

Compact disc noncirc CDS # 16,567 - 16,568
Presents

B348

2012

12-6 December 6, 2012

7:30 PM

Meany Theater

TRANSITIONS

PROGRAM

CD1 - # 16,569

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

- 1 MILLENIUM CANONS (2001) 7:58 KEVIN PUTS (b. 1972)
- 2 FLOURISHES & MEDITATIONS ON A RENAISSANCE THEME (2010) 13:30 MICHAEL GANDOLFI (b. 1956)
Dan McDonald, *conductor*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

- 3 THE GRACEFUL GHOST RAG (1970) 4:04 WILLIAM BOLCOM (b. 1938)
- ↑ TRAUERSINFONIE (1844) 6:20 RICHARD WAGNER (1813-1883) trans. Erik Leidzen
cond. by Cory Meals
- 5 FOLK SONG SUITE NO. 1 (1985) 7:13 FRIGYES HIDAS (1928-2007)

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

- 6 URBAN REQUIEM (1995) 28:21 MICHAEL COLGRASS (b. 1932)
Melissa Winstanley, *soprano saxophone* / Shane Valle, *alto saxophone*
Evan Smith, *tenor saxophone* / Leif Gustafson, *baritone saxophone*

CD2 - # 16,570

UNIVERSITY OF WASHINGTON CONCERT BAND

Erin Bodnar, *conductor*

- 1 VARIANTS ON A MEDIAEVAL TUNE (1963) 11:22 NORMAN DELLO JOIO (1913-2008)
- 2 SONG OF THRENOS (1964) 9:26 ALFRED REED (1921-2005)
- 3 CHILDREN'S MARCH (1916-1919) 7:07 PERCY GRAINGER (1882-1961)

Winner of the 2012 Pulitzer Prize for *Silent Night*, KEVIN PUTS has been hailed as one of the most important composers of his generation. His work has been commissioned and performed by leading orchestras in the United States and abroad, including the New York Philharmonic, the Tonhalle Orchestër (Zurich), the symphony orchestras of Baltimore, Cincinnati, Detroit, Atlanta, Colorado, Houston, Fort Worth, Utah, St. Louis, the Boston Pops, and the Minnesota Orchestra which commissioned his *Sinfonia Concertante*, and by leading chamber ensembles such as the Mirò Quartet, the Eroica Trio, eighth blackbird, the Pittsburgh New Music Ensemble, and the Chamber Music Society of Lincoln Center.

Puts' orchestral catalog includes four symphonies as well as several concertos written for some of today's top soloists. In 2005, Mr. Puts received the tremendous honor of a commission in celebration of David Zinman's 70th birthday, and the result was *Vision*, a cello concerto premiered by Yo-Yo Ma and the Aspen Music Festival Orchestra. During the same year, Evelyn Glennie with the Pacific and Utah Symphonies premiered his Percussion Concerto. Puts has received awards and grants from the American Academy in Rome, the Guggenheim Foundation, the American Academy of Arts and Letters, BMI and ASCAP. He has served as composer-in-residence of Young Concerts Artists, the California Symphony, the Fort Worth Symphony, the Los Angeles Chamber Orchestra, Vail Valley Music Festival, Music from Angel Fire, and the Bach Dancing and Dynamite Society. He received his training as a composer and pianist at the Eastman School of Music and Yale University. Since 2006, he has been a member of the composition department at the Peabody Institute in Baltimore, Maryland. A native of St. Louis, Missouri, Mr. Puts received his Bachelor's Degree from the Eastman School of Music, his Master's Degree from Yale University, and a Doctor of Musical Arts at the Eastman School of Music. Of *MILLENNIUM CANONS*, the composer writes: "I wrote *MILLENNIUM CANONS* to usher in a new millennium with fanfare, celebration and lyricism. Its rising textures and melodic counterpoint are almost always created through use of the canon, which also provides rhythmic propulsion at times."

The President's Own United States Marine Band commissioned *FLOURISHES AND MEDITATIONS ON A RENAISSANCE THEME*. The work is a set of seven variations on an anonymous Renaissance melody that is simply titled Spagnoletta. It is derived from a popular melody titled Españoleta or 'Little Spanish Tune'. The titles of the variations are as follows:

Variation I (A Cubist Kaleidoscope) / Variation II (Cantus in augmentation: speed demon)/ Variation III (Carnival)/ Variation IV (Tune's in the round) / Variation V (Spike) / Variation VI (Rewind/Fast Forward)/ Variation VII (Echoes: a surreal reprise)

MICHAEL GANDOLFI received the B.M. and M.M. degrees in composition from the New England Conservatory of Music, as well as fellowships for study at the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center. He is the recipient of numerous awards including grants from the Fromm Foundation, the Koussevitzky Music Foundation, the John Simon Guggenheim Foundation, the American Academy of Arts and Letters and the Massachusetts Cultural Council. His music has been performed by many leading ensembles including: the Boston Symphony Orchestra, the BBC Symphony Orchestra, the San Francisco Symphony Orchestra, the Tanglewood Music Center Orchestra, the Orpheus Chamber Orchestra, the Saint Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, Nieuw Sinfonietta Amsterdam, the Pro Arte Chamber Orchestra and the Boston Modern Orchestra Project. His music has been recorded on the Deutsche Grammophon, CRI, Innova and Klavier labels. Additional recordings are available from USMB Recordings. Currently, he is a faculty member of the New England Conservatory of Music and the Tanglewood Music Center, and was a visiting lecturer on music at Harvard University in 2002, holding a similar position there from 1996-1999.

WILLIAM BOLCOM maintains an active schedule of performing and composing in spite of his recent retirement from the University of Michigan where he served on the composition faculty for 35 years. As piano soloist, accompanist, and composer, Bolcom is represented on recordings for Nonesuch, Deutsche Grammophon, RCA, CBS, MHS, Arabesque, Jazzology, Vox, Advance, CRI, Philips, Laurel, First Edition, Newport Classics, Omega, Vanguard, Argo, Koch Classics, Crystal, New World, Centaur, Folkways, Naxos, and many others. A recipient of fellowships and grants from numerous major foundations, Bolcom was admitted to the American Academy of Arts and Letters in 1993. Among his many honors are the 1988 Pulitzer Prize in Music (for his 12 New Etudes for Piano), two Grammy Awards, the 2007 Composer of the Year Award (by Musical America) and the National Medal of Arts. Bolcom, a graduate of the University of Washington School of Music ('58), was the 2003 recipient of the University of Washington Alumnus Summa Lande Dignatus award. Bolcom taught previously at the University of Washington, Queens and Brooklyn Colleges of the City University of New York, and New York University's Tisch School of the Arts. He joined the University of Michigan faculty in 1973, received the Henry Russel Award in 1977 and the Henry Russel Lectureship in 1997, was appointed Ross Lee Finney Distinguished Professor of Composition in 1994, and chaired the Composition Department from 1998 to 2003.

GRACEFUL GHOST RAG was originally written as a piano piece to commemorate Bolcom's father. It specifically draws upon the music of nineteenth century Creole composer Louis Chauvin, who in turn inspired Scott Joplin. The composition evolves coyly through a number of related 'flat' keys evoking the classical rag, but does not directly quote any work. *GRACEFUL GHOST RAG* was later rescored for band and is voiced to resemble some of the pit bands from the ragtime era.

Eighteen years after the death in London of Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of his remains to his native land. In December of 1844 an impressive ceremony took place in Dresden, in which RICHARD WAGNER took a leading role. Besides reading the solemn oration, Wagner composed the march for the torchlight procession. *TRAUERSINFONIE*, scored by Wagner for large wind band, was based on two themes from Weber's opera

Euryanthe, and thus represented a musical homage to the earlier composer. The score remained unpublished until 1926, and the work has remained among the least known of Wagner's compositions.

FRIGYES HIDAS studied composition at the Budapest Academy of Music with János Viski and conducting with László Somogyi. He worked in theatres as a conductor and musical director, and also as conductor of the choir of St Stephen's Basilica, Budapest. After 1979 he did not undertake full-time employment but devoted himself exclusively to composition. His *FOLK SONG SUITE NO. 1* is comprised of combinations of nine folk songs showcasing wildly differing characters throughout. His body of work utilizes a musical language that is viewed by many as easily approachable but never undemanding, one that exhibits great professional erudition. He preferred to make use of the Baroque concerto form, and the influence of jazz can often be found in his rhythmic designs throughout his instrumental works. His compositions span every genre: opera, ballet, oratorio, a mass, two requiems, a symphony, numerous concertos, chamber and solo pieces, film music and above all, chamber music for brass instruments and works for wind band.

Of *URBAN REQUIEM*, MICHAEL COLGRASS writes: "A requiem is a dedication to the souls of the dead. *URBAN REQUIEM* might be described as an urban tale, inspired by a diversity of random impressions. I thought of our urban areas, where the saxophone was spawned, and of the tragedies and struggles that occur in this environment daily. But I was also inspired by the energy and power of our cities, and the humor inherent in their conflicts. I feel that the saxophone is particularly well suited to express the variety of emotions required for this idea, because it can be not only highly personal and poignant in character but also powerful and commanding. It can howl like a banshee or purr like a kitten. In short, the saxophone is perhaps more like the human voice than any other instrument. In my mind I heard four saxophones singing like a vocal quartet, a music that was liturgical in nature but with a bluesy overtone, a kind of "after hours" requiem."

MICHAEL COLGRASS began his musical career in Chicago where his first professional experiences were as a jazz drummer. He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a freelance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's *Stravinsky Conducts Stravinsky* series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60). Colgrass has received commissions from the New York Philharmonic and The Boston Symphony (twice). Also the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists. He won 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

NORMAN DELLO JOIO was born in New York and began his musical career at the early age of 14 as the organist and choir director at the Star of the Sea Church. Dello Joio came from a musical family; his father was an organist, pianist and also a vocal coach for many of the opera stars Metropolitan Opera. In 1939, Dello Joio began studies at Juilliard, soon realizing that composition was his primary interest. His studies with Paul Hindemith had a profound effect on his compositional style, particularly Hindemith's comment that Dello Joio's "...music is lyrical by nature, don't ever forget that." Dello Joio's *Scenes from the Louvre*, written for a documentary, won an Emmy for best score for a television production in 1967. An active educator in his day, Dello Joio directed the Ford Foundation's Contemporary Music Project, which placed young composers in high schools who were commissioned to compose music for school ensembles and programs.

VARIANTS ON A MEDIAEVAL TUNE is based on "In dulci jubilo," a mediaeval melody used by many composers, including J. S. Bach. After a short introduction, the piccolo, bass clarinet, clarinets, and bassoon state the simple melody. The five variations contrast in tempo and character, from the rhythmic motor in the first variation to the lyric, dark character of the fourth. The joyous fifth variation acts as a finale for the piece, the original melody in canon.

ALFRED REED'S formal music training began at the age of 10, on the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains. His interests shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned bachelor of music degree and master of music degrees. His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served in both the Music Education and Theory-Composi-

tion departments until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan.

SONG OF THRENOS is a threnody for band; threnody comes from the Greek words "threnos," meaning lament, and "oide," meaning song. Reed sought to create a mood of quiet exaltation, a remembrance of the life and work of a great man. As was the custom in Greece, the recitation of such an ode served as a reminder of the beauty and accomplishments of the man, rather than his demise. The result was a spiritual catharsis of the soul and mind.

PERCY GRAINGER was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed "the supreme virtue of never being dull." Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1919. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines that predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore*.

CHILDREN'S MARCH was written between 1916 and 1919, during the flurry of activity that produced several of Grainger's miniature masterworks for winds. The Goldman Band at Columbia University premiered the version for full band in 1919. As with most of his music, Grainger wrote and orchestrated *Children's March* with a very specific vision, but also with a widely flexible instrumentation. Ensembles could play the piece as small as a woodwind quintet with two pianos to those as large as a full symphonic band, or even a symphony orchestra (minus violins, violas, and cellos) without altering the existing parts. While this flexibility is not unusual in Grainger's work, two features of the orchestration of *Children's March* set it apart from his contemporaneous works. First is the prominent inclusion of the piano, which, at the time, was unusual. Second are the two 4-part vocal passages that are intended to be sung by the members of the band. Furthermore, *Children's March* is a rare instance of Grainger using original material. Most of his other enduring works were based on existing folk melodies, but Grainger devised his own (and possibly his most effective original tune) in this case.

CONDUCTORS

TIMOTHY SALZMAN is in his twenty-sixth year at the University of Washington where he serves as Professor of Music/Director of Concert Bands, is conductor of the University Wind Ensemble and teaches students enrolled in the graduate instrumental conducting program. Former students from the University of Washington occupy positions at numerous universities and public schools throughout the United States. Prior to his appointment at the UW he served for four years as Director of Bands at Montana State University where he founded the MSU Wind Ensemble. From 1978 to 1983 he was band director in the Herscher, Illinois, public school system where the band program received several regional and national awards in solo/ensemble, concert and marching band competition. Professor Salzman holds degrees from Wheaton (IL) College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and studied privately with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra. He has numerous publications for bands with the C. L. Barnhouse, Arranger's Publications, Columbia Pictures, Hal Leonard Publishing and Nihon Pals publishing companies, and has served on the staff of new music reviews for *The Instrumentalist* magazine. Professor Salzman is a national artist/clinician for the Yamaha Corporation of America and has been a conductor, adjudicator or arranger for bands throughout the United States and in Canada, England, South Korea, Indonesia, the Philippines, Thailand, Russia, Singapore, China, and Japan, a country he has visited twenty-one times. During his 2011 spring term sabbatical leave he returned for a third time to Beijing where he was in residence at the Beijing Conservatory, conducting and giving master classes for numerous bands including a concert appearance at the National Center for the Performing Arts in Tianenmen Square with the Beijing Wind Orchestra, the first professional wind ensemble in Beijing. He also adjudicated the Singapore Youth Festival National Concert Band Championships. Upon his return to the United States he conducted the UCLA Wind Ensemble in their final concert of their academic year. Professor Salzman is compiling editor and co-author (with several current and former UW graduate students) of *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, a five-volume series of books on contemporary wind band composers published by Meredith Music Publications, a subsidiary of the Hal Leonard Corporation. He is an elected member of the American Bandmasters Association and is a past president of the Northwest Division of the College Band Directors National Association.

DR. STEVEN MORRISON is Professor and Chair of Music Education at the University of Washington. An instrumental music specialist, Professor Morrison teaches courses in music education, music psychology, and research methodology and conducts the UW Symphonic Band. He has taught at the elementary, junior high and senior high levels in Wisconsin, Michigan, and Louisiana and has conducted and arranged for bands, orchestras, and chamber groups throughout the United States. Dr. Morrison is co-director of the Laboratory for Music Cognition, Culture and Learning investigating neurological responses to music listening, perceptual and performance aspects of pitch-matching and intonation, and use of expressive gesture and modeling in ensemble teaching. His research also includes music preference and the variability of musical responses across diverse cultural contexts. Prior to joining the UW faculty, Morrison served as Lecturer of Fine Arts at the Hong Kong Institute of Education. He has spoken and presented research throughout the United States, as well as in Australia, China, Germany, Greece, Hong Kong, Hungary, Japan, Jordan, Korea, Italy, the Netherlands, Thailand, and the United Kingdom. During 2009 he served as a Visiting Fellow at the Centre for Research in the Arts, Social Sciences and Humanities and as a Visiting Scholar in the Center for Music and Science at the University of Cambridge. Morrison's articles have appeared in *Music Educators Journal*, *Journal of Research in Music Education*, *Bulletin for the Council of Research in Music Education*, *Music Perception*, *Update: Applications of Research in Music Education*,

Missouri Journal of Research in Music Education, Southwestern Musician, Recorder: Ontario Music Educators Association Journal, College Music Society Newsletter, and Southern Folklore. Along with colleague Steven M. Demorest, his research into music and brain function has appeared in *Neuroimage, Social Cognitive and Affective Neuroscience, Progress in Brain Research* and *The Annals of the New York Academy of Sciences*. He is also a contributing author to *The Science and Psychology of Music Performance*, published by Oxford University Press, the forthcoming *Oxford Handbook of Music Education*, and the text *Musician and Teacher: An Orientation to Music Education*, authored by UW colleague Patricia Shehan Campbell and published by W.W. Norton.

Morrison is the Associate Editor and Editor Elect of the *Journal of Research in Music Education* for which he also served on the editorial board. He is also on the editorial boards of *Reviews of Research in Human Learning and Music* and the *Asia-Pacific Journal for Arts Education*. Morrison has served on the executive board of the Society for Research in Music Education and is currently a member of the advisory board for the Asia-Pacific Symposium on Music Education Research. He is past University Curriculum Chair for the Washington Music Educators Association and an honorary member of the Gamma chapter of Kappa Kappa Psi. He holds a B.M. from Northwestern University, an M.M. from the University of Wisconsin, and a Ph.D. from Louisiana State University.

ERIN BODNAR is currently pursuing a Doctor of Musical Arts degree in instrumental conducting at the University of Washington, studying with Timothy Salzman. She received a Master of Music in wind conducting from the University of North Texas and a Bachelor of Music in music education from the University of Victoria. Her primary conducting teachers at these institutions were Eugene Corporon, Dennis Fisher and Gerald King. Erin has participated in conducting workshops at the University of North Texas, State University of New York at Fredonia, and the University of Michigan, where she had the opportunity to work with James Jordan, Jack Stamp, Paula Holcomb, and Steve Davis. Recently, Erin was one of three doctoral conducting students who participated in a masterclass with Maestro Gerard Schwarz at the College Band Directors National Association Conference. In 2010 she was chosen as one of three Young Conductors for the National Band Association's Young Conductor and Composer Mentorship Project. Erin has also contributed to the GIA Teaching Music Through Performance Series for Volume 7 and the revised Volume 1. She excelled at teaching both middle and high school band in Alberta, Canada for which she received the Keith Mann Young Band Director's Award and the prestigious Edwin Parr First Year Teacher Award. In addition, Erin has served on the board of directors for the Alberta Band Association and has presented at the ABA annual conference. She is an accomplished bassoonist, having performed with the University of Washington Wind Ensemble, the New Edmonton Wind Sinfonia, the University of North Texas Wind Symphony and the Madera Winds. She has recorded with the University of North Texas Wind Symphony for the GIA Teaching Music Through Performance CD series as well as the GIA Composer Collection CD's.

DAN McDONALD is a second year Doctor of Musical Arts student in instrumental conducting at the University of Washington and serves as a Graduate Assistant Director for the Husky Marching Band and UW Campus Band. Dan earned a B.A. in Music (Saxophone) and M.M. in Instrumental Conducting. Prior to his graduate work, Dan taught grade 4-8 band and lessons in Ashford, CT and was Director of Instrumental Music at The Norwich Free Academy (NFA) in Norwich, CT. At NFA, he directed the award-winning Concert Band, Orchestra, Jazz Ensemble, Percussion Ensemble, Chamber Ensembles, Pep Band, and the "Wildcat" Marching Band. At UConn, Dan was assistant conductor for the Symphonic Band and Concert Band, and also assisted with undergraduate conducting. He was a graduate assistant for the UConn Athletic Bands who performed at the 2011 Tostito's Fiesta Bowl and conducted the pep band at the 2011 NCAA Men's Basketball Championship in Houston, TX. Dan is a member of Music Educators National Conference, New England Music Festival Association, Kappa Kappa Psi, College Band Directors National Association, and World Association of Symphonic Bands and Ensembles.

CORY MEALS is currently working toward his Ph.D. in Music Education at the University of Washington and serves as a Graduate Assistant Director for the Husky Marching Band, and the UW Symphonic Band. Previously, he served as Director of Bands for Waller High School (2006-2010), northwest of Houston, TX. During his tenure there ensembles received numerous "Superior" ratings and UIL "Sweepstakes" awards, and advanced each year eligible to the prestigious UIL 4A Texas State Marching Contest (2007, 2009). He has also held instructional positions in Klein ISD (TX), and Keller ISD (TX), and holds a Bachelor's Degree in Instrumental Music Education from VanderCook College of Music (IL) where he studied under Dr. Charles Menghini. Most recently he was Graduate Teaching Assistant for the University of Houston Band program, earning a Master of Music degree in Instrumental Wind Conducting with Prof. David Bertman and Mr. Eddie Green. He is an active member of CBDNA, TMEA, TBA, Phi Mu Alpha Sinfonia, Kappa Kappa Psi and maintains an active schedule as a visual designer, program consultant, and ensemble clinician.

JIANNAN CHENG is from Chengdu, China and is in her first year at the University of Washington School of Music where she is enrolled in the MM program in instrumental conducting. She just received her Bachelor's degree in choral conducting from the China Conservatory of Music (Beijing) in July of 2012. During her undergraduate study, Jiannan studied choral conducting with Prof. Lingfen Wu and instrumental conducting with Dr. Youqing Yang. She also served as conductor of the College of Computer and Information Choir at Renming University of China, Beijing; the No. 5 Middle and High School Choir; and the Beijing Children's Palace Choir. Additionally, she founded the College of Civil Engineering Choir at Tsinghua University in May of 2010. Jiannan started her musical training when she was quite young and, in addition to singing, plays piano, violin and flute.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Colleen McElroy, Sr., Music Performance, Darrington*
Elizabeth Jolly, Grad., Music Performance, San Jose, CA
Margaret Brinkerhoff, Post-Bacc., Music Education, Park
Ridge, NJ
Joyce Lee, So., Music Performance, Tacoma
Mona Sangesland, So., Music Performance, Kenmore

OBOE

Alyssa Sibbers, Sr., Music Performance, Vashon Island*
Jordan Dusek, Grad., Music Performance, Auburn
Brian Jacoby-McCurdy, So., Psychology/Russian
Language, Gig Harbor

BASSOON

Roshan Sukumar, Grad., Music Performance, Union City,
CA*
Jamael Smith, So., BioChemistry, Mukilteo
Erin Bodnar, Grad., Conducting, Rocky Mountain House,
Alberta, Canada

CLARINET

Sabrina Pope, community artist, Seattle
Camille Perezselsky, UW staff, McMinnville, OR
Leslie Edwards, Alumnus '12, Music Performance/
International Studies, Seattle
Nate Williams, Jr., Music Performance, Sonoma, CA
Evan Smith, Grad., Music Performance, Davenport, Iowa
Hannah Burson, Fr., Nursing, Edmonds

BASS CLARINET

Jacob Bloom, Sr., Neurobiology, Mercer Island

SOPRANO SAXOPHONE

Melissa Winstanley, Grad., Computer Science, Bellevue*

ALTO SAXOPHONE

Leif Gustafson, Jr., Music Performance, Tacoma
Daniel McDonald, Grad., Conducting, Barnstable, MA

TENOR SAXOPHONE

Shane Valle, Jr., Pre-engineering, Seattle

BARITONE SAXOPHONE

Sidney Hauser, Fr., Jazz Studies, Clinton

TRUMPET

David Sloan, Grad., Music Performance, Pasadena, TX*
Jared Tanner, Post-Bacc., Music Education, Spokane
Elizabeth Solon, Fr., Music Performance, Cedar Falls, IA
Leah Miyamoto, Sr., Environmental Studies/
Communication, Mill Creek
Tyler Stevens, So., Music Education, Mercer Island
Anna Mines, Jr., Music Education, Seattle

HORN

Elizabeth Janzen, Jr., Music Education, Snohomish*
Trevor Cosby, So., Music Performance, Kent
Jacob Parkin, So., Music Performance, Puyallup
Alison Farley, Grad., Music Education, Kansas City, MO
Cory Meals, Grad., Music Education, Titusville, PA

TROMBONE

Masa Ohtake, Sr., Music Education/Music Performance,
Okayama, Japan*
Lisa Rye, Grad., Mechanical Engineering, Sunndal, Norway
Sam Elliot, Sr., Music, San Francisco, CA
Jonathon Wilson, Jr., Business, Kirkland

EUPHONIUM

Danny Helseth, Grad., Music Performance, Seattle*
Amy Holler, Sr., Music/Aquatic and Fisheries Sciences,
Ann Arbor, MI

TUBA

Jon Hansen, Grad., Music Performance, Bellingham*
Jon Hill, Alumnus '09, Music Performance, Stony Brook,
NY

PIANO

Pei-Jung Huang, Grad., Music Performance, Taipei, Taiwan

HARP

Graeme Smith, Sr., Music Performance, Olympia

STRING BASS

Kelsey Mines, Jr., Music Performance, Seattle
Adrian Swan, Sr., Music Performance, Seattle*
Matthew Hinea, So., English, Spokane

PERCUSSION

Melanie Voytovich, Grad., Music Performance, Buffalo,
NY*
Andrew Angell, Grad., Music Performance, Moses Lake
Elizabeth Harris Scruggs, So., Music Education, Mercer
Island
Gabriella Vizzutti, Jr., Music Education, Mercer Island
Megan Drews, So., Biology-Physiology, Kirkland
David Solomon, Grad., Music Performance, Boone, IA

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Roxanne Fairchild, Soph., Music Education, Vancouver*
Laura Colmenares, Fr., Flute Performance & Civil
Engineering, Redmond
Alexander Hoelzen, Jr., Music, Bellingham
Tina Yun, Fr., Political Science, Tacoma

CLARINET

Brian Condit, Sr., Chemistry, Richmond, VA*
Mayowa Aina, Fr., International Studies, Tacoma
David Bissell, Fr., Chemical Engineering, Bellevue
Kevin Dong, Sr., Computer Science, Bothell
Kaila Eason, Jr., Near Eastern Language & Culture, Sedro-
Woolley
Gina Hansen, Fr., Bioengineering, Fairfax, VA
Kerry Sloan, Jr., Chemistry, Bothell

BASS CLARINET

Matthew Heid, Jr., Mathematics, Vancouver

OBOE

Gail Stanton, Sr., Biochemistry, Redmond*
James Kashima, Jr., Neurobiology, Mercer Island
Julia Proctor, Fr., Biology, Pleasanton, CA

BASSOON

Jamael Smith, Soph., Microbiology, Mukilteo*
Adam Williams, Jr., Mechanical Engineering & Applied
Math, Port Orchard

SAXOPHONE

Michael Arguelles (alto), Sr., Aeronautics & Astronautics,
Olympia*
Siobhan Bauer (baritone), Fr., Environmental Health,
Albany, CA
Amanda Lockwood (alto), Fr., Undecided, Buckley
Bryan Van Pelt (tenor), Jr., Jazz Studies & Music
Education, Folsom, CA

TRUMPET

Anna Mines, Jr., Ethnomusicology & Environmental
Studies, Seattle*
Jeffrey Alcock, Soph., Electrical Engineering, Silverdale
Jonathan Vance, Fr., Mathematics, Mountlake Terrace

HORN

Erin Beard, Fr., Geology, Port Angeles*
Ryan C. Campbell, Grad., Engineering Education Research,
Lakewood, CO
Nicholas Efthimiadis, Fr., Aeronautics & Astronautics,
Seattle
James Logan, Fr., Civil Engineering, Everett

TROMBONE

Thomas Larson, Sr., Mechanical Engineering, Olympia*
Mandy Berman, Sr., Music Education & Business
Administration, Mercer Island
Stuart Pollock, Fr., Undecided, Kalama
Ginger Woo, Fr., Undecided, Edmonds

EUPHONIUM

Sunjay Cauligi, Soph., Computer Science & Mathematics,
Vancouver*

TUBA

William Piper, Sr., Biology, Bakersfield, CA*

PERCUSSION

Zach Oppenheim, Jr., Ethnomusicology & Biochemistry,
Freedom, CA*
Zach Amador, Fr., Undecided, Seattle
Marijke Keyser, Fr., Design, Wenatchee
Skyler Mendoza, Fr., Biology, Wailuku, HI

Upcoming UW Band events at the University of Washington

February 14, Symphonic, Campus and Concert Bands: *SWEET SUITES*. 7:30 PM, Meany Theater.

March 10, Symphonic Band Chamber Concert. 1:30 PM, Brechemin Auditorium.

March 12, Wind Ensemble China Tour Preview. 7:30 PM, Meany Theater.

April 29, Wind Ensemble and Symphonic Band: *CONSTRUCTIONS*. 7:30 PM, Meany Theater.

May 30, Wind Ensemble, Symphonic and Campus Bands: *MADE IN AMERICA*. 7:30 PM, Meany Theater.

CLASSICAL

KING FM 98.1

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Leslie Choi, So., Chemistry, Vancouver
Sarah Doty, Fr., Music Education, Sequim
Tianyuan Fu, So., Biochemistry, Computer Science, Dalian,
Liaoning, China
Susan Glenn, So., Economics, Olympia
Laurie Hsu, Fr., ESRM, Providence, RI
Julia Lee, So., Psychology, CA
John Schuler, Jr., Undecided, Vaughn
Molly Utter, Jr., Law, Societies, and Justice, Seattle
Jungyoon Yoo, Jr., Art, Jinju, South Korea

FLUTE/PICCOLO

Nancy Gove, Community Member, Seattle

OBOE

Stacy Schulze, Community Member, Richmond, TX
Simone Schaffer, Jr., Computer Science, Applied
Mathematical Sciences, Port Orchard

BASSOON

Samuel Olive, Community Member, Puyallup

CLARINET

Ian Andrews, Fr., Bioengineering, Juneau, AK
Lacey Bliss, Community Member, Tempe, AZ
Melissa Caras, Grad., Neurobiology, Peabody, MA
~~Carrie Fowler, Community Member, Everett~~
Susan Fung, Grad., Neurobiology & Behavior, El Monte,
CA
Stephanie Furrer, Community Member, Fond du Lac, WI
Michele Hill, Grad., Urban Planning, Seattle
Taylor Ishikawa, So., Pre-Med / Computer Science,
Mililani, HI
Lowell Kim, Jr., Chemistry/Pre-Health, Bellevue
Amy Thai, Fr., International Studies, Seattle

BASS CLARINET

Alfred Fung, Community Member, Seattle

ALTO SAXOPHONE

Ali Kamenz, Jr., Business Administration History, Lacey
Kensen Miyahara, Jr., Electrical Engineering, Mililani, HI
Albert Nguyen, Fr., Bioengineering, Everett
Eric Orth, Community Member, Lake Forest Park
Yiyun Qian, So., Undecided
Alexander Quach, So., Biology / Philosophy, Everett
Logan Quinn, Fr., Undecided, Boise, ID
Chong Zhou, Jr., ACMS, Suzhou, JS, CHINA

TENOR SAXOPHONE

Fiona Brown, Fr., Biology (Cellular and molecular),
Juneau, AK
Gianni Aranoff, Fr., Undecided, Allentown, PA

BARITONE SAXOPHONE

Chloe McIntyre, So., Mechanical Engineering, Olympia

TRUMPET

Joelle Blais,
Limenglin Cai, Fr., Psychology, Nanjing, Jiangsu, China
Justin DeMars, Sr., Psychology, Vancouver
Young Lee, Jr., Aerospace Engineering, Lacey
Alex Slate, So., History/Political Science, Spokane Valley
Joe Sweeney, Community Member, Seattle
Lane Venema, Sr., Sociology, Seattle

HORN

Ryan Baldwin, Fr., Computer Science, Moraga, CA
Rosalind Beckwith, Community Member, Tempe, AZ
Bryna Hazelton, Community Member, Sunol, CA
Tyler Johnson, Fr., Biochemistry, Mount Vernon
Karen Mildes, Community Member, Bothell
Jasmine Olson, Grad., Dentistry, Fairbanks, AK

TROMBONE

Michael Collison, So., Biochemistry, Bothell
Tanya Gentry, Fr., Neurobiology, La Center
Melissa Rogers, Community Member, Seattle
Ryan Tsujimoto, So., Business, Mililani, HI

EUPHONIUM

David Bissell, Fr., Undeclared, Bellevue
Russell Davis, Community Member, Cleveland, TN

TUBA

Robert Dyer, So., Aerospace Engineering, Anacortes

PERCUSSION

Jacob Pipkin, Sr., Comparative History of Ideas &
Interdisciplinary Visual Arts, Peshasti
Skyler Mendoza, Fr., Biology, Wailuku, HI

PIANO

Albert Nguyen, Fr., Bioengineering, Everett