

University of Washington  
THE SCHOOL OF MUSIC

B348  
1994  
5-25

*presents*

THE UNIVERSITY OF WASHINGTON

**WIND ENSEMBLE  
and  
SYMPHONIC BAND**

*Conductors*

Timothy Salzman  
Linda Moorhouse  
Brian Fairbanks

DAT / CASS  
12,405 / 12,406  
12,407

*with soloists*

Julian Patrick, *Baritone*  
Craig Sheppard, *Piano*  
University of Washington Department of Dance

8:00 PM  
May 25, 1994  
Meany Theater



School  
of  
Music  
University  
of  
Washington

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

DAF  
IDZ *Rikudim* (Four Israeli Folk Dances).....(8'48)..... Jan Van der Roost  
I. *Andante Moderato*  
II. *Allegretto con Eleganza*  
III. *Andante con Dolcezza*  
IV. *Con Moto e Follemento*

Timothy Salzman, *conductor*

ID3 *A Tribute to Stephen Foster*.....(7'56)..... Sammy Nestico (b. 1924)

ID4 *Handel in the Strand*.....(3'44)..... Percy Grainger (1882-1961)

Linda Moorhouse, *conductor*

ID5 *Symphony No. 1* (In Memorium Dresden).....(7'30)..... Daniel Bukvich

Brian Fairbanks, *conductor*

INTERMISSION

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

ID7 *The Seven Deadly Sins*.....(9'34)..... Robert Xavier Rodriguez (b. 1946)  
(Ballet for Wind Ensemble)

- |                        |                       |
|------------------------|-----------------------|
| I. <i>Processional</i> | VI. <i>Envy</i>       |
| II. <i>Pride</i>       | VII. <i>Anger</i>     |
| III. <i>Gluttony</i>   | VIII. <i>Sloth</i>    |
| IV. <i>Lust</i>        | IX. <i>Dies Irae</i>  |
| V. <i>Avarice</i>      | X. <i>Recessional</i> |

University of Washington Department of Dance

Linda Moorhouse, *conductor\**

\*Performance given in partial fulfillment of the degree Doctor of Musical Arts, instrumental conducting.

ID8 *A Cornfield in July and The River*.....(9'24)..... William Penn (b. 1943)

Julian Patrick, *baritone*

ID9 *Concerto for Piano and Wind Instruments*.....(19'47)..... Igor Stravinsky (1882-1971)

- I. *Largo; Allegro; Maestoso*
- II. *Largo*
- III. *Allegro*

Craig Sheppard, *piano*

*A Tribute to Stephen Foster*

A self taught musician, Sammy Nestico became staff trombonist for a radio station in Pittsburgh at the age of seventeen. After military service, he graduated from Duquesne University in 1950 with a degree in music. He was then appointed staff arranger for the United States Air Force Band in 1951, and he moved to Washington D.C. Subsequently he joined the United States Air Force as director of the "Airmen of Note" and became known as an outstanding composer and arranger for service musical organizations. He also wrote arrangements for the Marine Band and he directed the orchestra at the White House during the sixties. Recommended to Count Basie by his cousin, Sal Nestico and Grover Mitchell (both members of Basie's band), Nestico moved to Hollywood, California in 1968 to compose and conduct for Count Basie. The recordings he made with the band are considered some of his best known works. He has also written for television and films, and as a jazz educator, he has contributed many arrangements for school bands over the years. Nestico has over 400 compositions published and is known as one of the few composers who can write equally well for school musicians and professionals. Since retiring from the service, he has lived on the West Coast where he continues to write.

Solos for horn, cornet and bassoon are heard in this fine symphonic scoring of melodies by Stephen Foster. The score was originally created for the United States Marine Band, and its performance requires expertise and solid musicianship, traits that also account for its exceptional interest as a composition.

The music of Stephen Foster is filled with the nostalgia associated with mid-nineteenth century American history. His songs contain mixed emotions of humor and sadness that were symbolic of his life. The treasury of over 125 songs he left to us have spanned the years. Many are still sung throughout our country and are known throughout the world.

The composer provides this personal note: "Stephen Foster has always been a personal favorite of mine, and it is with deep respect that I present the arrangement of his music . . . An old friend, with a new face."

*Handel in the Strand*

George Percy Aldridge Grainger was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collection at the same time as Bartok, writing random music in 1905, and predating Varese in experimentation with electronic music. Originally from Australia, he enjoyed a successful career as a concert pianist performing in England, Australia and South Africa. He became known as one of the great interpreters of Edvard Grieg's *Piano Concerto*. Grainger migrated to America in 1914 and enlisted as an Army bandsman at the outbreak of World War I. After his discharge from military service in 1919, he became an American citizen and began a piano teaching career at the Chicago Musical College which continued until 1928. He later became head of the Music Department at New York University from 1932-33. He composed, set, arranged, and edited some 400 works; counting all the versions of these works, the number exceeds 1,000. Most of his music and memorabilia are now in the Grainger Museum in Melbourne, the Library of Congress, or the Grainger Library in White Plains, New York.

This composition was originally titled *Clog Dance*. A close friend of Grainger's, William Gair Rathbone (to whom the piece is dedicated) suggested the present title because the music seemed to reflect both Handel and English musical comedy. According to Grainger, his composition sounds "as if old Handel were rushing down the Strand to the strains of modern English popular music."

Daniel Bukvich wrote his *Symphony No. 1* as a memorial to the fire bombing of Dresden that occurred toward the end of World War II. On February 13, 1945, the Allied forces bombed the city of Dresden with jellied gasoline and incendiary bombs; the ensuing fire storm killed approximately 150,000 men, women and children. This remains a very controversial event in the history of the War, especially as Dresden was not apparently a military target. There are several reasons why casualties were so high. First, Dresden was swollen with refugees fleeing the advancing Russian army. Second, the materiel dropped on Dresden was obviously meant to cause widespread fires; unexpectedly, the individual fires combined to produce a new phenomenon, the fire storm, in which virtually the whole city of Dresden was engulfed in flames. Lastly, such a fire consumes a great deal of oxygen, and those who did not burn to death suffocated as the air rushed in to feed the flames. The number of deaths is almost twice that of those who perished in the atomic bombing of Hiroshima.

*Symphony No. 1* consists of four short movements: "Prologue," "Seeds in the Wind," "Ave Maria," and "Fire Storm." The "Prologue" serves to establish the mood and to introduce the musical

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elements that govern this piece—a triad with the flat second added, a melody first heard in the solo horn, a tutti chord encompassing the chromatic scale, and vocalizations (in which the instrumentalists are to speak exclamations in German dealing with the fire bombing: e.g., *Hilfe* (help), *Rauch* (smoke), *Feuertaufe* (baptism by fire, especially infants), and *Feuer Sturm* (fire storm)). "Seeds in the Wind" develops these materials while referring to the practice of "seeding" the target with incendiary bombs. "Ave Maria" further develops the melody in tribute to Dresden's artistic heritage, and the victims of the attack. "Fire Storm" recreates some of the sounds of the disaster itself, while serving to resolve the musical tensions developed earlier in the piece. The slides you will see depict different aspects of the bombing of Dresden, and will hopefully combine with the music to make a moving memorial to the citizens of Dresden. [Brian Fairbanks]

### *The Seven Deadly Sins*

Robert Xavier Rodriguez received his bachelors and masters degrees from the University of Texas in Austin where he studied with Hunter Johnson and Kent Kennan. Moving to California, he received his Doctor of Musical Arts degree from the University of Southern California and was a student of Halsey Stevens and Ingolf Dahl. In addition, he taught at the University of Southern California from 1973-75. He has been on the music faculty at the University of Texas in Dallas since 1975. Rodriguez has received numerous grants, awards and commissions, held a Guggenheim fellowship, and was composer-in-residence for the Dallas Symphony Orchestra. While he has composed in a variety of forms (opera, orchestra, ballet, wind ensemble, vocal, chamber), he has a special interest in stage works.

*The Seven Deadly Sins* is Robert Xavier Rodriguez' third ballet. It was commissioned by the East Texas State University Wind Ensemble, Gary Hill, Director, and was composed in Dallas between June and December 1984. Scored for twenty-nine winds, two pianos and four percussion, the work has been performed in a variety of production settings: as a fully staged ballet; in a partially staged concert version using theatrical devices such as slides, lighting, props, and/or limited stage actions; or in the traditional concert format.

Each instrumental group within the ensemble is assigned one of the Sins, which it represents throughout the ten movements:

I. *Processional*: The Seven Deadly Sins enter and quickly pass in musical review, led by *Pride* (the trumpets) and followed by *Gluttony* (the timpani), *Lust* (the saxophones), *Avarice* (the clarinets), *Envy* (the woodwinds), *Anger* (the horns), and finally, at a much slower tempo, *Sloth* (the lower brass).

II. *Pride* is the longest movement. The image of Narcissus admiring his reflection in the water is portrayed by the trumpets as they croon over an undulating piano/percussion accompaniment which swells up, then recedes in palindrome, or mirror, fashion.

III. *Gluttony* is a vigorous Toccata in which the timpani and pianos introduce a "gobbling" motif which is gradually taken up by the entire ensemble accompanied by a cow bell and a rack of pots and pans. A "burp" from the brass, produced by popping their mouthpieces, leads directly to

IV. *Lust*, a short but passionate Intermezzo for the two intertwining pairs of saxophones (soprano-tenor and alto-baritone).

V. *Avarice* begins with a cadenza in which the clarinets compete in a musical depiction of a dice game: two pairs of instruments "roll" unsuccessfully before a fifth player (the Eb clarinet) "strikes it rich" on a high note and ushers in some spirited Dixieland, suggestive of a night on the town on Bourbon Street. Strains of the hymn *Let the Lower Lights Be Burning* are also discernible. All of this quickly comes to an end when the money runs out - literally in this case, poured from a money bag.

VI. *Envy* follows, a mournful Adagio in which the flutes, oboes and bassoons longingly repeat themes from the two previous Sins. The movement grows in intensity and leads to

VII. *Anger*, another Toccata in which the trumpets of *Pride* return, and with the horns of *Anger*, lead the ensemble to a furious climax.

VIII. *Sloth* provides a respite from all this activity in the shortest movement of the ballet: twelve simple chords from muted trombones and tuba, accompanied by a gong which is submerged in a tub of water.

IX. *Finally*, an excerpt from the Gregorian sequence for the dead, the *Dies Irae*, is played by the pianos and percussion in a stern commentary on the Seven Deadly Sins, after which, in a

X. *Recessional*, the Sins again pass in musical succession and file out in their original order: led by the theme of *Pride* and ending with *Sloth*. [Linda Moorhouse]

### *A Cornfield in July and The River*

William Penn was formerly a theory and composition faculty member at the Eastman School of Music, and visiting Associate Professor of Composition and Electronic music at the University of Connecticut. He is currently on the Faculty of Fine Arts at the University of Arizona in Tucson. Penn has written music for a wide range of genres including Broadway, off-Broadway, film, television and radio. His music has been performed at Lincoln Center, Carnegie Hall, the Kennedy Center, the Renwick Gallery, the Smithsonian Institution, the National Air and Space Museum, and the Japan World's Fair. In addition, his works have been heard in various concert halls in this country and overseas by such organizations as the Eliot Feld Ballet, Atlanta Symphony Orchestra, Folger Shakespeare Theater, and New York Shakespeare Festival. Penn is the recipient of over 20 ASCAP-Deems Taylor Awards, as well as various National Endowment for the Arts, Meet the Composer, and ADDY Awards. Penn received his bachelors and masters degrees from the State University of New York in Buffalo, and his Ph.D. from Michigan State University in 1971. He is married to pianist, author, and theorist Dorothy K. Payne.

*A Cornfield in July and The River* is the last of William Penn's Garland Songs, a collection of five songs based on the poetry and writings of Hamlin Garland. Garland is an American short-story writer and novelist whose most recognized work has been in the area of realistic portraits dealing with the lives, times and hardships of northern midwest farmers at the turn of the century. A Pulitzer Prize winner, Garland was born in Wisconsin in 1860 and died in Los Angeles in 1940, having toured through most of the country from New York to the Yukon Valley.

The piano/vocal version of the Garland Songs was premiered by William Penn and mezzo-soprano Ann Wicczorowski and in July, 1990 at the Anderson House Museum in Washington, D.C. The instrumental version, performed by baritone Rober Maher and the University of Connecticut Symphonic Wind Ensemble, received its premiere in November of 1991. In many ways the music and orchestration of this piece reflect Garland's youthful remembrances of rural life in the midwest.

William Penn adapted the following text for his work from Hamlin Garland's "Among the Corn Rows" from *Main-Travelled Roads* (1891) and "The River" from his *Boy's Life on the Prairie* (1899).

A cornfield in July is a sticky place. The soil is hot and dry; the wind comes across the lazily murmuring leaves laden with a warm sickening smell drawn from the rapidly growing, broad-flung banners of the corn. The sun, nearly vertical, drops a flood of dazzling light and heat upon the field over which the cool shadows run, only to make the heat seem the more intense. The sun's nearly vertical.

During the hot days of summer the river came to be of greater value to those of us toiling in the hot corn rows, and trips for bathing and fishing were looked forward to with keenest longing, and remembered with deepest delight. Many of our sweetest recollections of nature were associated with these swimming excursions. To go from the dusty field of the prairie farms to the wood shadows and to the cool murmuring of water, to strip stark to the caressing winds, and to plunge in the deeps of the dappled pools, was like being born again.

#### *The River*

It comes from the meadow  
Where cool and deep,  
In the elm's dark shadow,  
In murmur of dream and of sleep,

It drowsily eddied and swirled  
And curled  
Round the out-thrust knees  
Of the basswood trees.

It was there that the water-snake rippled across,  
Through the shimmering supple leaves cast down  
While the swamp-bird perched on the spongy moss  
In the shadow-side looked gravely on.

'Twas there the kingfishers swiftly flew,  
In the cool, sweet silence from tree to tree--  
All silence, save when the vagabond jay  
Flashed swiftly by with a sharp "Te-chee,"  
Swaggering by in his elfish way--

And I, a bare-legged boy again,  
Can hear the low, sweet laugh of the river--  
See on the water the dapples aquiver,  
Feel on my knees the lipping lap  
Of the sunny ripples, and see the snake  
Slip silently into the sedgy brake,  
And hear the rising pickerel slap  
In a rushing leap  
Where the lilies sleep.

It drowsily eddied and swirled  
And curled  
Round the out-thrust knees  
Of the basswood trees.

It comes from the meadow  
Where cool and deep,  
In the elm's dark shadow,  
In murmur of dream and of sleep.

William Penn

### *Concerto for Piano and Wind Instruments*

The *Concerto for Piano and Wind Instruments* was composed during the winter of 1923-24 when Stravinsky was living in France and touring as a concert pianist. It had its first performance at the Opera House in Paris on May 22, 1924, conducted by Serge Koussevitzky and with Stravinsky himself as the soloist. Stravinsky has reported that during the performance he suffered a lapse of memory. "After finishing the first movement and just before the Largo, which opens with a passage for solo piano, I suddenly realized that I had completely forgotten how it started. I said so quietly to Koussevitzky, who glanced at the score and hummed the first notes. That was enough to enable me to attack the Largo."

The *Concerto* remained the exclusive performance right of Stravinsky for the next five years, during which period he performed it publicly about forty times. In 1950, he made extensive revisions in the score to eliminate the many errors in its first printing.

The scoring for the *Concerto* is even today dramatically unconventional, employing as it does a large band of woodwind and brass made deliberately bottom-heavy by the addition of both timpani and double basses. The first movement begins with a deceptively stated introduction, Largo, that does less to lead us into the Allegro, which is the body of the movement, than it does to startle us by the sharp contrast of its arrival. The piano and instrumental writing are neo-Baroque in contrapuntal elaboration, but the musical ambience is distinctly Stravinsky.

The opening thematic material of the second movement is heard straight off in the piano and restated in the orchestra. The central aspects of the movement are set off by two piano cadenzas of varying lengths, and the movement ends with a short coda that evokes the opening.

The last movement - the most complex of the three - is an almost perpetual motion of contrapuntal mobility throughout its opening phrases, broken finally by the characteristic Stravinskian device of alluding the materials from earlier movements in apotheosis.

William Flanagan

### FACULTY SOLOISTS

*Julian Patrick* is considered to be one of the most distinguished and versatile American artists today and has performed with major opera companies such as Theatre de Geneva, Strasbourg Opera, Netherlands opera, Welch Opera, New York City Opera, Metropolitan Opera (of which he was a member from 1965-67), Seattle Opera, Houston Grand Opera, Denver Opera, Miami Opera, and Dallas Opera. His operatic repertoire encompasses Alberich in Wagner's *Ring*, the title role in Puccini's *Gianni Schicci*, Pizzaro in Beethoven's *Fidelio*, Escamillo in Bizet's *Carmen*, the three villains in Offenbach's *The Tales of Hoffmann*, and the Count and Figaro in Mozart's *The Marriage of Figaro*. He created the role of Casanova for the world premiere of Argento's *Casanova's Homecoming*. Equally at home on the concert stage, Patrick has appeared with the Cleveland Orchestra, the Dallas Symphony, the Portland Symphony, the London Symphony Orchestra and the Los Angeles Philharmonic, among others. He is a graduate of the Cincinnati Conservatory of Music, and is currently on the School of Music faculty at the University of Washington.

*Craig Sheppard* was born in Philadelphia and graduated from the Curtis Institute and The Juilliard School, studying with Eleanor Sokoloff, Sascha Gorodnitzki and Ilona Kabos respectively. He later studied with Sir Clifford Curzon in London. He worked at the Marlboro Festival in 1969 and 1970 with Rudolf Serkin and Pablo Casals and subsequently toured the United States in the Music from Marlboro Series. Sheppard made his New York debut at the Metropolitan Museum of Art in 1972.

Sheppard first came to public attention in the United Kingdom when he won the Silver Medal at the 1972 Leeds International Piano Competition. He subsequently made his home for twenty years in Great Britain where he appeared with all the major orchestras and gave frequent broadcasts on BBC Radio and TV. In the United States, he has appeared as soloist with the orchestras of Philadelphia, Boston, Chicago, San Francisco, Dallas and Atlanta, among others. Conductors he has worked with include Sir Georg Solti, Eric Leinsdorf, Michael Tilson Thomas, James Levine, Sir John Pritchard, Andrew Davis, Leonard Slatkin and Neeme Jarvi.

As a chamber musician, Sheppard has performed with the Cleveland, Bartok and Gabrielli string quartets; and as accompanist, he has worked with such distinguished singers as Irina Arkhipova, Renato Bruson and Victoria de los Angeles. In addition, he is a Steinway artist and has recorded for EMI, Phillips, CBS and Cirrus. He is currently Artist-in-Residence at the University of Washington School of Music.

### RODRIGUEZ CHOREOGRAPHERS

*Christian Cederlund*, M.F.A. Dance, has been a member of the Pacific Northwest Ballet, San Francisco Opera Ballet, Peninsula Ballet Theater, and the Berkshire Ballet. His film credits include *Nutcracker*, *The Movie* directed by Carroll Ballard and choreographed by Kent Stowell in 1986. He was a scholarship student at Dancer Stage in San Francisco, the San Francisco Ballet School, and the Royal Winnipeg Ballet. In addition, Cederlund was a scholarship student in the University of Washington Dance Program, receiving his B.A. in 1993.

*Lodi McClellan*, M.F.A. Dance, was a member of Beth Soll and Company from 1986 to 1992 and the Mark Morris Dance Group from 1983 to 1986. She has also performed with Lory Wilson, Nina Weiner, and Bill Evans. McClellan has taught ballet and modern dance at Boston University, Emerson College, Harvard, Radcliffe, and the Massachusetts Institute of Technology, where she was an Artist-in-Residence for three years. McClellan

*Hector Vega*, M.F.A. Dance, was a principal dancer and soloist with Donald Byrd/The Group from 1990 to 1993, and with Philadanco from 1988 to 1990. Prior to that, Vega was a principal dancer with Ballet Concierto De Puerto Rico and Ballet Folklorico De Puerto Rico. His television credits include *Dancemaker*, a PBS documentary featuring Judith Jamison. In Seattle he has taught at Ewajo and Dance on Capitol Hill. Vega received his B.F.A. in 1990 from the University of the Arts in Philadelphia.

### The University Wind Ensemble

#### Piccolo

Amy Swanson, fr., music

#### Flute

Brian Fairbanks, grd., music  
Pablo Sepulveda, sr., music  
Meighan Pritchard, post bacc.,  
music

#### Oboe

Scott Perry, grd., music  
Kristine Kiner, so., music  
Matthew Reeck, so., music

#### English Horn

Kristine Kiner, so., music

#### Bassoon

Andy Clark, fr., music  
Bryon Brodin, fr., undeclared

#### E♭ Clarinet

Debbie Smith, jr., music  
Kathryn Labiak, fr., music

#### B♭ Clarinet

Debbie Smith, jr., music  
Kevin Hinshaw, grd., comp.  
science

Teresa Wilson, grd., music  
Kathryn Labiak, fr., music  
Nathan Bramall, jr.,  
music/physics

Adam Smith, so., music ed.  
Connie Chen, fr., music  
Pamela Farmer, fr., music ed.

#### Bass Clarinet

Kathryn Suther, grd., music  
Julia Dickinson, fr., music

#### Contrabass Clarinet

Julia Dickinson, fr., music

#### Alto Saxophone

Andy Rubesch, fr., music ed.  
Matt McGehee, jr., pre-science

#### Tenor Saxophone

Greg Woodbridge, jr.,  
accounting

#### Baritone Saxophone

Ashley Parrish, sr., pol.  
sci/econ.

#### Cornet

Colby Hubler, sr., music  
Hilary Lyons, jr., aero-astro  
engr/biochem  
Dan McDermott, so., music  
ed.

Matt Armstrong, sr., music  
Peter Terrill, so., physics/pre  
enr.  
Todd Mahaffey, jr., music ed.

#### Horn

Lorraine Fader, grd., music  
Ryan Stewart, fr., music  
Shauna Johnson, fr., envir.  
science

John Bolcer, grd., lib. science  
Keith Anderson, fr., math

#### Trombone

Hugh Dodd, sr., music  
Jeff Walker, jr., botany  
Kelly Van Amburg, so.,  
zoology

#### Euphonium

Jay Bulea, grd., music

#### Tuba

Scott Johanson, jr., music  
Nathaniel Oxford, jr., music

#### Percussion

Patrick Roulet, grd., music  
Mark Wilbert, jr., music ed.  
Jana Skillingstead, sr.,  
music/religion  
Roxana Marachi, fr.,  
undeclared  
James Beck, grd., math  
Ty Paulson, fr., undeclared

#### String Bass

Brad Hartman, jr., music

#### Piano

Timothy Schwarz, grd., music  
Gary Fukushima, sr., music

#### Seven Deadly Sins Cast

Jean Campbell  
Jennifer Ham  
Julie Holden  
Sara Jinks  
Riho Katagiri  
Vollie Newton  
Sarah Polle  
Kate Sprute

#### Understudies

James Fesalbon  
Laurel Hansen

#### Special Thanks

Michael Wellborn  
Hannah C. Wiley  
G.P.S.S.

## The University Symphonic Band

### *Piccolo*

Pamela Edwards, so., Russian

### *Flute*

Jennifer Bukowski, so.,  
German

Jill Lambson, jr., undecided  
Genevieve Sherman, fr.,  
undeclared

Julie Kimball, so., Russian  
Luzvilie Gascon, jr., business  
Shallana Edwards, fr.,  
undeclared

Tracy McSwain, so., English

### *Oboe*

Chase Chang, fr., music  
Kara Lee Yukumoto, fr., pre  
pharm.

### *English Horn*

Kara Lee Yukumoto, fr., pre  
pharm.

### *Bassoon*

Amy Superfisky, so., nursing  
Andy Clark, fr., music

### *E♭ Clarinet*

Christopher Shepperd, fr.,  
undeclared

### *B♭ Clarinet*

Nina Tsai, sr., biochem.  
Katie Gleason, fr., biochem.  
Patrice Brown, sr., tech.  
comm.  
Suni Deardorff, fr., undeclared  
Stella Clarke, fr., pre-med.  
Laura Kintner, fr., food chem.  
Paula Charles, so., business  
Anthony Klou, fr., biochem.  
Gordon Somerville, non-mat.  
Kim Nesland, jr., hist/elem  
ed./English  
Claudia Henry, fr., engr.  
Jana Boschee, fr., business  
Andrea Cummins, fr.,  
undeclared  
Lani Olson, fr., undeclared

### *Bass Clarinet*

LaRae Kimsey, so., music ed.  
Courtney Bolin, fr., pharmacy

### *Contrabass Clarinet*

John Bensen, fr., music

### *Alto Saxophone*

Greg Woodbridge, jr.,  
accounting

Jessyn Staulcup, jr., history  
Heather Bley, fr., undeclared  
Tiffany Rutledge, fr.,  
undeclared

### *Tenor Saxophone*

Monica Watt, so., undeclared  
Eric Savoy, so., mech. engr.  
Allen Husker Jr., fr.,  
undeclared

### *Baritone Saxophone*

Ben Durbin, fr., pre arts/sci.

### *Trumpet*

Todd Mahaffey, jr., music ed  
Ryan Burns, jr., business  
Daniel Bennett, fr., astro  
physics

Dan Watanabe, jr., music ed  
Kenneth Lyons, fr., civil  
enr./music

Courtney Jones, fr., undeclared  
Bryan Bucklin, so., chem engr.  
Mark Savoy, fr., comp. engr.  
Edd George, so., undeclared  
Charles Zoller, jr., music  
Benjamin Staulcup, fr., aero  
space engr.  
Teresa Means, so., sociology

### *Horn*

Llewellyn Cobden, jr., music  
ed.  
Rob von Behren, jr.,  
math/comp. sci./philos.  
Amy Bower, sr., history  
Jeff Schutzler, fr., philosophy

### *Trombone*

Jeff Reeder, fr., undeclared  
Brad Chamberlain, grd., cmp.  
science

Rob Taylor, jr., geography  
Joe Hamlin, fr., music  
Dawn Gushiken, fr., occ.  
therapy

### *Bass Trombone*

Kurt von Wasmuth, jr., music  
ther.

### *Euphonium*

Chris Liu, so., engineering  
Todd Van Selus, fr., pre  
arts/science

### *Tuba*

Jonathan Dally, grd., German  
Scott Johansen, jr., music

### *Percussion*

Keith Meicho, jr., music  
Ryan Simpson, fr., engr.  
Ron Adams, jr., music  
Mark Wilbert, jr., music ed.