

A CALIFORNIA WIND BAND FESTIVAL
JOINT CONCERT

CAL POLY, SAN LUIS OBISPO

Wind Orchestra

CAL POLY POMONA

Symphonic Wind Ensemble

CAL POLY

SAN LUIS OBISPO

PROGRAM

A California Wind Band Festival Concert
Saturday, March 5, 2016, 8 p.m.
Harman Hall, Performing Arts Center's Christopher Cohan Center, San Luis Obispo, Calif.

CAL POLY, SAN LUIS OBISPO, WIND ORCHESTRA

CHRISTOPHER J. WOODRUFF, CONDUCTOR

- Lightning Field* John Mackey (b. 1973)
- A German Requiem* Johannes Brahms (1833-1897)
"Blessed Are They" Arranged by Barbara Buehlman
- Aquarium* Johann de Meij (b. 1953)
- I. Allegretto grazioso (Neon Tetra, Electric Eel and Angelfish)
- II. Andante - Adagio (Sea Horse and Zebrafish)
- III. Finale: Allegro giocoso (Guppy & Co.)
- Requiem* David Maslanka (b. 1943)

— Intermission —

CAL POLY POMONA, SYMPHONIC WIND ENSEMBLE

RICKEY H. BADUA, CONDUCTOR

- American Salute* Morton Gould (1913-1996)
Arranged by Philip J. Lang
- Only Light* Aaron Perrine (b. 1979)
- Symphony No. 1, "My Hands Are a City"* Jonathan Newman (b. 1972)
- I. Across the groaning continent
- Symphonic Dance No. 4, "Square Dance"* Clifton Williams (1923-1976)
- Aurora Awakes* John Mackey (b. 1973)

COMBINED ENSEMBLES

- Down a Country Lane* Aaron Copland (1900-1990)
Transcribed by Merlin Patterson
- National Emblem March* Edwin Eugene Bagley (1857-1922)

PROGRAM NOTES

LIGHTNING FIELD

In 1977 Walter de Maria completed an installation of 400 steel rods, set vertically across a desert expanse of about 385 acres in western New Mexico. The Dia Art Foundation maintains the site, and visitors are encouraged to spend time experiencing the space during the hours of sunrise or sunset. While dramatic photographs show lightning strikes in the field, many visitors are moved to consider the connection between earth and sky, between the material and the unseen energies above.

John Mackey's work, *Lightning Field*, takes its title from the desert installation. It opens with a description of a vast, rhythmic landscape but gives way very quickly to an energy whose patterns are at once unexpected and inevitable.

A GERMAN REQUIEM, BLESSED ARE THEY

Brahms' *A German Requiem* received its first performance in 1868, not long after the death of the composer's mother. Though in the Roman liturgy a requiem is a mass that serves the memory of the dead, his seven-part work is meant to console the living. "Blessed Are They," the first of those movements, takes its text from the "Sermon on the Mount" and reassures the mournful that there is joy to be found.

Barbara Buehlman's arrangement of the work, originally for chorus with orchestra, is just one of the gifts her career has bestowed upon the "band world." After graduating from Northwestern University, she taught in the Round Lake, Ill., schools. Her ensembles received national recognition at the Midwest Band and Orchestra Clinic and national conventions of the National Music Educators National Conferences (now, NAFME). Her very active retirement included serving as assistant conductor of the Northshore Concert Band and chief administrator of the Midwest Clinic.

AQUARIUM

Aquarium is only the third composition for band by the Dutch composer Johann de Meij, whose work for wind ensemble and concert band now rests along the "top shelf" of compositions for wind band. In this work, six residents of this microcosm of sea life are represented, beginning with the neon tetra and ending with the dance of the guppy. Each of the fish is represented by a distinct melody, rhythmic motif or harmonic cluster. These are all brought together in the final movement.

REQUIEM

David Maslanka's *Requiem* was commissioned by a consortium of university and high school bands initiated by the Brooklyn Wind Symphony. His compositional voice across his oeuvre is consistent with the present work. His distinctive use of minimal harmonic and melodic vocabulary is deceptive in its superficial calmness. Underneath the thinly textured wind writing is a rhythmic urgency that propels the work from serenity to cataclysm and back again. The pacing offers a stark contrast to John Mackey's *Lightning Field*: here, the emotional content seems to emerge from a place less primal.

Maslanka writes, "I do believe that we are in a major transitional time, and that this transition happens first in each of us. My *Requiem* is both for the unnamed dead of all wars and for each person making their own inner step, saying goodbye in order to say hello."

AMERICAN SALUTE

Morton Gould's music is unique in its Americanism and in the seemingly endless wealth of creativity displayed by the composer. Like much of his music, *American Salute* is semi-serious in nature and reflects Gould's uncanny skill in thematic development. Using only "When Johnny Comes Marching Home Again" for melodic resources, he contrives a brilliant fantasy and tale of an old American song. Originally written for orchestra and transcribed for band by Philip Lang, *American Salute* has become a program favorite for bands and orchestras.

ONLY LIGHT

PROGRAM NOTES BY THE COMPOSER, AARON PERRINE

"The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

"During the next few years, I was moved by two friends' display of strength and courage through adversity. Through these experiences, I was reminded of how delicate life is and how things can change at a moment's notice. Reflecting upon these events inspired me to expand and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing."

SYMPHONY NO. 1, MY HANDS ARE A CITY

PROGRAM NOTES BY THE COMPOSER, JONATHAN NEWMAN

"In 2005, I wrote *The Rivers of Bowery*, a short work celebrating a verse from Allen Ginsberg's 'Howl.' I soon discovered that both the musical and extra-musical themes were much larger than the length allowed, and so I designed this symphony as a complete expansion, both in thematic scope and in musical material.

"In my neighborhood on the Lower East Side of Manhattan, the musicians and poets and characters of our mid-Century 'Beats' are still very active ghosts. I walk past the tenement where Allen Ginsberg wrote 'Howl,' stroll across Charlie Parker Place and over the city streets rapturously described in prose and verse and captured in era photos and film. Surrounded by these spirits, I structured the work in three movements, each taking on a different aspect of the sensory experiences I collected from my months of immersion in the novels, poetry and photographs of these artists.

"Titled after a line from Jack Kerouac's 'On the Road,' the first movement opens the symphony with the restlessness and constant drifting of a young generation terrified of stagnation. As a short burst of agitated motion, this *moto perpetuo* reflects Kerouac and his characters 'performing our one and noble function of the time, move. And we moved!'"

SYMPHONIC DANCE NO. 4, SQUARE DANCE

Clifton Williams' *Symphonic Dances* were commissioned by the Minnie Stevens Piper Foundation in honor of the 25th anniversary of the San Antonio Symphony Orchestra.

The *Symphonic Dances* are a set of five dances with a historical connection to San Antonio and the Southwest. Light in character, each dance has significance in regard to certain groups of people indigenous to this region. Clifton Williams was in Texas for much of his life and identified strongly with the region he lived in. In an interview with the San Antonio News in January 1964 regarding the premiere of the first three movements, Williams states his inspiration for composing the work: "American composers should devoid excessive cosmopolitanism in their music and express themselves with the materials and associations which are a natural part of their background and heritage." *Symphonic Dances* follows this credo.

AURORA AWAKES

PROGRAM NOTES BY JAKE WALLACE

*Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.*

— Virgil, *The Aeneid*, Book IV, Lines 584-587

Aurora — the Roman goddess of the dawn — is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions — the aurora borealis and aurora australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of 11 minutes from a place of remarkable stillness to an unbridled explosion of energy — from darkness to light, placid grey to startling rainbows of color.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more or less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's *Where The Streets Have No Name*. Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar — a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

Mackey says, "When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?"

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* — producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending — and there was no topping Holst. Well . . . except to add crotales," said Mackey.

CONDUCTORS



CHRISTOPHER J. WOODRUFF

Associate Director of Bands, Cal Poly, San Luis Obispo

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

Inspired by participation at various music institutes while in high school — including the Boston Symphony Orchestra's Tanglewood Music Center — Woodruff pursued a bachelor's degree in music education at Louisiana State University. He continued his studies in conducting at Northwestern University, where he received the Eckstein Band Conducting Grant and earned a master's degree in music. His principal conducting teachers have included Frank Wickes, John Paynter, Stephen Peterson and Mallory

Thompson. While in Chicago, Woodruff 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.

He is also a guest conductor for the Cal Poly Symphony, Penn Central Wind Band, and San Luis Chamber Orchestra. For the upcoming season, he will conduct the San Luis Chamber Orchestra in its finale concert for the 2015-16 season on a program that will include Beethoven's *Symphony No. 1* and Fucik's *Florentinermarsch*. He was recently appointed as assistant conductor for the current season of the San Luis Obispo Symphony.

An active trumpet performer, Woodruff has been a member of numerous professional and community ensembles. He has been featured in solo works for trumpet with the Penn Central Wind Band, San Luis Obispo Wind Orchestra, and the San Luis Obispo Chamber Orchestra. In 2014 he performed at the Kaleidoscope Festival in Dublin, Ireland. He has studied trumpet with James West, Joseph Jamerson, Adam Luftman, Rex Richardson and Jose Sibaja.

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



RICKEY H. BADUA

Director of Bands and Instrumental Music, Cal Poly Pomona

Rickey H. Badua conducts the Cal Poly Pomona Symphonic Wind Ensemble and Concert Band, teaches beginning and instrumental conducting, and oversees all aspects of the instrumental music program.

He earned his Doctor of Musical Arts in wind conducting from the University of Georgia, where he studied with John P. Lynch. As a conducting associate, Badua taught undergraduate conducting and conducted all six concert ensembles and assisted the UGA Redcoat Marching Band and athletic bands. His dissertation, titled "The Maverick: An Analytical Study of Carter Pann's Symphony for Winds: My Brother's Brain (2014)," investigates the wind band music of Grammy-nominated composer Carter Pann through an extensive study of his most prolific work for a large ensemble.

Badua was also the recipient of the Director's Excellence and Outstanding Graduate Teaching Assistant Award.

Badua's scholarship achievements include wind band research in Saint Petersburg, Russia, where he received a presidential grant from the University of Georgia to pursue research on the unpublished manuscripts of 19th-century band repertoire of Italian composer Gioachino Rossini at the Saint Petersburg Museum of Theatrical and Musical Art. He discovered and created a modern performance edition of "Prise d'Erivan" Pas redoublé for military band, set to be published in the U.S. by Maestro and Fox Publishing in 2016.

Badua is active as a presenter and guest conductor throughout the U.S. and abroad, including appearances at the Midwest Band and Orchestra Clinic, Georgia Music Educators Association, and the National Association for Music Education-Northwest Division Conference. His most notable engagements include being one of the first American conductors to guest conduct the Admiralty Navy Band of St. Petersburg, Russia. His most recent achievement was being selected as a finalist for The American Prize in Wind Conducting Competition in 2015.

Badua is a native of Honolulu, Hawaii. After high school graduation, he moved to Washington to earn his Bachelor of Music in music education from the University of Puget Sound, Tacoma, Wash., where he also received an honorary fellowship to complete his Master of Arts in teaching degree. He holds professional memberships with the California Music Educators Association, Southern California Schools Band and Orchestra Association, College Music Society, National Association for Music Education, World Association for Symphonic Bands and Ensembles, and the College Band Directors National Association.

CAL POLY, SAN LUIS OBISPO, WIND ORCHESTRA

PICCOLO

Nicole Slagle *Mechanical Engineering*

FLUTE

Nicole Slagle *Mechanical Engineering*

Alma Cervantes *Music*

^{KKΨ} Deborah Newberry *Computer Science*

Kathryn Turk *Biomedical Engineering*

Megan Fong *Music*

Bailee DeCair *Child Development*

Cliantha Li *Physics*

^{KKΨ} Taylor Pantiga *Microbiology*

Caroline Hodes *Industrial Engineering*

Karla Castro *Civil Engineering*

OBOE

Liam Campbell *Civil Engineering*

Michelle Preston *Biomedical Engineering*

BASSOON

Benjamin Hulbert *Music*

Emelia Banninger *Music*

CLARINET

Hannah Brown *Biology*

Kristin Miller-Nelson *Architecture*

Logan Tonder *Statistics*

^{KKΨ} Max Rosenberg *Aerospace Engineering*

Valerie Bada *Mathematics*

^{KKΨ} Kayla Pedrani *Forestry & Natural Resources*

Jair Herrera *Electrical Engineering*

^{KKΨ} Hillary Tung *Civil & Environmental Engineering*

Nicole Pifer *Kinesiology*

Hannah Lancaster *Civil Engineering*

Rebecca Stolzman *Animal Science*

Gabriel Villalpando *Software Engineering*

BASS CLARINET

^{KKΨ} Leesa Choy *Architecture*

Ivy Dunn *Kinesiology*

Brian Jones *Mathematics*

ALTO SAXOPHONE

Austin Tinkess *Music*

Victor Wei *Computer Science*

Harrison Masters *Microbiology*

Drake Freeman *Sociology*

TENOR SAXOPHONE

Gabriella Vakili *Music*

Marie Taylor *Animal Science*

BARITONE SAXOPHONE

Noah Scanlan *Civil Engineering*

Jarrett Shirouzu *Biomedical Engineering*

HORN

^{KKΨ} Sean Downey *Aerospace Engineering*

^{KKΨ} Mary Iwai *English*

Ryan Caldera *Computer Engineering*

Sara Mason *Civil Engineering*

Katherine Seth *Architecture*

TRUMPET

Jared Olson *Liberal Arts & Engineering Studies*

Kuba Preis *Manufacturing Engineering*

Lucas Easley *Animal Science*

Samuel Nelson *Music*

Daniel Compton *Music*

Gregory Bridges *Mechanical Engineering*

David Ritter *Electrical Engineering*

TROMBONE

Tyler Stockton *Music*

^{KKΨ} Bryce Gagner *Architectural Engineering*

Garrett Jordan *Forestry & Natural Resources*

Ryan Lau *Physics*

BASS TROMBONE

Trevor Eaton *Mathematics*

^{KKΨ} Alison Wendt *Biomedical Engineering*

EUPHONIUM

Emma Gracyk *Architecture*

^{KKΨ} Nicholas Leal *Animal Science*

Grace Paananen *Civil Engineering*

TUBA

Kieran Althaus *Political Science*

Sandy Babich *Materials Engineering*

Eammon Garland *Music*

Teresa Marcial *Animal Science*

PERCUSSION

Ethan Cornell *English*

Anders Ferling *Music*

Daniel Humphrey *Business*

Emma Quintana *Biochemistry*

Michael Schuster *Mechanical Engineering*

BASS

Sara Mason *Civil Engineering*

PIANO

Megan Fong *Music*

CAL POLY POMONA, SYMPHONIC WIND ENSEMBLE

PICCOLO

Monserrat Lujano

FLUTE

Sarah Flaherty
Monserrat Lujano
Nicholas Montell
◆ Caroline Yue

OBOE

Lisa Boquist
◆ Bee Han Lim

ENGLISH HORN

Marissa Honda

BASSOON

◆ Kahao Lim
Anthony Parnter

CLARINET

Danielle Bailey
Christa Hunt
Allen Lin
◆ Jose Moreno
Jordan Rivera
Anthony Rodarte
Matthew Vela

E-FLAT CLARINET

Allen Lin

BASS CLARINET

Daniel Alaniz

CONTRABASS CLARINET

Kyle Stovner

ALTO SAXOPHONE

◆ Kingsley Hickman
Brian Van Hooser

TENOR SAXOPHONE

Albert Lin

BARITONE SAXOPHONE

Nicholas Martinez

HORN

Philip Ahn
Ramiro Castaneda
Matthew Emge
◆ Isaac Siegel

TRUMPET

Jennifer Hawkins
Andrew Holdaway
Michael Olmos
Chris Sims
◆ Kaley Vazquez
Oscar Zhang

TROMBONE

◆ Raymond Fong
John Guitierrez
Howard Huang
Phillip Lee
Paul Vazquez

EUPHONIUM

◆ Kevin Truong
Elizabeth Zita

TUBA

◆ Saria Colwell
Adan De la Cruz
Nathan Salvatierra

PERCUSSION

Andria Antoniades
Charles Dang
Josh Brambila
Ulysse Hologue
◆ Tim Laguna
Adrian Vallarta
Kumiko Yamaji

BASS

Casey Guldberg

PIANO

Nina Zhang

ELECTRIC GUITAR

Jimmy Nguyen

CAL POLY, SAN LUIS OBISPO MUSIC DEPARTMENT FACULTY AND STAFF

INSTRUMENTAL FACULTY

Suzanne Duffy, *flute*
Gabrielle Castriotta, *oboe*
Lisa Nauful, *bassoon*
Keith Waibel, *clarinet*
David Becker, *saxophone*
Christopher J. Woodruff, *trumpet*
Jennifer Dodson, *horn*
Mark Miller, *low brass*
Ken Hustad, *string bass*
John Astaire, *percussion*
W. Terrence Spiller, *piano*
Paul Rinzler, *jazz piano*

FACULTY

W. Terrence Spiller, *chair*
David Arrivé
Antonio G. Barata
Meredith Brammeier
India D'Avignon
Thomas Davies
Kenneth S. Habib
Alyson McLamore
Andrew McMahan
Paul Rinzler
Craig H. Russell
Christopher J. Woodruff

STAFF

Michele Abba
Susan Azaret Davies
Len Kawamoto
John Oliver
Druci Reese
Benjamin Reveley
Paul Woodring

CAL POLY POMONA MUSIC DEPARTMENT FACULTY

INSTRUMENTAL FACULTY

Karen Lundgren, *flute*
Ted Sugata, *oboe*
William May, *bassoon*
Linda Silva, *clarinet*
Lori Huff, *saxophone*
Tom Luer, *jazz saxophone*
Danielle Ondarza, *horn*
Dave Evans, *trumpet*
Dave Grasmick, *trumpet*
Lori Stuntz, *low brass*
Mark Converse, *percussion*
Bill Schlitt, *percussion*
Bonnie Mohr, *harp*
Nadia Shpachenko, *piano*
Vernon Snyder, *piano*

FACULTY

Janine Riveire, *chair*
Susan Ali
Rickey Badua
Dave Kopplin
Janine Riveire
Nadia Shpachenko
Jessie Vallejo
Arthur Winer
Peter Yates



Cal Poly Spring Wind Bands Concert: Anniversary Celebration

Wind Orchestra and Wind Ensemble

Sunday, 6/5/16, 3 p.m., Harman Hall

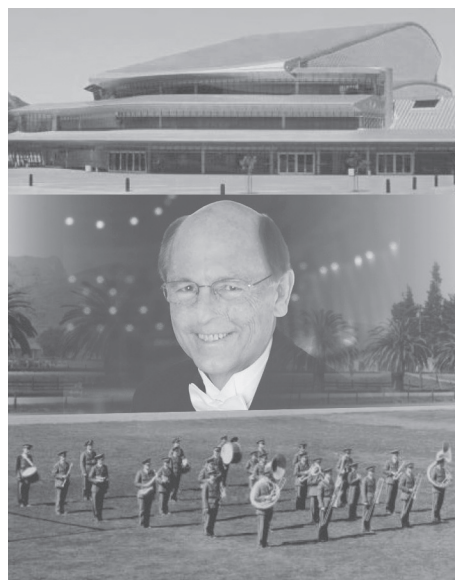
The Cal Poly wind bands' spring concert is a celebration of three anniversaries:

- 20 years of performances in the Performing Arts Center
- 50 years of collaboration with Band Director Emeritus

William V. Johnson

- 100 years since the founding of the Cal Poly band program in 1916

In addition to works for wind band that pay tribute to the long history and progression of the Cal Poly bands through the years, the concert will end with a special ensemble consisting of Cal Poly alumni and current students performing together.



Music Department
California Polytechnic State University
San Luis Obispo, CA 93407-0326

Phone Main Office: 805-756-2406
Band Office: 805-756-2556

Web Music Department
music.calpoly.edu

Wind Orchestra/Wind Ensemble
windorchestra.calpoly.edu

Mustang Band
band.calpoly.edu

Facebook
facebook.com/cpmusic

Donations music.calpoly.edu/support
Your support is greatly appreciated!

