

DOT # 14,616

presents

COMPACT
DISC
B348
2004
4-26

SONGS AND DANCES FOR BAND

April 26, 2004

7:30 PM

MEANY THEATER

CD # 14,617 UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

- 1 NINE GREEK DANCES FOR WIND ORCHESTRA 6:20 NIKOS SKALKOTTAS (b. 1904)
 - I. Epirotikos
 - II. Kalamatianos
 - III. Sifneikos
 - IV. Kritikos
- 2 COMMENTS, Tim Salzman 2:43
- 3 MINSTRELS OF THE KELLS (2001) 18:53 DAN WELCHER (b. 1948)
 - I. Airs in the Mist
 - II. Reeling' and Jiggin'

AN TUA
Hanz Araki, flutes
Tom Creegan, Uilleann pipes
Dave Cory, banjo/guitar/bodhran
Sara Cory, fiddle

UNIVERSITY OF WASHINGTON CAMPUS BAND

- 4 TWO WOODLAND SKETCHES 5:05 EDWARD MACDOWELL (1881-1908)/JOHNSON
Thomas Slabaugh II, conductor
- 5 FANTASY ON AMERICAN SAILING SONGS 4:57 CLARE GRUNDMAN (1913-1990)
Matthew Kruse, conductor

UNIVERSITY OF WASHINGTON CONCERT BAND

Mitchell Lutch, conductor

- 6 COLONIAL SONG (1913) 5:35 PERCY ALDRIDGE GRAINGER (1882-1961)
- 7 INCANTATION AND DANCE (1964) 7:09 JOHN BARNES CHANCE (1932-1972)

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

- 8 LADS OF WAMPFRAY MARCH (1905) 7:39 GRAINGER
Christopher Chapman, conductor
- 9 COMMENTS, McDavid
WITH HEART AND VOICE (2001) 9:48 DAVID R. GILLINGHAM (b. 1947)
Dr. J. Bradley McDavid, conductor

NIKOS SKALKOTTAS was born on March 8, 1904 in Halkis (island of Eubea, Greece). His great-grandfather, Alexander Skalkottas, from Pyrgos (island of Tinos) was a renowned folk singer, violinist and composer; his father, Alexander Skalkottas, was a flutist. A child prodigy himself as a violinist, Nikos pursues his studies first in his hometown with his uncle Costas, later at the Athens Conservatory, graduating with the First Prize Gold Medal in 1920. In 1921, on a series of scholarships, he left for Berlin where he stayed until 1933, first taking violin master courses with Willy Hess, then in the winter of 1923-24 turning definitely to composition, for which his main teachers were Philipp Jarnach and Arnold Schoenberg who said of Skalkottas, "...of the hundreds of my pupils, only a few have become composers: Webern, Berg, ...Skalkottas..."

He composed prodigiously, in a personal atonal idiom, using the 12-tone system rather seldom and somewhat reluctantly at that time. When the mounting wave of Nazism made life for exponents of new music difficult, Skalkottas returned to Athens in May 1933, the same month Schoenberg left Germany. In Greece, unfortunately, Skalkottas met with a lot of incomprehension and enmity, and was obliged to accept a position as one of the last violins in the State Orchestra of Athens. He isolated himself, refusing to talk about music to all but a few people who, he thought, appreciated contemporary music, all the while composing feverishly until his death on September 19, 1949 in Athens, as a result of a neglected constricted hernia. Practically his entire output remained unknown, unpublished and unperformed during his lifetime, and was actually discovered only after his death.

An avid collector of Greek folk and dance music, Skalkottas wrote a total of 36 Greek dances for orchestra soon after his return to Greece from Germany. In 1940-42 he arranged nine of the dances, based on dance types from different regions of Greece, for military band, four of which will be performed this evening. These arrangements were never performed in Skalkottas' lifetime and have only recently been published.

DAN WELCHER has won numerous awards and prizes from institutions such as the Guggenheim Foundation, National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, Meet The Composer, the MacDowell Colony, the American Music Center, and ASCAP. From 1990 to 1993, he was Composer in Residence with the Honolulu Symphony Orchestra (Donald Johanos, Music Director). More than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Dallas Symphony, have performed his orchestral music. Dan Welcher holds the Lee Hage Jamail Regents Professorship in Composition at The University of Texas at Austin. Of *MINSTRELS OF THE KELLS* Welcher writes:

When Professor John Cody Birdwell of Texas Tech University approached me about a commission, he didn't tell me to write an "Irish piece," but told me of his own personal love of things Celtic. He also put me in touch with Professor Chris Smith, a musicologist at TTU who had a lifelong affection for pub band music; jigs, reels, slip-jigs, marches and the lot. It was the combined efforts of these two passionate devotees of the music of Eire that convinced me.

I decided on a two-movement layout, because the beautiful slow airs couldn't combine very easily in a single movement format with all the dance tunes I wanted to use. It seemed best to label the first movement *Airs in the Mist*, and to put three lovely (and lesser-known) Irish melodies together, then follow it with a dance medley that I have named *Reelin' and Jiggin'*. Because I knew that there was a large interest in "pub band" music at Texas Tech, also, I included an optional insert (with vamp) so that a real Irish pub band might interpolate a "set" into the second movement.

Airs in the Mist consists of three old melodies, with a little slip-jig added in the last of them for spice. Irish ballads always tell stories, and these three tunes are no exception. When an Irishman begins to sing a ballad, it is usually because something in the conversation has reminded him of a song. But I have chosen these three for their musical contrast, not for any extra musical storytelling. The three tunes are *Loch na gCaor*, *Port na bPucail* and *Blind Mary*. The first is, like many Irish ballads, a heroic epic involving great loss on the field of battle, re-drafted by Lord Byron into the poem *Darklochnagen*. The second is a whaling song, also known as *Song of the Ghosts* and I've attempted to put the sounds of whales, seagulls, and the sea into my setting of it. *Blind Mary*, the only one of the three with an acknowledged author (Turlough O'Carolan, an itinerant harpist who flourished in the early 1700s), is set with two slip-jigs interpolated between the phrases: *Hardiman the Fiddler* and *Drops of Springwater*. The movement ends in sweet sadness.

Reelin' and Jiggin' is completely the reverse of the first movement, in terms of spirit. Marked *Relentlessly happy*, it consists of a chain of ever-brighter reels and jigs. These, unlike the airs, have no stories to tell, despite their colorful titles – they are simply good dance tunes. The dance tunes are: *Come West Along the Road*, *Ger the Rigger*, *Gypsy Princess*, *Road to Lisdoonvarna*, *The Wild Irishman* and (after a tin whistle reprise of *Come West* and *Ger*), the *Humours of Ennistymon*.

The Big Twelve Band Directors Association and a supporting consortium of several universities commissioned *Minstrels of the Kells*. The work was premiered on April 21st, 2002 by the Texas Tech University Symphonic Wind Ensemble, John Cody Birdwell, Conductor, and is dedicated to the memory of the late James Sudduth, former Director of Bands at TTU.

EDWARD ALEXANDER MACDOWELL is often hailed as 'America's first important composer.' Louis Moreau Gottschalk (1829-1869) has a far stronger claim to that title, important in that he was among the earliest to use the indigenous rhythms and melodies of America in his music, indicating a direction which others ignored for nearly half a century. MacDowell, for all the quaint titles he devised, was a thoroughly, one might say completely, European composer. It is rare to find in MacDowell's music any significant use of indigenous American themes or rhythms (though, paradoxically, his best-known piece, *To a Wild Rose* from ten *WOODLAND SKETCHES, OP 51*, makes use of a simple melody of the Brotherton Indians). True, most of his miniatures composed after 1895 take their inspiration from the fields, lakes and forests of America that MacDowell loved so very deeply, but what you are hearing when you listen to his music are richly melodic, highly poetic, superbly crafted compositions produced, had you not been told otherwise, by a greatly gifted German. The title to which MacDowell has a rightful claim is 'the first American-born composer to have his works favourably compared with those of his European-born peers'. (Excerpted from MacDowell's Columbia University Lectures, published as *Critical and Historical Essays*.)

Composed in 1896, MacDowell's *Woodland Sketches, Op. 51* are filled with Romanticism wrapped in simplicity. His emotional attachment to nature originally manifested itself as a set of ten miniatures written as short piano pieces. Each are character pieces, musical vignettes that draw a clear musical picture for the listener. Tonight's set opens with *To a Wild Rose*, MacDowell's best-known melody. The simple freshness of the woodwind interplay moves the piece toward the rich sound of a full declaration of the theme, which shortly after fades away to its conclusion. This work is indicative of much of MacDowell's music; while many of his works for piano require great technical skill, they enter the mind and ear as laden with familiar-sounding tunes. As *Woodland Sketches* progresses, MacDowell's remarkable ability to establish an image in a short musical bit becomes readily apparent in the richly Impressionistic harmonies of the tonight's final selection from *Woodland Sketches* entitled, *To a Water Lily*.

FANTASY ON AMERICAN SAILING SONGS, is a wonderful arrangement of four well known seafaring tunes. "Hornet And Peacock", "Lowlands", "What Shall We Do With A Drunken Sailor?", and "Rio Grand". These songs are pulled together in a lovely fantasy texture. Grundman's creative treatment of the accompanying musical ideas bring out the original melodies while providing seamless linking material that keeps the piece moving forward. If listened to carefully it is possible to catch hints of other popular sailing songs in this musical work.

CLARE GRUNDMAN earned his bachelor's degree in 1934 from Ohio State University. He taught instrumental music in the Ohio and Kentucky public schools before returning to Ohio State in 1936 for a master's degree and to teach orchestration and woodwinds. At the Berkshire Music Center in New Lenox, Massachusetts, he studied under Paul Hindemith, whom he credited for providing the practical techniques for composition. During World War II, Grundman served in the U.S. Coast Guard. He took a special interest in composing for school bands and has over 70 published band compositions to his credit. His arrangements have brought the works of Leonard Bernstein and Aaron Copland to the band world. Grundman has also provided scores and arrangements for radio, television, movies, and Broadway musicals. Some of his notable works include his *Fantasy on American Sailing Songs*, *Tuba Rhapsody*, *An Irish Rhapsody* and his four-part series of *American Folk Rhapsody*.

PERCY ALDRIDGE GRAINGER, born in Australia, started his career in 1900 as a concert pianist with sensational success in his homeland, England and South Africa. He came to America in 1915 where he

also won acclaim for his piano playing. At the outbreak of World War I he enlisted as an army bandsman where he played oboe and saxophone. He became a United States Citizen in 1919 and continued to tour worldwide. As a composer, Grainger was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music at the same time as Bartok and predating Edgar Varese in his experimentation with electronic music.

COLONIAL SONG was written for and about the people in Grainger's native Australia. He expressed the wish to capture a certain kind of emotion that seems typical of native-born colonials. In a letter (mid 20th century) to the great American wind ensemble conductor, Frederick Fennell, Grainger explains that his Colonial Song was 'an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America.' This wind band setting by Grainger reveals both a richness of tone and a soulful breadth of phrasing.

JOHN BARNES CHANCE began studying composition at age fifteen, later receiving his Bachelor and Master of Music degrees from the University of Texas. In addition to composing, Chance played timpani with the Austin Symphony and served as arranger for the Fourth and Eighth United States Army Bands. He also wrote music for chorus, orchestra, solo instruments and chamber ensembles. He was accidentally electrocuted while working in the back yard of his home in Lexington, Kentucky in 1972.

Incantation is defined as "words chanted in magic spells or rites." Composers have often been drawn to create musical renditions of supernatural or magical happenings. Throughout music history many art songs, operas, tone poems, and the like have been based on subjects that exceed the accepted limits of religious and social belief and wander into another realm. Chance's work for band virtually takes the listener into another time period for a chanting ritual or mystic celebration. From the mysterious opening of the *INCANTATION* to the wild presto of the *DANCE*, this composition creates a visual and aural image of a magical ceremony.

The *LADS OF WAMPFRAY* March, conceived from the first for wind band, was composed by PERCY ALDRIDGE GRAINGER in 1905 (possibly begun very late in 1904) as a birthday gift to the composer's mother. At about that time it was played by the Band of His Majesty's Coldstream Guards conducted by J. Mackenzie Rogan, in London. No folk-songs or other traditional tunes are used in this work, which is based on melodies and musical material written by Grainger in his setting for male chorus and orchestra or two pianos of a Scottish Border Ballad text, "The Lads of Wamphray," drawn from Sir Walter Scott's "Minstrelsy of the Scottish Border." In this march the composer has wished to express the devil-may-care-dare-deviltry of the cattle-raiding, swashbuckling English and Scottish "borderers" of the period (roughly, the 14th, 15th and 16th centuries). This folk poem, which celebrate a bloody skirmish between the Maxwell and Johnstone clans that took place at Biddes-burn in 1593, closes with the following verse:

"For where'er I gang, or e'er I ride,
The lads of Wamphray are on my side;
And of a' the lads that I do ken,
A Wamphray lad's the king of men."

WITH HEART AND VOICE was commissioned by Apple Valley High School Bands (Apple Valley, Minnesota, Scott A. Jones, director) to commemorate the 25th year of the school's existence. Thematically, DAVID R. GILLINGHAM based the work on the Apple Valley High School alma mater, an old Spanish hymn which has made its way into most church hymnals under the name of "Come Christians, Join to Sing". Christian Henry Bateman wrote the words for the hymn in 1843 and the first verse contains the line, "Let all, with heart and voice, before his throne rejoice". Although the work is celebratory in nature, it begins with a feeling of reticence and apprehension. Small fragments of the alma mater are heard in the opening moments of the piece. The work gains momentum, texture and volume in this opening section culminating in a dramatic statement of the first four notes of the theme. Calmness follows and a lyrical flute solo enters to express the mission of the school. The two melodic fragments intertwine frequently, culminating in the fully orchestrated version of the original hymn. Frantic and desperate sections involving the two themes follow while evolving towards the dramatic exuberance of the finale.

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UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Danijela Djakovic, Grad., Music Perf., Novi Sad, Serbia*
Lana Abramova, Jr., Music Perf., St. Petersburg, Russia*
Denise Jungbluth, Grad., Music Ed., Seattle
Elizabeth Stockton, Jr., Music Perf., Seattle
Torrey Kaminski, Fr., Architecture/Music Perf., Seattle

OBOE

Jennifer Muehrcke, Grad., Music Perf., Cleveland, OH*
Jane Drummond, Jr., Music Perf., Seattle
Angela Walker, Post-Bacc., Music Perf., San Francisco, CA

BASSOON

Aaron Chang, Jr., Music Perf., Mt. Vernon*
Bruce Carpenter, Grad., Music Perf., Houston, TX
Candice Ryu, Fr., Premajor, Shoreline

CONTRABASSOON

Tracy Bergmann, Grad., Biostatistics, Milwaukee, WI

CLARINET

Michael Byerly, Sr., Music Perf., Aloha, OR*
Matt Nelson, Sr., English, Vancouver
Christine Gilbert, Jr., Music Perf., Aloha, OR
Dimitri Pavluk, Music Ed., Mountlake Terrace
Andrew Chang, So., Econ./El. Engr., Portland, OR
Holly Hess, Math/Music Perf., Oak Harbor
David Stauffer, Sr., Aerospace Engineering, Spokane
Maren Mitchell, Grd., Public Admin., San Antonio, TX

BASS CLARINET

Benjamin Leis, community member, Seattle
Mathew Brown, Sr., Music Ed., Bothell

ALTO SAXOPHONE

Nicole Barnes, Sr., Music Performance/Ed., Tacoma*
Barbara Larson, Jr., Music Perf./Anthropology, Kent

TENOR SAXOPHONE

Anna Blindheim, So., Earth & Space Sci./Drama, Puyallup

BARITONE SAXOPHONE

Jay Easton, Grad., Music Perf., San Diego, CA

TRUMPET

Ben Clark, Grad., Music Perf., Pekin, IL*
Brian Chin, Grad., Music Perf., Moscow, ID
John Benedetti, Sr., Music Perf., Ravensdale
Rachel Moore, Fr., Music Perf., Shoreline
Hilma Yantis, Jr., Music Comp., Grapeview

HORN

Matthew Kruse, Grad., Music Perf., Redmond*
Josiah Boothby, Jr., Music Perf., Seattle
Veronica Reed, So., Music Perf., Woodinville
Stephanie Reger, Jr., Psych., Everett
Bradley Leavens, So., Music Perf., Puyallup

TROMBONE

Ryan Wagner, Grad., Music Perf., Federal Way*
Sara Mayo, Grad., Music Perf., Gig Harbor
Andrew Lippert, Fr., Music Perf., Shoreline
Colby Wiley, Fr., Music Perf., Oak Harbor

EUPHONIUM

Jeremy Horlick, So., Music Ed., Auburn*
Eric Cranfield, Fr., Music Perf., Bothell

TUBA

Nate Lee, Fr., Music Perf., Issaquah*
Darren Smith, So., Music Perf., Bothell

STRING BASS

Leslie Woodworth, Sr., Music Perf., Baker City, OR*
Tracie L. Sanlin, So., Music Perf.

PERCUSSION

Doug Maiwurm, Sr., Music Perf., Tacoma*
Everett Blindheim, Sr., Music Perf./Chem. Engr., Puyallup
Rebecca Tapia, So., Music Perf., Snohomish
Dan Brecht-Haddad, Sr., Music Ed/Performance, Seattle
Katie Hurst, Jr., Music Performance, Seattle
Thomas Slabaugh, Grad., Inst. Conducting, Sacramento, CA

PIANO

Harumi Makiyama, Grad., Music Perf., Fukuoka, Japan

* Principal

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Kristin Bott, Fr., Art Education,
Kirkland
Wei - Ting Chen, Fr., Biochemistry,
Taiwan
Hyoeejo Ashley Choi, Soph.,
Industrial Design/Chemistry,
Portland, OR
Jessica Lynn Cromheccke, Jr.,
Biochemistry, Tacoma
Lily Dodge, Jr., Social
Work/Sociology, Coupeville
Yea-Ji Lee, Fr., Pharmacy, Su-Won,
Korea
Cheng - I Lin, Fr., Engineering,
Taiwan
Tracy Martin, Sr., English, Bothell
Nika Pelc, Staff, Communication,
Seattle
Laura Pepka, Soph., Spanish,
Issaquah
Lee Redfield, Sr., Music Ed,
Puyallup
Jeong-Sup Shin, Fr., Pre-Dental,
Seoul, South Korea
Amanda Woodward (Picc.), Fr.,
Microbiology, Seattle

OBOE

Julia Hanke, Fr., Mech. Eng., Yelm,
WA
Stacy Schulze, Grad., Libr. Info Sci.,
Richmond, TX

BASSOON

Rebecca Elliott, Fr., Astronomy,
Redmond
Julia Kingrey, Sr., English, Olympia

CLARINET

Tyler Casey, Fr., Undecided,
Klamath Falls, OR
Breanne Davies, Jr., Engineering,
Dallas, Oregon
Christine Gilbert (Eb Sop), Jr., Music
Perf., Aloha, OR
Lana Harvey, Fr., Pre Major, Laguna
Niguel, CA
Phdar Kinlow, Sr., Music Ed.,
Renton
Nick Llewellyn, Community
Member, La Conner
Donald Responte, Fr.,
Bioengineering, Bellevue
Amanda Rice, Sr., English,
Kalamazoo, MI
Patricia Voll, Fr., Physics, West
Linn, OR
Stephanie Watson, Soph., LSJ,
Edmonds

BASS CLARINET

Michael Byerly, Sr., Music Perf.,
Aloha, OR
Marla Koberstein, Soph., Biology,
Portland, OR

ALTO SAX

Eric Fitzgerald, Fr., Computer Eng.,
Las Vegas, NV
Brian Melvin, Jr., Chem. Eng.,
Boring, OR
Chuck Horkin, Fr., Pre Major,
Carnation
Tiffany Driver, Fr., Undecided,
Seattle

TENOR SAX

Corey Pilgrim, Fr., Mathematics,
Maple Valley
Sean M. Verlander, Fr., Computer
Science, Kent

BARITONE SAX

Danny Greene, Fr., Music &
Business, Olympia

HORN

Cassandra Miller, Jr.,
History/Psychology, Aloha, OR
Ryan Phillips, Jr., Computer Science,
Covington
Masami Yamaguchi, Hiroshima,
Japan

TRUMPET

Dan Blaga, Jr., Mech. Eng., Kirkland
Eric Brunt, Fr., Architecture,
Olympia
James Craig, Soph., Const.
Management, Vancouver, WA
Luke Granlund, Soph., Comp.
Science, Portland, OR
Daniel Hahm, Soph., Biology,
Bellevue
Dan Hoogestraat, Sr., Biochemistry,
Bremerton
Kyle Hoover, Jr., Physics, Poulsbo,
WA
Stephen Hopkins, Fr., Foreign
Language, Bellevue
Leroy Searle, Faculty, English,
Seattle

TROMBONE

Karen Chisholm, Grad.,
Med/Genome Science, Novato, CA
Jim Davenport, Jr., Physics &
Astronomy, Naches/Yakima, WA
Leah Harrell, Sr., Anthropology,
Poulsbo
Jane Johnston, Sr., History/German,
University Place, WA
Thong Pham, Soph., Political
Science, Kennewick
Jonathan Reid, Sr., Mech.
Engineering, Everett
Andrew West, Grad., Astronomy,
Redwood Valley, CA

EUPHONIUM

Mike Chen, Community Member,
Kent
Melissa Trotzky, Sr., Earth & Space
Sciences, Hubbardston, MA

TUBA

Travis Saunders, Sr., Community &
Environmental Planning, Fremont,
NE
Andrew Hemmaplard, Fr., Biology,
Bellevue
A.J. Noll, Fr., Business, Vancouver

PERCUSSION

Marques Gittens, Fr., Pre Major,
Tacoma
Will Harvey, Sr., Music Ed, Seattle
Ester N. Kim, Sr., Music Ed., Korea
Nichola Mayes, Post-Bacc., Music
Ed, Ohio
Matthew Petechel, Fr., Music,
Redmond

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Allison Borthwick, Fr., Undecided,
Renton
Brienne Conklin, Soph., Undecided,
Gig Harbor
Sarah Chaviers, Fr., Psychology,
Puyallup
Lindsey Cooper, Fr., Undecided,
Anacortes
Kylie Fullmer, Fr., Pre-Architecture,
Richland
Suzanne Hayward, Fr., Physics,
Kennewick
Tomoe Kitajima, Jr., Psychology,
Japan
Maribeth Magbulos, Fr., Pre-
Nursing, Puyallup
Yoko Nozawa, Soph., Biochemistry,
Lake Oswego, OR
Kerry Quinn, community member,
Seattle
Krstel Salandanan, Fr., Psychology,
Anacortes
Elizabeth Skewes, Grad., Biology,
Wisconsin
Kate Webb, Soph., Biology,
Kirkland
Jacquelyn Wilson, Fr., Biology,
Enumclaw

OBOE

Jennifer Baerny, Fr., Undecided,
Renton
Ray Febus, Sr., Microbiology, Mt.
Vernon
Emiri Fujihira, Jr., Eng. For
International Bus., Osaka, Japan

BASSOON

Adrienne Baltz, Soph., Premajor,
Tracyton
Susan Schmeling, community
member, Seattle

CLARINET

Aimi Ahmad-Shukri, Fr., Mech.
Eng., Seremban, Malaysia
Heather Fancher, Sr., Business,
Puyallup
Alison Fujimoto, Fr., Undecided,
Tacoma
Kelly Gorr, Soph., Biology,
Arlington
Ryan Kosai, Fr., Bio Eng., Renton
Linda O'Gara, Community member,
Seattle
Lloyd Parlee, Soph., Computer Eng.,
Vancouver
Douglas Potter, Community member,
Seattle
Libby Sandusky, Community
member, Seattle
Miyuki Yamakami, Internatl.
Business, Tokyo, Japan

BASS CLARINET

Anna Dukes, Soph., Eng., Gig
Harbor
Carrie Wardell, Sr.,
Accounting/Econ., Arlington

ALTO SAX

Miriam Aflakian, Fr., Pre-Major,
Mill Creek
Dustin Hillard, Grad., Elec. Eng,
Sammamish
Renee Lovell, Jr., Psychology,
Seattle
Jared Silva, Jr. Chemistry, Richland
Chelsea Toby, Soph., Law, Societies
and Justice, San Ramon, CA

TENOR SAX

Jordan Dyer, Fr., Pre-med., Rexburg,
ID
Patrick Hyde, Fr., Undecided,
Anacortes
Chris Templeton, Grad., Biology,
Ann Arbor, MI

BARITONE SAX

Steve Naramor, Soph., Comp. Sci.,
Kirkland

FRENCH HORN

Kenneth Aphibal, Fr., Pre-Eng.,
Mukilteo
Stephanie Kimball, Fr., Pre-Major,
Redmond
Karen Mildes, Community member,
Bothell
Gordon Mitchell, Grad., Chemistry,
Boring, OR

TRUMPET

Colin Adams, Jr., Aero/Astronautics.,
Edmonds
Corey Freeman, Fr., Undecided,
Sumner
Greg Frost, Soph., Undecided.,
Kirkland
Eric Haddenham, Fr., Psychology,
Renton
Tymon Haskins, Jr., Amer. Ethnic
Studies, Spanaway
Eri Inoue, Sr., Music, Toyama, Japan
Ryan Kelso, Sr., Geography,
Vancouver
James Lovell, Soph., Asian History,
Seattle
Devin W. Silvia, Fr., Astronomy,
Richland
Alexis Zoulas, Jr., Political Sci.,
Edmonds

TROMBONE

Christian Bell, Soph., Comp.
Science, Olympia
Kristopher Koski, Soph., Civil Eng.,
Aberdeen
Melissa Rogers, Sr., Applied/
Computational Math Sciences,
Kent
Josh Teter, Soph., Comp. Sci.,
Kirkland

EUPHONIUM

Ben Cowin, Fr., Math/Physics,
Kennewick
Brian Dable, Post. Doct., Chem.,
Delafield, WI
Elizabeth Uttecht, Soph.,
Accounting, Lincoln, NE

TUBA

Josh Rusk, Soph., Bio., Eng., Park
City, Utah
Anneliese Steuben, Sr., Geography,
Sonora, CA

PERCUSSION

Sandi Bruington, Soph., Music Ed.,
Sumner
Josh Fulfs, Fr., Music Perf.,
Kennewick
Brian Fraser, Soph., Music Perf.,
Everett
Gillian Huang, Sr., Accounting,
Vancouver
Nic Wolfe, Soph., Eng./Soc., Rainier

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Michelle Choate, Kingston, Senior,
Music
Rebecca Cooper, Shoreline, Freshman,
Undeclared
Crystal Hahnen, Seattle, Sophomore,
Music Ed./ Business
Jessica Hewitt, Sammamish, Freshman,
Biology
*Torrey Kaminski, Seattle, Freshman,
Engineering/ Music
Jennifer Murdock, Seattle, Junior,
English/ Political Science
Lisa Rung, Corvallis, Or., Neurobiology/
Pre-Med, Freshman
Kristi Wiant, Seattle, Junior, Music
Ada Rose Williams, Bellevue,
Sophomore, Music
Melina Wilson, Seattle, Freshman,
Undeclared

OBOE

Heather Corini, Los Gatos CA,
Freshman, Undeclared
Victoria Farrington, Gig Harbor,
Freshman, Music
*Haley Franzwa, Bothell, Freshman,
Music Education

CLARINET

Katie Andrus, Bothell, Sophomore,
Psychology/ Elementary Education
Kevin Barry, Sammamish, Freshman,
Undeclared
*Ryan Brumbaugh, Port Angeles,
Sophomore, Music
Ben Cowin, Kennewick, Freshman,
Undeclared
Nathan Fulfs, Kennewick, Senior, Math
Andrea Heenk, Renton, Junior, Music
Kelli Luksan, Federal Way, Sophomore,
Music Education/Comparative
Religion.
Aimee Racine, Marysville, Sophomore,
Astronomy.
Sally Spohn, Olympia, Freshman,
Undeclared
Jonathan Tu, Shoreline, Freshman,
Aeronautics/ Astronautics
KyunNam Yun, Seoul Korea, Freshman,
Civil Engineering

BASS CLARINET

Brady Hodgson, Marysville, Junior,
Astrophysics
Jenny Morus, Woodinville, Sophomore,
Undeclared

ALTO SAXOPHONE

Andy Bowerly, Othello, Sophomore,
Music Education
Jeremy Kelley, Everett, Junior, Sociology
*Ryan Marsh, Maple Valley, Sophomore,
Music Performance
Mathew Wenman, Gig Harbor,
Freshman, Music

TENOR SAXOPHONE

Patrick Hyde, Anacortes, Freshman,
Undeclared
Amanda Suchanek, Maple Valley,
Sophomore, Pre-Nursing

BARITONE SAXOPHONE

Andrew Stoneman, Portland OR, Senior,
Computer Science/ Math

BASSOON

John Paul Manabat, Seattle, Freshman,
Undeclared
Stephanie Robson, Seattle, Senior,
History

TRUMPET

James Bronske, Kent, Freshman,
Undeclared
Stephen Buller, Vashon, Freshman,
Undeclared
*Lindsay Fuchs, Kent, Freshman, Art
Sarah Holt, Lakewood, Sophomore,
Music Education
Stephanie Johnson, Kirkland, Freshman,
Speech & Hearing Sciences
Ryan Josal, Bremerton, Junior, Computer
Science
Clarie Krier, Yakima, Freshman,
Undeclared
David Kurtz, Vancouver WA, Freshman,
Paper Science/ Chemical Engineering
Sarah Nelson, Snohomish, Sophomore,
Music/ Jazz Studies
Aaron Pettis, Renton, Junior, Civil
Engineering.
Kane Roeder, Stevenson, Freshman,
Forestry
Derek Shanman, Manhattan Beach, CA,
Sophomore, Psychology

EUPHONIUM

Pat Johnson, Seattle, Senior, Music
Education

HORN

Jennifer Bach, Seattle, Senior, Earth and
Space Sciences
Rick Choi, Hong Kong, Senior,
Accounting, Management Information
Systems
Nathan Condell, Seattle, Freshman,
Chemical Engineering/ Music
*Matt Gregory, Lynnwood, Senior,
History/ Pre-Med.
Benjamin Laughlin, Seattle, Sophomore,
Physics
Laura Morus, Woodinville, Sophomore,
Business Administration
Carl Sanstrum, Seattle, Freshman,
Undeclared
Renwick Taylor, University Place,
Junior, Psychology

TROMBONE

Andrew Bendokas, Bothell, Junior,
Music Performance
Nathan Crissey, Concord CA, Freshman,
Pre-Engineering
*Brandon Freeman, Bonney Lake,
Senior, Communications
Adam Krinke, Kent, Senior, Physics/
Chemical Engineering
Jon Leidheiser, Columbus OH, Junior,
Comparative Religion
Patrick Moores, Seattle, Sophomore, Bio-
Chemistry
Reilly Pitman, Kirkland, Senior, History

TUBA

*Adam Campagna, Poulsbo, Sophomore,
Music Education
Andy Cook, Auburn, Freshman, Music
Performance
Dylan Peterson, Port Angeles, Freshman,
Music
Daniel Shontz, Lake Tahoe CA,
Freshman, Undeclared

PERCUSSION

John Bailey, Richland, Senior, Political
Science
Robert Campbell, New York NY,
Graduate Student, Chinese
Nick Crocker, Seattle, Freshman,
Undeclared
Adam Gross, Rochester, NY, Music Ed.,
Post-Bac.
Sam Hutchison, Hillsboro OR, Freshman,
Architecture
Brian Leaf, Mountlake Terrace,
Freshman, Undeclared
Darren Meucci, Bothell, Sophomore,
Music Education
Blaine Vendettuoli, Kent, Senior,
Psychology

(*denotes principal)