

Wind Bands

CAL POLY'S
WIND ENSEMBLE ✪ WIND ORCHESTRA

Andrew McMahan, conductor

Christopher Woodruff, conductor

SPRING CONCERT

WINDS OF CHANGE

Music of the 21st Century

JUNE 2, 2012 ✪ 8 P.M. SATURDAY
PERFORMING ARTS CENTER

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

CAL POLY
SAN LUIS OBISPO

PROGRAM

Wind Orchestra

Over the Hill March Takeo Hoshiya

Imagining World Nathan Daughtrey

Andrew McMahan, conductor

Victory March David Roberts

David Roberts, conductor

Vespers, (All-Night Vigil) Op. 37 Sergei Rachmaninoff

No. 6 Bogoroditse Devo (Rejoice, O Virgin)

Transcribed by William V. Johnson

No. 15 Vzbrannoy Voyevode (Thanksgiving To The Mother of God)

Lauren Wasynczuk, conductor

Culloden Julie Giroux

III. We Toomed Our Stoops for the Gaudy Sodgers

— Intermission —

Wind Ensemble

Little Threepenny Music Kurt Weill

Tattoo James Syler

Christopher Woodruff, conductor

Windsprints Richard Saucedo

Rest Frank Ticheli

Symphonic Dances Yosuke Fukuda

Renaissance Dances

Hoedown

Spirituals: Bon-Odori-Uta

Belly Dance

Metropolis Symphony Michael Daugherty

Red Cape Tango

Transcribed by Mark Spede

Over the Hill March

Takeo Hoshiya studied composition at Tokyo National University. In 2003 he founded “Ensemble Bois,” a group devoted to showcasing works using modern techniques. His 2007 composition *Instability Principle* won the Salvatore Martirano Prize at the University of Illinois.

Composed as he was approaching his final year of study in Tokyo, the title of the current work might more accurately be translated as “beyond the peak.” After a boisterous introduction, the central theme is first heard in the clarinets. It is a light, joyful tune, somewhat reminiscent of Mancini’s whistling tune in *The Bridge on the River Kwai*. The variations continue throughout the work and are brought to a close with a kind of musical “hiccup.”

Imagining World

Nathan Daughtrey writes:

Commissioned by the Oswego High School Band [Oswego, Ill.], *Imagining World* draws its inspiration from a few sources. *Imagining World* draws its inspiration from a few sources. Firstly, when Glen Schneider commissioned the piece, he said he wanted something to celebrate the 75th anniversary of the band program at OHS. Secondly, I was informed that the funding for the commission came from the parents of a former student, Elizabeth (Beth) May Sharp, who had passed away. To reconcile these two seemingly contrasting ideas, I stumbled across a poem by one of my favorite artists/story-tellers, Brian Andreas, called “Imagining World.”

*In my dream, the angel shrugged & said,
If we fail this time, it will be a failure of imagination
& then she placed the world gently in the palm of my hand.*

I love the idea of angels looking over us in our dreams and encouraging imagination as we look toward the future. In order to grow, looking to and planning for the future is a pivotal part of looking back and celebrating the past.

Much of the thematic material for the piece is derived from the final melodic phrase of the OHS school song (also the *Notre Dame Victory March*). The work opens with the sparkling (and dreamy) qualities of wind chimes and metallic keyboard percussion presenting this melodic material, the ‘Oswego’ theme, which appears throughout the piece in several forms. A trumpet and horn fanfare follows leading to a full ensemble climax before moving into the main body of the piece. Directly following the climax is the first statement of the ‘dream’ theme played by solo flute. It undergoes several transformations and intermingles with the ‘Oswego’ theme as the piece progresses. *Imagining World* strikes a delicate balance between reflection and celebration - a challenge that we must all embrace.

Victory March

David Roberts writes:

Originally, this piece was intended to be a high school level piece that I was going to give to my high school director Mr. Martone. However, due to various delays and the then upcoming premiere of *The Ascent*, *Victory March* faded into obscurity in my digital filing cabinet. It was not until two years later that I was given the opportunity by Professor Christopher Woodruff and Dr. Andrew McMahan to shine up the piece to be debuted by the Cal Poly Wind Orchestra.

Victory March is intended to be a short story told of a champion returning to his kingdom from battle. As this champion parades through the streets, the cheers and fanfares of the citizens can be heard through the cymbals and trumpets as he enters the main gate. There is much cause for celebration as he and his comrades parade around the city. A short interlude of woodwinds distracts from the march as the champion’s companions rejoin with their families and break off of the parade group. As the champion approaches the castle, he sees his love, standing before him on the steps. All of reality around them seems to fade as they call longingly to each other as they are finally reunited after such a long time. He is congratulated and thanked by the king and the royal court, but he then embraces the moment with his love. The piece closes as the sounds of celebration returns in all its glory. The form of the piece approximately follows the A B A’ C D A.

Vespers, (All-Night Vigil) Op. 37

Rachmaninoff was a composer, pianist, and conductor. He was widely considered one of the finest pianists of his day and, as a composer, one of the last great representatives of Romanticism in Russian classical music. Choral music makes up a relatively small part of Rachmaninoff’s creative output, yet the medium inspired what many music lovers treasure as his most profoundly affecting composition. *Vespers* consists of 15 liturgical choral works for a cappella choir and was composed in less than two weeks in January and February 1915. The first performance was given in Moscow on March 10 of that year. It was received warmly by critics and audiences alike, and was so successful that it was performed five more times within a month. “Even in my dreams I could not have imagined that I would write such a work,” Rachmaninoff told the singers at the first performance.

Vespers draws from the ancient musical tradition of the Russian Orthodox Church, with its self-effacing focus on communal worship. The work shows Rachmaninoff anticipating an alternative to modernism’s abrupt break with tradition by reclaiming early-music elements outside the mainstream classical tradition – a strategy that continues to be followed by a wide spectrum of contemporary composers.

William Johnson writes, “For years, I have been fascinated and moved by the beauty of these choral pieces. Working with woodwinds and brasses and even percussion, I have come to realize that the wind band is much like a choir with its many colors and vocal-like emphasis on blend and balance. Indeed Percy Grainger’s *Horkstow Grange* for wind band sounds much like a Russian choir and some of the wind band works of Morton Lauridsen, Eric Whitacre and Frank Ticheli are transcriptions of beautifully lush choral works.”

Culloden

Julie Giroux received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith. Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack scores for *White Men Can’t Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna and Michael Jackson.

Culloden is an attempt to present the folk and Gaelic “commoners’” music during the time of the Jacobite uprising in Scotland 1745-46. Giroux, while amassing the material for her work, located music written by survivors of the Battle of Culloden, including several works belonging to Niel Gow, who won the National Fiddling Competition in Scotland in 1745. This evening’s selection, third movement of the larger work, ends on a positive note, as according to the composer “the Scots always seem to land on their feet in mid-stride, confirming their honor, heritage and steadfastness in the single sentence: ‘I don’t know where I am to go now, but I do know, wherever I go, Scotland goes with me!’”

Little Threepenny Music

First performed on August 31, 1928, *Die Dreigroschenoper* (*The Threepenny Opera*) was a “play with music” adapted by Brecht from John Gay’s eighteenth-century *The Beggar’s Opera*. Eventually banned by the Nazi government, *The Threepenny Opera* paints a not-too-flattering portrait of 1920s German society, Brecht revealing the dregs of humanity (and casting a very wide net in the process) through an inspired political satire. Although the work was not expected to succeed, it proved to be the biggest theatrical success of the Weimar Republic, running for more than 350 performances over the next two years. In fact the Dreigroschen fever which gripped Germany from 1928-30 soon spread to other countries, including the United States where, in the mid-1950s, 2611 consecutive performances were given in New York, making *The Threepenny Opera* the longest-running musical show at the time.

Commissioned by the famous German conductor Otto Klemperer, the suite *Kleine Dreigroschenmusik* (*Little Threepenny Music*) was first performed four months after the opera’s premiere at the Berlin Opera Ball. The convention of basing serenade-like suites for wind orchestra on the scores of successful operas and singspiels was common in Mozart’s day; in fact, the “popular music” in the courts during the Classical period tended to be wind octet versions of operas. As the original cast of this “play with music” consisted principally of actors, not trained singers, it would seem likely that Weill adapted the music into this Suite for musical, not commercial, reasons – the art of his music could now be heard under conditions not possible in the theater.

Tattoo

James Syler was born and reared mostly in New York. He studied music at Northern Illinois University, the University of Miami and the University of Texas at Austin. His composition teachers include Alfred Reed, Karl Korte and Pulitzer prizewinner Michael Colgrass. He has been on the adjunct faculty at the University of Texas at San Antonio since 2001.

Tattoo gets its title from the repeated rhythmic gesture most clearly heard at the very beginning of the work and its return near the end. Central to the idea of musical minimalism is the use of the barest materials, in this case a limited rhythmic and pitch vocabulary. The woodwinds and percussion are instructed to perform each repeated "cell" independently and move to the next cell at their own volition. The result is gradually shifting lines of complexity, like several theater scrimms raised and lowered. Over this, the brass in opposite choirs cast their sonic luminance over the scene, sometimes with block chords and occasionally with echo effects across the stage.

Windsprints

Windsprints is a flourish of notes and rhythms meant to stir the kind of emotion one might experience during the running of a 50 or 100 yard dash. The piece gets off the "starting blocks" quickly and immediately involves numerous wind and percussion instruments in a technical "race to the finish line"!

Rest

Frank Ticheli writes:

Created in 2010, *Rest* is a concert band adaptation of my work for SATB chorus, *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words.

However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

Symphonic Dances

Symphonic Dances for Wind Ensemble was commissioned by the Central Band of the Japan Air Self Defense Force and subsequently published in 2010. The suite's five movements present "dances of the world." While the energetic quality and the spirituality of each dance should be captured, the collection is still intended to entertain.

"Renaissance Dances" is an homage to European flavor and style from the time of Gervaise, Susato and Praetorius. After an introduction, the steps of the courante, pavane, galliard and branle are heard. "Hoedown" portrays the scene of a rodeo and a free-spirited western (American) swing feel. "Spirituals" is a requiem on the Bon-Okuri ceremony guiding ancestors back to the spiritual world. The initial piccolo motif repeats a chant in the rhythm of bon odori (a bon dance) and develops as a variation on *Owarabushi*, a beautiful folk song from Toyama prefecture. With regard to the final movement, "Belly Dance," the composer writes, "The belly dance is typically Arabic, its music performed by strings and drums. All should play with passion and flamboyance and a sense of bacchanalia and abandon."

"Red Cape Tango" from Metropolis Symphony

Red Cape Tango is the fifth movement of Michael Daugherty's *Metropolis Symphony*, dedicated to David Zinman and the Baltimore Symphony Orchestra. As the title implies, the work is based around the Superman mythology, each movement taking the character of someone or something related to the Superman comics.

In the 1990s, Superman received world-wide attention when D.C. Comics allowed the invincible hero to be killed by a monster called Doomsday. *Red Cape Tango* is a musical tribute to the death of Superman, at the same time representing a metaphor for the death of a simpler time, when right was right and wrong was wrong, and good always triumphed over evil.

Red Cape Tango's principal melody, first heard in the bassoon, is taken from the Latin hymn *Dies Irae* (*day of wrath*). This hymn has often been paired in music with connotations of death or loss. This hymn of death is transformed into a tango, complete with castanets, finger cymbals and string bass. The ensemble alternates between the legato and staccato sections to suggest a musical bullfight.



Lauren Wasynczuk, conductor

Lauren is a music major studying classical saxophone performance and conducting. She will graduate in June. She began conducting studies in the fall of 2009 and is fortunate to be studying with Cal Poly's former director of bands, William Johnson, a former conducting student of Elizabeth Green, William Revelli and Frederick Fennell. In the summer of 2010,

she participated in Northwestern University's Conducting and Wind Music Symposium and has conducted both small and large ensembles at Cal Poly in rehearsals and performances. She is a member of the San Luis Obispo Wind Orchestra and serves as guest conductor on almost every concert. In addition, she conducts the Cal Poly Saxophone Ensemble.

As a saxophonist, she leads the saxophone section of the Cal Poly Wind Ensemble and is soprano saxophonist in the Cal Poly Saxophone Quartet. Lauren's awards and recognitions include the Norman Miller Memorial Music Scholarship Award and she was a winner of the 2009 Cal Poly Symphony Solo Competition. Most recently, she has received the San Luis Obispo Rotary Club Billy Watson Memorial Music Scholarship Award.

When in her hometown, she teaches saxophone and volunteers at Arts and Services for Disabled where she teaches music, Spanish, and dance class. After graduation, Lauren plans to pursue music in both classical saxophone performance and conducting.



David Roberts, composer and conductor

David is in his fifth year at Cal Poly, his first in the graduate program, majoring in electrical engineering. He plays clarinet in the Cal Poly Wind Ensemble. He has been playing clarinet for the majority of his life, since elementary school, experimenting and performing with the various flavors of the instrument (B^b bass, BB^b contrabass, E^b soprano, and the E^b alto). In his sophomore year of high school he decided to begin

composing as a hobby. After many experimental pieces, he completed his first big composition titled *Four Years* in his senior year. The composition was performed by the Thousand Oaks High School Wind Ensemble in 2007 at their annual Concert in the Park. The piece was a hybrid of arrangements and original composition. It mixed together various pieces that were performed by the TOHS Marching Band and Concert bands during the four years that David was at TOHS, as well as original motifs that he developed.

At Cal Poly, David joined the Wind Orchestra in his freshman year serving as second-chair clarinetist. He then moved up to the principle player in the 2008-09 concert season. In his third year, David moved up into the Wind Ensemble as the principle 3rd clarinet. It was also this year that he premiered one of his original works entitled *The Ascent* and traveled to the Walt Disney Concert Hall with the Cal Poly Wind Ensemble. David is currently in the Wind Ensemble and Wind Orchestra for 2011-12 serving as principle 3rd clarinet/alto clarinet in the Wind Ensemble and E^b clarinet in the Wind Orchestra.

CONDUCTORS



Andrew McMahan

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

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

Before moving to 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 earned a bachelor's degree in music education from Western Carolina University, master's degree from the University of Wisconsin-Milwaukee, and doctorate from the University of Minnesota. His previous teaching experience includes three years as a high school music teacher in both parochial and public high schools in the metro Milwaukee, Wisconsin, area.

McMahan maintains professional memberships with the College Band Directors National Association, California Band Directors Association and the World Association of Symphonic Bands and Ensembles. He is also an honorary member, advisor, and chapter co-sponsor of the Iota Pi chapter of Kappa Kappa Psi.



Christopher J. Woodruff

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

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

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

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

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

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KEY TO MAJORS

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

