

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

11 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<sup>b</sup> 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 50<sup>th</sup> 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 28<sup>th</sup>, 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<sup>b</sup> 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

<i>PICCOLO</i> Svetlana Abramova Denise Jungbluth	<i>CLARINET</i> Michael Byerly Matthew Nelson	<i>TRUMPET</i> Akash Shivashankara Eri Inoue	<i>TROMBONE</i> Michael Natzke	<i>ACCORDION</i> Bonnie Birch
	<i>VIOLIN</i> Nicolas Addington	<i>FRENCH HORN</i> Josiah Boothby Matthew Kruse	<i>PIANO</i> Harumi Makiyama	<i>PERCUSSION</i> 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