

University of Washington  
2004-2005

*School of Music*

*presents*

COMPACT  
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B348  
2005  
4-25

# MUSIC IN MOTION

*with the*

UNIVERSITY OF WASHINGTON WIND ENSEMBLE  
Timothy Salzman, *conductor*

UNIVERSITY OF WASHINGTON CONCERT BAND

UNIVERSITY OF WASHINGTON CAMPUS BAND

UNIVERSITY OF WASHINGTON SYMPHONIC BAND  
Dr. J. Bradley McDavid, *conductor*

April 25, 2005  
7:30 PM  
MEANY HALL

DATs # 14,871 - 14,872  
CDs # 14,873 - 14,874

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

CD # 14,873

- 1] BALLET FOR BAND (2004) ..... 19:46 ..... CINDY MCTEE (b. 1953)
  - I. Introduction: On with the Dance
  - II. Waltz: Light Fantastic
  - III. Finale: Where Time Plays the Fiddle

2] COMMENTS, Salzman

- 3] THREE EPISODES FOR CONTRABASS SAXOPHONE AND BAND (2004) ..... 18:08 ..... BARTON CUMMINGS (b. 1946)
  - I. Locked in the Labyrinth
  - II. Below the Thunders of the Upper Deep
  - III. On a Walk in London

Jay Easton, *contra bass saxophone*  
- world premiere -

4] COMMENTS, Salzman

- 5] RA! (2002) ..... 4:52 ..... DAVID DZUBAY (b. 1948)

CD # 14,874

UNIVERSITY OF WASHINGTON CONCERT BAND

- 1] CHILDREN'S MARCH (1918) ..... 7:07 ..... PERCY ALDRIDGE GRAINGER (1882-1961)  
Paul Bain, *conductor*

- 2] PERPETUUM MOBILE ..... 3:37 ..... JOHANN STRAUSS II (1825-1899)  
Matthew Kruse, *conductor*

- 3] 'DANCIN' INTO THE 20S' (1999) ..... 12:53 ..... ARR. DONALD HUNSBERGER (b. 1932)
  - I. Piccalilli Rag - Two Step (1918), George A. Reeg Jr.
  - II. The Richard's Tango (1913), Elizabeth Scates
  - III. Waltz - A Kiss in the Dark from Orange Blossoms (1922), Victor Herbert
  - IV. Hunkatin - A Half Tone One-Step (1918), Sol P. Levy
 Mitchell Lutch, *conductor*

UNIVERSITY OF WASHINGTON CAMPUS BAND

- 4] PRELUDE AND FUGUE (1995) ..... 7:28 ..... JOHN ZDECHLIK (b. 1937)  
Mark Montemayor, *conductor*

- 5] CHACONNE, IN MEMORIAM (1994) ..... 9:15 ..... RON NELSON (b. 1929)  
Thomas Slabaugh II, *conductor*

6 COMMENTS

7 COURTLY AIRS AND DANCES (1995).....7:58.....RON NELSON (b. 1929)  
Melia McNatt, conductor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND  
Dr. J. Brad McDavid, conductor

8 KITTY HAWK (1986).....4:29.....JOHN CHEETHAM (b. 1939)  
Alex Trevino, conductor

9 THROUGH COUNTLESS HALLS OF AIR (1994).....14:06.....FRANCIS MCBETH (b. 1933)  
I. First Flight - "Daedelus and Icarus"  
II. Kitty Hawk - "Orville and Wilbur"  
III. High Flight - "The BeeGee and the Blackbird"

PROGRAM NOTES

**Cindy McTee**, a native of Eatonville, Washington, holds degrees from Pacific Lutheran University, the Yale School of Music and the University of Iowa. She also completed one year of study in Poland with Krzysztof Penderecki at the Academy of Music in Cracow. Ms. McTee taught at Pacific Lutheran University in Tacoma from 1981 to 1984 and subsequently joined the faculty of the University of North Texas in Denton, TX where she is Regents Professor of Music Composition. She has received numerous awards for her music, most significantly: two awards from the American Academy of Arts and Letters (2002 and 1992); a Guggenheim Fellowship (2001); a Fulbright Fellowship (1990); and a Composers Fellowship from the National Endowment for the Arts (1994). McTee's compositions, which according to critic, Charles Ward, reflect a "charging, churning celebration of the musical and cultural energy of modern-day America", have received performances by leading orchestras, bands, and chamber ensembles in the United States, Japan, South America, and Europe. Of her work *Ballet for Band* (adapted from *Symphony No. 1: Ballet for Orchestra*) McTee writes:

Music is said to have come from dance - from the rhythmic impulses of men and women. Perhaps this explains my recent awareness of the inherent relationships between thought, emotion, and action - that the impulse to compose often begins as a rhythmical stirring and leads to a physical response - tensing muscles, gesturing with hands and arms, or quite literally, dancing.

I. *Introduction: On with the Dance*  
*On with the dance! let joy be unconfined;*  
*No sleep till morn, when Youth and Pleasure meet*  
*To chase the glowing hours with flying feet.*  
---- Lord Byron, *Childe Harold's Pilgrimage*

Inspired by the opening theme of Beethoven's *Symphony No. 5*, a 3-note motif outlining the interval of a minor third (C, E<sup>b</sup>, C) is developed and expanded to also include the interval of a major third (C, E<sup>b</sup>, C<sup>b</sup>). Following an excursion into a musical world informed by jazz rhythms and sounds, the movement concludes with a recapitulation of the opening material.

II. *Waltz: Light Fantastic*  
*Come & trip it as ye go*  
*On the light fantastic toe.*  
---- John Milton, *L'Allegro*

The second movement is a dance - in this case a quick waltz inspired by a memorable performance of Ravel's *La Valse* in 2000 by the Rhode Island Philharmonic Orchestra under Larry Rachleff. A rising half-step motif in the basses lightens the effect of the falling half-step motif heard in the previous movement.

III. *Finale: Where Time Plays the Fiddle*  
*O, Love's but a dance,*  
*Where Time plays the fiddle!*  
*See the couples advance,--*

O, Love's but a dance!  
A whisper, a glance,  
"Shall we twirl down the middle?"

O, Love's but a dance,  
Where Time plays the fiddle!

--- Henry Austin Dobson, *Cupid's Alley*

Motifs consisting of minor and major thirds as well as jazz elements continue to permeate the textures of the final movement. References to Stravinsky's *Rite of Spring* can be heard at several other points along the way. Material from the beginning of the piece returns, and a final statement of the opening motif (C-E<sup>b</sup>-C) provides closure.

**Barton Cummings** enjoyed a distinguished international career as a tuba player. An early pioneer in establishing the tuba as a true solo instrument, he began a campaign in the 1960's to commission new compositions for the tuba. As a result of his efforts, more than sixty new compositions were written for him. At home in all musical styles, Cummings was a member of the New Hampshire Philharmonic, San Diego Ballet and Opera Orchestras, California Symphony, Vallejo Symphony, Cal Jackson Orchestra, San Diego Brass Quintet, Koman Brass Ensemble, San Diego Jazz Society Orchestra, Solano Dixie Jubilee and the Brassworks of San Francisco. In demand as a studio musician, he performed on the soundtracks of such films as *The Contrary Warriors*, *Blood of Heroes*, *Henry and June in Paris*, *The Unbearable Lightness of Being*, *Faces of The Enemy*, *Eat A Bowl Of Tea* and numerous radio and television commercials. Mr. Cummings recorded recital albums for the Capra, Coronet and Crystal labels and his recordings were met with great critical success and reviews of albums appeared in the *American Record Guide*, *Fanfare*, *The Instrumentalist*, *Recorded Classical Music*, and others. Highly regarded as a teacher, Mr. Cummings served on the faculties of several universities throughout the United States. Now retired from tuba playing, Mr. Cummings continues to maintain an active career as a composer, arranger, author and teacher. His original and arranged compositions have been performed internationally and recorded on the Channel Classics, Crystal and Mark record labels. His published books include *The Contemporary Tuba*, *Teaching Technique on Brass Instruments* and *Tips for The Tuba*. He has published more than five hundred articles and reviews in various music journals. Cummings has described *Three Episodes* as having literary inspiration:

When using poems or other writings as inspirations for composing music, it is all too often thought that the music should reflect a literal "tone painting" of the words. True, some composers have done this successfully, but in general, such works are usually not very successful. In writing this piece I did not attempt to create a word-by-word, line-by-line musical translation of the written word. Rather, I sought to create a sound world that would have some mysterious and ethereal qualities in which this 'creature' might live. Because of the enormous depth of sound produced by the contrabass saxophone it was possible to create a very mystical and atmospheric environment to surround the its' voice while not covering the instrument in its lowest register.

**David Dzubay**, a native of Portland, Oregon, is currently Professor of Music at the Indiana University School of Music in Bloomington where he teaches composition and is Director and Conductor of the IU New Music Ensemble. His music has been performed in the U.S., Europe, Canada, Mexico, and Asia by the symphony orchestras of Aspen, Atlanta, Baltimore, Cincinnati, Detroit, Honolulu, Kansas City, Louisville, Memphis, Minnesota, Oregon, Oakland, St. Louis and Vancouver; the American Composers Orchestra, National Symphonies of Ireland and Mexico, New World Symphony, National Repertory Orchestra and New York Youth Symphony; and ensembles including Le Nouvel Ensemble Moderne (Montreal), Onix (Mexico), Voices of Change (Dallas), the Alexander and Orion String Quartets, the League/ISCM and the San Francisco Contemporary Music Players. His music is published by Pro Nova Music, Dorn, and Thompson Edition and is recorded on the Centaur, Innova, Crystal, Klavier, Gia, First Edition and Indiana University labels. The conductor's score for *Ra!* is inscribed with the composer's programmatic description of the work:

The sun god Ra was the most important god of the ancient Egyptians. Born anew each day, Ra journeyed across the sky in a boat crewed by many other gods. During the day Ra would do battle with his chief enemy, a serpent named Apep, usually emerging victorious, though on stormy days or during an eclipse, the Egyptians believed that Apep had won and swallowed the sun. *Ra!* is a rather aggressive depiction of an imagined ritual of sun worship, perhaps celebrating the daily battles of Ra and Apep. There are four ideas presented in the movement: 1) a "skin dance" featuring the timpani and other percussion, 2) a declarative, unison melodic line, 3) a layered texture of pulses, and 4) sun bursts and shines. The movement alternates abruptly between these ideas, as if following the precise dictates of a grand ceremony.

*Children's March*, (subtitled *Over the Hills and Far Away*), is a work cast in a sunny, carefree mood; many of the tunes sound like folksongs, but they are original compositions. **Percy Grainger** believed that the greatest orchestral expressions were to be found in the lower octaves of the band and from the larger members of the reed families. Consequently, *Children's March* features a liberal and highly specialized use of such instruments as the bassoon, English horn, bass clarinet, contra-bassoon, and the lower saxophones than is typical in writing for military band. Research by Frederick Fennell supports Grainger's claim that this is the first composition for band utilizing the piano. The Goldman Band first performed the work in 1919 with the composer as pianist.

**Johann Strauss II** "The Waltz King," did not come into his own as a composer until after the death of his father Johann Strauss senior in 1849. Building upon the firm musical foundations laid by his father and Joseph Lanner, Johann II, along with his brothers Josef and Eduard, developed the classical Viennese Waltz to the point where it became as much a feature of the concert hall as the dance floor. With his abundantly tuneful waltzes, polkas, quadrilles and marches, Johann II captivated not only Vienna but also the whole of Europe and America for more than half a century.

Erik Leidzen arranged *Perpetuum Mobile*, Op. 257, originally composed for orchestra, for band. Throughout this scherzo-galop there are solo passages for many instruments that are comic in conception. The transference of the theme from one instrument to another, and the agitated character of the melody explain the title, *Perpetual Motion*. The sub-title, *A Musical Joke*, becomes clear through sudden dynamic changes as well as the end of the piece where the music is jarringly interrupted in the normal course of its development.

In early 20<sup>th</sup> century America the young silent film industry was growing its way from single-reel ten-minute shows to longer, more in-depth feature films. Broadway theater was also in a transition from late 19<sup>th</sup> century minstrel, vaudeville and revue style shows into European operettas. Victor Herbert, Sigmund Romberg and Rudolph Friml soon made this genre an American-style production. During this same period, musical comedy and spectacular presentations, as exemplified by the Ziegfeld Follies, led to extravaganza showcase offerings at the Roxy Theater in the twenties. Most Americans heard live music through the numerous traveling concert bands and orchestras that traversed the country, with John Philip Sousa and his band holding the crown for achievement and performance standards. In the dance world, these decades also illustrate a period of change as social dancing moved from its European roots of formal dance steps and movements into more free and individual movements. Dances in a mid to late nineteenth-century ball included the waltz, mazurka, polka and the cotillion. The waltz was changing from the rapid tempo of the Viennese waltz to slower versions, as illustrated by the Boston and its variation, the Boston Dip. One of the major new styles in dancing came as a result of the use of Sousa's *Washington Post March* for a dance known as the two-step. Ragtime certainly played an important role in the development of dance during this period, providing more accentuated rhythmic opportunities.

The music included in *Dancin' Into the '20s* has been chosen to reflect some of these musical styles and their corresponding use for social dancing. It is hoped that this compilation serves as a special example of music from a bygone era in American musical and theatrical history.

- Donald Hunsberger

**Donald Hunsberger** is conductor emeritus of the Eastman Wind Ensemble, having served as its music director and chair of the conducting and ensembles department from 1965 to 2002. He has conducted silent film with orchestra concerts featuring such classic silent masterpieces as *The Phantom of the Opera*, *The Mark of Zorro*, and *The Hunchback of Notre Dame* with the National Symphony Orchestra, Rochester Philharmonic Orchestra, The Virginia Symphony and the North Carolina Orchestra, among others.

Known to many band audiences as the composer of the repertoire staple *Chorale and Shaker Dance*, **John Zdechlik** began his musical training as a pianist, with particular interest in jazz. Concert bands would not emerge as a medium of serious interest to him until he matriculated at the University of Minnesota. After a brief stint teaching music at the high school level, Zdechlik returned to UM to study composition. His inventive use of syncopated rhythms, polychords, and harmonic freedom within a tonal context reflects both his jazz background and the influence of two composers whom he admires, Vincent Persichetti and William Schuman. Traditional compositional structures are also a hallmark of Zdechlik's writing, as demonstrated by his 1995 composition *Prelude and Fugue*. The work begins ominously, with low instruments playing ostinato quarter notes on a pedal E (described by Zdechlik as a "heartbeat") over which dramatic parallel minor key harmonies ascend. Sweeping French horn gestures and gentle scalar passages in the flutes provide further coloration. The second portion of the piece is a classic four-voice fugue (a word which literally means "chase"), with the subject (i.e., fugue theme) and countersubjects intricately presented against one another in playful and celebratory fashion. *Prelude and Fugue* was written for and dedicated to the composer's best friend and college classmate Wayne Timmerman, on the occasion of his retirement as band director at Olympia High School in Olympia, Washington.

Born in Joliet, Illinois in 1929, **Ron Nelson** holds degrees from the Eastman School of Music, where he studied with Howard Hanson and Bernard Rogers. Nelson joined the music faculty of Brown University in 1956, served as chairman of the Music Department from 1963 to 1973 and retired as Professor Emeritus in 1993. Nelson is the recipient of numerous fellowships and awards, including a Fulbright Award, a Ford Foundation Fellowship, a Benjamin Award, a Howard Foundation Grant for World Tour, three NEA Grants, and numerous ASCAP Awards. In 1991 he was awarded the Acuff Chair of Excellence in the Creative Arts at Brown University, the first musician to hold the chair. In 1993, *Passacaglia (Homage on B-A-C-H)* won the National Band Association Prize and the Sudler International Wind Band Composition Competition. He is the 1994 American Bandmasters Association's ABA/Ostwald Band Composition Contest Award winner for Chaconne (In Memoriam), commissioned as a result of winning the 1993 ABA/Ostwald Award for *Passacaglia (Homage on B-A-C-H)*.

*Chaconne (In Memoriam...)* was commissioned by the American Bandmasters Association and premiered by the United States Air Force Band on March 26, 1994 with the composer conducting. The work is inspired by an evening visit to the Vietnam Veterans Memorial in Washington D.C. following a 1993 performance of *Passacaglia (Homage on B-A-C-H)*. This elegiac work is a chaconne set in three sections, the first being based on a funeral bell. The middle section is a long quote from Brahms Chorale Prelude *O Welt, ich muss dich lassen* (Oh World, I Must Now Leave). Underneath this chorale melody is a tolling chord, reminiscent of the funeral bell from the beginning, which is repeated at unexpected moments, as each repetition gets softer and less violent, eventually disappearing. The final section is a benediction in which the chorale melody, presented by the trumpets in a fragmented fashion, fades imperceptibly away through a series of overlapping descending passages in the aeolian mode. This section juxtaposes the chorale prelude, representing light and hope, with the descending passages, representing the endless pain of loss.

*Courtly Airs and Dances* was commissioned and premiered in 1995, and is dedicated to the Hill Country Middle School Band in Austin, Texas – Cheryl Floyd, Director. This suite of 16th century Renaissance dances incorporates characteristics from the music of that era, especially the compositions and editions by Claude Gervaise. The suite opens with a fanfare titled *Intrada* and follows with the following dances and their countries of origin: *Basse Dance* (France), *Pavane* (England), *Saltarello* (Italy), *Sarabande* (Spain), and the *Allemande* (Germany)

**John E. Cheetham**, Professor Emeritus of Music Theory and Composition at the University of Missouri-Columbia, was born in Taos, New Mexico in 1939. He received his bachelor's and master's degrees from the University of New Mexico and his doctor of musical arts in composition from the University of Washington. During his tenure at Missouri, he composed for virtually all media and his works were widely performed in the United States and abroad. In addition, Dr. Cheetham has been the recipient of numerous commissions including the Kentucky Derby Museum, Texas Tech University, the Atlanta Symphony Brass Quintet, the Central Oklahoma Directors Association, the Springfield (MO) Symphony Orchestra, the Summit Brass and others. Dr. Cheetham is a member of ASCAP and has received ASCAP Special Awards from 1998 through the present. He has also been the recipient of a Centennial Distinguished Alumni Award from the University of New Mexico, and in 1992 won the Abraham Frost Prize in Composition.

*Kitty Hawk* was written for Dr. Dale Kennedy and the University of Missouri Band for their appearance at the American Bandmasters Association convention in Oklahoma City. The piece was originally entitled *ABA Symphonic March* with the dual purpose of honoring the convention as well as describing the musical form. The work is in honor of man's first flight that took place at Kitty Hawk, North Carolina on December 17th, 1903.

Throughout the past 40 years the works of **William Francis McBeth** have consistently been among the most performed in the American symphonic band repertoire. Over the course of his career he has composed over 60 works for band, orchestra, and chamber music genres. From 1957 until his recent retirement, Dr. McBeth held the positions of professor of Music and Composer-in-Residence, as well as chairman of the Theory/Composition Department at Ouachita Baptist University in Arkadelphia, Arkansas. Dr. McBeth earned his Bachelor of Music degree in 1954 from Hardin-Simmons University in Abilene Texas, and received his Masters degree from the University of Texas at Austin in 1957. From 1959 to 1963, he studied with Howard Hanson and Bernard Rogers of the Eastman School of Music while working towards the completion of his doctoral degree. Dr. McBeth has received the American Society of Composers, Authors, and Publishers (ASCAP) Standard Award every year since 1965. He was also appointed Composer Laureate of the State of Arkansas by then Governor Bob C. Riley in 1975. However, the award Dr. McBeth considers his greatest honor was bestowed in 1963 when the Eastman School of Music awarded him the Howard Hanson Prize for his Third Symphony. An active conductor as well as composer, McBeth has regularly conducted concerts throughout the United States as well as Germany, France, Italy, England, Scotland, Iceland, Canada, and Japan.

*Through Countless Halls of Air* was commissioned by, as well as dedicated to, the United States Air Force Band of Washington, D.C. and its conductor Lieutenant Colonel Alan I. Bonner. The title is derived from the Royal

Canadian Air Force pilot John G. Magee's immortal poem "*High Flight*" and is taken from the line "...and flung my eager craft through footless halls of air." The piece received its premiere by the Air Force Band on March 27, 1994 at the American Bandmasters Association convention in Honolulu, Hawaii, with Dr. McBeth conducting.

#### SOLOIST

**Jay C. Easton** is a versatile and unique multi-instrumental performer who is skilled on an array of woodwind instruments from around the world and across the centuries, including the gargantuan contrabass saxophone. He is one of the few musicians in the world to perform on the entire saxophone and clarinet families. He is a cornerstone of the Spectrum Saxophone Quartet, an exciting ensemble that champions new chamber music, and he has performed with the Seattle Symphony, San Diego Symphony, La Jolla Symphony, Puget Sound Symphony, Lyric Opera San Diego, Grand Pacific Band, numerous professional musical theater productions, and many other large and small ensembles in both professional and educational settings. Mr. Easton performs classical and new music, jazz, rock, folk music from around the world, and period music on historical instruments. He has been the subject of a front-cover feature interview in *Saxophone Journal* magazine, and is now one of their regular contributing writers. Mr. Easton has performed and recorded with such jazz and pop luminaries as Eartha Kitt, Yes, Louie Bellson, Lanny Morgan, and Barry Manilow, and has toured internationally in Europe and the Americas. Jay has taught many private students from ages seven to seventy, has given over one hundred educational outreach concerts, and he has served on the woodwinds faculty at San Diego State University, the University of San Diego, and the Bishops' School in La Jolla. He has studied with a wide range of performers including Michael Brockman, Kelley Hart-Jenkins, Dennis Michel, Marian Liebowitz, Lewis Peterman, F. Dane Teter, and Ernie DeFante. Jay holds Master of Music and Bachelor of Music degrees in Woodwind Performance from San Diego State University, and is currently working towards a Doctorate in saxophone performance at the University of Washington.

#### **GRADUATE CONDUCTING STUDENTS**

Matthew Kruse, Grad., Music Perf., Redmond  
Thomas Slabaugh II, Grad., Instrumental Conducting, Sacramento, CA  
Paul Bain, Grad., Instrumental Conducting, Puyallup  
Melia McNatt, Grad., Music Ed., Port Orchard  
Mark Montemayor, Grad., Music Ed., Federal Way  
Mitchell Lutch, Grad., Inst. Conducting, Boston, MA  
Brian Chin, Grad., Music Perf., Moscow, ID  
Joel Heredia, Grad., Music Perf., Longview

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

**FLUTE**

Lana Abramova, Sr., Music Perf., St. Petersburg,  
Russia\*  
Elaine Cho, Fr., Pre-Major, Rochester, NY  
Ann Lin, Fr., Nursing, Redmond  
Torrey Kaminski, So., Music Perf./Architecture,  
Seattle

**OBOE**

Jennifer Muehrcke, Grad., Music Perf., Cleveland,  
OH\*  
Jane Drummond, Jr., Music Perf., Seattle  
Gabriel Renteria, Grad., Music Perf., Los Angeles,  
CA

**BASSOON**

Paul Swanson, Fr., Music Perf., Everett\*  
Bruce Carpenter, Grad., Music Perf., Houston, TX

**CONTRA BASSOON**

Bruce Carpenter, Grad., Music Perf., Houston, TX

**CLARINET**

Matthew Nelson, Grad., Music Perf., Vancouver\*  
Dmitry Pavlyuk, Music Perf./Music Education,  
Kharkov, Ukraine  
Kent van Alstyne, Fr., Physics, Chehalis  
Stefan Van Sant, Fr., Music Perf., Edmonds  
Christine Gilbert, Sr., Music Perf., Aloha, OR  
David Miyasaki, Fr., Biology, Honolulu, HI  
Ryan Brumbaugh, Jr., Music Perf., Port Angeles  
Jonathan Tu, So., Aeronautics/Astronautics,  
Shoreline  
Kate Sawatzki, Fr., Biology, Spokane  
Sophia Rosales, Fr., Ethnomusicology, Ellensburg

**BASS CLARINET**

Ben Leis, Community Member, Seattle  
Shinn-Yi (Cindy) Chou, Fr., Pre-Arts, Mercer Island

**ALTO SAXOPHONE**

Nicole Barnes, Sr., Music Perf., Tacoma\*  
Barbara Larson, Sr., Music Perf./Anthropology, Kent

**TENOR SAXOPHONE**

Ryan Marsh, Jr., Music Perf., Maple Valley

**BARITONE SAXOPHONE**

Jay Easton, Grad., Music Perf., Shoreline

**TRUMPET**

Brian Chin, Grad., Music Perf., Moscow, ID\*  
Joel Heredia, Grad., Music Perf., Longview

Rachel Moore, So., Music Perf., Shoreline  
Mathew Montgomery, Jr., Jazz Studies, Mountlake  
Terrace  
Hilma Yantis, Sr., Music Ed., Grapeview  
Shelly Devlin, Gr., Music Perf., LeGrand, IA

**HORN**

Matthew Kruse, Grad., Music Perf., Redmond\*  
Maxwell Burdick, grad. Music Perf., Olympia  
Andrew Cate, Fr., Psychology, Graham  
Kenji Ulmer, Fr., Music Perf., Olympia  
Stephanie Reger, Jr., Sociology, Everett  
Carson Smith, Fr., Engineering/Business, Olympia

**TROMBONE**

Mark Babbitt, Grad., Music Perf., Clarence, NY \*  
Erik Burrough, Fr., Music Perf., Auburn  
Michael Woods., Grad., Music Perf., Quincy  
Jason Roe, Sr., Music Perf., Seattle

**EUPHONIUM**

Philip Brown, Grad., Music Perf., Tacoma\*  
Emma Yantis, Fr., Music Perf., Grapeview

**TUBA**

Nate Lee, So., Music Perf., Issaquah\*  
Sam Thompson, Jr., Music Perf., Cusick  
Ryan Schultz, Grad., Music Perf., Stevens Point, WI

**STRING BASS**

Scott Teske, Sr., Music Perf., Edmonds  
Tracie L. Sanlin, So., Music Ed., Silverdale

**PERCUSSION**

Everett Blindheim, Sr., Music Perf./Chem. Engr.,  
Puyallup\*  
Darren Meucci, Jr., Music Ed., Bothell  
Katie Hurst, Sr., Music Performance, Seattle  
Sandi Bruington, Jr., Music Ed., Mission Viejo, CA  
Rebecca Tapia, Jr., Music Perf., Snohomish  
Maria Joyner, Grad., Music Ed./Music Perf.,  
Olympia  
Brian Leaf, Soph., Music Ed., Mountlake Terrace

**CELESTA**

Rebecca Tapia, Jr., Music Perf., Snohomish

**PIANO**

Emily Murphy, Grad., Music History, Salt Lake City,  
UT

**HARP**

Ashley Wong, Fr., Music Perf., Kirkland

*\*Principal*

UNIVERSITY OF WASHINGTON CAMPUS BAND

**FLUTE**

Kristin Bott, Soph., Art Education, Kirkland  
Wei-Ting Chen, Soph., Bio Chem., Taiwan  
Diane Hahm, Fr., Bio Engineering, Mill Creek  
Katy Jacobson, Jr., Bio Chem., Lynnwood  
Mi-Jong Jang, Fr., Biology, Gainesville, FL  
Kasmik Kalantaria, Fr., Pre-engineering, Redmond  
Cheng-I Lin, Soph., Industrial Eng., Taiwan  
Ashley Mog, Fr., Women's Studies, CA  
Shelley Thompson, Fr., Sociology, Sun Valley, ID  
Kristyna Vassar, Jr., Political Science, Longview  
Lily Dodge (Piano), Sr., Social Work & Sociology,  
Coupeville  
Amanda Woodward (Piccolo), Soph., Cellular,  
Molecular, and Develop. Biology, Seattle

**OBOE**

Emily Haug, Fr., Spanish, Tacoma  
Stacy Schulze (English Horn), Grad., Library Science  
Management, Richmond, TX

**CLARINET**

Emily Ashjian, Fr., Biology, Kennewick  
Allison Burke, Soph., Psychology, Bremerton  
Marie Chase, Jr., Biology, Longview  
Ben Cowin, Jr., Physics/Astronomy, Kennewick  
Vivian Hong, Soph., LSJ, Mercer Island  
Sylvia Imbrock, Fr., French/Art, Buckley  
Phdar Kinlow, Community Member, Renton  
Vanessa Kim, Sr., Spanish, Puyallup  
Jennifer Rees, Sr., ACMS, Issaquah  
Donald Responde, Soph., Bio Engineering, Bellevue  
Patricia Voll, Soph., Physics/Astronomy, West Linn,  
OR  
Stephanie Watson, Jr., LSJ, Edmonds  
Meredith Worcester, Soph., Art, Puyallup  
Annette Wundes, Faculty/MD, Neurology - MS  
Research Center, Cologne, Germany

**BASS CLARINET**

Conan McLemore, Jr., Music, Monroe  
Jennifer Morus, Sr., Speech & Hearing Science,  
Woodinville

**ALTO SAX**

Chadd Berry, Soph., Construction MGMT, Arlington  
Chun Chiang Chen, Soph., Bio. Chem., Eugene, OR  
Chuck Horkin, Soph., Physics/Engineering, Carnation  
Evan Piwowarski, Fr., Business, Camas  
Liu Yang-Hsuen, Jr., Bio Chem./Electrical Engineering,  
Taiwan

**TENOR SAX**

Jim Bach, Fr., Undeclared, Puyallup  
Shauna Durbin, Fr., Public Health, Davis, CA

**TRUMPET**

Corey Freeman, Soph., Political Science, Bonney Lake  
Laura Grupp, Jr., Electrical Engineering, Lynnwood  
Kyle Hoover, Sr., Physics, Poulsbo  
Ryan Josal, Sr., ACMS, Silverdale  
Ian Kirk, Post-Bac., Music Education, San Francisco,  
CA  
Cho Li Lee, Soph., Bio Chem., Santa Barbara, CA  
David Lewis, Jr., Biology, Port Angeles  
Ryan Murtfeldt, Grad., Music Education, MN  
Chris Petz, Soph., Materials Science Engineering,  
Tracy, CA  
Carl Sandstrom, Soph., Music, Seattle  
Leroy Searle, Faculty, Comparative Literature, Seattle

**FRENCH HORN**

Laura Morus, Sr., International Business, Woodinville  
Jennifer Payne, Jr., History, Kirkland  
Greg Sexton, Soph., Business/Pre-Med, Spokane  
Sam Sudar, Fr., Undeclared, Longview

**TROMBONE**

Karen Chisholm, Grad., MD/Ph.D in Medicine/Genome  
Sciences, Novato, CA  
Josh Hageman, Sr., Arabic, Seattle  
Christian Johnson, Jr., Psych. & Music, Seattle  
Ian MacLachlan, Jr., Urban Forestry, England  
Natalie Schmidt, Fr., Mathematics & Biology, Langley  
Jessica Torrey, Grad., Materials Science Engineering,  
Limestone, NY

**EUPHONIUM**

David Forrester, Sr., English & Chinese, Bothell

**TUBA**

Andy Cook, Soph., Political Science, Auburn  
A.J. Noll, Soph., Business, Vancouver

**PERCUSSION**

Nick Crocker, Soph., Music, Seattle  
Miki Sugahara, Jr., Music & AES, Nara, Japan  
Ai Yasuda, Fr., ESL, Toyama, Japan

## UNIVERSITY OF WASHINGTON CONCERT BAND

### FLUTE

Marilee Byers, Community Member, Kirkland  
Christine Cheah, Grad., Pharmacology, Columbus, OH  
Brienne Conklin, Jr., Linguistics, Gig Harbor  
Robin Ginnis, Fr., Psychology, Seattle  
Nancy Gove, Community Member, Seattle  
Jennifer Rose, Fr., Neurobiology, Bellevue  
Sarah Schillen, Soph., Social Work, Edmonds  
Kate Webb, Jr., Biology, Kirkland  
Jacquelyn Wilson, Jr., Biology, Enumclaw

### OBOE

Alicia Hall, Community Member, Seattle

### BASSOON

Susan Schmeling, Community Member, Seattle

### CLARINET

Chris Bhang, Jr., Microbiology, Chem., Seattle  
Nicholas Carver, Fr., Int'l. Studies, Mexico City,  
Mexico  
Kelly Gorr, Jr., Biology, Psychology, Arlington  
Bruce Hayes, Community Member, Seattle  
Carla Ines, Fr., Physiology, Phys. Therapy, Vancouver  
Ryan Kosai, Soph., Bio Eng., Renton  
Rosie Lindeke, Fr., Biology, Burien  
Sarah Shapro, Soph., Psychology, Human Rights,  
Silverdale  
Allison Swing, Fr., History, San Diego, CA  
Tracy Vermilya, Fr., Undecided, Klamath Falls, OR  
Carrie Wardell, Sr., Accounting, Econ., Arlington  
Travis Wilson, Fr., Physics, Silverdale

### BASS CLARINET

Jennifer Grantham, Community Member, Mountlake  
Terrace  
Joni DeBoever, Jr., Arespace Eng., Vancouver

### ALTO SAXOPHONE

Jeremy Anderl, Soph., Comp. Sci., Mountlake Terrace  
Zach Gears, Fr., History, Lynwood  
Nate Thompson, Community Member, Seattle  
Sam VanDalfsen, Fr., Comp. Sci., Lynwood

### TENOR SAXOPHONE

Jordan Dyer, Soph., Psychology, Rexburg, Idaho  
Ann McFarlane, Fr., Nursing, Renton

### BARITONE SAXOPHONE

Steve Naramor, Jr., Comp. Systems, Kirkland

### TRUMPET

Kevin Atkinson, Fr., Architecture, Kennewick  
Edlyn Clevenger, Sr., Envir. Studies, Vancouver  
Greg Frost, Jr., Pre Eng., Kirkland  
Avital Gourarie, Jr., Int'l. Studies, Kirkland  
Eric Haddenham, Soph., Eng., Renton  
Joel Heredia, Grad., Music, Longview  
Stephanie Johnson, Soph., Speech, Hearing Sci.,  
Kirkland  
James W. Lovell, Jr., Int'l. Studies, Seattle  
Heather Nakama, Jr., Biblical Studies, Boulder, CO  
Tamon Page, Fr., Undecided, Mercer Island  
Nicole Savage, Fr., Psychology, Portland, OR

### FRENCH HORN

Karen Mildes, Community Member, Bothell  
Gordon Mitchell, Grad., Chemistry, Boring, OR  
Peter Shin, Jr., Poli. Sci., Redmond  
Kathleen Smith, Grad., Special Ed., Seattle

### TROMBONE

Kristen Bechtold, Er., mech. Eng., Bellevue  
Christian Bell, Sr., Computer Science, Olympia  
Anna McDonald, Community Member, Lynwood  
Sharon Olson, Jr., Communication, Weaverville, CA  
Craig Tyler, Jr., Econ., Camas  
James Wolfe, Sr., Elect. Eng., Hillsboro, OR

### EUPHONIUM

Nate Syron, Fr., Music, Vancouver

### TUBA

Joshua Rusk, Jr., Bio-Eng., Park City, Utah  
Tyler Smith, Community Member, Seattle

### PERCUSSION

Kenneth Aphibal, Soph., Civil, Envir. Eng., Mukilteo  
Emily Haughten, Sr., Business, Seattle  
Kevin Quinn, Sr., Econ. and Poli. Sci., Issaquah

## UNIVERSITY OF WASHINGTON SYMPHONIC BAND

*\*Principal*

### **PICCOLO**

Shauna Durbin, Public Health, Davis, CA

### **FLUTE**

Rebecca Cooper, Comparative History of Ideas, Lake Forest Park\*

Jessica Hewitt, Biology, Physiology, Sammamish

Sarah Jones, Music, Anchorage, AK

Shannon O'Hara, Undeclared, Arlington

Kristi Wiant, Music, Seattle

### **CLARINET**

Katie Andrus, Psychology, Bothell

Tom Glanz, Undeclared, Redmond

Andrea Heenk, Music, Renton

Samantha Hirman, Atmospheric Sciences, Vashon Island

Rebecca Kim, Biochemistry, Kirkland

Kelli Luksan, Music Education/Comparative Religion, Federal Way

Paul Stewart, Undeclared, Bothell\*

Ryan Tucker, Undeclared, Olympia

Kyung Nam Yun, Civil Engineering, Seoul, Korea

### **BASS CLARINET**

Jennifer Morus, Speech and Hearing Sciences, Woodinville

### **OBOE**

Victoria Farrington, Music and Psychology, Gig Harbor

### **BASSOON**

Andrew Mitchell, Pre-Engineering, Spokane

### **ALTO SAX**

Andy Bowerly, Music Education, Othello\*

Jeremy Kelley, LSJ and Sociology, Everett

Eric Orth, Computer Engineering, Lake Forest Park

Danielle Spear, Music Education, Spokane

### **TENOR SAX**

Patrick Hyde, Undeclared, Anacortes

Sujung Lim, Biology and Chemistry, Woodburn, OR

Sean Verlander, Biology, Kent\*

### **BARI SAX**

Amanda Suchanek, Biology, Maple Valley

### **TRUMPET**

Cassidy Bueb, Computers Science and Music, Auburn, CA

Stephen Buller, Business, Vashon

Pam Burovac, Undeclared, Seattle

Lindsay Fuchs, Art and French, Kent

Brian Goetz, Music Education, Seattle

Jenny Hanna, Undeclared, Maple Valley

Sarah Holt, Music Education, Lakewood\*

Ian Johnson, Aerospace Engineering, Kenmore

Clare Krier, Music Education, Yakima

Mike Loomer, Music Performance, Los Gatos, CA

Ian Simensen, Music Education, Auburn

Sara Zwiefelhofer, Speech and Hearing Sciences, Winlock

### **FRENCH HORN**

Jennifer Bach, Earth and Space Sciences, Seattle

Rick Choi, Accounting and Management Information Systems, Hong Kong

Ben Cowin, Physics/Astronomy, Kennewick

Laura Morus, International Business and Entrepreneurship, Woodinville

Carl Sandstrom, Music, Seattle

Renwick Taylor, Psychology and Pre-med, University Place\*

### **TROMBONE**

Andrew Bendokas, Business, Bothell

Nathan Crissey, Aeronautics and Astronautics, Concord, CA

Devon Crumlish, Undeclared, Matawan, NJ

Brandon Freeman, Communication, Bonney Lake

Amiee Kehrer, Psychology and Jazz Studies, Seattle

Caleb Lambert, Music Performance, Olympia\*

Craig Meinschein, Undeclared, Tigard, OR

Dylan Peterson, Music, Port Angeles

Jeff Stombaugh, Music Education and Judaic Studies, Kenmore

Kevin Yee, Aeronautics and Astronautics, Vancouver

### **EUPHONIUM**

Matt Bach, Electrical Engineering, Seattle

Alex Treviño, Grad., Music Education, San Antonio, TX\*

Liz Uttecht, Accounting, Everett

### **TUBA**

Adam Campagna, Music Education, Poulsbo\*

Andrew Hemmaplardh, Biology, Bellevue

Daniel Shontz, Music, Lake Tahoe, CA

### **PERCUSSION**

Nick Crocker, undeclared, Seattle

Ryan Hanzawa, Civil/Environmental Engineering, Wailuku, HI

Sam Hutchison, History/Japanese Literature, Hillsboro, OR

Justin Watilo, History/Education, Chehalis