

Compact disc

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SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

2013-2014

2013

12-5

NONCIRC CDs # 16,809 - 16,810
presents

RISING!

With the

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman *conductor*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Steven Morrison, *conductor*

UNIVERSITY OF WASHINGTON CONCERT BAND

December 5, 2013

7:30 PM

Meany Theater

PROGRAM

CD1 - # 16811

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

1 - Remarks - Salzman

2 ECSTATIC FANFARE (2012)..... 3:19 STEVEN BRYANT (b. 1972)
Dan McDonald, *conductor*

3 THE POWER OF ROME AND THE CHRISTIAN HEART (1947)..... 13:02 PERCY GRAINGER (1882-1961)
Lewis Norfleet, *conductor*

4 PERCUSSION CONCERTO (2005/2009)..... 25:56 JENNIFER HIGDON (b. 1962)
Andrew Angell & Melanie Voytovich, *soloists*

CLASSICAL

KING FM 98.1

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CD2-# 16.812

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Steven Morrison, *conductor*

1. EXULTATION (2010) 3:08 PHILIP SPARKE (b. 1951)
2. ANTHEM (2011) 8:06 STEVEN BRYANT (b. 1972)
Cory Meals, conductor
3. SONG FOR LINDSAY (2010) 5:43 ANDREW BOYSEN (b. 1968)
4. FEBRIS VER (2012) 9:18 NANCY GALBRAITH (b. 1951)
Cory Meals, conductor

UNIVERSITY OF WASHINGTON CAMPUS BAND

5. SONGS OF PARADISE (2011) 6:44 KEVIN M. WALCZYK (b. 1964)
I. Come, Saints
II. The Home of the Soul
V. I Have Found at Last
Dan McDonald, conductor
6. LUX AURUMQUE (2000/2005) 3:59 ERIC WHITACRE (b. 1970)
David Sloan, conductor
7. DOMINION OF THE SKY (2000) 5:33 DAVID SHAFFER (b. 1953)

SOLOISTS

Andrew Angell is currently pursuing his Doctor of Musical Arts in Percussion Performance degree at the University of Washington having previously earned a MM at Portland State University and a Bachelor of Music degree in Percussion Performance at Central Washington University. His primary teachers have included Tom Collier, Mike Crusoe, Joel Bluestone, and Mark Goodenberger. Andrew is an adjunct instructor of orchestral percussion at Edmonds Community College, and maintains a studio of private percussion students. While at University of Washington and Portland State University Andrew served as Graduate Teaching Assistant of Percussion. His duties included teaching private lessons, percussion ensemble, and percussion methods. Additionally, Andrew has been a clinician and judge for percussion contests and festivals in Washington, Oregon, and Arizona. He has performed with a variety of ensembles including the Tempe Symphony, West Valley Symphony, Seattle Rock Orchestra, Pacific Crest Wind Symphony, Anomaly Percussion Group, as well as various pop and rock bands. He has been a soloist with the University of Washington and Portland State University Percussion Ensembles, and has appeared as a guest artist with the Phoenix College Percussion Ensemble.

Melanie Voytovich is an active performer and educator living in Seattle. She has performed with a variety of large and chamber ensembles including the Talujon Percussion Quartet at the Lincoln Center Out of Doors Festival, Seattle Philharmonic, Seattle Collaborative Orchestra, Thalia Symphony, Buffalo Philharmonic, Slee Sinfonietta, the Southern Tier Symphony, the UB Percussion Ensemble at the June in Buffalo Festival, and was a two-time featured soloist with the Amherst Chamber Ensembles. She toured

with the University of Washington Wind Ensemble to China and performed at the Northwest Percussion Festival with the UW Percussion Ensemble in the spring of 2013. While at the Hartt School, she toured with the Wind Ensemble and performed at the CBDNA national conference, and the 2007 MENC national conference with the Orchestra and Chamber Choir. Throughout her degrees, she has played six solo recitals and has commissioned seven new works for percussion. Melanie is the curator of the Luncheonette Concert Series at the Henry Art Gallery, which began in October of this year. She received her B.Mus. in Music Education from the Hartt School of Music in 2008 and M.Mus. in Percussion Performance from the University at Buffalo in 2012, and is currently working on her DMA in Percussion Performance at the University of Washington in Seattle, where she is the Percussion Teaching Assistant.

PROGRAM NOTES

Steven Bryant is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. Numerous ensembles have performed his music across North America, Europe, and East Asia. He is a two-time winner of the National Band Association's William D. Revelli Composition Award. His first orchestral work, *Loose Id for Orchestra*, was premiered by The Juilliard Symphony and was recorded by the Bowling Green Philharmonia for Albany Records. The Juilliard Orchestra, in Alice Tully Hall, premiered his recent orchestral work, *Alchemy in Silent Spaces*, commissioned by James DePreist and The Juilliard School, in 2006. Of this evening's work the composer writes:

Ecstatic Fanfare is based on music from movement I of my *Ecstatic Waters*. One day in May 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare...someday. She goaded me into doing it immediately, and, in a panicked three-day composing frenzy, I created this new work which was premiered by Johann Mösensbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena, conducting it with the World Youth Wind Orchestra Project in July 2012.

Percy Grainger's last original work for wind orchestra was *The Power Of Rome And The Christian Heart*, commissioned in 1947 to commemorate the 25th anniversary of the League of Composers and the 70th birthday of Edwin Franko Goldman. It is his largest work for winds and calls for an organ, harp and piano to supplement the ensemble. The piece doesn't breathe the same air of his iconic work for wind band, *Lincolnshire Posy*, which is filled with folk tunes reminiscent of the English countryside. Instead, color and atmosphere are the main ingredients that lend to the work's strikingly theatrical and individual nature.

Jennifer Higdon has been hailed by the *Washington Post* as a "savvy, sensitive composer with a keen ear, an innate sense of form, and a generous dash of pure esprit." One of the most performed living American composers, among her impressive list of commissioners include The Cleveland Orchestra, The Philadelphia Orchestra, eighth blackbird, the Tokyo String Quartet, and The United States Marine Band. Higdon received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, and the Pulitzer committee's citation referred to the work as a "deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received a surfeit of prestigious awards from a wide array of agencies including the Guggenheim Foundation, ASCAP, the National Endowment for the Arts, the Academy of Arts and Letters, Meet the Composer, and the Pew Fellowship in the Arts. The Philadelphia Orchestra, Christoph Eschenbach, Music Director, The Indianapolis Symphony Orchestra, Mario Venizago, Music Director, and The Dallas Symphony Orchestra, Andrew Litton, Music Director, commissioned the original version of *Percussion Concerto* for orchestra, a work written for Colin Curie, a Scottish prodigy, who premiered the work in November of 2005 with The Philadelphia Orchestra under Christoph Eschenbach. Curie also recorded Higdon's piece with The London Philharmonic under the direction of Marin Alsop. It was this recording that won Higdon the 2010 Grammy Award in the category of *Best Contemporary Classical Composition*. The President's Own Marine Band commissioned the version for wind ensemble with soloist Christopher Rose. The commissioning ensemble, under the direction of Col. Michael Colburn, in Virginia on May 10, 2009, gave the world premiere of this transcription. Jennifer Higdon has provided an extensive program note:

The 20th century saw the development of the percussion section expand as no other section in the orchestra. Both the repertoire and the performers grew in visibility as well as in capability. And while the form of the concerto wasn't the least bit new in the century, the appearance and growth of the percussion concerto as a genre exploded during the later half of the century. My *Percussion Concerto* follows the normal relationship of a dialogue between soloist and orchestra. In this work, however, there is an additional relationship with the soloist interacting extensively with the percussion section. The ability of performers has grown to such an extent that it has become possible to have sections within the orchestra interact at the same level as the soloist. When writing a concerto I think of two things: the particular soloist for whom I am writing and the nature of the solo instrument. In the case of percussion, this means a large battery of instruments, from vibraphone and marimba (the favorite instrument of soloist Colin Currie), to non-pitched smaller instruments (brake drum, wood blocks, Peking Opera gong), and to the drums themselves.

This work begins with the sound of the marimba, as Colin early on informed me that he has a fondness for this instrument. I wanted the opening to be exquisitely quiet and serene, with the focus on the soloist. Then the percussion section enters, mimicking the gestures of the soloist. Only after this dialogue is established does the orchestra enter. There is significant interplay between the soloist and the orchestra with a fairly beefy accompaniment in the orchestral part, but at various times the music comes back down to the sound of the soloist and the percussion section playing together, without orchestra. Eventually, the music moves through a slow lyrical section, which requires simultaneous bowing and mallet playing by the soloist, and then a return to the fast section, where a cadenza ensues with both the soloist and the percussion section. A dramatic close to the cadenza leads back to the orchestra's opening material and the eventual conclusion of the work. Written for Colin Currie, this work is dedicated to him.

A prolific composer and active adjudicator, London born **Philip Sparke** studied composition, trumpet and piano at the Royal College of Music, where he was awarded an ARCM degree. His compositions for wind band and brass band have been commissioned and performed by groups around the world, including Japan, New Zealand, Switzerland, the UK and the United States. *Exultation* was commissioned by the Japanese concert band, Musee d'Art Harmonie to celebrate their 10th Anniversary in 2009. The work is a short and energetic concert opener that is almost palindromic in form; beginning in fanfare style, juxtaposing 3/4 and 6/8 rhythms in a quasi-Latin style. After a short bridge passage, a second short and spiky theme appears presented by the bass instruments of the band. The piece works through the previous segments of the work in reverse, eventually returning to the opening fanfare material to close the work.

Nancy Galbraith has been composing music since the late 1970's, creating an instrumental and vocal sound praised for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. With major contributions to the repertoires of symphony orchestras, concert choirs, wind ensembles, chamber ensembles, electroacoustic ensembles, and soloists, Galbraith plays a leading role in defining the sound of contemporary classical music. Nancy Galbraith resides in Pittsburgh, Pennsylvania where she is Professor of Composition at Carnegie Mellon University. *Febris Ver* (Spring Fever) is a variegated post-minimalist landscape that evokes the sensuous essences of spring. The aromas, colors, flavors, and aural delights of Earth's perennial rebirths are interwoven with chorale-like textures, first introduced by the brass, and then playfully tossed about by the rest of the ensemble.

Andrew Boysen, Jr. is presently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, composition and orchestration. He is active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States and Great Britain. *A Song For Lyndsay* is very close to the composer's heart, being based on a piano piece that he composed for his wife, Lyndsay. The work seeks to incorporate the rudimentary elements of the piano within the fundamental yet harmonically rich landscape of the wind band. As the piece develops, the listener is able to glean a complex set of interactions within the ensemble, highlighted by the duet of the horn and flute – representative of the composer and his wife, respectively. The work closes as it began, trailing out the timbral strands of the winds to expose the solo piano in repose.

Regarding *Anthem*, composer Steven Bryant writes, "Composed at the request of Jay Gephart to celebrate the 125th anniversary of the Purdue Bands, *Anthem* opens as a bright, twittering machine of flutes, vibraphone, piano, glockenspiel, eventually transforming into a full-on rock anthem."

A native of Portland Oregon, Kevin Walczyk received a Bachelor of Arts in Education degree from Pacific Lutheran University in 1987 and the Master of Music and Doctor of Musical Arts degrees from the University of North Texas where he was the recipient of the Hexter Prize for outstanding graduate student. Walczyk's recent composition honors include nominations for the prestigious Pulitzer Prize in music composition (2011) and the Grawemeyer Award (2012). *Songs of Paradise* is a setting of hymns by African-American composer Charles Albert Tindley (1851-1933). These five hymns - from Tindley's complete compilation of 46 hymns, were published in a collection entitled *New Songs of Paradise* (1941). Tindley was born in Berlin, Maryland and raised by his father after his mother died when he was only two years old. During his formative years Tindley moved to Philadelphia where he would spend the rest of his life forging a most influential career as a pastor, orator, social activist and composer. Given the sobriquet "father of African American Hymnody", Tindley's humble beginnings and lack of formal training, led to a musical style of hymnody distinguished from those of his Anglo-American counterparts by addressing the worldly sorrows, blessings and joys that pertained specifically to African-Americans, and incorporated elements of improvisation and early vestiges of gospel music, including summary refrains following each stanza.

David Shaffer currently serves on the faculty of Miami University in Miami, Ohio. In addition to his academic duties, he enjoys a career as a composer with over 350 works in print. Commissioned by Terry Robb and dedicated to Charles Neal in recognition of his thirty-two years as band director for the Oregon City School District in Oregon, Ohio, *Dominion of the Sky* explores various aspects of the Greek god Apollo. One of the more complex deities in classical Greek mythology, Apollo has been described as the god of the sun, of light, knowledge, truth, prophecy, healing, poetry, and music. The first section of the piece opens with a brilliant fanfare juxtaposed with light and buoyant woodwind figures that lead to a soaring melody that evokes images of the sun. The second section, marked by the clear rhythm of the timpani, features a fugue subject passed through various instruments, before culminating in another brilliant brass fanfare before a restatement of the "sun" motif. The third section is a warm, moving ocean of sound perhaps an allusion to Apollo's sacred birthplace, the "floating island" of Delos, located in the Cyclades archipelago. The fourth section is a recapitulation of the previous themes and provides a summation of one of the more intriguing figures of Antiquity.

Eric Whitacre has quickly become one of the most popular and performed composers of his generation, with many of his choral and wind ensemble works receiving critical acclaim. A native of Las Vegas, Nevada, Whitacre received his Bachelor of Music degree at the University of Nevada in Las Vegas and his Master of Music at the Juilliard School studying with renowned composer John Corigliano. Whitacre is currently Composer-in-Residence at Sidney Sussex College, Cambridge University. One of his more popular choral pieces, *Lux Aurumque* was chosen for his "Virtual Choir" project in 2011 that resulted in a video consisting of contributions from 185 singers from 12 countries that has been viewed on YouTube more than three million times. Translated into Latin at the composer's request, the text translates to: "Light, warm and heavy as pure gold, and the angels sing softly to the new born baby".

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Joyce Lee, Jr., Music Performance, Tacoma*
 Elizabeth Jolly, Grad., Music Performance, San Jose, CA
 Mona Sangesland, Jr., Music Performance, Kenmore
 Sabrina Bounds, Fr., Music Performance, Edmonds
 Margaret Brinkerhoff, Post-Bacc., Music Education,
 Park Ridge, NJ

OBOE

Bhavani Kotha, So., Music Performance, Bellevue*
 James Phillips, So., Biology, Seattle
 Brian Jacoby-McCurdy, Jr., Psychology/Russian
 Language, Gig Harbor

BASSOON

Jamael Smith, Jr., Music Performance/Microbiology,
 Mukilteo*
 Lydia Castro, Fr., Physics, Vancouver
 Gabrielle Hsu, undeclared, Kirkland

CLARINET

Angelique Poteat, community artist, Seattle*
 Chen Hai, Grd., Landscape Architecture, Taipei, Taiwan
 Alexander Tu, Fr., Neurobiology & Psychology, Renton
 David Zeng, So., undeclared, Seattle
 Ben Jensen, Fr., undeclared, Silverdale
 Aaron Azose, Sr., Chemistry & Biochemistry, Mercer
 Island
 Eyan Smith, Grad., Music Performance, Davenport, IA
 Camille Perezselsky, UW staff, McMinnville, OR

BASS CLARINET

David Bissell, So., Chemical Engineering, Bellevue

SOPRANO SAXOPHONE

Melissa Winstanley, Grad., Computer Science,
 Bellevue*

ALTO SAXOPHONE

Leif Gustafson, Sr., Music Performance, Tacoma

TENOR SAXOPHONE

Brendon McGovern, Jr., Music Performance &
 Computer Science, Seattle

BARITONE SAXOPHONE

Sidney Hauser, So., Music Performance and
 Interdisciplinary Art, Clinton

TRUMPET

David Sloan, Grad., Music Performance, Pasadena, TX*
 Tyler Stevens, Jr., Music Education, Mercer Island
 Anna Mines, Sr., Ethnomusicology & Environmental
 Studies, Seattle
 Andrew Pendergrass, Fr., undeclared, Seattle
 Erik Réed, alum (MM, Music Performance, '11), Owasso,
 OK

HORN

Matt Anderson, Grd., Music Performance, Los Angeles,
 CA*
 Elizabeth Janzen, Sr., Music Education, Snohomish
 Trevor Cosby, Jr., Music Performance, Kent
 Jacob Parkin, Jr., Music Performance & Mathematics,
 Puyallup
 Alison Farley, Grad., Music Education, Kansas City, MO

TROMBONE

Sara Mayo, Alumnae, Seattle*
 Tayler Mori, Jr., Accounting, Honolulu, HI
 Mandy Berman, Sr., Music Education & Business
 Administration, Mercer Island
 Jonathon Wilson, Sr., Accounting and Political Science,
 Kirkland

EUPHONIUM

Stephen Shin, Fr., Tacoma*
 Haruka Tamura, Jr., International Public Policy, Osaka,
 Japan

TUBA

Julio Cruz, Grd., Music Performance, Lindenhurst, NY*
 Andrew Abel, Fr., Music Performance, Issaquah

PIANO

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

HARP

Ruth Mar, Alumnae, Music Performance, Bellevue

ORGAN

Jiannan Cheng, Grad. (MM), Chengdu, China

STRING BASS

Kelsey Mines, Sr., Music Performance, Seattle*
 Ramon Salumbides, Jr., Music Performance, Kearney,
 NE

PERCUSSION

Andrew Angell, Grad., Music Performance, Moses
 Lake*
 Melanie Voytowich, Grad., Music Performance, Buffalo,
 NY
 Chris Trimmis, Jr., Music Performance, Woodinville
 Gabriella Vizzutti, Sr., Music Education, Mercer Island
 Neal Goggans, Grd., Music Performance, San Jose, CA
 Marijke Keyser, So., Undeclared, Wenatchee

GRADUATE STUDENT CONDUCTORS

Jiannan Cheng, Grad. (MM), Chengdu, China
 Lewis Norfleet, Grd. (DMA), Grants Pass, OR
 Dan McDonald, Grd. (DMA), Barnstable, MA
 Cory Meals, Grd., (PhD Music Education), Titusville,
 PA
 David Sloan, Grad., Music Performance, Pasadena, TX

*Principal

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Laura Colmenares, Soph., Flute Performance, Redmond*
Daniel Hickey, Fr., Undeclared, San Anselmo, CA
Maya Reiter, Sr., Psychology/Near Eastern Studies,
Haifa, Israel
Barrie Sugarman, Fr., Biology, Kalispell, MT

B^b CLARINET

Sophie Roben, Jr., Civil Engineering, Lake Forest Park*
Benjamin Brosseau, Fr., Creative Writing, Seattle
Rian Chandra, Fr., Physics/Applied Math, Olympia
Kaïla Eason, Sr., Near Eastern Studies – Arabic, Mount
Vernon

Matt Heid, Sr., Mathematics, Vancouver
Sarah Oliphant, Fr., Bioengineering, Covington
Lauren Jones, Jr., Business Administration – Accounting,
Tacoma
Bobby Shih, Fr., Biochemistry/Pre-Med, Bellevue
Kerry Sloan, Sr., Chemistry, Bothell

BASS CLARINET

Victor Morgan, Fr., Undeclared, Kingston*

OBOE

Gail Stanton, Community Member, Biochemistry,
Redmond*
James Kashima, Sr., Neurobiology, Mercer Island

SAXOPHONE

Corey Jones-Weinert (alto), Sr., Molecular and Cellular
Biology, Tucson, AZ*
Logan Crecraft (alto), Jr., Chemistry, Bend, OR
Bryan Van Pelt (tenor), Sr., Jazz Studies/Music
Education, Folsom, CA
Zachary Perry (baritone), Jr., Aeronautical and
Astronautical Engineering, Vancouver

TRUMPET

Ryan Doenges, Fr., Computer Science, Olympia*
Christopher Fisher, Fr., Pre Engineering, South Prairie
Mitchell Reay, Fr., Undeclared, Mountain View, CA
Philemon Sim, Fr., Undeclared, Iowa City, IA
Anthony James, Fr., Kinematic Syntactic Isolation,
Seattle

HORN

Toni Ruo, Fr., Pre-engineering, Shawnee, KS*
Ryan C. Campbell, Graduate Student, Engineering /
Education Research, Lakewood, CO

TROMBONE

Mandy Berman, Sr., Music Education & Business
Administration, Mercer Island*
Dylan Chase-Woods, Soph., Physics, Los Angeles, CA
Spencer Feathers, Jr., Civil Engineering, Lake Forest
Park
Gene Kim, Jr., Computer Science, Bellevue
Nicholas Ruof, Soph., Physics/Astronomy, Torrance, CA

EUPHONIUM

Sunjay Cauligi, Jr., Computer Science/Mathematics,
Vancouver*
Amy Holler, Sr., Environmental Health, Ann Arbor, MI

TUBA

Andy Abel, Fr., Tuba Performance, Issaquah*
Kirsten Rarich, Sr., Microbiology, Belle Mead, NJ

PERCUSSION

Megan Drews, Jr., Biology-Physiology, Kirkland*
Blake Morrell, Jr., Music Education, Wenatchee
Peyton Levin, Fr., Music Education, Seattle
Elizabeth Harris Scruggs, Jr., Music Education, Mercer
Island

PIANO

Connie Chien, Fr., Biochemistry, Bellevue*

UNDERGRADUATE ASSISTANT

Roxanne Fairchild, Jr., Music Education, Vancouver

*Principal

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Erin Anderson, Jr., Political Science, Kent
Luocheng Huang, Math & Physics, Salt Lake City, UT
Hannah Kim, Sr., Drama, Iowa City, IA
Megan Kim, Fr., Business, Seoul, South Korea
Haily Luong, So., Undecided, Gig Harbor
Jordan Metz, Fr., Biology/Education, Portland, OR
Elise Penny, Jr., French, Woodinville
Conner Sessions, So., Bio-Chemistry, Ellensburg
Sheri Tao, Sr., History, Moses Lake
Hikariko Yazaki, Jr., Art and Science, Seattle

OBOE

Lauren Kowalski, Fr., Oceanography, Lincoln, RI
Katie Nuss, Jr., Anthropology, Pacific Grove, CA
Kathryn Wuchter, So., Nursing, Kirkland

CLARINET

John Adolphsen, So., Materials Science & Engineering, Seattle
Paula Cieszkiewicz, Fr., Electrical Engineering, Seattle
Roger Goosey, Sr., Biology, Kelso
Kaitlyn Hort, Fr., Biology, Kalama
Tae Won Kang, Fr., Pre-Business, Auburn
Laura Leland, Community Member, Seattle
Bimi Omokawa, Fr., Computer Science, Everett
Sayo Osaki, Jr., Political Science, Kobe, Japan
Katie Wiesen, Fr., Biology, Puyallup

BASS CLARINET

Kendra Ferrier, Fr., Biochemistry, Arlington
Erik Gravunder, Jr., Economics, Silverdale

ALTO SAXOPHONE

J. Matt Miguel, Community Member, Seattle
Thomas Zuvela, Sr., Mathematics, Bellevue

TENOR SAXOPHONE

Sean Hoon, Fr., Engineering, Mill Creek
Keito Omokawa, Jr., Japanese, Speech & Hearing Sciences, Everett
Scott Yamamoto, Fr., Pre-Engineering, Davis, CA

BARITONE SAXOPHONE

Richardstein Mastercraft, Sr., Industrial Engineering, Lyle

TRUMPET

Adam Brown, Sr., Aerospace, Kenmore
Holly Chan, Fr., Undeclared, Bremerton
Craig Douglass, Sr., Astronomy/Physics, Kirkland
Chip Fukuhara, Jr., Computer Science, Silverdale
Mark Gorow, Community Member, Bothell
Xueming Li, Jr., Economics, Beijing, China
Wenbo Liu, Fr., Undeclared, Beijing, China
Eric Page, Fr., Mechanical Engineering, Pleasanton, CA
Marissa Reid, Fr., Undecided, Greensboro, NC
Kevin Reilly, Jr., Mechanical Engineering, Seattle
Miharu Umehara, Jr., International Studies, Chigasaki, Japan

HORN

Karen Altergott, Fr., Bioengineering, Elmhurst, IL
Christine Samuelson, Fr., Chemistry, Kenmore
Kenta Sueyoshi, So., Chemistry, Bellevue

TROMBONE

David Backstrom, So., Engineering, Lake Stevens
MacLean Ferguson, Sr., Philosophy, Deer Park
Laura Mansfield, Community Member, Livonia, MI
Stuart Pollock, So., Engineering, Kalama
Chi Fung Tung, Jr., Geography, Hong Kong
Brian Wipfler, Fr., Business, Cupertino, CA

EUPHONIUM

Haruka Tamura, Jr., Exchange, Osaka, Japan
~~Leroy Searle, Community Member, Seattle~~

TUBA

Steven Moore, Sr., International Studies, Sequim

PERCUSSION

Kyle Anderson, So., Business, Edgewood
Melanie Anderson, So., Bioengineering, Union City, CA
Morgan Butler-Koler, So., Architecture, Orting
Daniel Carlson, Sr., Chemistry, Tyngsborough, MA
Minh Huynh, Sr., Undeclared, Ho Chi Minh City, Vietnam
Betty Kim, Fr., Computer Science, Hillsboro, OR
Michael Meehan, So., Chemistry, Pleasanton, CA
Charlie Thompson, Community Member, Seattle, WA
Alec Wollen, Sr., Bioengineering, Kent