

Compact
Disc
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2003
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DAYS # 14,492
14,493

presents

FORMS & STRUCTURES

with the

WIND ENSEMBLE
CHAMBER WINDS
CAMPUS BAND
CONCERT BAND

UNIVERSITY OF WASHINGTON
MUSIC LIBRARY READING CENTER

December 2, 2003

7:30 PM

Meany Theatre

PROGRAM

CD# 14,494

WIND ENSEMBLE
Timothy Salzman, *conductor*

- 1 J. S. DANCES (2003) 7:30 DONALD GRANTHAM (b. 1932)
- 2 AIR MOSAIC (1991) 4:43 RODNEY ROGERS (b. 1958)
II. *The Evidence of Things Unseen*
Christopher C. Chapman, *conductor**
- 3 TROMBONE CONCERTO (WORLD PREMIERE) 16:44 SEAN OSBORN
I. *Moderato*
II. *Moderately Fast*
Don Immel, *trombone*
- 4 COMMENTS, T. Salzman
- 5 SYMPHONY #4 (1995) 27:52 DAVID MASLANKA (b. 1945)

INTERMISSION

CD# 14,495

CHAMBER WINDS

1 BASTILLE MUSIC (1927).....13:30..... KURT WEILL (1900-1950)

- I. Introduction
- II. Military Music
- III. Minuet (Fête galante)
- IV. Nocturne
- V. Street Music
- VI. Finale

Mitchell B. Lutch, *conductor**

CAMPUS BAND

2 FORTRESS (1988).....5:06..... FRANK TICHELI (b. 1958)

Matthew Kruse, *conductor*

3 SUITE NO. 1 IN E^b FOR MILITARY BAND OP 28 (1909).....10:18..... GUSTAV HOLST (1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

Thomas E. Slabaugh II, *conductor**

CONCERT BAND

4 TOCCATA (1637).....5:36..... GIROLAMO FRESCOBALDI (1583-1643)

Christopher C. Chapman, *conductor**

5 CANZONA (1954).....4:47..... PETER MENNIN (1923-1983)

Mitchell B. Lutch, *conductor**

**In partial fulfillment of requirements for the Doctoral of Music Arts Degree,
instrumental conducting*

J. S. DANCES is a free fantasy on "Menuet II" and "Gigue" from J.S. Bach's Partita I (Clavierübung, part 1). After a brief, slow introduction, the piece is relentlessly fast and reckless to the end, with the gigue character predominating. Both of Bach's dances appear in more or less their original forms, complemented by other material that develops and elaborates upon some of the many interesting aspects of Bach's two dances.

Composer DONALD GRANTHAM is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others have performed his works, and he has fulfilled commissions in media from solo instruments to opera. Piquant Press, Peer-Southern, E. C. Schirmer and Mark Foster publish his music, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of *The Technique of Orchestration* (Prentice-Hall).

RODNEY ROGERS has written numerous works for orchestra, chorus, wind ensemble and a wide variety of chamber ensembles. His honors include the ASCAP Foundation Grant for Young Composers, a Tanglewood Composition Fellow, and the "Distinguished Composer of the Year" award from the Music Teachers National Association for his composition *Riffing in Tandem*. Rogers currently teaches composition at Arizona State University.

The Evidence of Things Unseen, the second movement of Rogers' three-movement *AIR MOSAIC*, was commissioned for the 50th Anniversary of the College Band Directors Association and was premiered at its national convention, along with the first movement, in February of 1991. The UW Wind Ensemble gave the first complete performance of the work in December of that year. The movement performed this evening utilizes three settings of the Southern Hymn "Prospect" (from the same period as "Amazing Grace"). In the opening section, the percussion instruments create bell-like effects in their accompaniment of a sonorous woodwind presentation of the principal thematic material set in an unconventional metric scheme. As the movement progresses, the brass instruments ultimately capture the melody, leading to a sonorous full ensemble sound. The composition concludes with a quiet return of the opening bell tones and fades to silence.

This world première performance of SEAN OSBORN'S "*CONCERTO FOR TROMBONE AND BAND*" marks the northwest clarinetist/composer's first composition for trombone. Written as a virtuoso show piece for UW Professor Don Immel, the work tests the expansive range and technical abilities of the soloist, and highlights the beautiful tonal spectrum available on this often neglected instrument.

As a clarinetist, Sean Osborn has performed on four continents since his recital debut at the age of seventeen at the Kennedy Center for the Performing Arts. Appointed over nearly 300 other applicants to a position with the Metropolitan Opera Orchestra in 1989, Mr. Osborn was the youngest clarinetist in the history of the Met. He has also performed as Principal Clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony, and the American Symphony Orchestra. Mr. Osborn is also a composer, and has written, among other works, a Symphony, Oboe Concerto, Wind Serenade, Sonata for Eb Clarinet (or Violin) and Piano, and a Duet for Bassoon and Clarinet. Faculty of the Juilliard School and members of the Metropolitan Opera Orchestra, the New York Philharmonic, Seattle Symphony, Marlboro Music Festival, and the American Saxophone Quartet have performed his compositions.

DON IMMEL, Professor of Trombone at the University of Washington, has established himself as one of the most promising, active and versatile trombonists in the United States. In addition to appearances as a soloist and clinician, Don is currently Principal Trombonist with the Tacoma Symphony, performs frequently with the Seattle Symphony and Opera orchestras including the 2001 production of Wagner's *der Ring des Nibelungen* and can be heard on numerous television and movie sound tracks. Mr. Immel is a member of QUAKE, an eclectic, energetic and highly successful chamber ensemble featuring former members of the MET Opera Orchestra, and founding members of the Kronos String Quartet, among others.

The roots of *SYMPHONY NO. 4* are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul-nature except through hints and suggestions. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed; the welling-up shout that cannot be denied. I am set aquiver and am

forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune "Old Hundred," several other hymn tunes (the Bach chorales "Only Trust in God to Guide You" and "Christ Who Makes Us Holy"), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4.

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg's monumental Abraham Lincoln offers a picture of Lincoln in death. Lincoln's close friend, David R. Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln's face only a few times in life; when after a great calamity, he had come to a great victory. Sandburg goes on to describe a scene from Lincoln's journey to final rest at Springfield, Illinois. On April 28th, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capitol building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red-gold of a prairie sunset, accompanied by the boom of minute guns and a brass band playing "Old Hundred," the coffin was removed to the waiting funeral train.

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used "Old Hundred," known as the Doxology – a hymn of praise to God; Praise God from Whom all Blessings Flow, Gloria in excelsis Deo – the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands. Serve the Lord
with gladness; come before His presence with singing... Enter into
His gates with thanksgiving and into his courts with praise: be
thankful unto Him, and bless His name.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

- 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.

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 where he composes on a full time basis. David Maslanka is a member of ASCAP.

KURT WEILL (1900-1950), the son of a cantor, was born in Dessau, Germany. By the age of 12 he was composing and playing piano in public concerts. In his teenage years, during World War I, he was a substitute pianist at the Dessau Court Theater. After studying theory and composition with Albert Bing, Kapellmeister of the Theater, Weill enrolled at the Berlin Hochschule fur Musik but found the conservative training and infrequent lessons with Engelbert Humperdinck too stifling. After a season as conductor of the newly formed municipal theater in Ludenscheid he returned to Berlin and was accepted into Ferruccio Busoni's composition master class. By 1925 a series of performances in Berlin and at international music festivals established Weill, along with Paul Hindemith and Ernst Krenek, as one of the leading composer of his generation.

Within a single week in October 1927, Weill composed *BASTILLE MUSIC* for a production of August Strindberg's historical play, Gustav III at the theater in der Koniggratzer Strasse, Berlin. The play is permeated by a sense of impending social upheaval; an off-stage mob at the end of Act I is heard again during the final scene, triumphantly singing the Carmagnole, the revolutionary marching song that pilloried Louis XVI and Marie Antionette as Monsieur et Madame Veto. Strindberg ends the action in the very year of the French Revolution, some three years before the fatal masked ball at which King Gustav of Sweden was assassinated.

The version performed this evening, which follows the outline of the original score, was arranged by Weill scholar David Atheron and was premiered under his baton by the London Sinfonietta during the Berlin Festival of 1975.

FORTRESS is an intense work based on the dissonant harmonic interval of the tritone. It has a martial quality that borrows thematic ideas from the first and fifth symphonies of Gustav Mahler. It was composed in 1988 and received its premiere performance by the Batawagama Youth Camp Band in Iron County, Michigan on June 25, 1988.

FRANK TICHELI was born in 1958 in Monroe, Louisiana. He received his masters and doctoral degrees in composition from the University of Michigan where he studied with William Albright, Leslie Bassett, William Bolcom, and George Wilson. Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998 he was also Composer in Residence of the Pacific Symphony Orchestra.

GUSTAV HOLST'S *FIRST SUITE IN E^b FOR MILITARY BAND* is considered one of the first compositions that introduced the wind band as a serious and distinctive medium of musical expression. Composed in 1909, the First Suite was revolutionary as it was written exclusively for the wind band at a time when most of the repertoire consisted of marches and orchestral transcriptions. Although the reasons for composing the First Suite are unknown, Holst's daughter indicated that it was probably written for a special occasion such as the Festival at the Peoples' Palace, Mile End, London. This work is one of the few works originally written for wind band that was later transcribed for symphony orchestra by the composer.

Holst was well suited for this role as wind band composer; he played trombone in the Scottish Orchestra and the Carl Rosa Opera Company and was well acquainted with the working of wind instruments. During World War I he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. Following the war, he continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London.

The original instrumentation of the piece most closely resembles that of a 30 piece regimental band, but its first known performance was in 1920 by the 165-member Royal Military School of Music Band. Later the work was edited to more closely conform to the standard instrumentation of American Bands. The suite is in three movements: Chaconne, Intermezzo, and March and the Intermezzo and March are based on fragments of the ground bass found in the Chaconne.

Various instruments repeat the opening theme of the Chaconne incessantly as others weave varied motives around the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The Intermezzo, based on a variation of the Chaconne theme, is initially presented in an agitated style, then in a more cantabile setting, the two styles alternating throughout in masterful juxtaposition. The two themes of the March, one dynamic and the other lyric (often subtitled Land of Hope and Glory), are also taken from the Chaconne theme. Eventually the two are combined in a counterpoint that leads to the coda.

TOCCATA is derived from the Italian word toccare meaning to touch, and refers to a keyboard work characterized by rhapsodic sections comprised of sustained chords, scale passages, and broken rhythmic figures. GIROLAMA FRESCOBALDI, who composed the original source material for this work, was born in Ferrara, Italy in 1583. During his youth, he studied organ and at the age of 25 was appointed organist at St. Peter's church in Rome. His works have established him as one of the best keyboard composers of the 17th century.

CANZONA was written as part of the ongoing series of commissions from Edwin Franko Goldman in cooperation with the Leagues of Composers and was premiered by the Goldman Band. The work is set forth in the style of the early baroque canzona as masterfully constructed by Giovanni Gabrieli (1555-1512) at the Cathedral of St. Mark in Venice, Italy displaying contrasting wind sonorities together with rhythmic-polyphonic virtuosity. Utilizing the brass and woodwind sections in alternate tonal blocks, Mennin has created a rich twentieth century treatment of the earlier baroque form.

PETER MENNIN (b. 1923) received his musical training at the Oberlin Conservatory and Eastman School of Music (1940-45). He became a faculty member of the Julliard School of Music in 1947 and held that position until 1958 when he was appointed director of the Peobody Conservatory of Music in Baltimore. He returned to New York City in 1962 to become President of the Julliard School of Music, a post he held for over 20 years. His compositions include seven orchestral symphonies, works for chamber ensembles, string orchestra, concertos and cantatas and large choral works. Canzona is his sole composition for band.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Danijela Djakovic, Grad., Music Perf.,
Novi Sad, Serbia*
Lana Abramova, Jr., Music Perf., St.
Petersburg, Russia*
Jennifer Eblen, Post-Bacc., Music Ed.,
Tigard, OR
Denise Jungbluth, Grad., Music Ed.,
Seattle
Elizabeth Stockton, Jr., Music Perf.,
Seattle

OBOE

Jennifer Muehrcke, Grad., Music Perf.,
Cleveland, OH*
Jane Drummond, Jr., Music Perf.,
Seattle
Angela Walker, Post-Bacc., Music
Perf., San Francisco, CA

BASSOON

Candice Ryu, Fr., Premajor, Shoreline*
Bruce Carpenter, Grad., Music Perf.,
Houston, TX

CONTRABASSOON

Tracy Bergmann, Grad., Biostatistics,
Milwaukee, WI

CLARINET

Michael Byerly, Sr., Music Perf., Aloha,
OR*
Matt Nelson, Sr., English, Vancouver
Christine Gilbert, Jr., Music Perf.,
Aloha, OR
Dimitri Pavluk, Music Ed., Mountlake
Terrace
Andrew Chang, So., Econ./El. Engr.,
Portland, OR
Holly Hess, Math/Music Perf., Oak
Harbor
David Stauffer, Sr., Aerospace
Engineering, Spokane
Maren Mitchell, Grd., Public Admin.,
San Antonio, TX

BASS CLARINET

Benjamin Leis, community member,
Seattle
Mathew Brown, Sr., Music Ed., Bothell

ALTO SAXOPHONE

Nicole Barnes, Sr., Music Performance/
Education, Tacoma*
Barbara Larson, Jr., Music
Perf./Anthropology, Kent

TENOR SAXOPHONE

Anna Blindheim, So., Earth & Space
Sci./Drama, Puyallup

BARITONE SAXOPHONE

Jay Easton, Grad., Music Perf., San
Diego, CA

TRUMPET

Akash Shivashankara, Sr., Music
Perf./Econ., Bellevue*
Eri Inoue, Sr., Music Perf., Toyama,
Japan
Ben Clark, Grad., Music Perf., Pekin, IL
John Benedetti, Sr., Music Perf.,
Ravensdale
Rachel Moore, Fr., Music Perf.,
Shoreline
Hilma Yantis, Jr., Music Comp.,
Grapeview

HORN

Matthew Kruse, Grad., Music Perf.,
Redmond*
Josiah Boothby, Jr., Music Perf., Seattle
Nadia Zane, Post-Bach., Music Ed.,
Stockton, CA
Veronica Reed, So., Music Perf.,
Woodinville
Stephanie Reger, Jr., Psych., Everett

TROMBONE

Michael Natzke, Grad., Music Perf.,
Seoul, Korea*
Ryan Wagner, Grad., Music Perf.,
Federal Way
Sara Mayo, Grad., Music Perf., Gig
Harbor
Andrew Lippert, Fr., Music Perf.,
Shoreline

EUPHONIUM

Jeremy Horlick, So., Music Ed.,
Auburn*
Colby Wiley, Fr., Music Perf., Oak
Harbor

TUBA

Nate Lee, Fr., Music Perf., Issaquah*
Darren Smith, So., Music Perf., Bothell

STRING BASS

Leslie Woodwarth, Sr., Bass Perf.,
Baker City, OR*
Jeff Eaton, Fr., Undeclared, Seattle

PERCUSSION

Andy Kalinski, Sr., Perc. Perf.,
Bellevue*
Everett Blindheim, Sr., Music
Perf./Chem. Engr., Puyallup
Rebecca Tapia, So., Music Perf.,
Snohomish
Doug Maiwurm, Sr., Music Perf.,
Tacoma
Dan Brecht-Haddad, Sr., Music
Ed/Performance, Seattle
Katie Hurst, Jr., Music Performance,
Seattle
Miho Takekawa, Grad., Perc. Perf.,
Tokyo, Japan

PIANO

Harumi Makiyama, Grad., Music Perf.,
Fukuoka, Japan

ORGAN

Juyong Kwon, Grad., Inst. Conducting,
Seoul, Korea

VIOLIN

Nicolas Addington, Sr., Math/Music
Performance, Arlington

HARP

Gabrielle Holmquist, Fr., Music
Performance, San Anselmo, CA

GRADUATE CONDUCTORS

Mitchell Lutch, Grad., Inst. Conducting,
Boston, MA
Christopher Chapman, Grad., Inst.
Conducting, Columbus, OH
Thomas E. Slabaugh II, Grad., Inst.
Conducting, Sacramento, CA

* *Principal*

CHAMBER WINDS

PICCOLO
Svetlana Abramova
Denise Jungbluth

CLARINET
Michael Byerly
Matthew Nelson

TRUMPET
Akash Shivashankara
Eri Inoue

TROMBONE
Michael Natzke

ACCORDION
Bonnie Birch

VIOLIN
Nicolas Addington

FRENCH HORN
Josiah Boothby
Matthew Kruse

PIANO
Harumi Makiyama

PERCUSSION
Andrew Kalinski

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Kristin Bott, Fr., Art Education, Kirkland
Hyoejoo Ashley Choi, Fr., Industrial
Design/Chemistry, Portland, OR
Lily Dodge, Jr., Social Work/Sociology,
Coupeville
Katy Jacobson, Soph., Bio Chemistry,
Lynnwood
Helen Lee, Sr., Music Perf./Japanese,
Seattle
Cheng - I Lin, Fr., Engineering, Taiwan
Yoko Nozawa, Soph., Biochemistry,
Lake Oswego, OR
Wei - Ting Chen, Fr., Biochemistry,
Taiwan
Kyungmin Lee, Fr., Business/Political
Science, Lacey

OBOE

Haley Franzwa, Fr., Music, Bothell
Heather Corini, Fr., Undecided, Los
Gatos, CA
Stacy Schulze, Grad., Libr. Info Sci.,
Richmond, TX
Laura Pepka, Soph., Undecided, Issaquah
Andrea Smith, Community Member,
Seattle
Amanda Woodward (Picc.), Fr.,
Immunology, Seattle

BASSOON

Rebecca Elliott, Fr., Astronomy,
Redmond
Chris Keller, Fr., Psychology, Yakima

CLARINET

Tyler Casey, Fr., Computer Science,
Klamath Falls, OR
Phdar Kinlow, Sr., Music Ed., Renton
Nick Llewellyn, Community Member, La
Conner
Kevin Barry, Fr., Undecided,
Sammamish
Kyung Nam Yun, Fr., Civil Engineering,
Seoul, South Korea
Donald Responte, Fr., Bioengineering,
Bellevue
Breanne Davies, Jr., Engineering, Dallas,
Oregon
Michelle Lauzon, Jr., PSL, Longview

Eileen Hash, Sr., Computer Science,
Longview
Stephanie Watson, Soph., LSI, Edmonds
Eunice Chung, Soph., Undecided,
Bellevue

BASS CLARINET

Michael Byerly, Sr., Music Perf., Aloha,
OR
Marla Koberstein, Soph., Biology,
Portland, OR

ALTO SAX

Eric Fitzgerald, Fr., Computer Science,
Las Vegas, NV
Brian Melvin, Jr., Mechanical
Engineering, Boring, OR
Miriam Aflakian, Fr., Premajor, Mill
Creek
Brenda Deal, Soph., Bio Phys., Pomeroy

TENOR SAX

Corey Pilgrim, Fr., Mathematics, Maple
Valley
Sean M. Verlander, Fr., Computer
Science, Kent

BARITONE SAX

Melia McNatt, Grad., Music Ed., Port
Orchard

HORN

Brian Steiner, Fr., Biology, Vancouver
Gordon Mitchell, Grad., Chemistry,
Boring, OR
Brynn Duke, Fr., Communications,
Mukilteo
Courtney Smith, Fr., Nursing, Vancouver
Cassandra Miller, Jr.,
History/Psychology, Aloha, OR
Ryan Phillips, Jr., Computer Science,
Covington

TRUMPET

Dan Hoogestraat, Sr., Biochemistry,
Bremerton
Robert Jindra, Fr., Architecture,
Vancouver
James Bronoske, Fr., Music, Kent
Julia Jump, Jr., Psychology, Edgewood
Clare Krier, Fr., Undecided, Yakima
Ryan Wong, Fr., Pre Arch., Fremont, Ca
Corinne Anderson, Fr., Math, Snohomish
Nate Blaga, Sr., Mech. Engineering,
Kirkland
Luke Granlund, Soph., Comp. Science,
Portland, OR
Mike Pelletier, Sr., Mech. Engineering,
Burien
Will Wheat, Economics, Seattle

TROMBONE

Karen Chisholm, Grad., Med/Genome
Science, Novato, CA
Jane Johnston, Sr., History/German,
University Place, WA
Andrew West, Grad., Astronomy,
Redwood Valley, CA
Derek Hazen, Soph., Undecided, Alaska
Dylan Peterson, Fr., Music, Port Angeles
Jon Reid, Soph., Mech. Engineering,
Everett

EUPHONIUM

Eric Cranfield, Fr., Music, Bothell
Leroy Searle, Faculty, English, Seattle

TUBA

Jon Frost, Fr., International Studies,
Kirkland
Andrew Hemmaplard, Fr., Biology,
Bellevue
Josh Rusk, Soph., Bioengineering, Park
City, Utah

PERCUSSION

Robert Campbell, Grad., Chinese, New
York, NY
Terumi Hori, Sr., Ethnomusicology,
Japan
Zack McMurray, Sr., Chemical
Engineering, Seattle
Darren Meucci, Soph., Music Ed.,
Bothell

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Michelle Choate, Sr., Music, Kingston
 Brieanne Conklin, Soph., Undecided, Gig Harbor
 Hala Dillsi, Fr., Poli Sci./Econ., Richland
 Jennifer Kristjansson, Fr., Undecided, Shoreline
 Heeseon Lee, Fr. Psychology, Seoul, South Korea
 Kimberly Murakami, Sr., Biology, Kona, HI
 Kerry Quinn, community member, Seattle
 Chie-Fan Liao, Soph., Business, Taiwan
 Elizabeth Skewes, Grad., Biology, Wisconsin
 Kate Webb, Fr., Zoology, Kirkland
 Jacquelyn Wilson, Fr., Biology, Enumclaw
 Melina Wilson, Fr., Nursing, Seattle

OBOE

Victoria Farrington, Fr., Music, Gig Harbor
 Emiri Fujihira, Jr., Eng. for Internatl. Bus., Osaka, Japan
 Rina Sasakura, Jr., Eng. for Internatl. Bus., Osaka, Japan

BASSOON

Adrienne Baltz, Soph., Premajor, Tracyton
 Susan Schmeling, community member, Seattle

CLARINET

Aimi Ahmad-Shukri, Fr., Mech. Eng., Seremban, Malaysia
 Christopher Croft, Fr., Eng., Centennial, Colorado
 Henry J. Christoffers, Community member, Seattle
 Liana Herron, Community member, Seattle
 Arthur Hill, Jr., Engineering, Seattle
 Jonathan Kane, Fr., Undecided, Redmond
 Ryan Kosai, Fr., Bio Eng., Renton
 Tsan Lee, Soph., Undecided, Seattle
 Adam Mills, Sr., Electrical Eng., Puyallup
 Sarah Murray, Grad., Envir. Policy, Mt. Horeb, Wisconsin
 Linda O'Gara, Community member, Seattle
 Patricia Voll, Fr., Physics, West Linn, OR

BASS CLARINET

Anna Dukes, Soph., Eng., Gig Harbor
 Kim Lintott, community member, Edmonds
 Carrie Wardell, Sr., Accounting/Econ., Arlington

ALTO SAX

Dustin Hillard, Grad., Elec. Eng., Sammamish
 Brooke Leary, Community member, Seattle
 Renee Lovell, Jr., Psychology, Seattle
 Scott Newton, Jr., Spanish, Graham
 Ryan Marsh, Soph, Music, Maple Valley
 Angela White, Jr., Psychology, Kent

TENOR SAX

Amanda Suchanek, Fresh, Premajor, Maple Valley
 Chris Templeton, Grad., Biology, Ann Arbor, MI

BARITONE SAX

Steve Naramor, Soph., Comp. Sci., Kirkland

FRENCH HORN

Kai Lam Choi, Sr., Accounting/Info. Systems, Hong Kong
 Laura Hodgson, So., Mathematics, Spokane
 Stephanie Kimball, Fr., Pre-Major, Redmond
 Karen Mildes, Community member, Bothell
 Ashley Vian, Jr, Business, Auburn, CA
 Benjamin Laughlin, Fr., Physics, Issaquah

TRUMPET

Colin Adams, Jr., Aero/Astronautics., Edmonds
 Greg Barney, Fr., Business, Kennewick
 Greg Frost, Soph., Pre-Comp. Sci., Kirkland
 Sigurd Gustafsson, Sr., Vis. Communic. Design, Seattle
 Joel Heredia, Grad., Music, Longview, CA
 Eric Haddenham, Fr., Undecided, Renton
 Ryan Kelso, Sr., Geography, Vancouver
 James Lovell, Fr., Pre-Major, Seattle
 Dan Rivas, Sr., Interdisc. Visual Arts, Seattle
 Brian Watanabe, Fr., Comp. Eng., Bellevue
 Alexis Zoulas, Jr., Poli Sci., Edmonds

TROMBONE

Christian Bell, Soph., Comp. Science, Olympia
 Tokeshi Goto, Grad., Eng. For Internatl. Bus., Osaka, Japan
 Angela Hiatt, Soph., Biochem, Bothell
 Riley Kent, Fr., Music Perf./Ed., Soldotna, AK
 Josh Teter, Soph., Comp. Sci., Kirkland

EUPHONIUM

Ben Cowin, Fr., Math/Physics, Kennewick
 Melissa Trotzky, Sr., Earth/Space Sciences, Hubbardston, MA

TUBA

Andrew Cook, Fr., Music, Auburn
 Darrell Kelly, Fr., Pre-Science
 Daniel Shontz, Fr., Music, Lk Tahoe, CA
 Anneliese Stueben, Sr., Geography, Sonora, CA

PERCUSSION

Brian Fraser, Soph., Music Perf., Everett
 Joshua Fulfs, Fr., Mus Perf., Kennewick
 Adam Gross, Post Bacc., Music Ed., Rochester, NY
 Will Harvey, Sr., Music Ed., Bellevue
 Michelle Ross, Sr., Music Ed., Laramie, WY