

CAL POLY

Music Department

College of Liberal Arts

WIND ORCHESTRA

WIND ENSEMBLE

POPS CONCERT

Jonathan Withem, guest artist

Andrew McMahan, conductor

Christopher Woodruff, conductor

FEB. 28, 2015

8 P.M. SATURDAY

Performing Arts Center

sponsored by
Cal Poly's Music Department,
College of Liberal Arts &
IRA Program

PROGRAM

WIND ORCHESTRA

Opening Night on Broadway Michael Brown (b. 1962)

An American in Paris George Gershwin (1898-1937)
Arr. John Krance

Highlights from Hook John Williams (b. 1932)
Arr. Hans van der Heide

Bayou Breakdown Brant Karrick (b. 1960)

Symphonic Marches John Williams
Arr. Maurice Hamers

— Intermission —

WIND ENSEMBLE

All the Best Otto Schwarz (b. 1967)

Daniel Henry and Chloe Cruz, alto saxophone
Michael Czabaranek, baritone saxophone

Solo Bossa Otto Schwarz

Anthony Pultz, flugelhorn

Symphonic Dances from “West Side Story” Leonard Bernstein (1918-1990)

Mambo Arr. Paul Lavender
Cha-Cha
Finale

Strange Humors John Mackey (b. 1973)

Jonathan Withem, djembe

Music from Lincoln John Williams

Arr. Jay Bocook

Liliana Moore, trumpet

Suite from “The Red Pony” Aaron Copland (1900-1990)

III. Walk to the Bunkhouse

The Cowboys John Williams

Arr. Jim Curnow

PROGRAM NOTES

Opening Night on Broadway

To begin this evening’s concert, the Wind Orchestra presents music from the Broadway stage. The medley includes recognizable tunes from several successful theatrical musicals. In order of appearance, these songs are from *The Producers*, *Avenue Q*, *Spamalot*, *Wicked*, and *The Lion King*.

An American in Paris

Four years after the success of his *Rhapsody in Blue* in 1924, George Gershwin began work on his tone poem *An American in Paris* while touring that city and meeting musical luminaries such as Milhaud, Ravel and Poulenc. Upon his return to New York, he made his conducting debut before an audience of 15,000 at Lewisohn Stadium on a program that included both of these works. *An American in Paris* inspired the 1951 film that featured extended, elaborate dance sequences set to the music of George and Ira Gershwin. The film starred Gene Kelly and Leslie Caron and won the 1952 Academy Award for Best Picture.

Highlights from Hook

John Williams needs little introduction as a favorite composer for such filmmakers as Steven Spielberg and George Lucas. The first of several arrangements of music by this luminary of large-canvas film scoring on tonight’s program, *Highlights from “Hook”* collects several major themes from the film that starred Dustin Hoffman in the title role and Robin Williams as Peter Pan.

Bayou Breakdown

Brant Karrick was educated at the University of Louisville and Western Kentucky University. He received the Ph.D in Music Education at Louisiana State University. He studied trumpet with Leon Rapier, music education with Cornelia Yarbrough, and conducting with Frank Wickes. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. He currently serves as director of bands at Northern Kentucky University, where he administers the entire band program

including the Symphonic Winds, the Concert Band and the Basketball Pep Band.

Bayou Breakdown was composed for the Wind Ensemble at the University of Toledo. While the melodic material is drawn from a style of jazz heard in and around the Mississippi Delta, the formal structure for the piece originated as an attempt to write in fugal counterpoint similar to that of Johann Sebastian Bach. The composer dedicated this work to Frank B. Wickes, who served as director of bands at Louisiana State University from 1980 to 2010.

All the Best

"All the Best!" These words expressing good fortune are often heard at occasions such as birthdays, or other changes life may bring. Schwarz wrote this exciting piece after receiving a commission from the music association in Richenbach, Germany, who wanted an upbeat concert work to celebrate their anniversary and to serve as a "signature tune" for the band.

Solo Bossa

When Schwarz received a commission from Thomas Beiganz (flugelhorn player with the Brass Band Oberösterreich) to write a piece for his band, it was obvious in which direction this new composition should go. Groovy accents create an exciting contrast to the more flowing, lucid musical elements, while always keeping the flugelhorn in the instrument's ideal range. Simple improvisations compliment the piece, which also features a catchy tune that stays with the listener long after the performance has ended.

Symphonic Dances from 'West Side Story'

Symphonic Dances from "West Side Story" was first performed by the New York Philharmonic on an all-Bernstein concert in 1961, four years after the opening of *West Side Story* on Broadway. The songs of the musical had immediately become popular standards, while at the same time, the dance music had been sophisticated enough to find its way into the concert hall, similar to music of a ballet. Most composers for Broadway were songwriters who did not write their own dance music, but Bernstein, a

fully trained composer who had already written two formal ballets, crafted these remarkable dances himself.

Tonight, the Wind Ensemble will perform the following movements from the suite: Mambo, a competitive dance between the gangs; Cha-Cha, when Tony and Maria see one another for the first time; and the Finale, love music and a procession that recalls the ever-popular aria "Somewhere," but now with a more tragic sentiment.

Strange Humors

Strange Humors represents another of Mackey's works (after *Redline Tango*) that has been transcribed for wind ensemble. The first version of the work was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. This transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures — the modal melodies and syncopated rhythms of Middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of West African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the "typical" melodies of the most northeastern parts of the African continent — most notably Egypt, but also parts of the Arabian Peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky

rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

Program note by Jake Wallace

'Walk to the Bunkhouse' from Suite from 'The Red Pony'

The *Suite from the Red Pony* derives from Copland's score to the 1948 Hollywood film about a boy and his horse on a California ranch. In 1966, Copland transcribed selections from his 1948 orchestral *Red Pony Suite* for band. The first two movements — "Dream March" and "Circus Music" — depict the boy imagining his pony leading knights into battle, and then performing under the big top. "Walk to the Bunkhouse" portrays the cowhand the boy idolized, while "Grandfather's Story" accompanies the old man's tales of his days as a pioneer. The band suite closes with the movie's opening music, originally titled "Morning on the Ranch."

The Cowboys

The Cowboys, arranged by Jim Curnow, is a typical example of John Williams' capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life.

Taken from the 1972 motion picture "The Cowboys" starring John Wayne and Roscoe Lee Browne, the music complements the story of a 60-year-old Montana cattleman who enlists (and ultimately mentors) ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. The 400-mile cattle drive provides the boys with a different and harsher schooling as they learn the rigors of the job and have to deal with rustlers. The music conveys the high spirit of wild horses and their taming. Jollity around the campfire is contrasted against the loneliness of the open range. The plains have a beauty, though, which is reflected in the song of a lark. The hard work of the cattle drive, including the fording of the wide, muddy river and dealing with many fears and threats, succeeds in maturing the boys into men.

GUEST SOLOIST



Jonathan Withem is a California native and 2012 Cal Poly music alumnus. He has studied with many dedicated drummers and percussionists including Mick Mount, Felipe Becerra, Steve Liberti, Jason Lingle, and Zoro the Drummer. While at Cal Poly, Withem studied with the late Ross Sears, a well-known and

respected Californian percussionist and long-time member of the San Luis Obispo Symphony.

Withem is both an accomplished player and clinician. He has performed as a featured soloist and with various musical groups throughout India, Mexico, Puerto Rico, South Korea the U.S. Pacific Northwest. He has appeared with Taylor Eigsti, Red Holloway, Charlie Shoemake, Bill Watrous, DJ Logic, Lincoln Brewster, Zoro the Drummer, American Idol's Chris Sligh, Chris McClarney. He has played for PCPA Theatrefest since 2008.

In addition to growing his discography as a session drummer and percussionist, Withem teaches over 80 percussionists per week in Northern California through The Drum Lab and William Jessup University in Rocklin, Musictown Studio in Woodland, and Jesuit High School in Carmichael.

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 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 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 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 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 Musical Arts degree 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, 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.

ASSOC. DIRECTOR OF BANDS



Christopher J. Woodruff joined the faculty at Cal Poly, San Luis Obispo, as associate director of bands in the fall of 2006. In addition to his responsibilities with the Wind Orchestra and Mustang Band, 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 Symphony of the Vines, 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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WIND ORCHESTRA

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Michelle Johnson, Palo Cedro, FDSC

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- Wind Ensemble
- University Jazz Band I
- Symphony



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Featuring Laura Kramer, saxophone



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Tickets to each event are \$12 and \$14 for the public and \$9 and \$12 for senior citizens and students.

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