

compact disc

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2015 W

SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

2014-2015

3-10

noncirc cds # 17,154-17,155

Presents:

PRIZED: DREAMS & FANCIES

March 10, 2015

7:30 PM

Meany Theater

CD1-#17,156

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Steven Morrison, conductor

- 1 VARIATIONS ON "AMERICA" (1891) 7:12 CHARLES IVES (1874-1954)
 remarks, Morrison
- 2 SONG (FOR BAND) (2001) 4:19 WILLIAM BOLCOM (b. 1938)
 remarks, Morrison
- 3 SUNFLOWER SLOW DRAG (1901) 3:14 SCOTT JOPLIN (1868-1917)

UW Symphonic Band Chamber Ensemble

Sarah Flynn, <i>flute</i>	Jeff Alcock, <i>trumpet</i>	Andrew Abel, <i>truba</i>
Sarah Olio Hang, <i>clarinet</i>	Ariana Kupai, <i>trombone</i>	Evan Berg, <i>percussion</i>
	Nora Gunning, <i>piano</i>	

remarks, Meals

- 4 MR. ATLAS (2006) ~~4:34~~ ANDREW RINDFLEISCH (b. 1963)
 Cory Meals, conductor
- 5 NIHAVENT LONGA (2007) 4:24 KAMRAN INCE (b. 1960)

CD2-#17,157

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

- 1 SAN ANTONIO (1994) 12:59 JOHN HARBISON (b. 1932)
 - I. The Summons
 - II. Line Dance
 - III. Couples Dance
- 2 *remarks, Salzman* Michael Brockman, *alto saxophone*
- 3 ARCTIC DREAMS (1991) 23:25 MICHAEL COLGRASS (b. 1932)
 - I. Inuit Landscape
 - II. Throat Singing with Laughter
 - III. Whispering Voices of the Spirits Who Ride With the Lights in the Sky
 - IV. Polar Night
 - V. In Spring Light: Ice Floating in the Sun
 - VI. The Hunt
 - VII. Drum Dancer

Lewis Norfleet, conductor

National Medal of Arts, Pulitzer Prize, and Grammy Award-winner **WILLIAM BOLCOM** (b. 1938) is an American composer of chamber, operatic, vocal, choral, cabaret, ragtime, and symphonic music. A native of Seattle, Bolcom began composition studies at the age of 11 with **George Frederick McKay** and **John Verrall** at the University of Washington while continuing piano lessons with **Madame Berthe Poncy Jacobson**. He later studied with **Darius Milhaud** at Mills College while working on his Master of Arts degree, with **Leland Smith** at Stanford University while working on his D.M.A., and with **Olivier Messiaen** and **Milhaud** at the Paris Conservatoire, where he received the 2^{ème} Prix de Composition. Bolcom won the Pulitzer Prize for music in 1966 for *12 New Etudes for Piano*, and his setting of William Blake's *Songs of Innocence and Songs of Experience* on the Naxos label won four Grammy Awards in 2005.

Bolcom wrote *SONG (FOR BAND)* in 2001 for the retirement of longtime University of Michigan band conductor **H. Robert Reynolds**. The dedication of the piece reads: "In honor of the retirement of H. Robert Reynolds from the directorship of the University of Michigan band, this song is a present for Bob." The work received its premiere with Professor Reynolds conducting the University of Michigan Symphony Band in Ann Arbor on April 6, 2001.

SCOTT JOPLIN (1868-1917) was an African-American composer and pianist, born to a musical family of laborers in Linden, Texas. Dubbed "The King of Ragtime Writers," his output includes forty-four original piano pieces, one ragtime ballet, and two ragtime operas. The recipient of a posthumous Pulitzer Prize in 1976, few of his works had been recorded prior to his death in 1917. The inclusion of many of his works, including "The Entertainer," in the 1973 film "The Sting" is seen by many as a vital component in his reintroduction to American popular culture.

SUNFLOWER SLOW DRAG is imbued with a ragtime-appropriate amount of gaiety and sunshine, matching the emotional character found in many of Joplin's other compositions. After a brief introductory passage, a jaunty main theme appears, working eventually toward celebratory harmonic material leading to the second section of the work – not dissimilar from another of Joplin's famous rags, *The Entertainer*. This setting for chamber ensemble was created by **Gunther Schuller** in 1972-1973 as part of the New England Conservatory Ragtime Ensemble project. The arranged works were sourced from the collected "Standard High-Class Rags," a staple of New Orleans jazz that was also known as the "Red Back Book" due to the distinctive color of its binding.

ANDREW RINDFLEISCH (b. 1963) has enjoyed a career in music that has also included professional activity as a conductor, pianist, vocalist, improviser, record producer, radio show host, educator, and concert organizer. As a composer, he has produced dozens of works for the concert hall, including solo, chamber, vocal, orchestral, brass, and wind music, as well as an unusually large catalog of choral music. The recipient of the Rome Prize, a John Simon Guggenheim Fellowship, the Aaron Copland Award, and the Koussevitzky Foundation Fellowship from the Library of Congress, Andrew additionally has been awarded over forty other prizes and awards honoring his music. He holds degrees from the University of Wisconsin at Madison (Bachelor of Music), the New England Conservatory of Music (Master of Music), and Harvard University (PhD).

Of his work, *MR. ATLAS*, the composer relates,

"[It] finds its inspiration in the old Charles Atlas body building advertisements I would often find in the popular magazines and comic books available to me in childhood. In the most popular of these ads, a bully confronts a slight weakling at a beach and kicks sand in his face. Using the Atlas method, the weakling then transforms himself into a muscle bound hero of sorts. Mr. Atlas, then, is a kind of work of musical transformation—from the meek to the triumphant. After an austere introduction giving a hint of what's to come, the solo clarinet presents a lonely, principal theme. Like a muscular exercise, each musical section that follows grows in density and volume, along with the theme, arriving finally at the work's climactic moment: an Americana-like hymn, slowly unfolding into a triumphant conclusion." Mr. Atlas was commissioned by the College Band Director's National Association for a consortium of fifteen collegiate wind ensembles, and was premiered by the Georgia State University wind ensemble, Robert Ambrose, conductor.

The energy and rawness of Turkish and Balkan music, the spirituality of Byzantine and Ottoman music, the tradition of European art music and the extroverted, popular qualities of the American psyche are the basis of **KAMRAN INCE'S** sound world. These ingredients happily breathe in cohesion as they spin the

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linear and vertical contrasts so essential to his works. Ince is Professor of Composition at University of Memphis and at MIAM, Istanbul Technical University. His prizes include the Rome Prize, a Guggenheim Fellowship, the Lili Boulanger Prize, and the Arts and Letters Award in Music from the American Academy of Arts and Letters.

Of this setting of *NIHAVENT LONGA*, the composer relates, "[It]...is a very popular, fast Turkish instrumental dance song in the "nihavent" scale (*maqam*). Longas are of Thracian origin (the portion of Turkey that exists in Europe) and generally in a simple meter. It is anonymous, and occasionally Kemani Kevser Hanım is cited as being the original composer. Ince's wind ensemble setting of "Nihavent Longa" was commissioned and premiered by Netherlands Blazers Ensemble on the occasion of Queen Beatrix's state visit to Ankara, Turkey in February 2007.

Composer JOHN HARBISON is among America's most prominent artistic figures. He has received numerous awards and distinctions, including the prestigious MacArthur Foundation's "genius" award, the Pulitzer Prize, and the Heinz Award in the Arts and Humanities. He is the recipient of numerous other awards, among them the Distinguished Composer award from the American Composers Orchestra (2002), the Harvard Arts Medal (2000), the American Music Center's Letter of Distinction (2000), the Kennedy Center Friedheim First Prize (for his Piano Concerto), a MacArthur Fellowship (1989), and the Pulitzer Prize (1987). He also holds four honorary doctorates. Harbison has composed music for most of this country's premiere musical institutions, including the Metropolitan Opera (for whom he wrote *The Great Gatsby*), the Chicago Lyric Opera, the New York Philharmonic, the Chicago Symphony, the Boston Symphony, the Los Angeles Philharmonic, The Chamber Music Society of Lincoln Center, and the Santa Fe and Aspen festivals. His works include five string quartets, six symphonies, a ballet, three operas, and numerous chamber and choral works.

Harbison was born in Orange, New Jersey on December 20, 1938 into a musical family. He was improvising on the piano by five years of age and started a jazz band at age 12. He did his undergraduate work at Harvard University and earned an MFA from Princeton University. Following completion of a junior fellowship at Harvard, Harbison joined the faculty at the Massachusetts Institute of Technology where, in 1984, he was named Class of 1949 Professor of Music; in 1994, Killian Award Lecturer in recognition of "extraordinary professional accomplishments;" and in 1995 he was named Institute Professor, the highest academic distinction MIT offers to resident faculty. He has also taught at CalArts and Boston University, and in 1991 he was the Mary Biddle Duke Lecturer in Music at Duke University. Furthering the work of younger composers is one of Harbison's prime interests, and until recently he served as president of the Aaron Copland Fund for Music.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro, and Santa Fe Chamber music festivals, Songfest, and the American Academy in Rome. As a conductor, Harbison has led a number of leading orchestras and chamber groups. From 1990 to 1992 he was Creative Chair with the St. Paul Chamber Orchestra, conducting music from Monteverdi to the present, and in 1991, at the Ojai Festival, he led the Scottish Chamber Orchestra. Harbison has also conducted many other ensembles, among them the Los Angeles Philharmonic, the Boston Symphony, and the Handel and Haydn Society. Mr. Harbison first led Bach cantata performances in 1958 as conductor of Harvard's Bach Society Orchestra. He has continued to do so every year since then, in two tenures as music director of Boston's Cantata Singers, and then for many years as principal guest conductor of Emmanuel Music in Boston, leading performances there not only of Bach cantatas, but also 17th-century motets, and contemporary music.

Of *SAN ANTONIO*, Harbison writes:

- I. The traveler has a free afternoon in San Antonio. It is August, 105 degrees. Expecting to start with the cool promenade along the river, he is instead lured by a sound. He follows it up a long stairway and finds himself in a little fiesta: a hot square, many people, no shade, a few people dancing to a fast beat, the band playing and singing in Spanish.
- II. The first dancers finish, exhausted. Then, as if on cue, the whole crowd gets into a line of people of all ages, nine to ninety. They all know the steps, which change with the phrases.
- III. The music changes again becoming slower. The people continue on in couples. No one seems to feel the heat and the band hardly stops. Everyone, the traveler included, sinks into it. Towards the end, a young girl asks the traveler to dance. He declines.

But a year later, when the tourist puts down the memory of the sounds, something about a saxophone, and a few rhythms in his distorted memory, he accepts.

—JOHN HARBISON

ARCTIC DREAMS is a tone poem for symphonic wind ensemble inspired by the Arctic and by the lives and legends of the Inuit who live there. I lived for a short time with an Inuit family in Pangnirtung, Baffin Island, just north of the Arctic Circle, and I was fascinated by their way of life, their humor, and their sense of mystery and wonder at the awesome nature around them. To me, the Arctic is like a great unconscious. Therefore, the title of Barry Lopez's wonderful book *Arctic Dreams* seemed also an apt description of this music.

In the opening section, *Inuit Landscape*, a solo trombone represents a lone human being calling out over a vast space amidst the sound of wind and storm. In *Throat Singing with Laughter* we hear the indomitable spirit of the Inuit through their sense of humor. Throat singing is a unique form of Inuit music, created by the rapid in- and out-takes of breath on fast rhythms, which incites almost continual laughter in the singers and onlookers alike. In the *Whispering Voices of the Spirits Who Ride With the Lights in the Sky*, we hear mysterious mutterings that make a gradual transformation into "gossamer curtains of light that seem to undulate across the Arctic skies," (Lopez' description of the aurora borealis). The next section, *Polar Night*, is a montage of Arctic sounds (ghosts, wind, wolves), through which we hear the voices of Norwegian sailors whose boat is frozen in the ice for the winter.

In *Spring Light: Ice Floating in the Sun*, the winter ends and the thaw begins with the light increasing to an almost unbearable brightness. This leads directly into the next-to-last section, called *The Hunt*. To the Inuit, spring is literally the resurrection of life. The ominous 4-month winter darkness ends and their primary source of food, the caribou, returns. Following the hunt is a joyous celebration, led by the *Drum Dancer*. The sculptures of Karoo Ashevak, several of which are called *Drum Dancer*, were my inspiration for this section.

I did a lot of reading and lived there [Pangnirtung, Baffin Island] for about one month with [an Inuit] family. Barry Lopez' book, *Arctic Dreams*, was a particularly beautiful book. This is a book to read whether you are interested in the arctic or not. He is a wonderful writer. He had a lot of interesting stuff about the arctic, but it is also a philosophical book. He uses the arctic as a metaphor for life. It is quite a compelling book. Some aspects were informative to me about the piece and I liked the title so I used that. But, I was perhaps most influenced by a book called *People of the Deer* by Farley Mowat. It is a really interesting book about his adventure up in the arctic and it is partly fiction partly non-fiction. He was asked by the government to investigate what happened to a certain tribe of Inuit people called the Ilhamniat from north of Winnipeg. He went up there with a couple of Eskimo guys and they trekked through and finally found a lot of skeletons of people who died of small pox. He writes the book almost like a novel and it is so mysterious and interesting – it is evocative and magical and it gave a kind of aura to the Arctic that I had not [gotten] from a lot of the other books that were more factual. So, all that stuff came together when I lived up there for a while. I got a feeling just being there, stuff you can't get without being there for example, the wind is always blowing, even when its not blowing it is blowing, even when its not a windy day it is always going on and that turns up in the piece. There are several movements that the winds come in and out and you hear ice cracking. It sounds kind of like distant explosions, a quiet or subtle explosion, and those sounds made their way into the piece – gently hitting the inside of the piano with a bass drum beater sounds like ice shifting. The other aspect is the playfulness of the Inuit people. You don't quite pick that up unless you're there. They are always kidding around. They are like children in that way; they like to kid and play tricks on you. They like to laugh; maybe it is because they are so close to death all the time. The Arctic is a very dangerous place. I mean to say, death is a way of life there. They don't live in igloos any more. They live in little framed Quonset type huts. You can, in winter, go walking out from your house and get caught in a white out; the wind is blowing and it is snowing and you can't see the ground or the horizon or anything. Everything is white. I have never experienced anything quite like it. It is like an overexposed film. You can't see the ground, the sky or the horizon and you can't see a foot in front of you. You lose your balance and it is disorienting physically. You don't realize how much you use things around you to orient your equilibrium. So when all that is taken away from you, you teeter...you certainly lose your sense of direction. So you can walk out 25 feet from your house and get caught in a white out...you may walk in the wrong direction and they will find your body in the morning, or they may find your body 10 feet from the front door; it is possible, it happens all the time. But, the arctic is like this and so they have a high respect for nature. Unlike us, thinking we can

control the world with our technology, they know they don't control nature. This is my analysis as to why they have a good sense of humor. Because they just more or less say, well God, you take it and you are more or less in control and we are just lucky to be here so let's have a good time. They are healthy people. Except they have a morbid side to them if they drink, [so] it is illegal to drink there because of that.

ARCTIC DREAMS was commissioned by James Keene for the 100th anniversary of the University of Illinois Symphonic and Concert Bands, and to honor the retirement of my friend Jack McKenzie, dean of the College of Fine and Applied Arts. I want to express my appreciation to the Canada Council for the Senior Arts Grant that enabled me to travel to the Arctic, and do research and development for this work. *ARCTIC DREAMS* is respectfully dedicated to Rosie Okpik and E nukie Akulukjuk of Pangnirtung.

—MICHAEL COLGRASS

MICHAEL COLGRASS was born in Chicago on April 22, 1932. After graduating from the University of Illinois in 1956 in music performance and composition, Colgrass relocated to New York City where he free-lanced 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 The New York Philharmonic, The Boston Symphony, The Minnesota Orchestra, The Detroit Symphony, The Toronto Symphony, The Lincoln Center Chamber Music Society, The Corporation for Public Broadcasting, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm Foundation and Ford Foundation, and numerous other orchestras, chamber groups, choral groups and soloists. Colgrass' works have been played 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.

Colgrass has received many prizes and awards: the 1978 Pulitzer Prize in Music for *Déjà Vu*, commissioned and premiered by the New York Philharmonic; First Prize in the Barlow and Sudler International Wind Ensemble Competitions; Emmy Awards for *Winds of Nagual* in 1985 and *Soundings: The Music of Michael Colgrass* in 1982; the 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*.

Although he makes his living as a composer, for the past 35 years Colgrass has also been giving workshops in performing excellence, combining Grotowski physical training, Neuro-Linguistic Programming (NLP) and hypnosis. Most recently he has given these workshops in Indonesia, South Africa, Argentina, and Uruguay, and will this coming year give them in Moscow and Taiwan. These techniques were featured on the PBS documentary about Michael Colgrass called "*Soundings: the Music of Michael Colgrass*" which won an Emmy Award in 1982. His strategies for creativity are explained in Robert Dilts' book *Tools For Dreamers*. He is the founder of Deep Listening, a technique for using hypnosis for audiences, which is featured in the book *Leaves Before The Wind*. His ideas on new approaches to performing are outlined in his forthcoming book, *Tuning The Human Instrument*.

Upcoming 2015 concert band events at the School of Music:

April 20, Wind Ensemble & Symphonic Band. Prized: *MEMORIES*.
7:30 PM, Meany Theater.

May 26, Wind Ensemble, Symphonic & Concert Bands. Prized: *PREMIO ROMA*.
7:30 PM, Meany Theater.

CLASSICAL

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UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO

Brendan Carlquist, Fr., Computer Science, Austin TX*

FLUTE

Brendan Carlquist, Fr., Computer Science, Austin TX
Yun Fang, Fr., Integrated Geothermal Microdermy, Seattle
Sarrah Flynn, Fr., Music Performance (Flute), Marysville*
Anna Kornfield-Simpson, Grad Student, Computer Science, San Diego, CA
Saralyn Santos, Fr., Undeclared, Auburn

B^b CLARINET

Mayowa Aina, Jr., International Studies and Informatics, Tacoma
Patricia Au, Fr., Political Science, Honolulu, HI
Paula Cieszkiewicz, So., Electrical Engineering, Seattle*
Keet Curtis, Fr., Math / Computer Science, Bainbridge Island
Kaila Eason, Community Member, Mount Vernon
Lauren Jones, Sr., Accounting, Tacoma
Clint Malcolm, Sr., Hexadecimal Quetrain Cryptographics, Bywater, IA
Caroline Masters, Jr., Endorphin Distribution Engineering, Buckland, KS
Sarah Oliphant, So., Bioengineering, Covington
Rachel Straughn, Fr., Translitterative Subdermal Epidemiology, Seattle

BASS CLARINET

Kaila Eason, Community Member, Mount Vernon*

OBOE

Ching Chak, Fr., Pre-engineering, Hong Kong*

SAXOPHONE

Siobahn Bauer (alto), Jr., Digital Population Studies, Encino, CA
Jacob Watkins (alto), Jr., Undeclared, Puyallup*
Keegan McElligott (tenor), Jr., Encephalographic Hyperchromatic Structuring, Centralia
Laurel Meredeith (baritone), Fr., Ontological Chronometrics, Rachel, NV

TRUMPET

Jeff Alcock, Sr., Electrical Engineering, Silverdale*
Nick Fleming, Fr., Meteorological Metanalytic Fractals, Carson City, CO
Kyle Johnson, Fr., Computer Science, Auburn
Danielle Lemmon, Community Member, Issaquah
Nicholas Ruhland, So., Computer Science, Shoreline

HORN

Nadia Ahmed, Fr., Undeclared, Boise, ID*
Zachary Baisch, Fr., Omnirefractory Audiology, Seattle
Lisa Mansfield, Grad. Student, Music Education, Bainbridge Island
Toni Ruo, So., Accounting, Shawnee, KS

TROMBONE

Tyler Fost, Fr., Computer Science, Pound Ridge, NY
Bonnie Henwood, Jr., Biology: Ecology, Evolution, and Conservation, Seattle
Gene Kim, Sr., Advanced Correlation Triangulation, Binghamton, NY
Ariana Kupai, Fr., Biology, Auburn*
Christian Read, So., Civil Engineering, Graham
Nicholas Ruof, Jr., Physics / Astronomy, Torrance, CA

EUPHONIUM

Sunjay Cauligi, Sr., Computer Engineering / Math, Vancouver*
Molly Kercheval, Fr., Physics / Computer Science, Shoreline

TUBA

Andrew Abel, So., Music Performance (Tuba), Issaquah*
Matthew Braun, Jr., Electrical Engineering, Bothell
Sarah Kim, Fr., Intended Biology, Bellevue

PERCUSSION

John Aguilar, Jr., Music Education, Seattle
James Bae, Fr., Ukrainian Ceremonial Dance, Bozeman, MT
Melanie Anderson, Jr., Electrical Engineering, Union City, CA
Shannon Horst, So., Music / Pre-Psychology, Seattle
Annika Veis, So., Psychology, Olympia

* Principal

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Sabrina Bounds, So., Music Performance, Seattle
Laura Colmenares, Jr., Music Performance, Redmond
Roxanne Fairchild, Sr., Music Education, Vancouver
Joyce Lee, Sr., Music Performance, Tacoma*
Leanna Keith, Grd., Music Performance, Omaha, NE
McKenzie Rickman, Community Member, Columbia, SC

OBOE

Galen Chen, Fr., Statistics, University Place
Jessy Ha, Fr., Pre-Engineering, Bothell
Megan McCormick, So., Speech and Hearing Sciences,
Snohomish*
James Phillips, Jr., Music/Biochemistry, Seattle

BASSOON

Boone Hapke, Fr., Physics, Issaquah*
Jamael Smith, Jr., Music Perf/Microbiology, Mukilteo

CLARINET

Ben Jensen, So., Environmental Science, Silverdale
Reyn Kenyon, Sr., Biochemistry/Physiology, Napa,
California
Angelique Poteat, Community Member, Whidbey
Island*
Alexander Tu, So., Music Performance, Renton
Mo Yan, Fr., Music Education, Beijing, China
Clarissa Thompson, Fr., Music Performance, Seattle
Caroline Masters, Jr., English, Anacortes

BASS CLARINET

David Bissell, Community Member, Bellevue

SAXOPHONE

Amy Chiu, Fr., Chemical Engineering, Mill Creek
Leif Gustafson, Sr., Music Performance, Tacoma
Brandon Pifer, Fr., Music Education, Colville
Evan Smith, Grad., Music Performance, Davenport,
Iowa*

TRUMPET

Erin Howard, Grad., Music Education, St. Charles,
Missouri
Andy Pendergrass, So., Psychology, Seattle
Erik Reed, Alumni, Owasso, Oklahoma
David Sloan, Grad., Music Performance, Pasadena,
Texas*
Betsy Solon, So., Music Performance, Cedar Falls, Iowa
Tyler Stevens, Sr., Music Education, Mercer Island

HORN

Matthew Anderson, Grad., Music Performance, Los
Angeles, California*
Kelly Brown, So., Music Performance/Mathematics,
Snohomish
Trevor Cosby, Sr., Music Performance, Kent
Renee Millar, Grad., Music Performance, Stoughton,
Wisconsin
Alex Zhou, Fr., Economics, Redmond
Alison Farley, Alumni, Seattle

TROMBONE

Elizabeth McDaniel, Grad., Music Performance,
Riverside, California*
Caroline Harbitz, alumni, Oslo, Norway
Zachary Wendt, Grad., Music Education, Pittsfield,
Wisconsin
Mike Dobranski, Community Member, Newcastle
Ariana Kupai, Fr., Biology, Auburn
Nick Ruof, Fr., Physics, Torrance, California

EUPHONIUM

Sunjay Cauligi, Sr., Comp. Engineering/Mathematics,
Vancouver
Dalton He, Fr., Computer Science, Mercer Island*

TUBA

Andrew Abel, So., Music Performance, Issaquah*
Julio Cruz, Grad., Music Performance, Lindenhurst, New
York

BASS

Ramon Salumbides, Sr., Music Performance, Kearney,
NE*
Tyler Cigić, Jr., Music Performance, Orange, CA

PERCUSSION

Evan Berge, So., Music Performance, Woodinville
Peyton Levin, So., Music Education, Vashon Island
Declan Sullivan, Sr., Percussion Performance, Lake
Forest Park
Chris Trimis, Sr., Music Perf/Music Education,
Woodinville*
Liz Harris-Scruggs, Sr., Music Education, Mercer Island
Neil Goggans, Grad., Music Performance, San Jose,
California
Aidan Gold, So., Music Composition, Bothell

PIANO

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

HARP

Bethany Mann, community, Bothell

GRADUATE STUDENT CONDUCTORS

Erin Howard, MA Music Education, St. Charles,
Missouri
Anita Kumar, PhD Music Education, Skokie, Illinois
Cory Meals, PhD Music Education, Titusville, PA
Lewis Norfleet, DMA Conducting, Grants Pass, Oregon
David Sloan, Grad., DMA Trumpet Performance,
Pasadena, TX