

presents

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, *conductor*

CHAMBER MUSIC CONCERT

October 25, 2009

1:30 PM

Brechemin Auditorium

PROGRAM

BRAIN RUBBISH (2006/7)..... CHRISTIAN LINDBERG (b. 1958)
Gary Brattin, *conductor*

Eric Smedley* / Angela Zumbow* / Joseph Sullivan / Joshua Gailey / Leah Miyamoto, *trumpet*
Kenji Ulmer* / Christopher Sibbers / Alison Farley, *horn*
Masa Ohtake* / Sam Elliot / Man-Kit Iong / Zach Roberts, *trombone*
Danny Helseth, *euphonium*
Curtis Peacock* / Seth Tompkins, *tuba*
**brass quintet soloists*

EIGHT LINES (1983)..... STEVE REICH (b. 1936)
Vu Nguyen, *conductor*

Chung-Lin Lee / Maggie Stapleton, *flute & piccolo*
Jacob Bloom / Kirsten Cummings / Geoffrey Larson, *clarinet & bass clarinet*
Akiko Iguchi / Mayumi Tayake, *piano*
Katy Balatero / Elizabeth Knighton / Kouki Tanaka / Matthew Wu, *violin*
T. J. Pierce / Andrew Schirmer, *viola*
Karen Helseth / Erica Klein, *cello*

SHARPENED STICK (2000)..... BRETT WILLIAM DIETZ (b. 1972)
Timothy Salzman, *conductor*

Jennifer Wagner / Chris Lennard / Melanie Stambaugh / Lacey Brown / Chia-Hao Hsieh

MOGGIN' ALONG

Fr' forty years next Easter day,
Him and me in wind and weather
Have been a-gittin' bent 'n; gray
Moggin' along together.

We're not so very old, of course,
But still, we ain't so awful spry,
As when we went to singin'-school
Afoot and 'cross lots, him and I,
And walked back home the longest way
An' the moon a-shinin' on the snow
Makin' the road bright as day,
An' his voice soundin' low.
(ya' know somewhere way down here)

Land sakes! Jest hear me talk,
F'r all the world jest like a girl,
Me – nearly sixty! Well – awell!
I was so tall and strong, the curl
In my hair, he said, was like
The crinkles in a medder brook,
So brown and bright, but there!
(I guess he got that from a book.)

His talk in them there days was full
Of jest such nonsense – an' don't you
Think I didn't like it, cause I did.
I walked along there, glad to drink
His words in like the breath o' life
Heavens and earth what
Fools we women be!

An when he asked me for his wife,
I answered "yes," of course y' see

An' then come work and trouble bit
Not much time for love talk then.
We bought a farm and mortgaged it,
And worked and slaved
Like all possessed to
Lift that terrible grindin' weight.
I washed and churned and sewed
An' childrun' come till we have
One, two, three, four,
five, six, seven, eight;
Oh my God! Eight.

An' then children
Come till we have eight
As han'some babes as ever growed
To walk beside a mother's knee,
They helped me bear it all, y' see.
It ain't been nothin' else
But scrub an' rub' an' bake, and stew
The hull, hull time over stove or tub
No time to rest as men folk do.
I tell yeh, sometimes, I sit
And think how nice the grave'll be
Jest, one, nice, sweet, everlastin' rest.

Oh don't look scared!
I mean just what I say.
I ain't crazy yet,
But it's enough to make me
So, so, so, so,
So of course it ain't no use to fret,
Who said it was?
It's nacherl, though, but
O if I was only there in the past,
And young once more,
An' had the crinkles in my hair,
An' arms as round and strong,

And side as it as then.
I'd, I'd, I'd, I'd,
Do it all over again like a
Fool I s'pose.
I'd take the pain an' work and worry
Babes and all.
I s'pose things go by some big rule of
God's own book,
But my ol' brain can't fix'em up,
So I'll wait an' do my duty
When it's clear, an' trust in Him to
Make it straight.
Goodness! (noon is almost here.)

Fr' forty years next Easter day,
Him and me in wind and weather
Have been a-gittin' bent 'n; gray
Moggin' along together.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Maggie Stapleton, Grad., Music Perf, Clemson, SC*
Chung-Lin Lee, Grad., Music Perf, Kaohsiung, Taiwan
Alysa Treber, Sr., Music Perf, Graham
Sydney Gordon, So., Music Perf/French, Port Angeles
Lydia Walsh, So., Music Perf, Seattle

OBOE

Chris Aagaard, Sr., International Studies, Shoreline*
Alyssa Sibbers, Fr., Music Perf, Vashon Island
Alyssa Sorenson, Jr., Aeronautical Engr, Olympia

BASSOON

Kirsten Alfredsen, Sr., Music Perf, Bellingham*
David Swanson, Fr., Music Perf, Mukilteo
Alexandra Dolk, Fr., Environmental Science, Blaine

CLARINET

Geoffrey Larson, Grad., Instr. Conducting, Seattle*
Miriam Champer, Jr., Music Perf, Eugene, OR
Tim Nelson, Sr., History, Vancouver
Leslie Edwards, So., Music Perf, Seattle
Yong Kim, Jr., Music Perf, Bellevue
Kim Wester, Grad., Music Perf, Bozeman, MT
Michael Couch, Jr., Philosophy, Lakewood
John Benefiel, So., Classics/Music Perf, Lake Stevens

BASS CLARINET

Kirsten Cummings, Grad., Instr. Conducting, Mukilteo
Jacob Bloom, Fr., Undeclared, Mercer Island

ALTO SAXOPHONE

Melissa Winstanley, So., Music Perf/Biology,
Bellevue*
T. J. Pierce, Sr., Music Perf, Vancouver

TENOR SAXOPHONE

Matthew Watson, Fr., Music Perf/Engineering,
Mountlake Terrace

BARITONE SAXOPHONE

Kevin Williams, Sr., Music Education, Wenatchee

TRUMPET

Eric Smedley, Grad., Inst. Conducting, Solon, OH*
Angela Zumbo, Grad., Music Education, Seattle
Joshua Gailey, Jr., Music Perf/Italian, Port Angeles
Joseph Sullivan, Jr., Political Sci/Economics, Spokane
Leah Miyamoto, Fr., Computer Science, Mill Creek

HORN

Kenji Ulmer, Sr., Music Perf, Olympia*
Christopher Sibbers, Jr., Music Perf, Vashon
Sarah Mortland, So., Music Perf/Asian Studies,
Plymouth, MA
April Rivera, Sr., Psychology, Olympia
Alison Farley, Grad., Music Ed, Kansas City, MO

TROMBONE

Masa Ohtake, So., Music Education, Lawrence, KS*
Sam Elliot, So., Music Perf, San Francisco, CA
Man Kit Iong, Grad., Music Perf, Macao
Zach Roberts, So., Neurobiology, Mercer Island

EUPHONIUM

Danny Helseth, Grad., Music Perf, Seattle*
Ethan Chessin, Grad., Music Ed, Chapel Hill, NC
Joel Azone, So., Math/Communications, Mercer Island

TUBA

Curtis Peacock, Grad., Music Perf, Winslow, AZ*
Seth Tompkins, Grad., Music Perf, Temperance, MI

PIANO

Mayumi Tayake, Grad., Music Perf, Yokoichi, Shiga
prefecture, Japan

HARP

Brianna Spargo, So., Music Perf, Gig Harbor

STRING BASS

Trevor Bortins, Grad., Music Perf, Goleta, CA*
Kelsey Schwichtenberg, Sr., Business Admin, Renton
Adrian Swan, So., Music, Bothell

PERCUSSION

Jennifer Wagner, Grad., Music Perf, Carrollton, GA*
Christopher Lennard, Sr., Music Perf/Music Education,
Snohomish
Melanie Stambaugh, Fr., Business, Puyallup
Lacey Brown, Grad., Music Perf, Seattle
Chia-Hao Hsieh, Grad., Music Perf, Yuanlin, Taiwan
Adam Page, Sr., Music Perf, Anacortes
Peter Schmeekle, Grad., Music Perf, Barre, VT

**section leader*

QUATUOR (1956).....PIERRE MAX DUBOIS (1930-1995)

II. *Doloroso*

IV. *Andante – Presto*

Melissa Winstanley, *soprano saxophone* / T. J. Pierce, *alto saxophone*
Matthew Watson, *tenor saxophone* / Kevin Williams, *baritone saxophone*

from GARLAND SONGS (1990):

I. *MOGGIN' ALONG* (orch. 2009).....WILLIAM PENN (b. 1943)/orch. ERIC M. SMEDLEY (b. 1974)
Eric Smedley, *conductor* / Amelia Stagno, *soprano*

Alysa Treber / Sydney Gordon, *flute*; Chris Aagaard, *oboe*; Miriam Champer, *E^b clarinet*
Leslie Edwards / Kim Wester, *B^b clarinet*; Kirsten Cummings, *bass clarinet*
Kirsten Alfredsen / David Swanson, *bassoon*
Chris Sibbers / Kenji Ulmer / Sarah Mortland / April Rivera, *horn*
Angela Zumbo / Josh Gailey, *flugelhorn*; Masa Ohtake, *trombone*
Ethan Chessin, *euphonium*; Seth Tompkins, *tuba*; Mayumi Tayuke, *piano*
Chris Lennard / Jennifer Wagner / Melanie Stambaugh / Chia-Hao Hsieh, *percussion*
Kouki Tanaka, *violin*; Trevor Bortins, *string bass*

Soprano soloist AMELIA STAGNO has performed throughout the United States and Europe dazzling audiences with the full-bodied vibrancy of her voice and engaging stage presence. Amelia received her bachelor of music from the D'Angelo School of Music at Mercyhurst College in Erie, Pennsylvania. She relocated to New York City where she continued to study privately and perform as a recitalist in the New England region. Favorite past roles include Micaela (*Carmen*), Mimi (*La Bohème*), Fiordiligi (*Così fan tutte*.) Other solo performances include Handel's *Messiah* and Vivaldi's *Gloria*. Ms. Stagno is equally at ease behind the scenes. She has directed *Suor Angelica*, produced and stage managed *Hansel und Gretel*, *The Magic Flute*, *Amahl and the Night Visitors*, *The Medium*, and served as Assistant Stage Manager for *Don Giovanni* and *Carmen*. Ms. Stagno participated in Young Artist Programs at Opera North and the American Singers Opera Project in New York City. She has worked and studied with influential professionals such as Seymour Barab, Dorothy Danner, Marilyn Horne, Louisa Jonason, Lester Lynch, John Moriarty, Mark Rucker, Gerard Schwarz, Nancy Stokes-Milnes, and Willy Waters, among others. A native of Butler, Pennsylvania, Ms. Stagno is a recent transplant to the Pacific Northwest and makes her home in Seattle. She studies privately with Margot Hanson and sings with Puget Sound Concert Opera, Seattle Symphony Chorale and the Ladies Musical Club in Seattle, WA.

PROGRAM NOTES

CHRISTIAN LINDBERG has given the world premiere of 65 new trombone concerti and more than twice that number of smaller pieces. In addition to his performances he has arranged, transcribed or orchestrated more than 100 pieces for trombone. This unique contribution can only be compared with the influence Paganini and Liszt had on the repertoire for their instruments during the last century. Lindberg began playing the trombone at the age of 17 and was appointed first trombone in the Royal Opera Orchestra in Stockholm at the age of 19. After further studies in Stockholm, London and Los Angeles he won several international solo competitions and began to devote himself to a solo career, leaving his position at the Royal Opera in Stockholm. He has released no less than 54 solo CD's on companies such as BIS, Decca, Deutsche Grammophon, EMI, Delos, Denon, LDR, King International, Musical Heritage and Phono Suecia. Of his work *BRAIN RUBBISH*, the composer writes:

On the same day I finished my piece for the Chicago Symphony Orchestra, I got a mail from the wonderful Spanish Brass. They wanted me to write a 10-minute piece for 15 brass players. Feeling completely drained after working on the Chicago piece, I said that I was very honoured but had no time or energy to write such a piece... However, after Spanish Brass sent a second e-mail insisting that I write the piece, I gave it yet another thought. I looked back on all the material and sketches I had written and collected for Chicago and decided not to use for that particular piece. To my surprise, I found some extremely interesting musical "embryos" that I had forgotten about, and after

having looked through them carefully, I realized that these ideas, too rough and rock for the more traditional Chicago Symphony Orchestra, would work absolutely brilliantly for 15 wild and virtuosic Spanish brass players. I gave in, and started immediately working on the piece, side by side with my *Concerto for Chamber Orchestra*. I was surprised by how exciting it was to work on two pieces at the same time. Then, looking at it afterwards, I realized that the two pieces gained energy and, at the same time, gave energy to each other. The name of the piece, *BRAIN RUBBISH*, refers to the fact that my brain was so full of ideas after Chicago, and if not for this commission, these ideas would have been forgotten and never used... They would have been nothing but rubbish thrown in the bin... Thanks to this initiative from Spanish Brass, the “embryos” gave energy to my brain, and resulted in an awkward kind of Brain Rubbish... I must say that I am quite surprised over how all these crazy motives were able to build a virtuosic piece for one of the world’s greatest brass ensembles.

- Christian Lindberg -

STEVE REICH, recipient of the 2009 Pulitzer Prize in music for his composition *Double Sextet*, was recently called “our greatest living composer” (The New York Times) and “...the most original musical thinker of our time” (The New Yorker).

As a young teenager Reich showed particular interest in twentieth-century music, Baroque music, and bebop, but chose instead to study philosophy in college, believing himself too old to seriously pursue composition by the time he enrolled at Cornell University in 1953. However he went on to study composition at the Juilliard School where he was a student of William Bergsma and Vincent Persichetti. Juilliard did not provide the musical experience he was seeking so he moved west, taking graduate classes at Mills College (Oakland, CA), and studying composition with Luciano Berio and Darius Milhaud. He graduated with an M.A. in 1963.

Because it is easy for critics and audiences alike to group Reich with composers La Monte Young, Terry Riley, and Philip Glass – the first composers to consistently apply the techniques of minimalism (i.e. static harmony, repetition, static instrumentation) into their works in the 1960s and 1970s – his music is often referred to as minimalistic. Reich however has rejected the minimalism label and as conscientious listeners will notice, he began to incorporate timbral variety, rhythmic construction and reduction (the process of building or breaking down a motive one note or rest at a time), and the use of tonality to demarcate structure in his works after 1971.

During the summer of 1970, with the help of a grant from the Institute for International Education, Reich studied drumming at the Institute for African Studies at the University of Ghana in Accra. During his time in Ghana he became interested in the polyrhythmic structures that form the basis of much African music. In 1973 and 1974 he studied Balinese Gamelan Semaar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle and Berkeley, California. From 1976 to 1977 he studied traditional forms of cantillation (chanting) of Hebrew scripture in New York and Jerusalem.

Originally titled *Octet* (1979), *EIGHT LINES* is scored for two pianos, double string quartet (originally one string quartet), and four winds – flute, piccolo, clarinet, and bass clarinet. Although scored for all of these instruments, there are never more than a total of eight musical lines occurring at one time amongst the performers. Reich views the piano writing of *EIGHT LINES* as “the result of years of writing for those mallet percussion instruments transferred to the keyboard, so that there is some rather complex rhythmic interlocking going on between the two pianos which generates the entire rhythm...It’s a piece which I do not play in because the parts are extremely difficult and I wrote myself out of the piece”¹ These interlocking piano parts start at the beginning of the piece and continue uninterrupted, the aforementioned polyrhythmic influences apparent throughout.

EIGHT LINES is structured in five sections, each section beginning with rhythmic construction between Pianos One and Two. The pattern is fully formed in Piano One at the beginning of each section, and Piano Two, along with the wind instruments, builds the pattern in a different part of the meter. What sets the first and third sections apart are: 1) a three chord pattern in the upper strings that expands to many times its original length by the end of the section, and 2) angular eighth-note figures in the cello, viola, and bass clarinet. Longer melodic lines in the flute and piccolo, derived from Reich’s technique of selecting resulting patterns from the piano lines and from his study of scriptural cantillation, are also characteristic of sections one and three. The second and fourth sections are characterized by longer durations in the cello, viola, and bass clarinet parts that were previously playing the eighth-note patterns. The fifth section combines all of the techniques used earlier in the piece.

This work was premiered in the *Octet* version on June 21, 1979, at Radio Frankfurt by members of the Netherlands Wind Ensemble, conducted by Reinbert de Leeuw. It was first performed in the *EIGHT LINES* version on

¹ K. Robert Schwarz, “Music as a Gradual Process Part II,” *Perspectives of New Music* 20 (autumn 1981-summer 1982): 225-286.

December 10, 1983, at the 92nd Street Y, New York City by Solisti New York, conducted by Ransom Wilson. The choreographer Jerome Robbins set a ballet to *Eight Lines* in 1985, performed by the New York City Ballet.

The *SHARPENED STICK* is a Native American war song and dance that is in the "fish-step" style. It is said that the popular 1920's dance craze the 'Charleston' was derived from this dance. At certain points of the composition the performers shout "YO-HO." In Native American music, this call is sounded by the 'head singer' and signifies a change of direction in the music as well as a change in the direction of the dance. *Sharpened Stick* was premiered on March 3rd, 2000 by Tempus Fugit Percussion Ensemble at PNC Recital Hall, Duquesne University, Pittsburgh, Pennsylvania.

BRETT WILLIAM DIETZ is Assistant Professor of Percussion at the Louisiana State University School of Music where he serves as music director of Hamiruge (the LSU Percussion Group). He has studied percussion with Jack DiIanni, Andrew Reamer, Stanley Leonard, and Michael Burrirt while his principal composition teachers include Joseph W. Jenkins, David Stock, and Jay Alan Yim. An avid composer, Dietz's music has been performed throughout the United States, Europe, East Asia and Australia by numerous ensembles including the Detroit Symphony Orchestra, National Wind Ensemble, Pittsburgh New Music Ensemble, River City Brass Band, Northwestern University Wind Symphony, Louisiana State University Wind Ensemble, Duquesne University Symphonic Wind Ensemble, the University of Scranton Wind Symphony, the Northwestern University Percussion Ensemble, Ju Percussion Ensemble, Malmo Percussion Group, and the University of Kentucky Percussion Ensemble. His compositions have been featured at the 1998 College Band Directors National Association Eastern Division Conference, and the 2001, 2002, 2004, 2005, 2007 Percussive Arts Society International Convention. Dietz's composition, *Pandora's Box* received its New York Premiere at Carnegie Hall by the National Wind Ensemble conducted by H. Robert Reynolds. His opera *Headcase* was premiered in Pittsburgh, Pennsylvania. Called "haunting and powerful – a remarkably sophisticated score that blends words, music and visual displays to touch the heart and mind" by the Pittsburgh Tribune Review, the opera relives the story of the stroke Dietz suffered in 2002.

French composer PIERRE MAX DUBOIS brought a light-hearted, modernist style to the classical music of the mid-1900s. He studied at the Paris Conservatory with men such as Jean Doyen and Darius Milhaud, his chief musical influence. In 1955, Dubois won the prestigious Prix de Rome, a scholarship for French arts students. Later, he taught at the Paris Conservatory and conducted throughout France and the United States. His compositions include concertos and sonatas for various woodwind and brass instruments, as well as chamber music and choral pieces. Dubois's rhythmic *QUATUOR* for saxophones (1956) is one of Dubois's prominent chamber pieces, composed in four movements (Overture, Doloroso, Spirituoso, Andante – Presto). The second, slow movement is built on a Spanish lament, while the finale is a rapid race to the finish. Dubois subsequently arranged *QUATUOR* for saxophone quartet with orchestra.

WILLIAM PENN, formerly theory and composition faculty member at the Eastman School of Music, visiting Associate Professor of Composition and Electronic Music at the University of Connecticut, Director of the Electronic Studio at the University of Arizona, and visiting Professor of Composition and Composer-in-Residence at the University of South Carolina, is currently based in Tucson, Arizona where he is the owner of and a producer for the CD label Arizona University Recordings and Publications (www.AURec.com).

ERIC SMEDLEY holds Bachelor of Music Education and Master of Music degrees from the Indiana University Jacobs School of Music. He is currently in his third year of a Doctor of Musical Arts degree at the University of Washington, where he studies instrumental conducting with Timothy Salzman. Mr. Smedley is a former faculty member of Western Kentucky University and has taught public school band in Florida, California, and Wisconsin.

MOGGIN' ALONG is the first song for piano and voice in the cycle *GARLAND SONGS* by William Penn. Eric M. Smedley orchestrated the song for a large chamber wind ensemble in 2009 after conducting and researching William Penn's wind and percussion orchestration *A Cornfield in July and the River*, the final song in the *Garland Songs* cycle. Smedley kept the instrumentation for *MOGGIN' ALONG* exactly the same as *A Cornfield in July and the River*, as Penn intended the first and last songs to be the bookends of the cycle. Penn dedicated the first and last songs to important people in his life, and kept them a similar length. The text for the entire cycle comes from Hamlin Garland poetry and short stories, with the text for *MOGGIN' ALONG* coming from Garland's *Prairie Songs*:

Fr' forty years next Easter day,
Him and me in wind and weather
Have been a-gittin' bent 'n; gray
Moggin' along together.

We're not so very old, of course,
But still, we ain't so awful spry,
As when we went to singin'-school
Afoot and 'cross lots, him and I,
And walked back home the longest way
An' the moon a-shinin' on the snow
Makin' the road bright as day,
An' his voice soundin' low.
(ya' know somewhere way down here)

Land sakes! Jest hear me talk,
F'r all the world jest like a girl,
Me – nearly sixty! Well – awell!
I was so tall and strong, the curl
In my hair, he said, was like
The crinkles in a medder brook,
So brown and bright, but there!
(I guess he got that from a book.)

His talk in them there days was full
Of jest such nonsense – an' don't you
Think I didn't like it, cause I did.
I walked along there, glad to drink
His words in like the breath o' life
Heavens and earth what
Fools we women be!

An when he asked me for his wife,
I answered "yes," of course y' see

An' then come work and trouble bit
Not much time for love talk then.
We bought a farm and mortgaged it,
And worked and slaved
Like all possessed to
Lift that terrible grindin' weight.
I washed and churned and sewed
An' childrun' come till we have
One, two, three, four,
five, six, seven, eight;
Oh my God! Eight.

An' then children
Come till we have eight
As han' some babes as ever growed
To walk beside a mother's knee,
They helped me bear it all, y' see.
It ain't been nothin' else
But scrub an' rub' an' bake, and stew
The hull, hull time over stove or tub
No time to rest as men folk do.
I tell yeh, sometimes, I sit
And think how nice the grave'll be
Jest, one, nice, sweet, everlastin' rest.

Oh don't look scared!
I mean just what I say.
I ain't crazy yet,
But it's enough to make me
So, so, so, so,
So of course it ain't no use to fret,
Who said it was?
It's nacherl, though, but
O if I was only there in the past,
And young once more,
An' had the crinkles in my hair,
An' arms as round and strong,

And side as it as then.
I'd, I'd, I'd, I'd,
Do it all over again like a
Fool I s'pose.
I'd take the pain an' work and worry
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I s'pose things go by some big rule of
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Goodness! (noon is almost here.)

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Tim Nelson, Sr., History, Vancouver
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Sarah Mortland, So., Music Performance/Asian Studies, Plymouth, MA
April Rivera, Sr., Psychology, Olympia
Alison Farley, Grad., Music Education, Kansas City, MO

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PERCUSSION

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Christopher Lennard, Sr., Music Performance/Music Education, Snohomish*
Melanie Stambaugh, Fr., Business, Puyallup
Lacey Brown, Grad., Music Performance, Seattle
Chia-Hao Hsieh, Grad., Music Performance, Yuanlin, Taiwan
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Peter Schmeckle, Grad., Music Performance, Barre, VT