

include CDs
15,175
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"DREAMS & REFLECTIONS"

7:30 PM, April 24, 2006

Meany Theater

PROGRAM

CD 15,177

1] COMMENTS, Salzman

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy O. Salzman, conductor

2] SONG (2001) 4:55 WILLIAM BOLCOM (b. 1938)
Paul Bain, conductor

3] FUNERAL MUSIC FOR QUEEN MARY (1992) 7:50 STEVEN STUCKY (b. 1949)
Thomas Slabaugh II, conductor

4] FIVE FOLKSONGS FOR SOPRANO AND BAND (1967) 19:22 BERNARD GILMORE (b. 1937)
I. Mrs. McGrath
II. All the Pretty Little Horses
III. Yerakina
IV. El Burro
V. A Fiddler

Margaret Gordon, soprano / Nseobong E. Ekpo, conductor

CD 15,178

UNIVERSITY OF WASHINGTON CAMPUS BAND

1] AVE MARIA (1964) 5:28 FRANZ BIEBL (1906-2001), Arr. Cameron
Thomas Slabaugh II, conductor

2] SPOON RIVER (1919) 2:33 PERCY GRAINGER ALDRIDGE (1882-1961)
Margaret Young-Weitzel, conductor

UNIVERSITY OF WASHINGTON CONCERT BAND

3] AUTUMN SOLILOQUY (1987) 7:04 JAMES BARNES (b. 1949)
Alicia Hall, oboe / Nseobong E. Ekpo, conductor

4] PAGEANT (1953) 7:32 VINCENT PERSICETTI (1915-1987)
Scott Fry, conductor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

J. Bradley McDavid, *conductor*

- 5 COLONIAL SONG (1911).....5:00.....PERCY ALDRIDGE GRAINGER (1882-1961)
Alex Trevino, *conductor*
- 6 SLEEP (2004).....5:38.....ERIC WHITACRE (b. 1970)
7 COMMENTS, McDavid
8 PACIFIC FANFARE (1994).....5:05.....FRANK TICHELI (b. 1958)
Carla Geiger, *conductor*

SOLOISTS

MARGARET GORDON is a junior in the undergraduate Vocal Performance program at the University of Washington. As a freshman she participated in the University Chorale, soloing in Mozart's *Vesperae Solennes De Confessore*, and as a sophomore soloing in Schumann's *Zigeunerleben*. Since then she has enjoyed singing for quarterly Voice Division Recitals, performing scenes in Opera Workshop, and performing in last year's spring opera, *ORPHÉE AUX ENFERS*, as well as *LE NOZZE DI FIGARO* coming up in May.

ALICIA HALL, a native of Eureka, California, recently relocated to Seattle after graduating from Humboldt State University. While in California, she had an active freelance career on the North Coast playing with Symphony of the Redwoods, Opera Fresca, Humboldt Light Opera, Humboldt Symphony, Eureka Symphony and the Ukiah Symphony. Ms. Hall is currently studying with Ben Hausmann of the Seattle Symphony. Previously, she studied with Virginia Ryder Ayoob and David Schaffer. Since arriving in Seattle, she has played with the Puget Sound Symphony Orchestra, the Sammamish Symphony Orchestra and the Thalia Symphony. Ms. Hall currently works in the Technical Department of the Seattle Opera.

PROGRAM NOTES

BOLCOM composed *SONG* (for band) in 2001 to honor the retirement of H. Robert Reynolds from the directorship of the Michigan bands. According to Reynolds, Bolcom first approached him with the idea of writing a fanfare. At Reynolds' behest, the composer instead created a beautifully lyrical song.

Composer/pianist William Bolcom was born in Seattle, Washington, in 1938. Exhibiting musical talent while still very young, he began (at age 11) private composition studies with John Verrall and piano lessons with Berthe Poncy Jacobson at the University of Washington. He continued to perform extensively in the Seattle area and throughout the Northwest. Bolcom earned his B.A. from the University of Washington in 1958, studied with Darius Milhaud at Mills College in California and at the Paris Conservatoire de Musique, and earned a doctorate in composition in 1964 from Stanford University, where he worked with Leland Smith. Returning to the Paris Conservatoire, he won the 2nd Prix in Composition in 1965. While in Europe he began writing stage scores for theaters in West Germany, continuing at Stanford University, in Memphis, Tennessee, at Lincoln Center/New York, and the Yale Repertory Theater. Various awards throughout his career include: two Guggenheim fellowships (1965 and 1968), several Rockefeller Foundation awards, several NEA grants, the Marc Blitzstein Award (1966) from the Academy of Arts and Letters (for *Dynamite Tonite*, an opera for actors written with his long-time collaborator, Arnold Weinstein), two Koussevitzky Foundation Awards (1976 and 1993) for the First Piano Quartet and the Lyric Concerto for Flute and Orchestra - written for James Galway, the Pulitzer Prize for music in 1988 for 12 New Etudes for Piano, the 1977 Henry Russel Award (the highest academic prize given by the University of Michigan) followed 20 years later by the prestigious Henry Russel Lectureship (awarded to a senior faculty member) in March 1997 at the U of M, investiture in the American Academy of Arts and Letters in 1992, honorary doctorates from the San Francisco Conservatory of Music, Albion College, and the New England Conservatory, and the New School University/New York and the Alumnus Summa Laude Dignatus Award from the University of Washington in 2003. At the recent 48th annual Grammy Awards Bolcom took three of the top classical awards. His *Songs of Innocence and of Experience*, a musical interpretation of William Blake's 46 poems, won best classical album, best choral performance and best classical contemporary composition.

THE FUNERAL MUSIC FOR QUEEN MARY was one of three pieces that Henry Purcell (1659-1695) offered for Her Majesty's burial in Westminster Abbey on March 5, 1695. A contemporary of Purcell, Dr. Thomas Tudway wrote this about the premiere of the piece, "I appeal to all that were present whether they ever heard any thing so rapturously fine and solemn and so Heavenly in the Operation, which drew tears from all." The piece served as funeral music at Purcell's own burial in November of the same year.

STEVEN STUCKY (b. 1949) arranged the *Funeral Music for Queen Mary* for the Los Angeles Philharmonic while serving as composer-in-residence (succeeding John Harbison). The work was premiered on February 6, 1992 by the Los Angeles Philharmonic with Esa-Pekka Salonen conducting.

In creating the arrangement for the wind section of the symphony orchestra plus three percussion, harp, piano and celesta, Stucky did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music...through the lens of three hundred intervening years. Thus, although most of this version is straightforward, modern orchestration of Purcell's originals, there are moments when Purcell drifts out of focus. In addition to being an active composer, conductor, writer, and lecturer, Stucky is the Given Foundation Professor of Music at Cornell University, having served at this university since 1980. Stucky is the recipient of the 2006 Pulitzer Prize for his *Second Concerto for Orchestra*.

Stucky writes of the work: "It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on 28 December 1694: a solemn march, the anthem 'In the Midst of Life We Are in Death,' and a canzona in imitative polyphonic style. In working on the project I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus. My version was first performed in Los Angeles on 6 February 1992."

[Steven Stucky]

BERNARD GILMORE provided the following information about his *FIVE FOLKSONGS FOR SOPRANO AND BAND*: "In each of the five folk songs I tried to express a key element of each text in the accompaniment. *Mrs. McGrath* is clearly march-like, but as the bitter story unfolds, the band accompaniment becomes increasingly dissonant. As an ironic commentary, the march is set in its most conventionally "stirring" manner after the tragedy is revealed. The band accompaniment in *All the Pretty Little Horses* features two lengthy clarinet cadenzas improvisational in feeling. In *El Burro*, I had the image of a noisy funeral procession in mind. *Yerakina* is permeated with the sound of Yerakina's bracelets jangling in the sun. And at the end of *A Fiddler*, Mama's dreams for her son are hinted at by a brief reference to the Mendelssohn Violin Concerto."

1. *Mrs. McGrath* (Irish)

Oh Mrs. McGrath, the Sargeant said,
Would you like to make a soldier
out of your son Ted
With a scarlet coat and a big cocked hat,
Oh, Mrs. McGrath, wouldn't you like that?
Wid yer too-ri-ah, fol-a-diddle-ah,
Too-ri-oo-ri-oo-ri-ah.
Wid yer too-ri-ah, fol-a-diddle-ah,
Too-ri-oo-ri-oo-ri-ah.

So Mrs. McGrath lived on the shore
For the space of seven long years or more.
Til she saw a ship sailing into the bay
Here's my son Ted would ya clear the way?
(chorus)

Oh Captain dear, where have you been,
Have you been sailing on the Mediter-e-an,
Oh have you any tidings of my poor son Ted,
Is the poor boy living or is he dead?
(chorus)

Then up comes Ted without any legs
And in their place he has two wooden pegs
She kiss'd him a thousand times or more,
Saying, "Mother of God, it isn't you."
(chorus)

Oh were ye drunk or were ye blind
That ye left your two fine legs behind,
Or was it walking upon the sea
Wore your fine legs from the knees away?

Oh I wasn't drunk and I wasn't blind
But I left my two fine legs behind
For a cannon ball on the fifth of May
Took my two fine legs from the
knees away.

All foreign wars I do proclaim
Between Don John and the King
of Spain,
For I'd rather my Ted as he used to be
Than the King of France and
his whole Navee.

2. *All the Pretty Little Horses* (American)

Hush-a-bye, don't you cry
Go to sleepy little baby;
When you wake you shall have cake and
All the pretty little horses.

Blacks and bays, dapples and grays
Coach and sic little horses.

Blacks and bays, dapples and grays—
All the pretty little horses.

Hush-a-bye, don't you cry
Go to sleepy little baby;
Your pa's gone away, gone astray
Gone and left you little lambie.

Daddy's eye is runnin' dry
He can't cry for you like mammy;
Daddy's eye is runnin' dry
Gone and left you little lambie.

3. *Yerakina* (Greek)

A young man is hopelessly charmed by a very appealing girl named Yerakina, whose presence is always announced by the jingling and jangling of her bracelets. One time in trying to get water from the well, she falls in and our hero saves her and wins her!

4. El Burro (Spanish)

The donkey that used to carry the vinegar died. God has **now** taken him away from this miserable life. He was brave and stubborn. He was the cure for all unpleasantness. He stretched **his** hoof and raised his snout, and with his stiff rear end he said goodbye to his friend the parrot. All the neighbors went to **the** burial, and Aunt Maria played the cowbell.

5. The Fiddler (Yiddish)

My father brought me a new fiddle from the fair;
Do, re, mi, fa, sol, la, si,
I now play didl, di, di, di.

Right foot ~~is~~ front a bit, tap the time with the feet.
Do, re, mi, **fa**, sol, la, si,
I now play **didl**, di, di, di.

Hold your little head down, both eyes in a dream;
Do, re, mi, fa, sol, la, si,
I now play didl, di, di, di.

Mama **smiles** proudly; this is probably the next Jascha Heifetz!
Do, re, mi, **fa**, sol, la, si,
I now play **didl**, di, di, di.

Bernard Gilmore received his B.A and M.A in **composition** from UCLA, and his D.M.A in conducting from Stanford University. Before coming to UC-Irvine in **1982** he taught at Cornell University and Oregon State University.

A french horn player, Professor Gilmore performed **in** Bruckner's *Symphony No. 7* with the Los Angeles Philharmonic, Edvard van Beinum conducting, and **under** Georg Solti in a performance of Stravinsky's "Sacre du Printemps." In addition, Professor Gilmore played with **the** Boston Pops Tour Orchestra on a ten-week tour of the U.S. His principal interest is composition. He was **recently** commissioned by the University of Wisconsin, Milwaukee to compose a work for their symphonic band's **tour** of the British Isles.

FRANZ BIEBL (1906-2001), a church organist, choir**master**, and teacher at a parish near Munich, was asked by a member of his church choir to write a piece for the fire**man's** choir (of which he was a member) to perform in an upcoming community choral festival. The result was **AVE MARIA** for double male chorus, written in 1964. The work fell into obscurity until the Cornell University Glee Club, **under** the direction of Tom Sokoll, heard this work during a visit to Germany in 1970 while Biebl was serving **the** ~~head~~ of choral programs for the Bayerischen Rundfunk (Bavarian Radio). The piece was subsequently published in the U.S. and gained world-wide attention when recorded in 1981 by the Grammy award winning group Chanticleer.

The source of the text is the Angelus liturgy recited **every** morning (at 6 a.m.), noon and evening (at 6 p.m.) in the Catholic Church. It is cued by the ringing of the "Angelus" bell, sometimes referred to as the "Peace Bell" and consists of three versicles based on the Gospel, followed **each** time by a "Hail Mary". This arrangement for wind-band utilizes solo voice performing **the** versicles, ~~with the ensemble~~ performing the "Hail Mary" responses.

Versicle #1

Angelus Domini nuntiavit Maria; et concepit de Spiritu sancto.

The angel of the Lord made his annunciation to Mary and she conceived by the Holy Spirit.

Response

Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus.

Hail, **Mary**, full of grace, the Lord is with thee. Blessed **art** thou among women, and blessed is the fruit of **thy** womb, Jesus.

Versicle #2

Maria dixit: Ecce ancilla Domini; fiat mihi secundum verbum tuum.

Mary **said**: Behold the handmaiden of the Lord. Let it be unto me according to Thy word.

Response

Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus.

Hail, **Mary**, full of grace, the Lord is with thee. Blessed **art** thou among women, and blessed is the fruit of **thy** womb, Jesus.

Versicle #3

Et verbum caro factum est et habitavit in nobis.

And the **Word** was made flesh and dwelt among us.

Response

Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus.

Hail, **Mary**, full of grace, the Lord is with thee. Blessed **art** thou among women, and blessed is the fruit of **thy** womb, Jesus.

Final Response

Sancta Maria, mater Dei ora pro nobis peccatoribus, Sancta Maria, ora pro nobis, nunc et in hora mortis nostra, Amen.

Holy **Mary**, mother of God, pray for us sinners. Holy Mary, pray for us, now and at the hour of our death, Amen.

SPOON RIVER is an American Folk Dance, and was heard by Capitan Charles H. Robinson when played by a fiddler while at a country danced in Bradford, Illinois in 1857. It was later set for piano by PERCY GRAINGER in 1919, and was at that time dedicated to "Edgar Lee Masters, Poet-Pioneer."

Percy Grainger (1882-1961) was born in Melbourne, Australia. He studied composition in Germany as a teenager, then moved to London and lived there with his mother from 1901 to 1914. At the age of 22, Grainger immigrated to America, where he lived for the rest of his life. He composed, set, arranged, and edited some 400 works; counting all the versions of these works, they total more than 1,000. Most of his music and memorabilia are now in the Grainger Museum in Melbourne, the Library of Congress, or the Grainger Library in his former home in White Plains, New York.

[from the composer]

JAMES BARNES composed *AUTUMN SOLILOQUY* as an oboe solo with wind orchestra accompaniment and dedicated it to Susan Hicks Brashier. It is quite different from most of his music, which is powerful and energetic. The piece begins with a melancholy oboe solo and a one-line melody on a horn in the background. The clarinet and bassoon then have a turn with the melody. In the *moderato*, the other instruments of the ensemble, including the vibraphone and bass clarinet, produce an ethereal, shimmering sound. An oboe cadenza catches one's notice as the swirling chill wind of Autumn. The colors of sound of the woodwinds and brass indicate the changing in the colors of the leaves. There is a last burst of brilliance and excitement before the oboe once again sings in a plaintive cadenza. Recalling the initial theme before retreating, the horns introduce a pyramid of ensemble sounds to bring the piece to a quiet ending.

As a member of the Theory-Composition faculty at the University of Kansas, James Barnes teaches orchestration and composition courses. His numerous publications for concert band and orchestra are extensively performed in the United States, Europe, and the Pacific Basin. His works have been performed at Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall, and the Kennedy Center in Washington, D.C.

Barnes twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. He has been the recipient of numerous ASCAP Awards for composers of serious music, the Kappa Kappa Psi Distinguished Service to Music Medal and the Bohumil Makovsky Award for Outstanding College Band Conductors, along with numerous other honors and grants. The world famous Tokyo Kosei Wind Orchestra has recorded three CDs of his music. Mr. Barnes recently completed a new CD of his works with the Koninklijke Militaire Kapel (The Queen's Royal Military Band) in Holland. In recent years, he has been commissioned to compose works for all five of the major military bands in Washington, D.C.. A recent CD by the United States Air Force Band features his Third Symphony.

PAGEANT was commissioned by Edwin Franko Goldman for the 1953 American Bandmasters' Association conference and was premiered by the University of Miami Band, conducted by the composer, on March 7, 1953. Originally titled Morning Music, the work opens in a slow tempo with a motif in the horn that is used throughout both sections. This solemn chordal section is succeeded by a vivacious parade, introduced first by the snare drum. In the final portion of the piece, the two principal subjects are developed simultaneously to an inspired climax.

VINCENT PERSICETTI (1915-1987) was one of America's most respected 20th-century composers. His contributions enriched the entire music literature; his influence as a conductor, teacher, scholar, and keyboard virtuoso is universally acknowledged. Nicholas Slonimsky described Persichetti's music as being "remarkable for its polyphonic skill infusing the seemingly incompatible idioms of classicism, romanticism, and stark modernism...with Italianate diatonicism, in a lyrical manner." Approximately 120 of Persichetti's works have been published; over half were commissioned. Persichetti composed sixteen major works for band.

Written in 1911 and dedicated to his mother, PERCY GRAINGER wrote the following about *COLONIAL SONG*: "No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general. Perhaps it is not unnatural that people living more or less lonely [*sic*] in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen Foster's adorable songs *My Old Kentucky Home*, *Old Folks at Home*, etc."

SLEEP, written in 2004 by ERIC WHITACRE, began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and Whitacre thought that "it might make a gorgeous addition to the wind symphony repertoire."

Though he had received no formal training before the age of 18, Eric Whitacre's (b. 1970) first experiences singing in college choir changed his life, and he completed his first concert work, *Go, Lovely, Rose*, at the age of 21.

Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano. He resides in Los Angeles.

PACIFIC FANFARE is a tribute to the great Venetian composer, Giovanni Gabrieli, who brilliantly utilized the space of St. Mark's Cathedral in his polychoral works and antiphonal fanfares. There are two main themes, one based on wide melodic leaps (successive ascending fifths), the other based on a rapid repeated-note figure. In the beginning they are nostalgic and elegiacal, but by the second half of the piece they take on more grand, fanfare-like personalities. Pacific Fanfare was completed in June of 1994 during a summer residency at Yaddo, an artist colony in Saratoga Springs, New York. It was composed as a gift to Carl St. Clair and the Pacific Symphony Orchestra.

FRANK TICHELI (b. 1958) is well known for his works for concert band, many of which have become standards in the repertoire. He received his doctoral and masters degrees in composition from the University of Michigan, and 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 Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

GRADUATE CONDUCTING STUDENTS

Paul Bain, Puyallup
 Nsé Ekpo, Sumter, SC
 Scott Fry, Tacoma
 Thomas Slabaugh II, Sacramento, CA
 Alex Trevino, San Antonio, TX
 Margaret Young-Weitzel, Redlands, CA

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea*
 Zhao Rong Chen, Grad., Music Perf., Nanjing, China
 Saesha Senger, Grad., Music Perf., Hailey, ID
 Alysa Treber, Fr., Music Perf., Graham
 Torrey Kaminski, Jr., Music Perf./Architecture, Seattle

OBOE

Jennifer Muehrcke, Grad. Music Perf., Cleveland, OH
 Laura Stambaugh, Grad. Music Ed., Portsmouth, NH
 Haley Franzwa, Jr., Music Ed., Bothell

BASSOON

Thomas Ng, Fr., Physics, Bothell*
 Kirsten Alfredsen, Fr., Music Perf., Bellingham
 Rebecca Solomon, Fr., Phil., Redmond
 Bruce Carpenter, Grad., Music Perf., Houston, TX

CONTRA BASSOON

Madison Paxton, Fr., Music Perf., Elizabeth, CO

CLARINET

Kent van Alstynce, So., Physics, Chehalis*
 Matthew Nelson, Grad., Music Perf., Vancouver
 Jonathan Tu, Jr., Aeronautics/Math, Shoreline
 Wilson Wong, Fr., Intl. Studies, Bothell
 Ryan Brumbaugh, Sr., Music Ed, Port Angeles

Kate Sawatzki, So., Biology/English, Spokane
 Stella Koh, Fr., Music/Poly Sci., Bellevue
 Nsé Ekpo, Grad., Inst. Cond., Sumter, SC

BASS CLARINET

Ben Leis, Community Member, Seattle*
 Cindy Chou, So., BioChem./Music, Seattle

ALTO SAXOPHONE

Barbara Larson, Sr., Music Perf./Anthropology, Kent*
 Ryan Marsh, Sr., Music Perf., Maple Valley

TENOR SAXOPHONE

Anthony Pierce, Fr., Music Perf. Vancouver

BARITONE SAXOPHONE

Paul Swanson, Fr., Music Perf., Everett

TRUMPET

Edward Castro, Grad., Music Perf., New York City, NY*
 Toby Penk, So., Music Perf., Renton, WA
 Sarah Holt, Sr., Music Ed., Lakewood
 Paul Bain, Grad., Inst. Cond., Puyallup
 Rachel Moore, Jr., Music Perf., Lake Forest Park
 Shelly Devlin, Grad., Music Perf., LeGrand, IA
 HORN
 Matthew Kruse, Grad., Music Perf., Redmond*
 Severn Ringland, Fr., Music Perf., Brush Prairie, WA
 Kenji Ulmer, So., Music Perf., Olympia
 Andrew Cate, So., Psychology, Graham

Josiah Boothby, Community Member, Music Perf., Seattle
 Cory Schillaci, Fr., Pre Major., Auburn
 D. J. Ankney, Community Member, Renton

TROMBONE

Joshua Bell, Jr., Music Perf., Seattle*
 J. J. Cooper, Sr., Music Perf., Camby, OR
 Jenny Kellogg, So., Jazz Studies, Redmond
 Vincent LaBelle, Grad., Music Perf., Spokane
 Caleb Lambert, So., Music Perf., Olympia
 Sean McCarthy, Fr., Comp. Sci./Music Perf., Seattle
 Colby Wiley, Jr., Music Perf., Oak Harbor

EUPHONIUM

Phillip Brown, Grad., Music Perf., Tacoma*
 Emma Yantis, So., Music Perf., Grapeview

TUBA

Jon Hill, Fr., Music Perf., Des Moines, IA*
 Nate Lee, So., Music Perf., Issaquah

STRING BASS

Anna Brodie, Jr., Psych., San Diego, CA

PERCUSSION

Scott Fry, Grad., Inst. Cond., Tacoma*
 Katie Hurst, Grad., Music Performance, Seattle
 Rebecca Tapia, Sr., Music Perf./Music Ed., Snohomish
 Everett Blindheim, Sr., Music Perf./Chem. Engr., Puyallup
 Darren Meucci, Sr., Music Ed., Bothell
 Maria Joyner, Grad., Music Ed./Music Perf., Olympia
 Chris Lennard, Fr., Music Perf., Snohomish

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Sherly Angesti, Fr., Exchange - Arts and Sciences, Indonesia
 Kirstin Bott, Jr., Art Education, Bothell
 Tiffany Capon, Fr., History, Marysville
 Toby Lee Dankbaar, So., Psychology, Sydney, Australia
 Teagan Decker, Grad., English, Healdsburg, CA
 Nicole Dullenty, Jr., Anthropology, Kent
 Ashli Green, Fr., Music, Olympia
 Katy Jacobson, Sr., Biochemistry, Lynnwood
 Katherine A. Kieinski, Fr., Political Science, Vashon
 Jennifer Kristjansson, Jr., Neurobiology, Shoreline
 Carissa Rush, Sr., Business, Vancouver
 Shelly Thompson, So., Sociology, Sun Valley, ID
 Laura Pepka, Sr., Spanish, Issaquah
 Sam Van Dalfsen, So., Comp. Engineering, Lynnwood

OBOE

Brent McGee, Grad., Music Education, Rapid City, SD
 Stacy Schulze, Community Member, Richmond, TX
 Sarah Wiener, Fr., Japanese/Japan Studies, San Carlos, CA

CLARINET

Ben Cowin, Sr., Physics/Astronomy, Kennewick
 Jill Ann Edwards, So., Mathematics, Moscow, ID
 Andrea Heenk, Sr., Music, Renton
 Reuben Holober, So., Undeclared, Millbrae, CA

Ali Hull, So., Physiology, Carnation
 Carla Ines, So., Sociology, Vancouver
 Ryzn Kosei, Jr., EE/Molecular Biology, Renton
 Linda O'Gera, Community Member, Seattle
 Jessica Ton, Fr., Undecided, Lake Stevens
 Ginny Tremblay, Fr., Visual Art, Sonoma, CA
 Stephanie Watson, Sr., Law Societies & Justice, Edmonds

ALTO SAXOPHONE

Benjamin Gerwood, Fr., Engineering, Spawny Taichung, Taiwan
 Chuck Horkin, Jr., Electrical Engineering, Carnation
 Cheng-I Lin, Jr., Indus. Engin./Mat. Sci., Taichung, Taiwan
 Joseph Mault, Sr., Atmospheric Sciences, Sammamish
 Sean Michael Verlander, Jr., Biology, Kent

TENOR SAXOPHONE

Derek DeVries, So., Economics, Granger, WA
 Shauna Durbán, So., Public Health, Davis, CA

BARITONE SAXOPHONE

Jim Bach, So., Biology, Puyallup

TRUMPET

Eric Bol, Sr., Aeronautics & Astronautics
 Cassidy Boeh, So., Pre-Engineering, Arden, CA
 Jeff Epler, So., Mechanical Engineering, Edmonds
 Laura Grupp, Jr., Electrical Engineering, Lynnwood
 Andrew Hultgreen, Fr., Undecided, Kailua, HI
 Chris Huskey, Fr., Undecided, Sumner
 Tucker Kraght, Fr., Music Ed., Lynden

Keenan Robert Morrison, So., Biology, Seattle
 Ryzn Murfelt, Grad., Music Ed., Seattle
 Stefanie Sternagel, So., CSE, Longview

FRENCH HORN

Lydia Bylsma, Fr., Undeclared, Longview
 Carl Sandstrom, Jr., Music, Seattle

TROMBONE

C. J. Bell, Sr., Computer Science, Olympia
 Jeremy Cho, Jr., Computer Science, Shoreline
 Karen Christolm, Grad., Medicine/Genome Science, Novato, CA
 Scott Jenke, Fr., Computer Science, Normandy Park
 Gerald Larkins, Community Member, Seattle
 Craig Tyler, Sr., Economics, Camas

BARITONE

David Mzmer, Fr., Undeclared, St. Paul, MN

TUBA

Alex Hesse, Fr., Mathematics, Moses Lake
 Val Scrivner, So., Mathematics Education, Seattle

PERCUSSION

Charles Kit Fitzsimmons, Jr., Biology, Ferndale
 Heidi Geringer, So., Business, Tacoma
 Matthew Perabel, Sr., Communications/Political Science, Redmond
 Brooke Ellen Thayer, So., Chemical Engineering, Kirkland

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Bill Schultze, Community Member, Portsmouth, NH
 Nancy Gove, Community Member, Seattle
 Elise Rosenblum, Staff, Seattle
 Traci Czyzyk, Post Graduate, Pharmacology, Lynnwood
 Yoko Nozawa, Sr., Biology, Lake Oswego, OR
 Nathania Snaer, Fr., Biology, Guam
 Melanie Williams, So., Dance, Bremerton
 Megan Wagoner, So., Math, Olympia
 Loretta Ho, Fr., Undeclared, Hong Kong, China
 Samia Esseddigi, Fr., Pre-nursing, Bothell
 Karen K. Shell, Jr., Geology, Kent
 Ann Lin, So., Music, Redmond
 Brieanne Conkin, Sr., Linguistics, Gig Harbor

OBOE

Alicia Hall, Community Member, Eureka, CA
 Jamie Fowler, Community Member, Redmond
 Jen Pulju, Jr., Finnish/SPHSC., Lakewood, CO

CLARINET

Patricia Voll, Jr., Physics, West Linn, OR
 Megan Monnett, So., Nursing, Tacoma

Carrie Fowler, Community Member, Everett
 Nicholas Carver, So., Intl. Studies, Arlington, VA

Seth Alexander, Sr., Music, Seattle
 Donald Responde, Jr., BioEng., Bellevue
 Thomas Chan, Sr., EE, Seattle
 Lindsey Britt, Jr., Intl. Studies, Wilsonville, OR
 Kelly Gorr, Jr., Psych., Arlington
 Rosie Lindeke, Jr., Molec. Bio., Burien
 Jonathan Kane, Jr., Math, Redmond
 Jose Mesa, So., Sociology, Yakima

ALTO SAXOPHONE

Chris Klontz, Jr., Mech. Eng., Lake Tapps
 Brian Neighbors, Jr., Spanish, Arlington
 Erin Gorr, Fr., Psych., Arlington
 Alyssa Bourne, Fr., Music/PolySci., Kirkland
 Jupiter Crabtree, Fr., Mech. Eng., Usk

TENOR SAXOPHONE

Ken Ploeger, Fr., BioChem., Bellingham
 Theresa Porter, Fr., Undeclared, Seattle
 Elisa Howatson, Sr., Biology, Fox Island

HORN

Gordon Mitchell, Community Member, Boring, OR
 Karen Mildes, Community Member, Bothell
 Sam Sudar, So., Music, Longview
 Maria Joyner, Grad, Music Ed./ Perf., Olympia

TRUMPET

Carey Rayburn, Fr., Music, Seabeck
 Adrian Ball, Fr., Marketing, Puyallup
 Alex Cho Snyder, So., CompSci., Seattle
 Tamon Page, So., Pre Eng., Mercer Island
 Andrew Larkoski, Jr., Physics/Mathematics, Tenino
 T.J. Werle, Fr., Pre Eng., Burien
 Kenn Backholm, Jr., Econominc, Everett
 Jon Caldwell, Community Member, Seattle
 Reggie Gooch, Fr., Undecided, Seattle
 Kerri Ondracek, Fr., Undecided, Port Orchard

TROMBONE

Kris Koski, Sr., CivEng., Aberdeen
 Jonathan Reid, Grad., Rocket Sciences, Seattle
 Aaron Hossack, Fr., Physics, Duvall
 Joshua Teter, Sr., ESS, Seattle

Mark Sassi, So., Undecided, Carson City, NV
Natalie Schmidt, So., Biology, Langley
Ilya Katsel, Sr., Math/Stats, Portland OR

BARITONE

Megan Costa, Fr., Undecided, Stockton, CA

TUBA

David Carver, Grad, **Music Ed.**, Bellevue
Andy Cook, Jr., **PolySci.**, Auburn
Eric Schoening, Sr., **Atmosph.Sci.**, Austin, TX

PERCUSSION

Emily Kimes, So., Music, Kent
Toby McKes, Jr., Dig. Arts, Everett
Brian Goetz, Sr., Music Ed., Seattle
Paul Schernitzki, Grad., Music Ed, Cabooi, MO

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO

Shauna Durbin, So., Public Health/Music,
Davis, CA

FLUTE

Janelle Arenz, Fr., Undeclared, Mill Creek
Alyssa Bourne, Fr., Music/Political Science,
Kirkland
Rebecca Cooper, Jr., Comparative History of
Ideas, Shoreline
Shauna Durbin, So., Public Health/Music,
Davis, CA*
Christina Gangan, Fr., Psychology, Redmond,
OR
Heather Hazard, Fr., Undeclared, Tacoma
Jennifer Kristjansson, Jr., Neurobiology/Cell &
Molecular Biology, Shoreline
Cheng I Ling, Jr. Materials Science &
Engineering, Taiwan
Roxanne McCurry, Fr., Biology, Woodinville
Bo Wilson, So., Psychology/Sociology,
Redmond

OBOE

Victoria Osea, Jr., Psychology, Gig Harbor

BASSOON

Dana Brandt, Fr., Undeclared, Mercer Island
Andrew Mitchell, So., Mechanical
Engineering, Spokane

CLARINET

Karli Anderson, Fr., Music Ed., Vancouver*
Dylan Antovich, Fr., Undeclared, Seattle
Jonathan Geyer, Fr., Business, Tacoma
Thomas Glanz, So., Undeclared, Redmond
Julia Hamilton, So., Music/Pre-Med., Kirkland
Krista Horton, Fr., Undeclared, Aberdeen
Evan Howard, Fr., Chemical Engineering/
Oceanography, Mercer Island
Lauren Keller, Grad., Music Ed., Bothell
Kyung Nam Yun, Jr., Electrical Engineering,
Seoul, Korea

BASS CLARINET

Janet Bautsista, So., **Physics/Asian Studies**,
Tacoma
Brady Hodgson, Sr., **Physics**, Marysville
Jennifer Morus, Sr., **Speech & Hearing**
Sciences, Woodinville

ALTO SAXOPHONE

Logan Foster, Fr., **Sociology**, Yelm
Brooke Leary, Grad., **Public Administration**,
Boston, MA*
Eric Orth, Jr., **Computer Engineering**, Lake
Forest Park
Matt Wenman, Jr., **Music Ed.**, Gig Harbor

TENOR SAXOPHONE

Rolf Hermanson, Fr., **Chemistry**, Edmonds
Jessica Jablinske, Sr., **Culture**, Literature, & the
Arts, Everett*

BARITONE SAXOPHONE

Conan McLemore, Sr., **Music History**, Monroe

TRUMPET

Anthony Andrus, Fr., Undeclared, Bothell
Christopher Clarke, Fr., Music Ed., Vancouver
Brian Goetz, Sr., Music Ed., Seattle*
Jenny Hanna, Jr., ESS-Physics, Maple Valley
Ian Kronheim Johnson, So., Aerospace
Engineering, Kenmore
Mike Loomer, So., Music/Women's Studies,
Los Gatos, CA
Ian Simensen, So., Music Ed., Pflugerville, TX

HORN

Kyler Brumbaugh, Fr., Music Ed., Port
Angeles
Ben Cowin, Sr., Physics/Astronomy,
Kennewick*
Brad Goring, So., Undeclared, Bothell
Aaron Menkins, Fr., Undeclared, Gig Harbor
Laura Morus, Sr., Business Administration,
Entrepreneurship & CISB, Woodinville
Jennifer Payne, Sr., History, Kirkland
Carl Sandstrom, Jr., Music, Seattle
Rachel Schlechty, Fr., German, Carnation

TROMBONE

Andrew Bendokas, Sr., Business, Bothell
Devon Barrett Crumlish, So., English,
Matawan, NJ
Amiee Kehrer, So., Psychology, Seattle
Alexander Middleton, Fr., Undeclared,
Kirkland*
Andrew Short, Fr., Astronomy, Bellingham

EUPHONIUM

Grant Ausley, So., Music Perf., Graham*
Nathaniel L. Syron, So., Psychology,
Vancouver

TUBA

Hemmaplardh, Jr., Computer Science, Bellevue
Josh Rusk, Sr., Bioengineering, Park City, UT
Daniel Shontz, Jr., Music Perf., Lake Tahoe,
CA
Sam Thompson, Jr., Music Perf., Cusick*

PERCUSSION

Desiree Decker, So., French, Woodinville
Ryan Hanzawa, So., Computer Engineering,
Maui, HI
Angel Sancedo, So., Drzma, Yakima
Justin Watilo, Jr., History, Chehalis, WA

PIANO

Carla Geiger, Grad., Music Ed., West Palm
Beach, FL