mid-American (Athletics) Conference and the Inter-University Council of Ohio, a member of the Board of Directors for Ohio Campus Compact, and a member of the Ohio Higher Education Funding Commission from its inception in 1996 until his retirement. For the American Council on Education he served as chair of the Commission on Leadership and Institutional Effectiveness and on the Advisory Committee for the Center on Policy Analysis. More recently he has facilitated a number of presidential roundtables for ACE and he continues to work with the ACE Fellows program as a mentor and leadership coach.

President Glidden has been active in higher education accreditation for nearly 40 years. He was chairman of the Council on Postsecondary Accreditation in the mid-1980s and more recently (1996-98) was founding chair of the Council on Higher Education Accreditation (CHEA). He served on the CHEA board until 2004 and continues to work with CHEA on special projects. Presently he serves on the Accreditation Committee for the American Bar Association.

Glidden has been a consultant or evaluator for more than 75 colleges and universities across the United States and has delivered papers on various aspects of American higher education in both Europe and Asia. He has twice served on higher education quality assessment teams for the Irish government, having recently chaired a team of Europeans in the evaluation of the Dublin City University.

Directors

Andrew McMahan, Director of Bands



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

Prior to Cal Poly, McMahan served as the coordinator of instrumental studies at California State University Stanislaus. He directed the Wind Ensemble, and taught courses in conducting, brass pedagogy, and instrumental literature. Although in this position for only two years, McMahan organized two successful band/orchestra festivals, assisted with promoting the school through community outreach and high school student recruitment, and took the Wind Ensemble on a 10-day performance tour of Germany, Austria, and Switzerland.

Before moving to California, McMahan spent time at the University of Minnesota both as a teacher and as a doctoral student. While there, he was the director and principal conductor of the university's Campus Orchestra, and was a frequent guest conductor with the Wind Ensemble, Symphonic and University Bands. He also became well known as the announcer and Master of Ceremonies for the 320-member-strong "Pride of Minnesota" Marching Band. Before arriving in Minneapolis, McMahan spent four years as the director of instrumental studies, studio trumpet teacher, and instructor of secondary music education at Simpson College, a Liberal Arts institution just outside of Des Moines, Iowa. He also served as the executive director and founder of the Simpson College Big Band Jazz Camp, a week-long festival of jazz studies held each June.

A native of North Carolina, McMahan received his bachelor's in music education from Western Carolina University, master's from the University of Wisconsin-Milwaukee, and doctorate 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 and chapter co-sponsor of the Iota Pi chapter of Kappa Kappa Psi.

Christopher J. Woodruff, Associate Director of Bands



Christopher Woodruff joined the faculty at Cal Poly as associate director of bands in the fall of 2006. In addition to his responsibilities with the concert and athletic bands, he teaches courses in music theory, and music appreciation. As instructor of trumpet he also coaches the Cal Poly Brass Choir and teaches methods courses in brass pedagogy.

Woodruff received the bachelor's degree in music education at Louisiana State University and taught high school band for several years in Florida. He continued studies in conducting at Northwestern University, where he received the Eckstein Band Conducting Grant and completed the master of music. While in Chicago, he served as music director of the Spring Valley Concert Band and was a guest conductor for the Northshore Concert Band and the Northshore Chamber Orchestra.

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

He maintains a full schedule of guest conducting and coaching, working with school bands and honor bands in Iowa, Pennsylvania, and California. He has presented courses on conducting, rehearsal methods and brass pedagogy. His most recent appearances include serving as guest conductor for the Merced Mariposa Counties Honor Band Association and for the Western Band Association near Palo Alto, California. As a performer, he regularly guest conducts the San Luis Obispo Wind Orchestra and is a founding member of the Pacific Coast Brass Ensemble. He has performed solo works for trumpet with the Penn Central Wind Band, San Luis Obispo Wind Orchestra and the San Luis Obispo Chamber Orchestra.

Woodruff holds professional memberships with the Music Educators National Conference, California Band Directors Association, College Music Educators Association, World Association of Symphonic Bands and Ensembles, and the International Trumpet Guild. He is also a member of Phi Mu Alpha Sinfonia, and Pi Kappa Lambda and is chapter co-sponsor of the Iota Pi chapter of Kappa Kappa Psi.

Len Kawamoto, Assistant Director, Mustang Band



Len Kawamoto is in his eleventh year as assistant director of the Mustang Band. Born in New Hyde Park, New York, and raised in Torrance, California, Kawamoto is an alumnus of Cal Poly and the Mustang Band. As a student, Kawamoto studied computer science while playing horn in the Mustang Band, Wind Orchestra, and the Chamber Orchestra. In addition, he participated in musical organizations such as the SLO County Band, SLO Chamber Orchestra and the Sacramento Freelancers Drum and Bugle Corps. His student leadership positions included equipment manager, executive officer, and Mustang Band president. Kawamoto is also a founding father of the Iota Pi chapter of Kappa Kappa Psi, National Honorary Band Fraternity.

After completing his bachelor's in computer science, Kawamoto accepted his current position as assistant director for the Mustang Band. Kawamoto is a member of the College Band Directors National Association and performs regularly with the SLO Wind Orchestra. He has previously performed with the Cuesta Wind Ensemble, the San Francisco Renegades Senior Drum and Bugle Corps, and the Renegades Mini-Corps. Kawamoto also maintains his professional alter ego as a software engineer for a local engineering company.

Mustang Band Instructors

Marc Ledesma, Percussion Instructor

Marc Ledesma is currently the head percussion instructor for The Pride of The Pacific's drumline. He was born in Manhattan Beach, CA and attended Mira Costa High School. While at Mira Costa, he performed for three years with the Tournament of Roses Honor Marching Band, the official marching band of the Rose Parade. He was also the principle percussionist for the MCHS Wind Ensemble and Symphony Orchestra and played timpani for a performance at Carnegie Hall in New York. After graduating from high school, Marc performed with Impulse Drum and Bugle Corps, winning the DCI Division III Championship in 2006. He went on to perform with the Santa Clara Vanguard in 2007 and 2008 as well as Pulse Percussion in 2008. Marc is majoring in Animal Science at Cal Poly and is aspiring to go on to veterinary school.

Robert Jones, Percussion Instructor

Robert Jones is currently the assistant percussion instructor for The Pride of the Pacific's drumline. He was born in Los Angeles but raised primarily in Palmdale, CA. He attended Highland High School and played for four years on snare or tenor for the marching band. After graduating, he marched for 3 years on Cal Poly's drumline. Throughout those years he auditioned twice for the Santa Clara Vanguard for the 2008 and 2010 seasons, the second time falling just short of marching with them. He has performed with a percussion group called Rooted in Rhythm for the 2009 and 2010 Cal Poly Black Commencement Ceremonies. Robert is a 4th year majoring in Aerospace Engineering.

Lisa Hunter, Auxiliary Instructor

Lisa Hunter is a computer science major and has been a member of the Mustang Band since 2006. Prior to Cal Poly, she participated in the Dublin High School Band, and is a three-time California Color Guard Circuit (CCGC) champion as well as a two-time Winter Guard International (WGI) finalist. Throughout her ten years of color guard experience, Lisa has earned a variety of recognitions for her dedication to both guard and band, including the CCGC Harry Ariza Memorial Scholarship and the Cal Poly Director's Award for Outstanding Leadership. In addition to the Cal Poly Color Guard, she has also instructed color guards at Wells Middle School and San Luis Obispo High School. Lisa is proficient in tall flag, swing flag, and rifle techniques, and enjoys learning various dance styles to incorporate into her choreography.

Wind and Percussion Faculty

- **Shelly Granger**
Flute
- **Jamie Roberts**
Oboe
- **Lisa Nauful**
Bassoon
- **Brian Hermanson**
Clarinet
- **Dave Becker**
Saxophone
- **Christopher Woodruff**
Trumpet
- **Jennifer Dodson**
Horn
- **Roy Main**
Low Brass
- **Ross Sears**
Percussion



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- Phone**
- Main Office: 756-2406
 - Band Office: 756-2556
- Donations**
- <http://music.calpoly.edu/support>
 - Your support is greatly appreciated!

Performers

Wind Orchestra

Piccolo

Amy Hypnarowski, Escondido, ASCI

Flute

Christina Boeryd, Rancho Santa Margarita, IE

Tracey Chau, San Jose, BUS

Julia Dean, Granada Hills, CHEM

Victoria Edington, Highlands Ranch, CO, CE

Nicole Esposito, Walnut Creek, MATE

^{KKP}Raechel Harnoto, Mountain View, BIO

• Amy Hypnarowski, Escondido, ASCI

^{KKP}Maggie Maratsos, Fallbrook, EHS

Oboe

Tara Rajan, Castro Valley, ARCH

• Allison Wagner, Davis, BIO

Bassoon

• Madeleine Bordofsky, Santa Barbara, LS

^{KKP}Sydnee Mardell, San Luis Obispo, BCHM

Clarinet

Amanda Carter, Murphys, LS

Nik Kontrimas, Mission Viejo, BUS

Travis Low, El Dorado Hills, CE

Eric Mitchell, Hollister, PHYS

Kelley Plasterer, Los Altos, COMS

• David Roberts, Thousand Oaks, EE

Hillary Tung, Irvine, CRP

Mike Vogel, Palo Alto, SOCS

Kelsy Westendorf, Granite Bay, ARCH

Bass Clarinet

Stacey Fishman, Glastonbury, CT, BMED

• Michael Maravick, Santa Maria, ME

Alto Saxophone

• Thomas Hartsock, Cedar Glen, MU

Luke Jarrett, Placerville, GENE

Tenor Saxophone

Jenna Colavincenzo, Roseville, MATH

Baritone Saxophone

Timothy Joyce, Yucaipa, MATH

Trumpet

Kyler Robert Michael Fischer, Ahwahnee, MU

Travis Frazer, Big Creek, PHYS

• Garrett Gudgel, Lemoore, ME

Steven Korn, San Jose, AERO

Lily O'Brien, Hermosa Beach, BMED

Anthony Pultz, San Diego, MU

Jason Reiter, Camas, WA, AERO

Scott Warnert, Clovis, ME

Horn

Nathan Goei, Shoreline, WA, ARCH

Nina Levine, Millbrae, CE

Rebecca Opris, Yucaipa, MATH

• ^{KKP}Tony Soto, Tulare, BUS

Kasondra Totura, Bainbridge Island, WA, BMED

Trombone

Erik Albrecht, Yuba City, FSN

• ^{KKP}Trevor Pell, Auburn, BIO

Eric Strohm, Irvine, BMED

Ian Tyler, Petaluma, FSN

Bass Trombone

Ryan French, Morro Bay, ASM

Euphonium

Phil Hopkins, Livermore, ME

Rachel Lockman, Anaheim, FNR

• Paul Smith Lake Forest, CHEM

Tuba

• Kevin Bascom, Santa Barbara, PSY

Stephen Marshall, Los Angeles, MU

Zachary Phillips, Pleasanton, ME

Percussion

• Kevin Capacia, San Diego, MU

Anna Hammond, Palm Springs, ASCI

Caitlin O'Bara, Poway, MU

Ian Painter, Park City, UT, ME

Ryan Waczek, San Diego, MU

• Principal/Section Leader

^{KKP}Kappa Kappa Psi Member

Wind Ensemble

Piccolo

Doug Gallatin, San Jose, CPE

^{KKP}Aimee Ware, Santa Barbara, HIST/MU

Flute

Doug Gallatin, San Jose, CPE

Kristi Lucas, Poway, MATE

Rena Musallam, Yuba City, CE

• Ema Miille, Davis, GRC

^{KKP}Aimee Ware, Santa Barbara, HIST/MU

Oboe

Dana Burley, Saratoga, MU

• Kelsey Morton, Ventura, JOUR

Bassoon

Eric Belfield, Irvine, AERO

• BriAnna Webb, San Diego, PSY

E-flat Clarinet

Shannon Kilbert, Santa Clarita, BIO

B-flat Clarinet

• Paul Case, San Diego, CPE

Shannon Kilbert, Santa Clarita, BIO

Kimberly Low, Union City, ART

William Nash, Long Beach, WVIT

David Roberts, Thousand Oaks, EE

Becky Rowe, Union City, CHEM

Mike Vogel, Palo Alto, SOCS

Bass Clarinet

Jennifer Chik, Valencia, BCHM

Theresa Hinrichs, Cloverdale, MU

• ^{KKP}John Osumi, Escondido, CPE

Alto Saxophone

Ryan Godfrey, Poway, AERO

• Lauren Wasynczuk, Bellflower, MU

Tenor Saxophone

Claire Ropke, Kings Park, NY, ASCI

Baritone Saxophone

Nic Garrison, Santa Rosa, MU

Trumpet

• ^{KKP}Austin Graves, Alamo, CE

^{KKP}Jeff Healy, Poway, EE

Andrew McKelvey, Lodi, ME

Liliana Moore, Davis, MU

^{KKP}Kaylenn Roseman, Long Beach, CE

Kenny Schmutz, Atascadero, EE

Horn

Andrew Arensman, Castaic, MU

• Jim Blackburn, San Diego, LS

Meghan Haggblade, Plano, TX, ENVM

Rebecca Opris, Yucaipa, MATH

Wind Ensemble continued

Trombone

Scott Brown, San Luis Obispo, BMED
Jeff Franklin, Sebastopol, EE
Sam Joda, Pleasanton, ME
• Maritza Spieller, Half Moon Bay, MU

Bass Trombone

^{KKP}Alex Jacobius, Santa Monica, CRP

Euphonium

• ^{KKP}Leila Jewell, Huntington Beach, PHYS
Sari Rizek, Poway, BIO

Tuba

• Zack Fisher, Woodland, MU
^{KKP}Erin Stearns, Chino Hills, AERO

Percussion

Kevin Capacia, San Diego, MU
Trevor Carlson, Rohnert Park, MU
Scott Charvet, Gilroy, MU
Caitlin O'Bara, Poway, MU
+ ^{KKP}Matthew Williams, Monterey Park, MU
‡ Courtney Wolfe, San Luis Obispo

Harp

‡ Jennifer Sayre, San Luis Obispo

Piano

Brigid Drury, Oceanside, MU
Maris Loeffler, Sacramento, MU

• Principal/Section Leader
+ Percussion Manager
‡ Guest Performer
^{KKP}Kappa Kappa Psi Member

Mustang Band

Piccolo

Nicole Cooper, Danville, ME
Alessandra Shanus, Burlingame, MU
^{KKP}Aimee Ware, Goleta, HIST/MU

Flute

Jenna Becker, Goleta, ME
Katherine Bonsell, Goleta, EE
‡ Sami Cinquegrani, Tehachapi
Ari Greenberg-McClung, La Mesa, BMED
Patricia Hansen, Redding, ARCH
• ^{KKP}Raechel Harnoto, Mountain View, BIO
Alexis Howell, Orange, POLS
Amy Hypnarowski, Escondido, ASCI
Alicia Johnson, Hollister, LAES
Lara Kiani, San Luis Obispo, CD
Gabrielle Koizumi, San Leandro, TH
• ^{KKP}Maggie Maratsos, Fallbrook, EHS
Zak McFarland, Goleta, ME
Shawn Mitchell, Hollister, BUS
Christina Monji, San Diego, CD
Rena Musallam, Yuba City, CE
Emily O'Hanlon, San Ramon, FSN
Alyson Telford, Orange, BMED

Clarinet

Dana Burley, Saratoga, MU
Paul Case, San Diego, CPE
Reuben Juster, Los Angeles, CE
• Shannon Kilbert, Santa Clarita, BIO
James Koch, El Segundo, AERO
Karla Lazalde, Nipomo, LS
Travis Low, El Dorado Hills, CE
Eric Mitchell, Hollister, PHYS
^{KKP}Carly Novoa, Laguna Niguel, CM
^{KKP}John Osumi, Escondido, CPE
^{KKP}Zack Rosenthal, Manhattan Beach, CPE
Phil Sobol, McFarland, WI, GENE
Dara Stepanek, Livermore, MATH

Alto Saxophone

Amy Bergam, Fairfield, ASCI
• Heather Deagan, Pleasanton, BUS
Juliana Gomes, Fresno, AGSC
John Inlow, Upland, CPE
Spencer Lewson, Huntington Beach, CSC
Gisela Martinez, Lompoc ASCI
^{KKP}Stephanie Raymond, Camarillo, AERO
Nicholas Reno, Newport, OR, ARCH
^{KKP}Brian Rice, Sacramento, BIO
Andrew Ruddock, La Habra, FNR
Jamila Saqqa, Hollister, POLS
Chad Sickler, Salinas, CE
^{KKP}Katie Sisk, Wheatland, REC

Tenor Saxophone

Brian Burckhardt, Union City, AERO
• Jenna Colavincenzo, Roseville, MATH/STAT
Michael Czabaranek, Pleasant Hill, ME
^{KKP}Patrick Fina, Savannah, GA, ENVM
Jacob Gardner, Petaluma, CPE
Maxwell Kassin, Agoura, AERO
Jack Newlin, Cameron Park, ME
Matt Ohlund, Burlingame, CM
^{KKP}Nicole Olson, Eau Claire, WI, CHEM
Sarah Trujillo, Placerville, BIO
Roxanne Windover, Castaic, BCHM

Trumpet

Jennifer Batryn, Sunnyvale, ME
Tim Biggs, Vista, CSC
Nik Ekman, San Luis Obispo, BMED
• ^{KKP}Austin Graves, Alamo, CE
• ^{KKP}Katie Greenstein, Sacramento, ENVE
Anthony Hall, Lompoc, IT
Corina Harvey, Truckee, AERO
^{KKP}Jeffrey Healy, Poway, EE
Alex Hill, Roseville, CSC
Frankie Irvine, El Dorado Hills, POLS
Steven Korn, San Jose, AERO
Joe Merkel, El Dorado Hills, BUS
Anthony Pultz, San Diego, MU
Nick Ramos, Newbury Park, CSC
Jason Reiter, Camas, WA, AERO
Bryan Rodriguez, Sunnyvale, ME
^{KKP}Kaylinn Roseman, Long Beach, CE
David Strachan-Olson, Long Beach, ME
Brian Strathearn, Foster City, AGB
Cameron Thibodeaux, Sherman Oaks, CPE
Dylan Weddle, Turlock, MU

Horn

Nina Levine, Millbrae, CE
• ^{KKP}Tony Soto, Tulare, BUS
Kasondra Totura, Bainbridge Island, WA, BMED

Trombone

Brent Astrosky, Santa Maria, IE
Kevin Brewer, Foster City, CPE
Aaron Brown, Santa Cruz, BMED
Timothy Bullock, Irvine, ARCH
• ^{KKP}Dominic Camargo, Pearland, TX, CSC
Ryan Flatland, Foster City, ME
^{KKP}Alex Jacobius, Santa Monica, CRP
Kate Miles, Techachapi, PHYS
Curtis Oettel-Flaherty, Half Moon Bay, CHEM
Nick Pecher, Campbell, TH
^{KKP}Trevor Pell, Auburn, BIO
^{KKP}Jonathan Rawson, Coto De Caza, CSC
Bryan Schmidt, Diablo, GENE
Eric Strohm, Irvine, BMED
Phillip Takahashi, Oakley, AERO
Ian Tyler, Petaluma, FSN
Andy Wang, San Jose, GRC
Allison Wiener, Petaluma, STAT

Baritone

Eric Belfield, Irvine, AERO
 Brian Fang, Union City, ME
 Phil Hopkins, Livermore, ME
 •^{KKP}Leila Jewell, Huntington Beach, PHYS
 Rachel Lockman, Anaheim, FNR
^{KKP}Sydnee Mardell, San Luis Obispo, BCHM
 Michael Nichols, San Ramon, CSC
 Daniel Stone, Irvine, ARCE

Sousaphone

Kevin Carstens, Rocklin, ME
 David Dynes, Phoenix, AZ, CPE
 Jeff Franklin, Sebastopol, EE
 Aaron Gragg, San Diego, CPE
 Michael Grieb, Concord, AERO
 Stephen Marshall, Los Angeles, ME
 Zack Phillips, Pleasanton, ME
 •Tim Price, Redlands, AERO

Drumline

Brianna Berry, Lancaster, POLS
 Anthony Cano, San Luis Obispo, BMED
 Scott Charvet, Gilroy, MU
 Leslie Cushing, Oxnard, CE
 Caleb Dunne, Santa Barbara, ARCE
 Sean Gibson, San Luis Obispo, COMS
 David Hodson, Bakersfield, ME
 Kolin Hurlock, Laguna Niguel, CM
 Eugene Huang, Monterey Park, ENVE
 Morgan Johnson, Bow, NH, BIO
 Anthony Montero, Clovis, BUS
 Akshay Narasimhan, Santa Clarita, BUS
 Tristan Paul, Costa Mesa, PHYS
 Matthew Rice, Oxnard, GRC
^{KKP}Alexander Rojas, Fullerton, HIST
 Emiel Schaap, Tracy, ARCE
 Jeannie Tran, San Jose, CE
 Ryan Waczek, San Diego, MU
 Jason Ward, San Diego, ENGL
 ‡Adam Weisner, Auburn
 Noelle Wondergem, Arroyo Grande, FNR

Guard

Phyllis Douglas, Hermosa Beach, CSC
 •Lisa Hunter, Chandler, AZ, CSC
 •^{KKP}Olivia Mejia, Oxnard, CD
 Toria Mock, Bellevue, WA, MATH
 Julia Schedler, Santa Clara, STAT

Feature Twirler

^{KKP}Kristen Mann, Corona, POLS

Drum Major

^{KKP}Jeffery Brown, El Dorado Hills, BUS
^{KKP}Erin Stearns, Chino Hills, AERO

- Principal/Section Leader
- + Percussion Manager
- ‡Guest Performer
- ^{KKP}Kappa Kappa Psi Member

Key to Majors

AERO	Aerospace Engineering
AGB	Agricultural Business
AGSC	Agricultural Science
ARCE	Architectural Engineering
ARCH	Architecture
ART	Art and Design
ASCI	Animal Science
ASM	Agricultural Systems Management
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
CSC	Computer Science
EE	Electrical Engineering
EHS	Environmental Horticultural Science
ENGL	English
ENVE	Environmental Engineering
ENVM	Environmental Management and Protection
FNR	Forestry & Natural Resources
FSN	Food Science and Nutrition
GENE	General Engineering
GRC	Graphic Communication
HIST	History
IE	Industrial Engineering
IT	Industrial Technology
JOUR	Journalism
LAES	Liberal Arts and Engineering Studies
LS	Liberal Studies
MATE	Materials Engineering
MATH	Mathematics
ME	Mechanical Engineering
MU	Music
PHYS	Physics
POLS	Political Science
PSY	Psychology
REC	Recreation Administration
SOCS	Social Sciences
STAT	Statistics
TH	Theatre
WVIT	Wine and Viticulture

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Drum Major

Thank You!

To the following for helping make it possible for the Wind Ensemble to perform in the Walt Disney Concert Hall on June 22.

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And to William Johnson for 43 Years as Cal Poly's Director of Bands!

Pictured below after being given the Kappa Kappa Psi Medal for Distinguished Service to Music at the Spring Concert June 5.

