

presents

“*PASSAGES*”

with the

University of Washington
WIND ENSEMBLE

University of Washington
CAMPUS BAND

University of Washington
CONCERT BAND

and faculty guest artist

THOMAS HARPER, *tenor*

7:30 PM
December 4, 2008
MEANY THEATER

— PROGRAM —

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, *conductor*

CIRCUITS (1990)..... CINDY MCTEE (b. 1953)

ELEGY (1972)..... JOHN BARNES CHANCE (1932-1972)

A CORNFIELD IN JULY and *THE RIVER* (1991)..... WILLIAM PENN (b. 1943)
Thomas Harper, *tenor*
Eric Smedley, *conductor**

THE WINDS OF NAGUAL (1985) MICHAEL COLGRASS (b. 1932)

UNIVERSITY OF WASHINGTON CAMPUS BAND
Gary Brattin & Kirsten Cummings, *conductors*

OVER ONE HUNDRED YEARS (2002) STEPHEN PAULUS (b. 1949)
I. Quiet Beginnings

OCTOBER (2000) ERIC WHITACRE (b. 1970)

GOLDEN LIGHT: A CELEBRATION PIECE (1990)..... DAVID MASLANKA (b. 1943)

UNIVERSITY OF WASHINGTON CONCERT BAND
Vu Nguyen & Angela Zumbo, *conductors*

FLOURISH FOR WIND BAND (1939)..... RALPH VAUGHAN WILLIAMS (1872-1958)

ELEGY FOR A YOUNG AMERICAN (1964) RONALD LO PRESTI (1933-1985)

ROLLO TAKES A WALK (1980)..... DAVID MASLANKA (b. 1943)

VESUVIUS (1999)..... FRANK TICHELI (b. 1958)

*Performance given in partial fulfillment of the requirements for the degree, Doctor of Musical Arts, Instrumental Conducting

DR. CINDY MCTEE is Professor of Music Composition at the University of North Texas in Denton. She has received numerous awards for her music, most significantly a Guggenheim Fellowship, a Senior Lecturer Fellowship, a Goddard Lieberston Fellowship from the American Academy of Arts and Letters, and a Composers Fellowship from the National Endowment of the Arts. McTee's compositions have received performances by leading orchestras, bands, and chamber ensembles in the United States, Japan, South America, and Europe. She is a native of Eatonville, Washington and her mother and father performed as members of the Concert Band at the University of Washington under the direction of Walter Welke. *CIRCUITS* was written in 1990 for the Denton Chamber Orchestra of Denton, Texas and the composer has provided the following information regarding the work:

"The title, *CIRCUITS* is meant to characterize several important aspects of the work's musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of rapid notes at a quick tempo."

JOHN BARNES CHANCE was born in Beaumont, Texas and began composing as a high school student, while playing percussion in the school band and orchestra. He received the Bachelor and Master of Music degrees from the University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. After studies at the University of Texas, Chance played with the Austin Symphony Orchestra, and also performed with the Fourth U.S. Army Band in San Antonio and the Eighth U.S. Army Band in Korea. After leaving the army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960-1962 he was composer-in-residence at the Greensboro, North Carolina public school and it is there that he composed seven pieces for school ensembles including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments. A member of the composition faculty at the University of Kentucky, Chance tragically lost his life when he was accidentally electrocuted in the back yard of his home in Lexington, Kentucky in 1972 at the age of 40.

ELEGY, one of John Barnes Chance's last works, is one of the most poignant and expressive works in the band literature. Commissioned by the West Genessee Senior High School Band (NY), it is a reworking of a 1962, unpublished work for chorus and orchestra (*Blessed Are They That Mourn*). Beginning with a quiet romantic theme in the low woodwinds, each new entrance features a similar line as intensity and tempo increase to a dramatic climax. Rich chord clusters shift the key of the work as the expressive and romantic theme diminishes to the barely distinguishable dynamic of the opening.

A CORNFIELD IN JULY and THE RIVER is based upon the writings of Hamlin Garland, an American short-story writer and novelist whose most recognized work has been in the area of realistic portraits, dealing with the lives, times and hardships of Northern Midwest farmers at the turn of the century. Tradition has it that he was born in a log cabin in the Midwest in 1860. An educational pursuit prompted his move to Boston in 1884, where he was influenced by the realism of William Dean Howells. He subsequently returned to the Midwest in 1887, where he began to write his first stories based on the lives of the American farmer. The two major collections of short stories that came from this period are *Main-Travelled Roads* (1891) and *Prairie Folk* (1892); a companion volume, *Other Main-Travelled Roads* was published in 1910. During the mid-1980s he toured around the country from New York to the Yukon Valley and in 1899, married Zulime Taft and settled in Chicago. In 1930 he moved to Los Angeles, and lived there until his death in 1940. In 1921, *A Daughter of the Middle Border*, his second of four autobiographical narratives, won a Pulitzer Prize.

Text adapted from Hamlin Garland's "Among the Corn Rows" from *Main-Travelled Roads* (1891) and "The River" from his *Boy Life on the Prairie* (1899) by WILLIAM PENN, 1990.

A CORNFIELD IN JULY — text

A cornfield in July is a sticky place. The soil is hot and dry; the wind comes across the lazily murmuring leaves laden with a warm sickening smell drawn from the rapidly growing, broad-flung banners of the corn. The sun, nearly vertical, drops a flood of dazzling light and heat upon the field over which the cool shadows run, only to make the heat seem the more intense. The sun's nearly vertical.

During the hot days of summer the river came to be of greater value to those of us toiling in the hot corn rows, and trips for bathing and fishing were looked forward to with keenest longing, and remembered with deepest delight. Many of our sweetest recollections of nature were associated with these swimming excursions. To go from the dusty field of the prairie farms to the wood shadows and to the cool murmuring of water, to strip stark to the caressing winds, and to plunge in the deeps of the dappled pools, was like being born again.

THE RIVER — text

It comes from the meadow
Where cool and deep,
In the elm's dark shadow,
In murmur of dream and of sleep,
It drowsily eddied and swirled
And curled
Round the out-thrust knees
Of the basswood trees.

It was there that the water-snake
rippled across,
Through the shimmering supple the
leaves cast down,
While the swamp-bird perched on the
spongy moss
In the shadow-side looked gravely on.
'Twas there the kingfishers swiftly flew,
In the cool, sweet silence from tree to tree—
All silence, save when the vagabond jay
Flashed swiftly by with a sharp "Te-chee,"
Swaggering by in his elfish way —

And I, a bare-legged boy [girl] again,
Can hear the low, sweet laugh of the river —
See on the water the dapples aquiver,
Fell on my knees the lipping lap
Of the sunny ripples, and see the snake
Slip silently into the sedgy brake,
And hear the rising pickerel slap
In a rushing leap
Where the lilies sleep.

It drowsily eddied and swirled and curled
Round the out-thrust knees
Of the basswood trees.

It comes from the meadow
Where cool and deep,
In the elm's dark shadow,
In murmur of dream and of sleep

WINDS OF NAGUAL is based on the writings of Carlos Casteneda about his 14-year apprenticeship with Don Juan Matis, a Yaqui Indian sorcerer from Northwestern Mexico. Casteneda met Don Juan while researching hallucinogenic plants for his master's thesis in Anthropology at UCLA. Juan became Casteneda's mentor and trained him in pre-Columbian techniques of sorcery, the overall purpose of which is to find the creative self—what Juan calls the nagual. Each of the characters in the piece has a musical theme: Juan's is dark and ominous, yet gentle and kind. Carlos' is open, direct and naive. We hear Carlos' theme throughout the piece from constantly changing perspectives, as Juan submits him to long desert marches, encounters with terrifying powers and altered states of reality. A comic aspect is added to the piece by Don Genaro a sorcerer friend of Juan's who frightens Carlos with fantastic tricks like disappearing and re-appearing at will. My object is to capture the mood and atmosphere created by the books and to convey a feeling of the relationship that develops as a man of ancient wisdom tries to cultivate heart in an analytical young man of the technological age.

[*Michael Colgrass*]

MICHAEL COLGRASS was born in Chicago on April 22, 1932. After graduating from the University of Illinois in 1956, he relocated to New York City to free-lance as a percussionist with such diverse groups as the New York Philharmonic, Dizzy Gillespie, the original West Side Story orchestra on Broadway and numerous ballet, opera and jazz ensembles. His compositions have been commissioned and performed by major symphony orchestras in the United States, Canada, and throughout Europe, Great Britain and Japan, and have been recorded by the St. Louis Symphony, the Boston Symphony, American Symphony Orchestra, the Toronto Symphony Orchestra and numerous chamber groups and soloists. He has received many prizes and awards including the 1978 Pulitzer Prize in Music for "Deja Vu," commissioned and premiered by the New York Philharmonic; First Prize in the Barlow and Sudler International Wind Ensemble Competitions; Guggenheim fellowship awards in 1964 and 1968; a Rockefeller Grant and the 1988 Jules Léger Chamber Music Prize for "Strangers: Irreconcilable Variations" for Clarinet, Viola and Piano.

STEPHEN PAULUS writes “The title, *OVER ONE HUNDRED YEARS*, suggests multiple meanings for this work which I was asked to write for the St. Olaf Band by its conductor, Timothy Mahr. The title pertains directly and literally to the longevity of this distinguished ensemble. It also suggests much more in that a milestone of over one hundred years demands some thinking, some ruminating and some reflection on how an organization is able to continue to excel over such an expanse of time. My thoughts were that great ideas have often started with relatively quiet and humble beginnings. This provided the motivation for the opening movement, which begins very quietly with a trio of clarinets, played over trombones and snare drum. The movement picks up from there and eventually ends in a rhythmic and rather boisterous fashion. It all emanates from “quiet beginnings.”

Composer Stephen Paulus has been hailed as “... a bright, fluent inventor with a ready lyric gift.” (*The New Yorker*) His prolific output of more than 350 works, including more than thirty for orchestra and a dozen works for chorus and orchestra is the result of commissions from the New York Philharmonic, Cleveland Orchestra, Atlanta Symphony Orchestra, Minnesota Orchestra, Dallas Symphony Orchestra, the Houston Symphony and St. Paul Chamber Orchestra, with subsequent performances coming from the orchestras of Los Angeles, Philadelphia, St. Louis, and the National Symphony Orchestra, the BBC Radio Orchestra, as well as many others. Also a composer of opera, chorus, chamber music, solo voice, piano, and organ, *Over One Hundred Years* is his fourth work for band.

OCTOBER is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

[Eric Whitacre]

An accomplished composer, conductor and lecturer, ERIC WHITACRE has quickly become one of the most popular and performed composers of his generation. Eric went to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize and Oscar-winning composer John Corigliano. Many of Whitacre's works have entered the standard choral and symphonic repertoires and have become the subject of several recent scholarly works and doctoral dissertations. He has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association and the American Composers Forum. In 2001, Whitacre became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association.

I lived for many years in upper Manhattan – one block from the A train. One block the other way was Inwood Hill Park, a beautiful “wild” place that still contained old growth trees. It was there that I did my walking meditations. “Golden Light” refers to the quality of late afternoon sunlight that could be seen through the trees as I walked. It was a delicious “green-gold” color. My walking meditations are inward journeys which I use to find the impulse for a piece of music. In the meditation for this piece I was taken to the coast of Africa. It was a summer night and a community of people was engaged in a lively song and dance fest. I was allowed to join in. The dance rhythms and the joyous quality of the singing became the push for my music. *GOLDEN LIGHT* is not African music, but the small, repetitive bits of tunes, the call-and-response patterns, and the layers of independent rhythms give it a distinctly African feel. It is a very difficult piece to perform because it asks each player to be rhythmically independent much of the time – each person contributing his or her separate voice to make the joyful sound of the community at play.

[David Maslanka]

DAVID MASLANKA was born in New Bedford, Massachusetts. Neither of his parents were musicians, but his maternal grandfather, a violinist, and uncle, a clarinetist, were musical models for him while growing up. Maslanka attended the Oberlin College Conservatory, and before graduating, spent one year at the Mozarteum in Salzburg, Austria. He went on to continue graduate work at Michigan State University where he received his MM and PhD, studying composition with H. Owen Reed. Some of his

most well known works for winds and percussion include *A Child's Garden of Dreams*, *Symphony No. 2*, *Symphony No. 3*, *Symphony No. 4*. He also has written a wide variety of chamber, orchestral, and choral works. Maslanka has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana.

RALPH VAUGHAN WILLIAMS has a place in history as a composer of orchestral, operatic, vocal, film, and band music. Vaughan Williams was a composition student of Max Bruch in Berlin and Maurice Ravel in Paris. He also spent time traveling the English countryside collecting and notating folk songs from his native land. *FLOURISH FOR WIND BAND* was composed as an overture to the pageant *Music and the People* and was first performed in the Royal Albert Hall, London, in 1939. Shortly after it was premiered, the score was lost until discovered and reprinted four decades later. The work opens with a stately fanfare in the brass before transitioning to a fluid central section. This part of the piece explores a lovely lyrical theme that eventually returns to the original key and full fanfare.

ELEGY FOR A YOUNG AMERICAN was penned shortly after the 1963 assassination of President John F. Kennedy and is dedicated to his memory. The elegiac mood of the work is set by a four-note motif in the clarinets that is echoed and developed throughout the work. Other woodwinds join the clarinets – first saxophones, then low reeds, flutes, and oboes. The brass and percussion enter and help build up to the first climactic cry. Ronald Lo Presti, through the use of harmonic tension and release, dynamics, orchestration, and a brief *stringendo* section, portrays feelings of shock, denial, anger, remorse, and in the ending measures, a sense of peace. The premiere performance of this piece was in April 1964, by Daniel DiCicco and the Indiana University of Pennsylvania Wind Ensemble.

RONALD LO PRESTI, born in Williamstown, Massachusetts, was a graduate from the Eastman School of Music and a former Ford Foundation composer-in-residence. He taught at Texas Technical University, Indiana State College (Pennsylvania), and Arizona State University.

ROLLO TAKES A WALK is a complicated little idea, and when asked to explain it I am often at a loss. Rollo is a fictional character created by the American composer Charles Ives who lived from 1875 to 1953. Ives used Rollo in his writings about music as the model of an average person with conservative musical tastes. Ives would say “Rollo would really like that tune!” or “Rollo wouldn’t like that one *at all!*” Rollo was Ives’ measuring stick for a level of American popular taste. The irony was that Rollo wouldn’t have liked most of Ives’ own music. So, *Rollo Takes a Walk*: he moves about among tunes that he likes, and some stuff that’s hard for him. Finally, “Rollo” is simply a quirky little bit of fun, a bit of a musical cartoon.

[DAVID MASLANKA]

The Revelli Foundation commissioned *VESUVIUS* for The Paynter Project. FRANK TICHELI’S original idea for the work was a wild and passionate dance, a bacchanal from ancient Rome. This idea eventually developed into something more fiery, representing the final days before Mount Vesuvius destroyed Pompeii in A.D. 79. The work contains four main themes based on a mixture of aeolian, dorian, lydian, and phrygian modes. The work begins with an explosion of energy that leads to the main theme, introduced by the alto saxophone, in an irregular subdivision of 9/8 meter. Ticheli quotes a fragment of the *Dies Irae* melody in the oboes and muted horn as a symbol of the death and destruction caused by Vesuvius before relaxing the persistent drive and establishing what he describes as a quiet oasis. The oasis only lasts momentarily and is brought to an abrupt end as a furious canon begins that ultimately serves as a vehicle to reintroduce the main theme from the beginning of the work. The music builds to a state of agitation and chaotic frenzy before ending abruptly.

Frank Ticheli is a Professor of Composition at the University of Southern California. From 1991 to 1998, he was also composer in residence with the Pacific Symphony Orchestra. Ticheli has received national and international acclaim for his orchestral works and works for concert band, with many in the latter category becoming standards in the repertoire. Some of the awards he has received for his

compositions include the Charles Ives and the Goddard Lieberman Awards, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition and the Britten-on-the-Bay Choral Composition Contest. Ticheli received his doctoral and master's degrees in composition from The University of Michigan.

— SOLOIST —

Faculty soloist THOMAS HARPER, tenor, came to the University of Washington School of Music in 1998. He has sung in Europe for more than 25 years, performing in many opera houses and concert halls in Italy, Switzerland, and Germany, including Deutsche Oper Berlin, Hamburg State Opera, Alto Theater Essen, RAI Torino, and Orchestre de la Suisse Romande, Geneva.

His repertoire includes over fifty roles, ranging Hansel and Gretel. Harper won enthusiastic praise for his recording of the role of Fritz in Schreker's *Der Ferne Klang* and for his American debut as Mime in Wagner's *Der Ring des Nibelungen* with the Seattle Opera. He may be heard on the Naxos label singing famous Italian arias and Mahler's *Das Lied von der Erde*.

— CONDUCTORS —

ERIC M. SMEDLEY is in the second year of a Doctor of Musical Arts in Instrumental Conducting degree at the University of Washington, where he serves as a Graduate Assistant Director for the Husky Marching Band and Concert Bands. Eric holds Bachelor of Music Education and Master of Music (Wind Conducting) degrees from the Indiana University Jacobs School of Music. Eric comes to the UW after three years as the Associate Director of Bands/Director of Athletic Bands at Western Kentucky University. During his time at WKU, Eric directed the Big Red Marching Band, the Big Red Basketball Band, the Symphonic Band, and assisted with the Wind Ensemble. Eric also taught various music education and general education courses. During his final semester at WKU, Eric served as Acting Director of Bands. Eric's public school experience includes: Cocoa Beach High School in Cocoa Beach, Florida; Lincoln Middle School in Santa Monica, California; and Lincoln Middle School in Kenosha, Wisconsin. Eric's major trumpet teachers include Allen Vizzutti, David Gordon, Ed Cord, and Harry Herforth - with additional lessons and masterclasses from Vincent DiMartino, Justin Emerich, Mark Eichner, and Marvin Perry. His major conducting teachers include Ray Cramer, Tim Salzman, Stephen Pratt, and Robert Porco - with additional lessons and masterclasses from H. Robert Reynolds, Jerry Junkin, Allan McMurray, Craig Kirchoff, Richard Clary, Richard Floyd, Robert Carnochan, and Scott Hanna. Eric credits Dave Woodley and Brad McDavid as his athletic band mentors. Eric is a member of the College Band Director's National Association, Music Educator's National Conference, Washington Music Educator's Association, National Band Association, International Trumpet Guild, and Phi Mu Alpha Sinfonia. He is an active arranger, clinician, and trumpet performer.

GARY BRATTIN is in his first year of study in the Doctor of Musical Arts degree in Instrumental Conducting program at the University of Washington where he serves as a Graduate Assistant Director for the Husky Marching Band. Gary comes to the UW after serving for two years as Assistant Professor/Assistant Director of Bands at Fort Hays State University in Hays, Kansas where he also taught students enrolled in the low brass studio. Previous to his appointment in Kansas he served as Director of Bands at Mahidol University in Bangkok, Thailand and at Northglenn High School in Denver. Gary lived in Taiwan for ten years where he was Principal Tuba of the Taiwan Symphony Orchestra, the Taipei Symphony Orchestra, the Taipei Sinfonietta & Philharmonic Orchestra, and the Wings of the Angels Symphonic Wind Ensemble. While in Taiwan he also served as Director of Bands at Taipei Municipal Chien Kuo, Ching Mei Girls, and Chung Shan Girls Sr. High Schools, and as Music Director/Conductor of the Sirens Symphonic Winds. Gary continues to serve as Principal Conductor of the Yuetao Symphonic Wind Ensemble in Taipei, Taiwan. The recipient of Bachelor and Masters Degrees from the University of Northern Colorado, Gary has studied conducting with Kenneth Singleton, John Bell and

Dick Mayne and tuba and bass trombone with Bill Clark, Jim Sparrow, Paul Brooks, Jack Robinson, and Benedict Kirby.

KIRSTEN G. M. CUMMINGS is in the first year of the Master of Musical Arts in Instrumental Conducting degree at the UW, where she serves as a Graduate Assistant Director for the Concert and Campus Bands. Kirsten holds a Bachelor of Music Education degree from Pacific Lutheran University. Kirsten comes to the UW after two years as the Director of Bands at Ashland High School in Ashland, Oregon. She also co-taught 7th/8th grade bands at Ashland Middle School, played clarinet in the Rogue Valley Symphonic Band and was a woodwind sectional coach for the Youth Symphony of Southern Oregon. Kirsten studied clarinet with Deborah Colyn and Craig Rine and conducting with Jeffrey Bell-Hanson and Scott Taube. She is a member of the Music Educator's National Conference and the National Band Association and is a 2008-2009 Rachel Royston Scholarship recipient.

VU NGUYEN is a graduate teaching assistant for the wind band program at the University of Washington where he is pursuing a Doctor of Musical Arts in instrumental conducting. He received a Master of Music in instrumental conducting from the University of Oregon, where he was a graduate teaching fellow, and a Bachelor of Music in music education from the University of the Pacific. His primary conducting teachers have been Robert Ponto and Wayne Bennett. In addition to his UW responsibilities, Vu is a First Lieutenant and the Commander/Conductor of the Air National Guard Band of the West Coast, stationed at Moffett Federal Airfield in Mountain View, CA. He received his commission from the Academy of Military Science finishing as a distinguished graduate in April 2005. The ANG Band of the West Coast is responsible for providing public concerts and musical support in Northern California, Nevada, Utah, and Wyoming. A native of the San Francisco Bay Area, Vu taught public school for six years in the San Ramon Valley Unified School District prior to his arrival in the Pacific Northwest. He has been guest conductor with regional honor bands in northern California, several music camps, and the United States Air Force Band of the Golden West. He is a past recipient of the California Music Educators Associations Gilbert T. Freitas Award for Achievement in Music Education.

ANGELA ZUMBO holds a Bachelor of Music in Music Education from Mercyhurst College in Erie, PA. As Director of Bands at Abraham Lincoln High School for the Performing Arts in San Jose, California, Ms. Zumbo established the school's first chamber music program for winds. Her wind ensemble and jazz band consistently received superior ranking at state festivals. As a trumpet player, she has performed with the Kingsport and Johnson City Symphony Orchestras as well as a variety of wind ensembles throughout the country. Currently Angela teaches music in the Edmonds school district, maintains a private studio, and is pursuing her Master's degree in Music Education at the University of Washington.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Torrey Kaminski, Grad., Music Performance, Seattle*
Maggie Stapleton, Grad., Music Performance, Clemson, SC
Chung-Lin Lee, Grad., Music Performance, Kaohsiung, Taiwan
Sydney Gordon, Fr., Music Performance/Pre-Med, Port Angeles
Ching-Yi Ho, Grad., Music Performance, Taipei, Taiwan
Tina Tai, Fr., Music Performance/Biochemistry, Bellevue

OBOE

Chris Aagaard, Jr., International Studies, Shoreline*
Gordon Brown, Fr., Mathematics, Dallas, TX
Alyssa Sorenson, So., Aeronautical Engineering, Olympia

ENGLISH HORN

Alyssa Sorenson, So., Aeronautical Engineering, Olympia

BASSOON

Kirsten Alfredsen, Sr., Music Performance, Bellingham*
Andrew Marlin, Fr., Music Performance, Westlake Village, CA

CONTRA BASSOON

Andrew Marlin, Fr., Music Performance, Westlake Village, CA

CLARINET

Kent van Alstyne, Sr., Biology/Anthropology, Chehalis*
Leslie Edwards, Fr., Music Performance, Seattle
Michael Couch, Jr., Music Performance, Lakewood
Yong Kim, So., Music Performance, Bellevue
Kirsten G.M. Cummings, Grad., Instrumental Conducting,
Mukilteo
Kim Wester, Grad., Music Performance, Bozeman, MT
Sora Moon, Fr., English/Psychology, Tacoma

BASS CLARINET

Ben Fowler, Sr., Music, Bothell

CONTRA ALTO CLARINET

Jennifer Yeh, Fr., Business, Sammamish

CONTRA BASS CLARINET

Evan Yount, So., Biology/Anthropology, Mercer Island

ALTO SAXOPHONE

Bryan Smith, Grad., Music Performance, Portland, OR*
Melissa Winstanley, Fr., Music Performance/Biology, Bellevue

TENOR SAXOPHONE

T. J. Pierce, Sr., Music Performance, Vancouver

BARITONE SAXOPHONE

Yuri Yano, Sr., Psychology, Tokyo, Japan

TRUMPET

Eric Smedley, Grad., Instrumental Conducting, Solon, OH*
Ian Simensen, Sr., Music Education, Auburn
Josh Gailey, So., Music Performance, Port Angeles
Vu Nguyen, Grad., Instrumental Conducting, Dublin, CA
Suzy Corgiat, Grad., Music Performance, Modesto, CA

Kris Lindley, Grad., Music Performance, Birmingham, AL
Christopher Clarke, Sr., Music Performance/Music Education,
Vancouver

HORN

Christopher Sibbers, So., Music Performance, Vashon*
Peter Galus, So., Music Performance, Seattle
Kristina V. Paulick, Fr., Music Performance, Juneau, AK
Cory Schillaci, Sr., Physics, Auburn
Sarah Mortland, So., Music Performance, Duxbury, MA
Benjamin Stuart Harlan Bourgoin, Fr., Music Performance,
Seattle
April Rivera, Jr., Psychology, Olympia

TROMBONE

Daniel Rossi, Sr., Music Performance/Music Education,
Spokane*
Masa Ohtake, Fr., Music Education, Lawrence, KS
Danny Helseth, Grad., Music Performance, Seattle
Sean Strohm, Sr., Music Performance, Olympia
Man Kit Iong, Grad., Music Performance, Macao, China
Dwayne La Force, So., Music Performance/Spanish, Lawrence,
KS

EUPHONIUM

Ethan Chessin, Grad., Music Education, Chapel Hill, NC*
Joel Azose, Fr., Communications, Mercer Island

TUBA

Curtis Peacock, Grad., Music Performance, Winslow, AZ*
Gary Brattin, Grad., Instrumental Conducting, Denver, CO
Jon Hill, Jr., Music Performance, Des Moines, IA

STRING BASS

Trevor Bortins, Grad., Music Performance, Goleta, CA*
Kelsey Schwichtenberg, Jr., Business, Renton
Adrian Swan, So., Music, Bothell

HARP

Ruth Mar, Grad., Music Performance, Bellevue

PIANO

Akiko Iguchi, Grad., Music Performance, Yokohama, Japan

VIOLIN

Kouki Tanaka, Fr., Music Performance, Bellevue

PERCUSSION

Chris Lennard, Sr., Music Performance, Music Education,
Snohomish*
Chia-Hao Hsieh, Grad., Music Performance, Yuanlin Town,
Taiwan
Peter Nathanael Schmeeckle, Grad., Music Performance, Barre,
VT
Adam Page, Jr., Music Performance, Anacortes
Ben Krabill, Fr., Music Performance, Port Townsend
Kara Ingram, Fr., Music Performance, Birmingham, AL

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Christina Boscole, So., Art, Renton
Tiffany Capon, Sr., History, Marysville
Jou-Ting (Tina) Chen, So., Economics, Toronto, Canada
Lindsay Hussey, So., Pre-Med, Renton
In Hae Lee, So., Chemistry/Neurobiology, Auburn
Irene Lee, So., Neurobiology, Lake Forest Park
Erica Nelson, So., Medical Technology, Renton
Patricia Seal, Fr., Environmental Resources, Groton, CT
Hannah VonWahlde, Fr., Neurobiology, Puyallup
Yuxin (Jennie) Wang, So., Biochemistry, Edmonds
Kelsi Wusterbarth, So., Music, Pre-Med, Spanaway
Jessica Yang, Fr., Bio (Physiology), Music, Salem, OR

OBOE

Adina Edwards, Community, Electrical Engineering, Half Moon Bay, CA
Kristina Haller, Grad., Mechanical Engineering, Seattle
Beth Hasseler, Fr., International Studies & Anthropology, Marysville
Melanie O'Donnell, Sr., History, Vancouver

BASSOON

Sarah Smith, Jr., Music & Psychology, Rochester, MN
Ella Williams, Fr., Communications / Journalism, Kenmore

CLARINET

Kathryn Baker, Sr., Music Education, Issaquah
Maria Khavin, Grad., Piano Performance & Music Education, Bothell
Kendall Kosai, So., Political Science & Asian American studies, Fairwood
Alice (Ju Hsin) Lee, So., IVA (Art), Taipei, Taiwan
Samantha Meyer, Fr., Cellular & Molecular Biology, Thousand Oaks, CA
Laura Murphy, So., Biology, Spokane
Linda O'Gara, Community, Retired, Seattle
Dustin Shatto, So., Business, Kenmore
Jessica Wilson, Sr., History, Spokane
Wilson Wong, Sr., Business, Bothell

BASS CLARINET

Anthony Macasieb, Sr., Political Science / Sociology, Kent
Christina Philipp, So., Public Health / English, Shohomish

ALTO SAXOPHONE

Alex Jeffers, So., International Studies / Economics, Bellevue
Thompson Vou, Fr., Pre-Business, Richland

TENOR SAXOPHONE

Sara Maddux, Fr., Pre-Med, Kirkland

BARITONE SAXOPHONE

Eric McCambridge, Grad., Computer Science, Bellevue

TRUMPET

Madeline Davis, Fr., Undeclared, Vancouver
Matt Decker, Jr., Electrical Engineering, Spokane
Matthew Feltrup, So., Undeclared, Yakima
Tim Hannifin, Community, Computer Science, Bothell
Chris Huskey, Sr., Philosophy, Bonney Lake
Jessica Jones, Fr., Science / Engineering, Monroe
Rebecca Kim, Community, Biochemistry, Kirkland
Zachariah MacIntyre, Jr., Music Education / Performance, Fife
Emily Ogura, Community, Food Science & Nutrition, Bothell

HORN

Samantha Arthur, Jr., Accounting, Bothell
Vivian Pauley, So., Bioengineering, Bellingham

TROMBONE

Allan Engelhardt, So., Electrical Engineering, Vancouver
Tyler Field, Fr., Mechanical Engineering, Mukilteo
Daniel Henriksen, So., English, Vancouver
Zach Roberts, Fr., Pre-Med, Mercer Island

EUPHONIUM

Ethan Chessin, Grad., Music Education, Chapel Hill, NC +
Mike Guanlao, Community, Music Performance, Augusta, GA

TUBA

Tyler Thomas, Fr., Business, Mukilteo
Sam Thompson, Sr., Music Performance, Cusick
D. J. Shontz, Sr., Music, California

PERCUSSION

Emily Johnson, Fr., English, Camas
Chris Lennard, Sr., Music Performance, Music Education, Snohomish +
Adam Page, Jr., Music Performance, Anacortes +
Peter Nathanael Schmeeckle, Grad., Music Performance, Barre, VT +
Kyle Scholzen, So., History, Kent

+ - denotes members of UWWE

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Riley Cho, Sr., Biology, Seoul, Korea
Lauren Curtis, So., Mathematics, Olympia
Nancy Gove, Community, Seattle
Hona Jang, Jr., Physics, Korea
Angela Jin, Sr., English, Seattle
Suji Ko, Sr., Mathematics/IVA, Seoul, Korea
Carol Langland, Sr., Psychology, Monterey, CA
Ka Young Lee, Fr., Biochemistry/Japanese, Abbotsford, Canada
Alaska McGann, Fr., Bioengineering, Renton
Ji Sun Park, Sr., Bioengineering, Korea
Tauna Soderquist, So., Spanish, Tigard, OR

OBOE

Clark Kirkman, IV, Grad., Atmospheric Sciences, Seattle
Stacy Schulze, Community, Richmond, TX
Aubrey Tonge, Fr., Undeclared, Seabeck

BASSOON

Cameron Gerhold, So., Music Composition, Honolulu, HI
Samuel Olive, So., Political Science/History, Puyallup

CLARINET

Melissa Caras, Grad., Neurobiology & Behavior, Peabody, MA
Carrie Fowler, Community, Everett
Stephanie Furrer, Grad., Neurobiology & Behavior, Fond du Lac,
WI
Mary Kawamura, So., DxArts, Renton
Jun Kyu Lee, Sr., Bioengineering, Diamond Bar, CA
Hyung-Sup Lee, Sr., Biochemistry, Korea
Jinho Lee, So., Economics, Korea
Guan Ting Li, Fr., Computer Science and Engineering, Zhuhai,
China
Marysa McKay, Fr., Undeclared, Brush Prairie
Michelle Moore, So., Biology, Mountlake Terrace
Alexander Neale, Fr., Undeclared, Snohomish
Chelsey Swan, Jr., Psychology/Spanish, Everett

BASS CLARINET

Alison Gile, Fr., Nursing, Silverdale

ALTO SAXOPHONE

Ruby Garza, Jr., Mathematics, Moses Lake
Brian Jenson, Fr., Engineering, Renton
Kelly Monthie, Jr., Psychology & Sociology, Olympia
Zachary Scholl, Jr., Physics/ACMS, Portland, OR

TENOR SAXOPHONE

Lane Dalton, Sr., History/Math/Physics, Snohomish

BARITONE SAXOPHONE

Trason Thode, Fr., Medical Technology, Star Valley

TRUMPET

Julie Denberger, Fr., Undeclared, Puyallup
Michael Dublé, Community, Chicago, IL
Brandon Ing, Fr., Medical Technology/Bioengineering, Honolulu,
HI
Tony Jijina, Fr., Undeclared, Seattle
Kat Krebs, Fr., Industrial Engineering, Puyallup
Matt Novack, Fr., Biochemistry, Kenmore
Jan Rey Pioquinto, So., Undeclared, Renton

HORN

Karen Mildes, Community, Bothell
Jillian Payne, Community, Psychology, Puyallup

TROMBONE

Spencer Bull, Fr., Civil Engineering, Spanaway
Oisin Gunning, So., Fisheries, Everett
Robert Matlock, So., Biology, Davis, CA
Gilbert Podell-Blume, Fr., Undeclared, Fort Collins, CO
Melissa Rogers, Community, Seattle
Forrest Vines, Sr., Computer Science/Math, Vancouver

EUPHONIUM

Jake Plummer, Jr., Materials Science/Engineering, Puyallup
Daniel Silberman, So., Music, San Francisco, CA

TUBA

Elliot Gray, So., Jazz Studies/Music Education, Edmonds
Quinn MacKenzie, Jr., Computer Science/Music Performance,
Longview

STRING BASS

Eric Vincent Ogle, So., Physics, Poulsbo

PERCUSSION

Mark Chilenski, Jr., Aeronautical Engineering, Renton
Michael Lenning, Jr., Pre Engineering, Woodinville

2008-2009 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

- December 4, Opera Workshop. 7:30pm, Meany Studio Theater.
- December 5, University Symphony. 7:30pm, Meany Theater.
- December 5, Composers' Workshop. 7:30pm, Brechemin Auditorium.
- December 6, Vocal Jazz Part I. 7:30pm, Brechemin Auditorium.
- December 7, Barry Lieberman & Friends with guests Julian Schwarz and Rie Ando. 2:00pm, Brechemin Auditorium.
- December 7, Littlefield Organ Series with guest Dana Robinson. 3:00pm, Walker-Ames Room.
- January 11, Littlefield Organ Series with guests Alison Luedecke and Susan Barrett. 3:00pm, Walker-Ames Room.
- January 16, JACK Quartet. 7:30pm, Brechemin Auditorium.
- January 20, Faculty Recital: Donna Shin, flute, and guest Alexandra Nguyen. 7:30pm, Meany Theater.
- January 21, Barry Lieberman & Friends with guests Scott Pingel and Rie Ando. 1:30pm, Brechemin Auditorium.
- January 29, University Symphony. 7:30pm, Meany Theater.
- January 31, Guest Recital: Wendy Yamashita, piano. 5:00pm, Brechemin Auditorium.
- February 6, Guitar Ensemble. 7:30pm, Brechemin Auditorium.
- February 7, Guest Master Class: Donovan Stokes, double bass. 2:00pm, Brechemin Auditorium.
- February 8, Barry Lieberman & Friends with guest Donovan Stokes. 2:00pm, Brechemin Auditorium.
- February 12, Brechemin Piano Series. 7:30pm, Brechemin Auditorium.
- February 13, Mallet Head Series: "Friday the Thirteenth Mallet Jazz." 7:30pm, Brechemin Auditorium.
- February 18, Contemporary Group. 7:30pm, Meany Theater.
- February 19, Symphonic, Concert & Campus Bands: "Lincoln Portrait." 7:30pm, Meany Theater.
- February 20, Guest Recital: Ki Midiyanto with Gamelan Pacifica. 7:30pm, Meany Theater.
- February 20, Guest Master Class: Nelita True, piano. 3:00pm Brechemin Auditorium.
- February 21, Guest Recital: Nelita True, piano. 7:30pm, Brechemin Auditorium.
- February 23, Voice Division Recital. 7:30pm, Brechemin Auditorium.
- February 24, Percussion Ensemble: "Meany Sonic Boom." 7:30pm, Meany Theater.
- February 26, University Symphony with Robin McCabe, piano. 7:30pm, Meany Theater.
- March 1, Flute Day with guest Paula Robison. 9:00am, Music Building.
- March 1, Chamber Music Concert with guest Paula Robison. 5:00pm, Brechemin Auditorium.
- March 3, Guest Recital: Paula Robison, flute. 7:30pm, Meany Theater.
- March 4, Guest Master Class: Paula Robison, UW chamber music. 12:30pm, Brechemin Auditorium.
- March 4, Guest Master Class: Paula Robison, UW flute studio. 5:30pm, Rm. 213 Music Bldg.
- March 4, Jazz Innovations, Part I. 7:30pm, Brechemin Auditorium.
- March 5, Jazz Innovations, Part II. 7:30pm, Brechemin Auditorium.
- March 6, Composers' Workshop. 7:30pm, Brechemin Auditorium.
- March 9, Studio Jazz Ensemble. 7:30pm, Meany Theater.
- March 10, Combined Bands: "Urban Landscapes." 7:30pm, Meany Theater.
- March 12, Opera Workshop. 7:30pm, Meany Studio Theater.
- March 12, Brechemin Piano Series. 7:30pm, Brechemin Auditorium.
- March 13, Combined Choruses & Symphony: Haydn's "The Creation." 7:30pm, Meany Theater.
- March 13, Faculty Recital: Marc Seales, jazz piano. 7:30pm, Brechemin Auditorium.
- March 14, Guest Master Class: Joe Kaufman, double bass. 2:00pm, Brechemin Auditorium.
- March 14, Vocal Jazz, Part II. 7:30pm, Brechemin Auditorium.
- March 15, Barry Lieberman & Friends with guests Joe Kaufman and Françoise Papillon. 2:00pm, Brechemin Auditorium.
- March 22, Guest Master Class: Paul Galbraith, guitar. 10:00am, Rm. 213 Music Bldg.

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