

CAL POLY

Wind Bands

SPRING CONCERT

JUNE 3, 2017

SATURDAY AT 8 P.M.

PERFORMING ARTS CENTER

PROGRAM

Andrew McMahan and Christopher J. Woodruff, conductors

WIND ORCHESTRA

Red Rock Mountain Rossano Galante (b. 1967)

The Story of Anne Frank Otto Schwarz (b. 1967)

Emory's Barcarolle Joel Puckett (b. 1977)

Danzón No. 2 Arturo Márquez (b. 1950)

Transcribed by Oliver Nickel

— Intermission —

WIND ENSEMBLE

Concerto for Bassoon Frigyes Hidas (1928-2007)

I. Allegretto

Emelia Banninger, bassoon

Mother Earth David Maslanka (b. 1943)

Butterflies and Bees! Thomas Duffy (b. 1955)

Firefly Ryan George (b. 1978)

City Trees Michael Markowski (b. 1986)

Metropolis Symphony Michael Daugherty (b. 1954)

V. Red Cape Tango

Transcribed by Mark Spede

Red Rock Mountain

Born and raised in Buffalo, New York, Rossano Galante studied trumpet at State University of New York at Buffalo. Upon earning his undergraduate degree in 1992, he was accepted to the University of Southern California's film scoring program. He studied with the Jerry Goldsmith, well known for his work on *The Omen*, *Star Trek: The Motion Picture* and *Alien*.

Galante settled in California and built a career scoring and orchestrating for motion pictures. His credits include *The Prince of Venice*, *Logan*, and *Avengers: The Age of Ultron*. His works for wind band tend to reflect this background, as his style conveys the sense of a wide, cinematic canvas on which dramatic events are depicted.

Galante's *Red Rock Mountain* refers to a geologic feature in Ricketts Glen State Park in Luzerne, Pennsylvania. Streams with occasional waterfalls frame the park's trails. A hiker reaching the summit of Red Rock Mountain is rewarded with vistas that include the undulating ridge of the Alleghany Front and Pocono Formation.

The Story of Anne Frank

Austrian native Otto Schwarz studied at the Music Academy in Vienna. Initially, his work emphasized his interest in music theory and trumpet; however, his talent for composition began to overtake these. Early success in pop music led to work in scoring for Austrian television and, ultimately, international film productions.

Unlike the first work on tonight's program, *The Story of Anne Frank* aims to set specific scenes along the narrative of her life. The composer identifies these in the score. The true tale of a German Jewish girl who was made victim of the Nazi genocide is well known to American readers. In 1934, after a German referendum resulted in merging the chancellorship with the presidency, thus securing the Nazi party's hold on power, Anne Frank fled Germany with her family to Holland. When Hitler's troops invaded, she went into hiding in a townhouse in Amsterdam. That is where she began the diary that to this day serves as a historic document of the time. On Aug. 4, 1944, the hiding place was given away and the whole family was arrested and eventually deported to Auschwitz. The following year, at the age of 15, Anne Frank died of typhus in the Bergen-Belsen concentration camp.

Schwarz relates that writing this music was an imposing task. When he began the work, his two daughters were the same age as Anne at the time of her death, and his father was born the same year as her. The composer

understands the delicacy of the subject matter and wishes to convey to his audiences that *The Story of Anne Frank* is intended to celebrate her spirit and to honor her memory.

“How wonderful it is that nobody need wait a single moment before starting to improve the world.” —From *Diary of a Young Girl*

Emory's Barcarolle

In 2011, Atlanta native Joel Puckett was recognized in a poll of National Public Radio's listeners among 100 favorite composers under the age of 40. The son of a Dixieland jazz musician and a classical tuba player, he spent his childhood improvising with his father and learning the fundamentals of both art and popular music. He studied composition with Michael Daugherty, William Bolcom, and Bright Sheng, and earned his DMA at the University of Michigan. He has served as composer-in-residence for the Chicago Youth Symphony Orchestras and currently is on the faculty at the Peabody Conservatory in Baltimore.

Emory's Barcarolle is a composition inspired by a joyful incident involving the composer's one-year-old son. Emory had experienced a classical radio station's back-to-back programming of two unrelated works as a performance of a single piece of music. The result is tonight's barcarolle, which contains elements of Chopin's *Barcarolle in F# Major* and Beethoven's *Symphony No. 5*.

Danzón No. 2

Arturo Márquez was born in Sonora, Mexico, to a family deeply involved in making music. His father worked as a violin player for a number of mariachi bands and did some carpentry on the side. In 1962 the family moved to Los Angeles, California, where Márquez began to study violin at his junior high school. His teen years were spent listening to Javier Solis, sounds of mariachi, the Beatles, the Doors, Carlos Santana and Chopin. At 17 he returned to Sonora, and the following year he was named director of the Municipal Band in Navojoa. After completing music studies at the Mexican Music Conservatory, he received an award from the French government to study with Jacques Casterede in Paris. Subsequent to this, he was granted a Fulbright Scholarship to support his MFA at the California Institute of the Arts.

The *danzones*, a variety of *contradanza*, are a genre of couple dance that developed in Cuba. These generally begin slowly and

pick up in rhythmic intensity near the end. The *danzón* is considered the national dance of Cuba, and a form of it has taken root in the Veracruz region of Mexico.

The National Autonomous University of Mexico commissioned *Danzón No. 2*. The composition was originally for orchestra and was adapted for wind band in 2012 by German conductor and arranger Oliver Nickel. The roles of solo clarinet, flute and piano have been faithfully retained from the original, and instructions such as “quasi pizzicato” are given to the winds in certain moments to emulate a string section playing.

Concerto for Bassoon

Frigyes Hidas studied composition at the Budapest Academy of Music with Janos Viski and conducting with Laszlo Somogyi. He worked in theaters as a conductor and musical director, and as conductor of the choir of St. Stephen's Basilica, Budapest. From 1979 onwards, he devoted himself exclusively to composition, and did not undertake other full-time employment.

Hidas was one of the most successful Hungarian composers of music for wind band, composing in a musical language that was always easily approachable but never undemanding. He often utilized the Baroque concerto form, and in the rhythms of his instrumental works the inspiration of jazz can often be found.

The *Concerto for Bassoon* was written in 1999 and dedicated to the female Dutch bassoonist, Dorian Cooke.

Mother Earth

David Maslanka writes:

“*Mother Earth* was composed for the South Dearborn High School Band of Aurora, Indiana, Brian Silvey, conductor. The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life,

and it continues to be performed by young people around the world.”

Butterflies and Bees!

Thomas Duffy writes:

“*Butterflies and Bees!* is a tone poem based on the unique characteristics of and ‘differences’ between the two insects. Butterflies are light, floating, pretty, delicate, gentle, colorful, calm, ethereal, shimmering insects that move among and around beautiful flowers, both in groups and individually: ‘Butterflies are certain diurnal insects with slender bodies and four broad, membranous wings covered with bright colored tiny scales.’ Within the butterfly species, the Monarch butterfly bears its regal name in tribute to its large size and broad wingspan.

“Bees are industrious, busy, angry, dangerous, damaging, stinging, swarming little insects: ‘Bees are four-winged, hairy insects that live in swarms containing three classes: females or queen bees (of which there is only one in each swarm); males or drones; and neuters or worker bees.’ The functions of the bee classifications reflect some of the more brutal attributes of the species — the queen propagates the species with help of the drones, after which the drones are destroyed by the workers! The females and the workers have barbed stingers!

“Certainly, one can recognize the differences in the general character of these two insect groups, notwithstanding that some bees produce honey and are quite necessary in the pollination of flowers. This tone poem, based on these differences, opens with the gentle ‘sounds’ of a country sunrise. A butterfly appears, then two, then three, then many. The cloud of butterflies passes and all that is left is the shimmer of their many-colored wings. A straggler (or is it a bee?) passes, and then another “cloud” of insects appears, this time rising from the ground. One insect after another takes wing, until the cloud is fully formed. These could be bees or butterflies — after all, they do share some common attributes (wings, royal figures [Monarchs and queens], flight, flapping). The insects’ royal figure appears for an instant (low brass), only to be subsumed by the cloud. This cloud of insects passes off into the distance and fades away. Inside the hive, the worker bees are doing their duties; the drones are milling about waiting for the queen — this congregation is a mass of wings and stingers! The queen appears accompanied by a royal fanfare; drones and workers clash; the hive gradually calms down, with only a few industrious insects emitting any sounds. But another

wave of insects appears; bees or butterflies? The final 'swarm' is thick and active; perhaps one can hear both the flutter of butterfly wings and the buzz of high-speed, highly driven bees? In a flash (of thunder?), the swarm has passed, and the gentle echo of wing-beats fades into the distance.

"At the metaphysical level, this tone poem is an allegory for the unique characteristics of the left and right hemispheres of the brain, and/or the opposing Apollonian and Dionysian aesthetics.

Conjunct, beautiful, impressionistic	Disjunct, aggressive, classical
Qualitative, patient Butterflies	Quantitative, driven Bees
Right hemisphere Dionysian	Left Hemisphere Apollonian

Firefly

Ryan George writes:

"I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds ... things found in nature — birds, waterfalls, flowers, and even insects can take on mythic identities when viewed through the eyes of a child.

"The idea for Firefly was born one night as I watched my 4-year old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the firefly she looked at me with a puzzled look and said with a corrective tone, 'Dad, that is not a firefly ... that's Tinkerbell, and she's come to take me with her on an adventure!'

"Firefly is dedicated to my daughters, Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day."

City Trees

Michael Markowski writes:

"I had just moved from Arizona to New York City when I began sketching the first fragments of *City Trees*. After being born, growing up, and living in the desert for 25 years of my life, moving to New York so suddenly was and continues to be one of the most challenging things I've ever done. I think it has also been one of the bravest. I left my friends, my family, and my ridiculously cheap rent all without much planning.

"Every time I walk down a street in New York, I notice the trees shackled by the sidewalk. Some have little fences around them, many have trash nestled up next to their exposed roots, and others have grown so big and become so strong that they have broken right through the concrete pavement.

As I pass beneath them, they all seem to wave their leafy pom-poms in the wind, a thousand leaves applauding, cheering me on as if I had just returned from the moon.

"These trees have learned how to brave the concrete jungle, and it gave me solace knowing that they had flourished in such a challenging environment. Over time, the impossibilities of the city have become familiar, and although I continue to learn new lessons every day, I've slowly begun to assimilate, finding my way around, discovering new places, and making friends while still keeping close with those who aren't close by. The music in *City Trees* began to take on a growing sense of perseverance, embodied by the expansive melodies that sweep over the pensive, rhythmic undercurrent.

"For me, *City Trees* is a reflection of the bravery that it often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas. I am deeply honored to dedicate this piece to the Lesbian and Gay Band Association. Although I may never completely understand the unique challenges my friends have faced and had to overcome, I am inspired by the overwhelming courage that has been so firmly planted for 30 years and that continues to grow, perhaps slowly, but always stronger."

Red Cape Tango

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 worldwide 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.

OFFICERS

WIND ENSEMBLE AND WIND ORCHESTRA OFFICERS

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 Katelyn Dietz *Drum Major*
 Luis Manjarrez *Drum Major*
 Noah Scanlan *Drum Major*

INSTRUMENTAL FACULTY

Suzanne Duffy *Flute*
 Gabrielle Castriotta *Oboe*
 Lisa Nauful *Bassoon*
 Keith Waibel *Clarinet*
 Laura Kramer *Saxophone*
 David Becker *Jazz Saxophone*
 Christopher J. Woodruff *Trumpet*
 Jennifer Galvan *Horn*
 Mark Miller *Low Brass*
 Ken Hustad *String Bass*
 John Astaire *Percussion*
 W. Terrence Spiller *Piano*
 Paul Rinzler *Jazz Piano*

DIRECTOR OF BANDS



ANDREW MCMAHAN joined the faculty as director of bands in the fall of 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 the 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 Austria, Germany 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 served as the announcer and 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.

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.

ASSOC. DIRECTOR OF BANDS



CHRISTOPHER J. WOODRUFF was appointed associate director of bands in 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 has appeared as guest conductor for the Cal Poly Symphony, Penn Central Wind Band and San Luis Chamber Orchestra. For the upcoming season, he will conduct special events produced by the San Luis Obispo Symphony and will conduct the High School All State Band hosted at the University of Tennessee at Martin.

An active trumpet performer, Woodruff has been a member of numerous professional and community ensembles. He regularly performs with local groups such as Orchestra Novo and Symphony of the Vines, and 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.

WIND ORCHESTRA

FLUTE/PICCOLO

Cassidy Williams *Environmental Management and Protection*

Bailee DeCair *Child Development*

Megan Fong *Music*

Rachel Keith *Architectural Engineering*

^{KKΨ} Taylor Pantiga *Biology*

Cliantha Li *Mechanical Engineering*

Isabel Gelatti *Biology*

Logan Dosker *Business*

Keona Estevam *Animal Science*

Hugh Garmany *Computer Engineering*

OBOE

Liam Campbell *Civil Engineering*

Michelle Preston *Biomedical Engineering*

Nathan Walker *Computer Science*

BASSOON

Melanie Mitton *Biomedical Engineering*

CLARINET

Charlie Huang *Mathematics*

Logan Tonder *Statistics*

^{KKΨ} Max Rosenberg *Aerospace Engineering*

^{KKΨ} Valerie Bada *Mathematics*

^{KKΨ} Kellen Fujishin *Mechanical Engineering*

Kristina Carroll *History*

Nicole Pifer *Kinesiology*

Hannah Lancaster *Civil Engineering*

Oma Skyrus *Mechanical Engineering*

David Horwitz *City and Regional Planning*

Heather Vo *Business*

Sarah Snow *Animal Science*

Rebecca Stolzman *Animal Science*

Gabriel Villalpando *Software Engineering*

Jacob Shaffer *Microbiology*

Suhas Panthari *Computer Science*

BASS CLARINET

Brittany Woolley *Liberal Studies*

ALTO SAXOPHONE

Austin Tinkess *Music/Physics*

Alex Gravenor *Computer Science*

Jenna Landy *Statistics*

^{KKΨ} Drake Freeman *Music*

TENOR SAXOPHONE

Gabriella Vakili *Music*

Virginia Geddie *Environmental Earth and Soil Sciences*

BARITONE SAXOPHONE

Jarrett Shirouzu *Biomedical Engineering*

HORN

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^{KKΨ} Mary Iwai *English*

Miles Chaffin *Computer Engineering*

Andrew Ball *Open University*

TRUMPET

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Daniel Compton *Music*

Ariela Guadamos *Biology*

Ben Kerr *Music*

^{KKΨ} Michael Lanberg *History*

Elisabeth Marciano *Liberal Studies*

Devon Martin *Software Engineering*

Samuel Nelson *Music*

Abe Newman *Chemistry*

Kuba Preis *Manufacturing Engineering*

TROMBONE

^{KKΨ} Kent Giese *Music*

Davis Zamboanga *Music*

Michael Viksne *Materials Engineering*

BASS TROMBONE

Trevor Eaton *Mathematics*

EUPHONIUM

Grace Paananen *Civil Engineering*

^{KKΨ} Landon Gonzales *Music*

TUBA

^{KKΨ} Kieran Althaus *Political Science*

Sandy Babich *Materials Engineering*

Nathan Dryer *Civil Engineering*

^{KKΨ} Eammon Garland *Music*

^{KKΨ} Teresa Marcial *Animal Science*

Dae Jin Park *Mechanical Engineering*

PERCUSSION

Ethan Cornell *Physics*

^{KKΨ} Gabriel Maraboto *Electrical Engineering*

Nicholas Slavin *Architectural Engineering*

Christiana Ignacio *Marine Science*

^{KKΨ} Luis Manjarrez *Computer Engineering*

^{KKΨ} Daniel Humphrey *Business*

PIANO

Megan Fong *Music*

STRING BASS

Justin Liu *Music*

KEY

^{KKΨ} Kappa Kappa Psi Member

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Mustang Band

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Donations

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WIND ENSEMBLE

PICCOLO

Michelle Johnson *Food Science*

FLUTE

Hope Megerdichian *Biology*

Allison Nai *Biology*

Amber Chiang *Art and Design*

Aditi Vepa *Business*

Evan Ashley *Computer Engineering*

OBOE

Emily Spacek *Political Science*

Justin Nguyen *Computer Engineering*

BASSOON

Emelia Banninger *Music*

Benjamin Hulbert *Civil Engineering*

E-FLAT CLARINET

Kelsey Matsune *Food Science*

B-FLAT CLARINET

^{KKΨ} Devyn Keith *Liberal Studies*

Kelsey Matsune *Food Science*

Gabrielle Dinata *Mechanical Engineering*

*Troy Kawahara *Civil and Environmental Engineering*

Austin Johnson *Music*

^{KKΨ} Hannah Brown *Biology*

Kendyl Cohn *General Engineering*

Nicole Butler *Computer Engineering*

Travis Low *Civil and Environmental Engineering**

^{KKΨ} Andrew Sorensen *Computer Engineering**

Amy Poehlitz *Architectural Engineering*

Shelby Orland *Animal Science*

BASS CLARINET

Ellen Fabini *Art and Design*

^{KKΨ} Max Rosenberg *Aerospace Engineering*

◆ John Osumi

CONTRA BASS CLARINET

John Nolan *Biology*

ALTO SAXOPHONE

Paige Rooney *History*

Victor Wei *Software Engineering*

Logan Kozlik *Architecture*

Zachary Arnott *Engineering**

TENOR SAXOPHONE

^{KKΨ} Isaac Becker *Mechanical Engineering*

BARITONE SAXOPHONE

Randy Sterbentz *Physics*

^{KKΨ} Noah Scanlan *Civil Engineering, Music*

HORN

^{KKΨ} Sarah Wattenberg *Materials Engineering*

Marlaine McKean *Psychology*

Marianna Pallas *Music*

Stuart Slavin *Physics*

Ashley Cruz *Civil Engineering*

Justin Satnick *Mechanical Engineering*

TRUMPET

Taylor O'Hanlon *Music*

^{KKΨ} Sean Gonzales *Computer Science, Math*

Burlie Fisher *Math*

Jared Olson *Liberal Arts and Engineering Studies*

Sabrina Gough *Mechanical Engineering*

Cameron Scott *Business*

Bryan Freitas *Business*

Andreas Apitz *Electrical Engineering*

Leilani Hemmings-Pallay *Comparative Ethnic Studies*

TROMBONE

^{KKΨ} Paul Gilles *Aerospace Engineering*

^{KKΨ} Ian Bewley *Music*

^{KKΨ} Bryce Gagner *Architectural Engineering*

^{KKΨ} Kent Giese *Music*

BASS TROMBONE

Tyler Stockton *Music*

EUPHONIUM

Grant Webster *Aerospace Engineering*

Arjun Bhagat *Music*

^{KKΨ} Nicholas Leal *Animal Science*

^{KKΨ} Emma Gracyk *Architecture*

TUBA

Will Newey *Aerospace Engineering*

Spencer Wong *Industrial Engineering*

Alec Reynolds *Music*

^{KKΨ} Alec Marnoch *Aerospace Engineering*

PERCUSSION

+Garrett Klunk *Aerospace Engineering*

+^{KKΨ} Luis Manjarrez *Computer Engineering*

^{KKΨ} Daniel Humphrey *Business*

Timothy Compton *Music*

^{KKΨ} Anders Ferling *Biology*

Samuel Westrick *Aerospace Engineering*

PIANO

Namjoon Joo *Computer Science*

KEY

◆ Guest Artist

* Graduate Student

+ Percussion Manager

^{KKΨ} Kappa Kappa Psi Member

