

University of Washington
2002-2003

School of Music

presents

COMPACT
DISC
B348
2003
3-11

“TRIBUTES”

THE WIND ENSEMBLE
Timothy Salzman, *conductor*

THE CONCERT BAND
Mitchell Lutch, *conductor*

THE SYMPHONIC BAND
Dr. J. Bradley McDavid, *conductor*

7:30 PM
March 11, 2003
Meany Theater

UNIVERSITY OF WASHINGTON
MUSIC LIBRARY ARCHIVAL CENTER

DAF-14,350

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

CD-14,351

- [1] TESTAMENT (2001) 11:58 DAVID MASLANKA (b. 1943)
 comments, Salzman
- [2] TRAUERSINFONIE (1844) 6:07 RICHARD WAGNER (1813-1883)
 Mitchell Lutch, *conductor*
 comments, Salzman
- [3] BELLS FOR STOKOWSKI (2002) 13:50 MICHAEL DAUGHERTY (b. 1954)

CD-14,352

UNIVERSITY OF WASHINGTON CONCERT BAND

Mitchell Lutch, *conductor*

- [1] WILLIAM BYRD SUITE (1924) 3:03 GORDON JACOB (1895-1984)
 I. The Earl of Oxford's March
 Chris Chapman, *conductor*
- [2] DIVERTIMENTO (1994) 13:07 ROGER CICHY (b. 1956)
 I. Exhaltation
 II. Follies
 III. Rememberance
 IV. Salutation

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. J. Bradley McDavid, *conductor*

- [3] ELEGY (1972) 8:38 JOHN BARNES CHANCE (1932-1972)
 Eric S. Wiltshire, *conductor*
- [4] A MOVEMENT FOR ROSA (1992) 11:04 MARK CAMPHOUSE (b. 1954)
 Christopher C. Chapman, *conductor**
- [5] AN ELLINGTON PORTRAIT (1965) 9:12 FLOYD E. WERLE (b. 1929)

Written in response to the events of 9/11, TESTAMENT is David Maslanka's statement of belief in the healing power of music. The score is inscribed with a poem written by the composer:

When I consider the darkness that we carry,
The pain we inflict – on those close to us, and on those we don't even know,
The death we bring through rape, ignorance and indifference,
I say "Please God, help us to melt the rage into love,
And love into understanding and acceptance."

When I consider a world where we are at each other's mercy,
Where evil can be done to anyone, by anyone, anywhere,
I say, "Forgive us our trespasses, as we forgive those who trespass against us."
Teach us how to forgive; teach us how to be forgiven,
Because it is not a simple business....

When I consider music, my center, my life,
The great harmonizer, the chanted of living energy,
The open channel of the soul, God's voice in each of us,
Bringing souls all over the world to a peaceful union,
A living past, a living present, a living future,
I say, "How beautiful it is! How beautiful it is! How beautiful it is!"

[David Maslanka]

DAVID MASLANKA was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include among others, "A Child's Garden of Dreams" for Symphonic Wind Ensemble, "Concerto for Piano, Winds and Percussion," the 2nd, 3rd, and 4th symphonies, "Mass" for soloists, chorus, boys chorus, wind orchestra and organ, and the two Wind Quintets. Percussion works include, "Variations of 'Lost Love'" and "My Lady White: for solo marimba, and three ensemble works: "Arcadia II: Concerto for Marimba and Percussion Ensemble," "Crown of Thorns," and "Montana Music: Three Dances for Percussion." In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

In 1844, eighteen years after the death in London of Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of his remains to his native land. In December of that year (1884) an impressive ceremony took place in Dresden in which RICHARD WAGNER took a leading part. Besides reading the solemn oration and conducting a double chorus, Wagner composed the *TRAUERSINFONIE* for eighty wind instruments and twenty muffled drums, this large ensemble providing the music for a solemn torch-light procession. The work is based on two themes from Weber's opera *Euryanthe*, and thus represents a musical homage to the earlier composer. The score remained unpublished until 1926, and the work has remained among the least known of all of Wagner's compositions.

BELLS FOR STOKOWSKI is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. Moving to America, Stokowski was fired from his organ post at St. Bartholomew's Church in New York in 1908, after he concluded a service with "Stars and Stripes Forever." As maestro of the Philadelphia Orchestra (1912-36) he became known for his

brilliant interpretations of classical music, his enthusiasm for new concert music, and for taking risks by constantly pushing the envelope of what was acceptable in the concert hall.

In Philadelphia he created a sensation by conducting world premieres of orchestral works by composers such as Stravinsky and Varese. He also enraged classical purists by conducting his lavish Romantic orchestral transcriptions of Bach. It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. Stokowski was so intrigued by timbral and visual complexity that he often experimented with the seating of players by moving sections of the orchestra to different parts of the stage. He also started one of America's first wind ensembles in Philadelphia. Stokowski appeared as a conductor in various Hollywood films such as "Fantasia", the 1940 collaboration with Walt Disney that resulted in the orchestral soundtrack being recorded in stereophonic sound for the first time.

In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. To create various bell effects, I frame the ensemble with two percussionists positioned stereophonically on the stage performing on identical ringing percussion instruments such as tubular bells, crotales, bell trees, and various non-pitched metals. I also echo Stokowski's musical vision and legacy in order to look to the past and the future of American concert music.

In the first section I introduce an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. In the second part of the first section, we also hear the ensemble play a long hymn-like tune in unison that is developed as the composition unfolds. Later I also introduce my own "transcription" of Bach's C Major Prelude from *The Well-Tempered Klavier*. I employ multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering. Through unusual orchestrations and an alternation between chamber and tutti configurations in the ensemble, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the ensemble resound like an enormous, rumbling gothic organ. In the last chords of the composition we hear the final echoes of a long legacy of great performances by Stokowski.

[Michael Daugherty]

Born in 1954 in Cedar Rapids, Iowa, MICHAEL DAUGHERTY is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at North Texas State University, the Manhattan School of Music and IRCAM in Paris ultimately receiving his doctorate from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany. After teaching music composition for several years at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan in 1991, where he is currently Professor of Composition. In 1999 he began a four-year tenure as composer-in-residence with the Detroit Symphony Orchestra.

In 1923 GORDON JACOB contributed to the tercentenary of William Byrd's death with a sensitive setting of six pieces from the *Fitzwilliam Virginal Book* that he entitled *SUITE: WILLIAM BYRD*. The pieces were selected from the seventy in the book because they seemed appropriate to the tonal framework of the British military band. The first movement of the suite, *EARLE OF OXFORD'S MARCH*, is taken from a collection of keyboard pieces that Byrd conceived as a single work titled *The Battell*. The stately magnificence of this steadily measured music captures the great dignity of a distinguished personage. Beautifully scored for wind band, this movement is delicate in nature, yet rises to an impassioned climax at the end of the movement.

The original *DIVERTIMENTO* for Strings, Winds and Percussion was commissioned by the Des Moines Symphony Orchestra and premiered in September 1993. The Iowa State University Band premiered the composer's transcription of the work at the College Band Directors North Central Convention in Omaha, Nebraska in February of 1994. The work was written as a tribute to three great American composers, Aaron Copland, Leonard Bernstein and George Gershwin who shared a common interest in jazz. In the *Divertimento*, ROGER CICHY utilizes the musical notes C (Copland), B (Bernstein) and G (Gershwin) to form the nucleus for much of the thematic and harmonic material. The first movement, *Exaltation*, opens with a forceful fanfare with an exciting brass and percussion contrapuntal juxtaposition. A lyrical chorale follows before the return of the opening

fanfare. Follies, the second movement, is very animated in rhythm, style and tempo. Some ninety-two meter changes are woven through six different time signatures. Remembrance, the third movement, strays from the C, B, G note combination, but continues the use of idiomatic blues elements to form a jazz ballad highlighted by a beautifully lyric flute solo. Salutation, a syncopated jazz groove, concludes the work in a setting reminiscent of several great works by the aforementioned American composers.

JOHN BARNES CHANCE, was born in Beaumont, Texas in 1932 and his early musical experiences began at age nine with piano lessons. Many of his teachers thought he would go on to become a concert pianist, but a broken hand suffered in high school limited his development. He played percussion in his junior high and high school bands, but was more interested in composing. The school orchestra at his high school graduation premiered the first movement of his first symphony.

Incantation and Dance, Chance's first work for band won the Ostwald Award in 1965. Other notable band pieces include *Variations on a Korean Folk Song* (1967), based on material gathered while he was stationed in Korea with the Eighth Army Band, and *Blue Lake Overture* (1971). *ELEGY* was commissioned by the West Genesee Senior High School Band and is based on an earlier piece *Blessed Are They Who Mourn* (1960), written for mixed chorus, string orchestra, four horns and bass drum. The piece is an effective combination of quiet contemplation and stirring emotion. Shortly after its publication, Chance was electrocuted while working on an electric fence in his yard. With this premature death one of the rising stars of the band movement was lost, a person who would surely have contributed many more fine compositions to the repertoire.

A native Chicagoan born in 1954, MARK CAMPHOUSE currently serves as Associate Professor of Music and Director of Bands at Radford University in Virginia. He received his formal music training at Northwestern University and is considered one of the foremost composers for the modern wind band. Camphouse has written for such groups as The United States Marine Band, The United States Army Band, the Florida Bandmasters association, and the St. Louis Youth Wind Ensemble.

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother of a Movement" for her act of personal courage, sparking the civil rights movement of the 1950's. Self-described as a "quasi-tone poem", Camphouse composed *MOVEMENT FOR ROSA* in three distinct movements. Section I evokes Rosa's early years, from her birth, 1913, in Tuskegee, Alabama, through her marriage, 1932 in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, We Shall Overcome is heard in shorter segments at first, then in entirety toward the end of the work. The end of the piece serves as an ominous reminder of racism's lingering presence in modern American society.

FLOYD WERLE, born in Billings, Montana in 1929 received his formal musical training at the University of Michigan. After attending college, he entered the United States Air Force where he ultimately served as chief arranger of the U.S. Air Force Band in Washington, D.C.. During this time he made many contributions to band literature through publications for that media.

Duke Ellington was one of few jazz artists whose style never seemed to become dated as he was always able to blend his own art with new influences and trends. Songs he wrote as long as sixty-five years ago are continue to occupy a singular place in the repertoire of many of the foremost jazz musicians. Floyd Werle's setting of *AN ELLINGTON PORTRAIT* includes eight- but by no means all- of his most memorable: "It Don't Mean a Thing", "Sophisticated Lady", "Mood Indigo" (his first hit), "Azure", "I Let a Song Go Out of my Heart", "Solitude", "Caravan", and "In a Sentimental Mood".

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Jennifer Christie, Sr., Music Perf.,
Vancouver*
Danijela Djakovic, Grad., Music Perf.,
Novi Sad, Yugoslavia
Lana Abramova, Soph., Music Perf., St.
Petersburg, Russia
Jennifer Eblen, Post-Bacc, Music Ed.,
Tigard, OR
Katie Plimpton, Jr., Music Ed., Seattle

OBOE

Yuh-Pey Lin, Grad., Music Perf.,
Taiwan, R.O.C.*
Jane Drummond, community member,
Seattle

BASSOON

Tracy Bergmann, Grad., Biostatistics,
Milwaukee, WI*
Julia Kingrey, Jr., English, Olympia
Jie Feng, Fr., Premajor, Bothell

CLARINET

Michael Byerly, Jr., Music Perf., Aloha,
OR*
Matt Nelson, Jr., English, Vancouver
Christine Gilbert, Soph., Music Perf.,
Aloha, OR
Jack Chen, Grad., Atmos. Sci., Taipei,
Taiwan
Ben Fowler, Sr., Music Perf., Bothell
David Stauffer, Jr., Aerospace
Engineering, Spokane
Rachael LoBosco, Grad, Applied Math,
Chicago, IL
Andrew Chang, Fr., Premajor, Portland,
OR
Starlet Jacobs, Sr., Music Perf./Visual
Art, Silverdale

BASS CLARINET

Benjamin Leis, Community Member,
Seattle
Mathew Brown, Sr., Music Ed., Bothell

ALTO SAXOPHONE

Nicole Barnes, Jr., Music Performance,
Tacoma*
Barbara Larson, Soph., Music/Sax Perf.,
Kent

TENOR SAXOPHONE

Anna Blindheim, Fr., Mus. Perf./Drama,
Puyallup

BARITONE SAXOPHONE

Andrew Bowerly, Fr., Music Ed./Perf.,
Othello, WA

TRUMPET

Eri Inoue, Jr., Music Perf., Toyama,
Japan
Chris Chapman, Grad., Inst. Cond.,
Columbus, Ohio*
John Benedetti, Sr., Music Perf.,
Ravensdale
Mike Dorr, Jr., Music Perf., Lynnwood
Micah Warren, Grad., Math, Kirkland
Hilma Yantis, Soph., Music Ed.,
Grapeview, WA
Daniel Rivas, Jr., Political Science,
Portland, OR

HORN

Matthew Kruse, Grad., Music Perf.,
Redmond*
Veronica Reed, Fr., Music Perf.,
Woodinville
Kestrel Wright, Jr., Music Perf.,
Dubuque, IA
Stephanie Reger, Fr., Premajor, Everett
Nadia Zane, Post-Bach., Music Ed.,
Stockton, CA

TROMBONE

Emily Asher, Sr., Music Ed./Jazz
Studies, Seattle*
Stuart Hambley, Senior, BA/BM Jazz
Studies, Langley
Angela Hiatt, Fr., Biochemistry, Bothell

J. J. Cooper, Freshman, Music
Performance, Canby, OR
Donal McLean, Fr., Music, Tukwila

EUPHONIUM

Jeremy Horlick, So., Music Ed.,
Auburn*
Adam DeBruler, Sr., Architectural
Studies, Auburn

TUBA

Tyler Benedict, Sr., Music Ed.,
PortAngeles*
Rob Barnes, Post-Bach., Music Ed.,
Mercer Is.

STRING BASS

Leslie Woodwarth, Junior, Bass Perf.,
Baker City, OR
Gavin Kovite, Senior, Latin, Seattle

PERCUSSION

Andy Kalinski, Sr., Perc. Perf.,
Bellevue*
Miho Takekawa, Grad., Perc. Perf.,
Tokyo, Japan
Doug Maiwurm, Sr., Perc. Perf.,
Tacoma
Katie Hurst, Jr. Music Performance,
Seattle
Ben Thomas, Grad., Perc. Perf., Seattle
Miki Sugahara, Fr., Nara, Japan

PIANO

Conney Lin, Sr., Piano Perf., Seattle

HARP

Gabrielle Holmquist, Freshman, Music
Performance, San Anselmo, CA

GUITAR

Raymond Toru Garofalo, Senior, Music
Performance, Tacoma

* Principal

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Lindsay Axelson, So., Economics,
Lahaina, HI
Leslie Au, Jr., Chem., Bio., Pearl City,
HI

Brienne Conklin, Fr., Psychology, Gig
Harbor
Janelle Critchfield, Sr., Chem. Engr.,
Hopkinton, MA
Danijela Djakovic, Grad., Music Perf.,
Novi Sad, Yugoslavia

Megan Eldridge, So., Law, Society,
Justice, Woodinville
Cassandra Engle, So., Poli-Sci.,
Sacramento, CA
Heather Fuller, Jr., Biology, Kingston
Alison Hong, Fr., Premajor, Pullman

Elizabeth Kerschner, So., Internatl. Studies, Marblemount
Anna Lodahl, Jr., Math/Physics, Othello
Tracy Martin, Jr., English, Bothell
Kimberly Murakami, Jr., Biology, Kona, HI
Yoko Nozawa, Fr., Science, Lake Oswego, OR
Shiori Okuda, Kyoto, Japan
Laura Pepka, Fr., Premajor, Issaquah
Kerry Quinn, community member, Seattle
Susan Rowell, Sr., Asian Amer. Studies, Seattle
Deborah Stoner, Sr., Chem. Eng., Bellevue
Stephanie Thomas, Jr., Economics, San Diego, CA
Marissa Uchima, Jr., Linguistics, Aiea, HI
Kate Webb, Fr., Zoology, Kirkland
Jacquelyn Wilson, Fr., Biology, Enumclaw
Sylvia Wong, Sr., French & Sociology, Seattle

OBOE
Raymond Febus, So., Biochem., Mount Vernon
David Li, community member, Edmonds
Stacy Schulze, Grad., Lib. Sci., Richmond, TX

BASSOON
Adrienne Baltz, Fr., Premajor, Tracyton
Susan Schmeling, community member, Seattle

CLARINET
Diana El-Hinn, Fr., Mech. Eng., Bremerton
Kristie Fenn, Sr., Public Horticulture, Curtis
Phdar Kinlow, Sr., Music Ed., Renton
Vanessa Kim, So., Spanish, Tacoma
Tsan Lee, Fr., Premajor, Seattle
Nick Llewellyn, Sr., Biochem
Matthew Loo, Sr., Physics, Federal Way
Lloyd Parlee, Fr., Comp. Sci., Vancouver
Andrew Pena, So., Neurobiology, Federal Way
Jevian Polite, So., Communication, History, Kent
Heather Reese, Fr., Premajor, Vancouver
Lisa Schramm, Soph., Eng., Selah

Amanda Smith, Sr., Psychology, Bellevue
Carly Wilson, Fr., Wildlife Sci., Tracyton
Bryn Thomas, Jr., Premajor, Anacortes
Kim Lintott, community member, Edmonds
Kara Telgenhoff, Sr., Music Ed., Bothell
Jeff Thompson, Sr., Accounting, Yelm

BASS CLARINET
Anna Dukes, Fr., Eng., Gig Harbor
Carrie Wardell, Jr., Accounting/Econ., Arlington

Eb CONTRA-ALTO CLARINET
Amanda Suchanek, Fresh, Premajor, Maple Valley

ALTO SAX
Jerome Chen, So., Pre-science, San Francisco, CA
Kristin Coberly, So., Sammamish
Dustin Hillard, Grad., Elec. Eng., Sammamish
Amanda Montgomery, Sr., Music, Incline Village, NV
Scott Newton, Jr., Spanish, Graham
Jared Silvia, So., Biochem/Chem., Richland

TENOR SAX
Joe Taylor, So., Premajor, Longview

BARITONE SAX
Steve Naramor, Fr., Comp. Sci., Kirkland

FRENCH HORN
Kai Lam Choi, Jr., Accounting/Info. Systems, Hong Kong
Kristina Hanson, Fr., Premajor, Arlington
Laura Hodgson, Fr., Premajor, Spokane
Karen Mildes, Grad., Educ. Psych., Bothell
Cassandra Miller, Jr., History, Aloha, OR
Gordon Mitchell Grad., Chem., Boring, OR
Brandon Parks, Sr., Physics/Astronomy, Bothell
Ryan Phillips, So., Premajor, Covington

TRUMPET
Colin Adams, So., Eng., Edmonds
Elizabeth Adler,

Nate Blaga, Jr., Mech. Eng., Kirkland
James Craig, Fr., Mech. Eng., Vancouver
Peter Craig, Sr., Civil Eng., Chehalis
Greg Frost, Fr., Kirkland
Luke Granlund, Fr., Comp. Sci., Portland, OR
Sigurd Gustafsson, Jr., Vis. Communic. Design, Seattle
Dan Hoogestraat, Jr., Biochem, Bremerton
MaryEllen Olafson, So., Architecture, Mukilteo
Leroy Searle, faculty, English Dept.
Peter Welling, So., Economics, Auburn
Jeff Westerberg, Jr., Accounting, Olympia
Angel Wilson, Sr., Linguistics, Spokane

TROMBONE
Christian Bell, Fr., Science, Olympia
Kristopher Koski, Fr., Architecture, Aberdeen
Gerald Larkins, community member, Seattle
Lloyd Rhoads, Sr., Chem., Eng., Kelso
Josh Teter, Fr., Comp. Sci., Kirkland
Andrew A. West, Grad., Astronomy, Ukiah

EUPHONIUM
Mike Chen, Grad., Education, Kent
Sarah McCrum, Sr., Internatl. Studies/Community Environ. Planning, Monroe

TUBA
Nicholas Boos, So., Pre. Comp. Sci., Edmonds
Josh Rusk, Fr., Bio. Eng., Park City, UT
Anneliese Steuben, Jr., Geography, Sonora, CA
Jonathan Zull, Sr., Music Ed., Arlington

PERCUSSION
Sandi Burington, Fr., Music Ed., Sumner
Robert Campbell, Grad., Chinese, Seattle
Wha-Yeon Lee, Grad., Music Ed./Comp., Pusan, S. Korea
Jeff Maurer, Sr., Comp. Sci./music, Bellevue
Daniel Miura, So., Premajor, Renton
Pedro Silva, So., Comp. Eng., So., Rio de Janeiro, Brasil
Stacey Stormo, Fr., Drama, Marysville
Rebecca Tapia, Fr., Music, Snohomish

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Michelle Choate, Music, Kingston
 Mandy Fitzpatrick, Pre-Med, Nine
 Mile Falls
 Sara Hamilton, Pre-Med, Renton
 Jen Murdock, Political Science, Seattle
 Krista Novstrup, Chemical
 Engineering, Edmonds
 Katy Salter, Biochemistry, Lynnwood
 Brooke Wieser, Marine Biology,
 Colorado Springs, CO

OBOE

Chris Domschke, Wildlife Science,
 Bend, OR
 Darcy Jennings, Bio-Statistics,
 Olympia

BASSOON

Stephanie Robson, History, Seattle

CLARINET

Katie Andrus, Pre-Major, Bothell
 Kristen Brady, Comparative History,
 San Luis Obispo, CA*
 Michal Brehm, History, Sammamish
 Ryan Brumbaugh, Pre-Major, Port
 Angeles
 Sung Chong, Electrical Engineering,
 Vancouver
 Jon Clark, Pre-Major, Portland, OR
 Dawn Dominck, Pre-Major, Mount
 Vernon
 Jesse Fish, Pre-Major, Monroe
 Gina Guyer, International Studies,
 Spokane
 Eileen Hash, Computer Science,
 Longview
 Andrea Heenk, Pre-Architecture,
 Renton
 Petra Herguth, Materials Science,
 Konstanz, Germany
 Ashley Hoey, Geography, Renton
 Ben Lasher, Chemistry, Vancouver
 Kelli Luksan, Pre-Major, Federal Way
 Emily Ross, Accounting, Boise, ID

BASS CLARINET

Brady Hodgson, Pre-Major, Marysville
 Katie Plimpton, Music Education/
 Performance, Seattle

ALTO SAXOPHONE

Andrew Bowerly, Music Ed/
 Performance, Othello
 Ryan Marsh, Music Performance,
 Maple Valley
 James Stapleton, ESS/ Geology,
 Bremerton

TENOR SAXOPHONE

Sarah Grow, Pre-Major, Bothell
 Jessica Jablinske, History, Everett
 Joe Milan Jr., Theater/ Music,
 Bremerton
 Guy Smith, Music, Blaine*

BARITONE SAXOPHONE

Andrew Stoneman, Computer Science/
 Math, Portland, OR

HORN

Jennifer Bach, Geology, Seattle*
 Julie French, Cell & Molecular
 Biology, Manchester
 Matt Gregory, Biology/Pre-Med,
 Lynnwood
 Kristina Hanson, Astronomy/ Physics,
 Arlington
 Ren Taylor, Pre-Major, University
 Place

TRUMPET

Jesse Coe, Japanese Linguistics,
 Fallon, NV
 Sarah Holt, Music Education,
 Lakewood
 Elizabeth Kercher, Graphic Design,
 Sumner
 Christina Martin, Speech
 Communication, Yakima
 Todd Owen, Electrical Engineering,
 Lake Oswego, OR
 Erik Peters, Anthropology/History,
 Seattle
 Derek Shanman, Pre-Major, Manhattan
 Beach, CA
 Keith Thunstedt, Microbiology,
 Vancouver*
 Sara Zwiefelhofer, Pre-Engineering,
 Winlock

TROMBONE

Brandon Freeman, CHID, Bonney
 Lake
 Jeremy Keller, Physics/ Mechanical
 Engineering, Camas
 Adam Krinke, Physics/ Chemistry,
 Renton
 Reilly Pittman, History/ Architecture,
 Kirkland

BASS TROMBONE

Jonathan Reid, Mechanical
 Engineering, Everett

EUPHONIUM

Patrick Johnson, Music Education,
 Seattle*
 Jon Leidheiser, Ancient Near Eastern
 Studies, Columbus, Ohio

TUBA

Adam Campgna, Pre-Music Education,
 Poulsbo
 Eric Wiltshire, Doctoral, Music
 Education, Indianapolis, IN

PERCUSSION

Ben Andersen, Business, Poulsbo
 John Baiiey, Business, Richland
 Sandi Bruington, Music Education,
 Sumner
 Darren Meucci, Music Education,
 Bothell
 Trevor Rymill, Pre-Major, Enumclaw
 Rebecca Tapia, Percussion
 Performance, Snohomish
 Blaine Vendettuoli, Psychology/
 Business, Kent
 Jonathan Viray, Informatics, Aviano,
 Italy

PIANO

Sara Zwiefelhofer, Pre-Engineering,
 Winlock

* denotes principal chair