

presents

“**DESTINATIONS**”

with performances by

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Brad McDavid, conductor

UNIVERSITY OF WASHINGTON CAMPUS BAND

UNIVERSITY OF WASHINGTON CONCERT BAND

7:30 PM
May 24, 2007
MEANY THEATER

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

CD# 15,436

[1] MUSICA BOEMA (1978).....16:22.....ZDENEK LUKAS (b. 1928)

- I. Cantabile
- II. March

Scott Atchison, conductor*

[2] CONCERTINO FOR PIANO SOLO, WINDS,
PERCUSSION AND HARP (1959).....10:09.....KAMILLÓ LENDVAY (b. 1928)

- I. Allegretto
- II. Adagio Cantabile
- III. Allegro Furioso

Akiko Iguchi, piano

[3] CONCERTINO FOR CELLO, WIND INSTRUMENTS,
PIANO AND PERCUSSION (1924)14:24.....BOHUSLAV MARTINŮ (1890-1959)

- I. Allegro
- II. Andante
- III. Allegro con brio

Miriam Shames, cello

[4] comments, Salzman

[5] STARS AND STRIPES FOREVER (1896)3:36.....JOHN PHILIP SOUSA (1854-1932)

Tomio Yamamoto, guest conductor

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

Noncirc CD# 15,435

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Brad McDavid, *conductor*

CD# 15,437

[1] YOSEMITE AUTUMN 7:46 MARK CAMPHOUSE (b. 1954)

Nseobong E. Ekpo, *conductor*

[2] COMMENTS, McDAVID

[3] LINCOLNSHIRE POSY 16:02 PERCY GRAINGER (1882-1961)

- I. Lisbon (Sailor's Song)
- II. Horkstow Grange (The Miser and his Man: A local tragedy)
- III. Rufford Park Poachers (Poaching Song)
- IV. The Brisk Young Sailor (returned to wed his true love)
- V. Lord Melbourne (War Song)
- VI. The Lost Lady Found (Dance Song)

UNIVERSITY OF WASHINGTON CAMPUS BAND

[4] AN IRISH RHAPSODY (1971) 7:28 CLARE GRUNDMAN (1913-1996)

Maggii Weitzel, *conductor*

[5] FROM THE DELTA (1945) 8:08 WILLIAM GRANT STILL (1895-1978)

- I. Work Song
- II. Spiritual
- III. Dance

Matthew Kruse, *conductor*

UNIVERSITY OF WASHINGTON CONCERT BAND

[6] THE LITTLE RIPPER (1989) 3:37 DAVID STANHOPE (b. 1952)

Nseobong E. Ekpo, *conductor*

[7] ARMENIAN DANCES (PART I) (1972) 11:42 ALFRED REED (1921-2005)

Paul Bain, *conductor*

SOLOISTS

Pianist **Akiko Iguchi** holds a B.A. and M.M. in Piano performance from the Indiana University School of Music where she served as a teaching assistant for Professor Edmund Battersby. She is currently a teaching assistant for Professor Craig Sheppard at the University of Washington School of Music where she is currently working on Doctor of Musical Arts at the University of Washington in Seattle. She is also an active chamber musician collaborating with various performers and recently toured five cities in Japan with University of Washington Wind Ensemble. She won 1st prize in the Chicago Area Music Teachers Association competition and 2nd prize in the Concerto Competition at the Indiana University performing Beethoven 2nd piano concerto. Iguchi has attended numerous music festivals including the Courchevel Music Festival in France and was awarded a full scholarship to the International Music Festival in Leipzig, Germany where she was selected to perform at the Mendelssohn Haus. She has also appeared as an official accompanist for the 2005 International Clarinet Association Competition held in Tokyo. In the summer of 2006, she formed "Duo Indiana" with flutist Yuji Kano and gave a recital in Yokohama, Japan.

Cellist **Miriam Shames** earned a BA in Literature from Yale University and a Masters degree in Performance from the Juilliard School. After Juilliard, she worked as an arts administrator for twelve years in Manhattan, including five years as Executive Director of the Piatigorsky Foundation, a non-profit organization that seeks to make live classical performances part of everyday life for underserved communities. In 2000, she left New York and came to Seattle, deciding to return to the cello full-time. Since then, she served as Assistant Principal of the Tacoma Symphony for three years, and has played with Pacific Northwest Ballet, the Northwest Sinfonietta and the Seattle Choral Company. She has performed and taught at the Marrowstone Music Festival, the Puget Sound Chamber Music Festival and at the Annas Bay Music Festival in Union. Passionate about teaching and continuing to learn herself, Miriam has established a full-time teaching career in Seattle, at the Community Music School at the University of Puget Sound and on Mercer Island. This past fall she was a clinician and solo performer at the Central Washington University Cello Celebration and began doctoral studies in cello performance with Toby Saks at the University of Washington. Miriam is playing a George Panormo cello (London, c. 1820) generously loaned to her for these performances by the **Carlsen Cello Foundation** in Seattle.

GUEST CONDUCTOR

Tomio Yamamoto is co-principal at Kobe International Junior and Senior High School and has been a lecturer in music education at Osaka Music Conservatory for the last two years. His teaching career, spanning over 35 years, has been illustrious and he currently serves as a consultant to approximately 25 award-winning bands throughout Japan. For his contributions to music education in Japan he has received numerous awards including the Kobe Shinbun (newspaper) Peace Award, Chunai Cultural prize and the Kobe Youth Award. He also serves as director and senior advisor of the Kobe Band Association and has directed many national music events including several ceremonies attended by the emperor of Japan. He has been working as a board member for Kansai Television in organizing the upcoming "3000 Instrument Band Festival." He has also served as a contributing author to Japan's "Band Journal" and he has led over 30 Japanese music groups on concert tours of Europe, Asia and United States.

Yamamoto sensei has been responsible for organizing several concert tours of his country for UW students and faculty including: the 2004 and 2007 tours by the UW Wind Ensemble; the 2005 tour by one hundred members of the Husky Marching Band; the 2005 concert tour for Professor of Percussion Tom Collier; and the 2006 tour by the 'Left Coast Brass', a student brass quintet.

We are indebted to Tomio Yamamoto and thank him for his friendship, vision and tireless work on behalf of the UW School of Music.

Zdenek Lukáš is one of the most prolific Czech composers with over 330 works to date. He graduated from a teachers' college and, from 1953 to 1963, worked as a musical editor and program director at the National Broadcasting Company in Pilsen and as a conductor of Cecka Pisen, which under his direction became one of the most famous choirs in the country. Between 1962 and 1970 he had regular consultations in composition with Miloslav Kabelac (1908–1979) who initiated him into the world of contemporary compositional techniques and refined orchestration and instrumental colors. Lukáš has been strongly influenced by folk music and throughout his career has had a strong focus on vocal music. His works, which include six symphonies, several operas, a number of oratorios and cantatas and dozens of choral works, have often received prizes abroad, e.g. his *Parabolae Salomonis* in the 1965 Ernest Bloch Competition in the United States, *Versos d'amor y de comitat* in Barcelona in 1972, and his Fifth Symphony the 1973 Premio Citta di Trieste. Apart from his composition, he continues his work with choirs both at home and abroad. *Musica Boema* (Music of Bohemia) is his first work for band and was premiered by the Michigan State University Wind Symphony in 1978 at the College Band Directors National Association Convention held in Milwaukee.

The first movement is a large-scale three-part form (ABA), with each large segment further divided into alternating themes. Instrumental color is a prime element in helping to delineate each thematic area. The work begins with a solo trumpet fanfare that is restated a number of times, each instance with more brass instruments added and the complexity of the thematic material increasing. Between these repetitions, woodwinds present a chorale-like passage that also increases in complexity with each statement, a practice typical of the entire piece. The middle section of the first movement (B) illustrates another compositional approach seen in the rest of the work: repeating ostinato patterns that overlap in different metrical positions. Here the scoring is much thinner, featuring xylophone, bells, triangle, and harp. This "fantasia of ostinati" is contrasted with a folk-like melody in the saxophones. The opening fanfare returns in its most complex form along with the woodwind chorale in a highly abbreviated fashion and the movement concludes with a very short coda featuring the opening theme.

The second movement begins like the first, with solo clarinet introducing what is to become an oft-repeated ostinato of 9 beats in length. A solo flute enters midway through the second clarinet pattern with the same 9-note ostinato. Because of the uneven length, the ostinati overlap in rhythmically complex ways. Solo oboe introduces yet a different pattern. Immediately a bassoon enters with the oboe's melody midway through. These two overlapping patterns continue with more and more instruments added. Just as this reaches a peak, two new themes are introduced as the ostinati stop. The first theme is in the brass, and the second a solo flute. Following this, the ostinati return in their most complete form and gradually wind down with each instrument stopping in reverse order from the beginning. Only the solo clarinet remains, bringing the first large section to a close. The next large section features a beautiful folk-like melody introduced by the saxophones that is rudely interrupted by the brass. With each repetition of the theme, the interruption becomes longer and more intrusive. Eventually, the section concludes with neither side winning, although the interruptions become gentler as they are transferred to the woodwinds. The solo clarinet re-enters with a new ostinato somewhat similar to the opening pattern. This time the pattern is altered and other instruments are added in different metrical positions. The movement closes with a return of the opening fanfare theme from the first movement presented in a developed rhythmic fashion against complex accompanying patterns yielding a rather primitive yet strong emotion.

Kamilló Lendvay was born in Budapest, Hungary in 1928. He studied composition with Janos Viski at the Budapest Academy of Music, specializing in musical theatre. In 1960 he was appointed musical director of the State Puppet Theatre and subsequently held positions as artistic director of the Hungarian People's Army Ensemble, conductor and musical director of the Capital Operatta Theatre, and professor of music at the Budapest Academy. He was honored with the Erkel Prize in 1962 and 1964. His early works followed the traditions of Bartok, especially in his use of melody, rhythm, and harmony. This style would change in 1965, when he began to show the influences of more contemporary composers. Lendvay wrote his *Concertino for Piano Solo, Winds, Percussion and Harp* in 1959 and it is dedicated to Janos Viski, his teacher at that time. The work fluctuates between being a chamber piece, with the piano as simply another member of the ensemble, and a concerto, with the piano functioning in the traditional scene as soloist. Compositionally, one feels many elements at work, ranging from the strong Hungarian dance rhythms in the outer movements to a harmonic structure that is more associated with Stravinsky.

Bohuslav Martinů was born in a bell tower in Policka, Bohemia, where his father (a shoemaker by trade) served as a watchman. As a child he developed a local reputation, giving his first public concert in his hometown in 1905. In 1906 he became violin student at the Prague Conservatory where he studied briefly before being dismissed for "incurable negligence." He spent the First World War in his hometown as a teacher, where he pursued his interest in composition, joining the Czech Philharmonic Orchestra as a violinist. His ballet *Istar* was completed in 1922. He left Czechoslovakia for Paris in 1923, where he became a pupil of Albert Roussel, though he retained many links with his birthplace. When the German army approached Paris early in the Second World War, he fled, first to the south of France, and then to the United States in 1941, where he settled in New York with his French wife. Martinů spent his later years in Switzerland and never returned to his homeland. He died in Liestal on August 28th, 1959.

One of the first works that Martinů wrote in Paris was the *Concertino for Cello, Winds, Percussion and Piano*. As yet he had not developed his highly characteristic style the most obvious influence in the concertino, as in other early works by Martinů, is Stravinsky. The timbres of the wind instruments, the irregular stresses and the syncopations are reminiscent not only of the *Rite of Spring* but also of jazz as the role of the piano reminds one of how this instrument is used in a jazz orchestra. There are no pauses between the various episodes in the *Concertino* and the melodic material develops throughout the piece with clarity and sobriety, a manner that is highly characteristic of Martinů. What first drew Martinů to Paris was his admiration for Debussy, and it was Debussy's attitude about music that accompanied Martinů throughout his life. Martinů is claimed to have said that 'a person who is consumed by a feeling is temporarily prevented from expressing it.'

The initial reception of *The Stars and Stripes Forever* was only slightly above average for a new **John Philip Sousa** march. It grew gradually in public acceptance, and with the advent of the Spanish-American War the nation suddenly needed such patriotic music. Capitalizing on this situation, Sousa used it with maximum effect to climax his moving pageant, *The Trooping of the Colors*. *The Stars and Stripes Forever* had found its place in history. There was a vigorous response wherever it was performed, and audiences began to rise as though it were the national anthem. With passing years the march has endeared itself to the American people. The sight of Sousa conducting his own great band in this his most glorious composition always triggered an emotional response. The piece was expected — and sometimes openly demanded — at every concert of the Sousa Band and was typically played unannounced as an encore. Sousa explained to the press that the three themes of the final trio were meant to typify the three sections of the United States. The broad melody, or main theme, represents the North. The South is represented by the famous piccolo obbligato, and the West by the bold countermelody of the trombones. Sousa was very emotional in speaking of his own patriotism. When asked why he composed this march, he would insist that its strains were divinely inspired. In a Sousa Band program at Willow Grove we find this account:

Someone asked, "Who influenced you to compose *Stars and Stripes Forever*," and before the question was hardly asked, Sousa replied, "God — and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I was in Italy, and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing *Stars and Stripes Forever*. Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas Day, 1896.

Mark Camphouse was inspired to write *Yosemite Autumn* while on a family vacation through Northern California in 2003. While visiting the national park Camphouse states that he was "absorbed in thinking about ways I might try to go about capturing musically the awe-inspiring sights and sounds of Yosemite: Glacier Point, Half Dome, El Capitan, and Yosemite Falls." Furthermore, Camphouse states that he was also inspired by the writings of American writer and conservationist John Muir who wrote,

*No temple made with hands can compare with Yosemite.
Every rock in its walls seems to glow with life.*

Yosemite Autumn was commissioned Miami Coral Park High School Wind Orchestra, Jason L. Noble, conductor, and is dedicated to the memory of Camphouse's mother-in-law, Daphna Lodean Wilson.

Percy Grainger's masterpiece for wind band is without a doubt *Lincolnshire Posy*. In December 1936, Grainger arrived home from a nine-month tour and found a letter from the American Bandmasters Association, inviting him to write two works for its 8th annual convention in Milwaukee, in March 1937. Grainger decided to make a new arrangement of his *The Lads of Wamphray March*, as well as a suite for wind band based on the folksongs he had collected in Lincolnshire, England, thirty years earlier. Three of the six movements were completed in four days. After feverishly writing out all parts without a score, he rehearsed the piece with success at the Ernest Williams School of Music in Brooklyn, and rushed off to Milwaukee.

Grainger himself conducted the premiere on March 7th, 1937, on which occasion only three of the six movements were performed. Unfortunately the premiere resulted in an infamous fiasco. The band was composed of local professional musicians who had a great deal of difficulty playing the irregular rhythms and "free-time" bars. In the preface of the subsequent published score, Grainger explained to bandleaders that the only persons likely to balk at those rhythms were seasoned bandsmen, who "think more of their beer than of their music." Three months later, the renowned Goldman Band performed the piece in its entirety with enormous success. Percy Grainger, who had lost faith in the piece until that time, was obviously delighted.

In *Lincolnshire Posy*, Grainger was able to exploit his ideas on rhythm, harmony and orchestration in the six folk songs, all of which were collected during his hunt for folk melodies in Lincolnshire between 1905 and 1906. Although the music is based on existing melodies, Grainger adapted the songs in such a personal way that the piece can't be called a mere collection of arrangements. In the original program notes Grainger explains his intentions: "Each number is intended to be a kind of musical portrait of the singer who sang its underlying melody...a musical portrait of the singer's personality no less than of his habits of song...his regular or irregular wants of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of time." He dedicated the work to "the old folksingers, who sang so sweetly to me." Grainger also arranged the piece for six saxophones in 1943.

David Stanhope played horn for several years, mostly as a free-lance musician. He was a member of the Adelaide Symphony Orchestra before working in London and has been based in Sydney since 1979. In 1984 he changed instrument to bass trombone, freelancing with the Sydney, Melbourne and Adelaide Symphony Orchestras. As a pianist, he has made recordings with EMI, and in 1980 undertook a concerto tour for the Australian Broadcasting Corporation.

Tall Poppies records have released 2 CDs - "Virtuoso Transcriptions" in 1996 and "David Stanhope plays" in 1999. He has written numerous compositions for all kinds of instrumental and vocal ensembles, but is especially known as a writer for wind band and brass. His most recent compositions include several items commissioned for the opening and closing ceremonies of the Sydney 2000 Olympics, a symphony for wind band, a suite for string orchestra, "String Songs", and "E.G.B.D.S" for wind band.

A rollicking 6/8 march that reminds the listener of Grainger's *Children's March: Over the Hills and Far Away*, *The Little Ripper* (1989) contains an interesting trio written for mallet percussion and timpani only. Of the work the composer writes:

The Little Ripper was written after I was approached to write a march for the Australian bi-centenary (1988). Although the commission failed to come through, I wrote the march anyway a year or so later. The title is quintessentially Australian, being a recognition of achievement (particularly when shouted at sporting events). "Little Ripper" refers to anything or anybody exciting or successful; although not so common now, I remember it best as an expression used when a goal was scored in football-"you little ripper!"

Alfred Reed was born on Manhattan Island in New York City on January 25, 1921. His formal music training began at the age of 10, when he studied the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains and his interest began to shift 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 the Bachelor of Music degree (1955). A year later, he received his Master of Music degree. 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 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. At the age of 84, on September 17, 2005, Alfred Reed passed away after a short illness.

In his *Armenian Dances* (Part I), Reed has captured many of the styles, tempos, and subtleties of the Armenian folk songs and dances. Part I is based on five authentic Armenian folksongs drawn from the vast collection of Gomidas Vartabed (1869-1935). Gomidas has been credited as the founder of Armenian classical music for his work in preserving and documenting over four thousand folk songs. The opening (The Apricot Tree) is a sentimental song with a declamatory beginning. The Partidge's Song is an original song by Gomidas. Its simple, delicate melody was intended for a children's choir. A young man sings the praises of his beloved (named Nazan) in the lively love song Hoy, My Nazan. Alagyaz is the name of a mountain in Armenia represented by a beloved folk song that is as majestic as the mountain itself. Part I ends with a delightful and humorous laughing-song (Go, Go!) with an ever accelerating tempo.

Clare Grundman is among the ranks of the most prolific concert band composers with over 100 compositions to his credit. Grundman has also gained a reputation for being a terrific orchestrator, adapting several scores for film, radio, television, and Broadway musicals and such entertainers as Carol Channing, Sid Caesar, and Victor Borge have used his arrangements. A native of Cleveland, Grundman completed his formal training at the Ohio State University, and later taught there from 1937 to 1941. *An Irish Rhapsody* contains six songs of Ireland—some familiar and some that have not been heard often enough. First is "The Moreen" (also called "The Minstrel Boy"), then the ballad "I Know Where I'm Going," followed by the typical jig tune, "Shepherd's Lamb Reel." The well loved "Cockles and Mussels" precedes the spirited "Rakes of Mallow," which in turn leads into the love song, "Kathleen O'More," presented simply at first, and then accompanied by a jig-reel figure. The coda returns to "Cockles and Mussels," and the tempo broadens as the horns and woodwinds add their counter melodies in an impressive ending.

William Grant Still (1895-1978) received two Guggenheim Fellowships and honorary doctorates from many institutions including Oberlin College, the New England Conservatory of Music, the Peabody Conservatory and the University of Southern California. He was, essentially, the Jackie Robinson of classical music in the United States as he was the first African-American composer-conductor to have a symphony performed by—and to conduct—a major American orchestra, when in 1936, he directed the Los Angeles Philharmonic Orchestra in his compositions at the Hollywood Bowl. He successfully overcame several additional barriers, as he was the first of his race to: conduct a major symphony orchestra in the Deep South in 1955, when he directed the New Orleans Philharmonic at Southern University; conducted an all-white radio orchestra in New York City; had an opera produced by a major company in the United States, when in 1949, his *Troubled Island* was presented at the City Center of Music and Drama in New York City; had one of his operas televised over a national network. Still initially composed in a modernist style but later merged musical aspects of his African-American heritage with traditional European classical forms to form a unique style. *From the Delta* was composed for band 1945 in three movements: Work Song, Spiritual, and Dance.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea*
Chung-Lin Lee, Grad., Music Perf., Kaohsiung, Taiwan
Zhao-Rong Chen, Grad., Music Perf., Nanjing, China
Saesha Senger, Grad., Music Perf., Hailey, ID

PICCOLO

Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea

OBOE

Sara Thompson, Grad, Music Perf., Fresno, CA*
Haley Franzwa, Jr., Music Ed., Bothell
Laura Stambaugh, Grad. Music Ed., Portsmouth, NH

ENGLISH HORN

Laura Stambaugh, Grad. Music Ed., Portsmouth, NH

BASSOON

Kirsten Alfredsen, So., Music Perf., Bellingham
Paul Swanson, Jr., Music Perf., Everett
Sarah Smith, Fr., Music Performance, Rochester, MN

CLARINET

Ysabel Sarte, Non-matric., Santa Rosa, CA*
Nsé Ekpo, Grad., Inst. Cond., Sumter, SC*
Kent van Alstyne, Jr., Microbiology/Anthropology,
Chehalis
Stella Koh, So., Music/Poly Sci., Bellevue
Tim Nelson, Fr., History, Vancouver
Jonathan Tu, Jr., Aeronautics/Math, Shoreline

BASS CLARINET

Shinn-Yi (Cindy) Chou, Jr., BioChem./Music, Seattle*
Jessica Lawson, Fr., Music Perf., Puyallup

ALTO SAXOPHONE

Megumi Azekawa, Jr., Music Perf., Yokohama, Japan*
Ryan Marsh, Sr., Music Perf., Maple Valley

TENOR SAXOPHONE

Anthony Pierce, So., Music Perf. Vancouver

BARITONE SAXOPHONE

Danielle Spear, Sr., Music Ed., Spokane

TRUMPET

Toby Penk, Jr., Music Perf., Renton*
Rachel Moore, Sr., Music Perf., Lake Forest Park
Sarah Nelson, Sr., Music Ed./Jazz Studies, Snohomish
Scott Atchison, Grad., Inst. Cond., Napa, CA
Shelly Devlin, Grad., Music Perf., LeGrand, IA
Paul Bain, Grad., Inst. Cond., Puyallup

HORN

Matthew Kruse, Grad., Inst. Cond., Redmond*
Cory Schillaci, So., Chemistry/Physics, Auburn
Andrew Cate, Jr., Psychology, Graham
Tyler Brumbaugh, So., Music Perf., Port Angeles
Aaron Avril, So., Physics, Shoreline

TROMBONE

Joshua Bell, Sr., Music Perf., Seattle*
Daniel Rossi, So., Music Perf./Music Ed., Spokane
J. J. Cooper, Sr., Music Perf., Canby, OR
Emma Yantis, Jr., Music Perf., Grapeview
Philip Brown, Grad., Music Perf., Tacoma

EUPHONIUM

Philip Brown, Grad., Music Perf., Tacoma*
Bryce Moriarty, Fr., Undeclared, Bothell

TUBA

Jon Hill, So., Music Perf., Des Moines, IA*
Nate Lee, Sr., Music Perf., Issaquah

STRING BASS

Tracie L. Sanlin, Sr., American Ethnic Studies.,
Silverdale
Emily Farnham, Fr., Music Perf., Kent
Kelsey Schwichtenberg, Fr., Undeclared, Renton

PERCUSSION

Brian Yarkosky, Grd., Music Perf., Puyallup*
Christian Krehbiel, Grd., Music Perf., Spokane
Chris Lennard, So., Music Ed., Snohomish
Craig Wende, Grd., Music Perf., Great Falls, MT
Darren Meucci, Sr., Music Ed., Bothell
Rebecca Tapia, Sr., Music Ed., Snohomish
Katie Hurst, Grad., Music Performance, Seattle

HARP

Ashley Wong, Jr., Music Perf., Kirkland

PIANO

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

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO

Alyssa Bourne, So., Comparative History of Ideas,
Kirkland

FLUTE

Alyssa Bourne, Comparative History of Ideas, Kirkland
Rebecca Cooper, Sr., Comparative History of Ideas,
Lake Forest Park *
Heather Haack, Fr. English, Kekaha, HI
Stacy Kallander, Fr., Architecture, Oak Harbor
Aimie Lopez, Sr., Music, San Antonio, TX
Bo Ashley Wilson, Jr., Psychology/Sociology,
Redmond

OBOE

Erica Gonzalez, Fr., International Studies, Vancouver
Victoria Osera, Sr., Psychology, Gig Harbor

BASSOON

Dana Brandt, So., Undeclared, Mercer Island
Andrew Mitchell, Jr., Mechanical Engineering, Spokane
Sarah Smith, Fr., Music Performance, Rochester, MN

E♭ SOPRANO CLARINET

Nsé Ekpo, Grad., Inst. Cond., Sumter, SC

CLARINET

Karli Anderson, So., Music Education/Swedish,
Vancouver
Dylan Antovich, So., Psychology, Seattle
Jennifer Arther, Fr., Undeclared, Redmond
Jonathan Geyer, So., International Business, Tacoma
Thomas Glanz, Jr., Psychology, Redmond
Krista Horton, So., Earth and Space Sciences, Aberdeen
Jessica Jarvis, Fr., Social Welfare, University Place *
Rebecca Kim, Sr., Biochemistry, Kirkland
Elizabeth Korsmo, Fr., Chemistry, Spokane
Andrew Manseth, Fr., Business Administration,
Marysville
Margot Mansfield, So., Earth and Space Sciences,
Davis, CA
Madelyn Rauzi, ██████████
Wilson Wong, So., Business and Japanese, Bothell

ALTO CLARINET

Jonathan Tu., Jr., Aeronautics/Math, Shoreline

BASS CLARINET

Janet Bautista, Jr., Earth and Space Sciences, Tacoma

ALTO SAXOPHONE

Brad Carl, Fr., Atmospheric Sciences, Sumner
Brooke Leary, Grad., Public Administration, Boston,
MA *
Eric Orth, Jr., Computer Engineering, Lake Forest Park
Aaron Willis, So., English, Tacoma

TENOR SAXOPHONE

Rebecca Hoffman, So., English, Renton
Jacob Lockey, Fr., Aerospace and Astronautics,
Puyallup

BARITONE SAXOPHONE

Greg Bickford, So., Computer Science, Chehalis

TRUMPET

Anthony Andrus, So., Chinese Language, Bothell
Christopher Clarke, So., Music Education, Vancouver *
Spencer Coates, Fr., Law, Societies, and Justice, Renton
Erika Lee, Fr., Undeclared, Mercer Island
Ethan McBride, Fr., Undeclared, Portland, OR
Kerri Ondracek, So., Undeclared, Port Orchard
Rob Squizzero, Fr., Linguistics, Providence, RI

HORN

Ben Cowin, Sr., Physics/Astronomy, Kennewick
Natalie Husmann, So., Electrical Engineering,
Woodinville
Michelle Kriner, So., Biochemistry, Shoreline
Kyle Long, Fr., Undeclared, Vancouver
Aaron Menkens, Jr., Civil Engineering, Gig Harbor
Dan Reisinger, Fr., Civil Engineering, Redmond *
Kaitlyn Roberts, So., Business, Renton
Carl Sandstrom, Sr., Music, Seattle

TROMBONE

Andrew Bendokas, Community Member, Bothell
Andrew Ishizuka, Fr., Biochemistry, Mercer Island
Steven Luksan, Fr., Music, Federal Way *
Lokela Alexander Minami, So., History/Political
Science, Kaneohe, HI
Lauren Rine, Fr., Law, Society, and Justice, Puyallup
Mark Sassi, Music, Carson City, NV
Andrew Short, So., Astronomy, Bellingham

EUPHONIUM

Angela Chin, So., Earth and Space Sciences/Music,
Bainbridge Island *
Nathaniel L. Syron, Jr., Psychology, Vancouver

TUBA

Quinn MacKenzie, Fr., Computer Science/Music,
Longview
Daniel Shontz, Jr., Music Performance, Lake Tahoe, CA
Sam Thompson, Sr., Music Performance, Cusick *

PERCUSSION

Nick Crocker, Sr., Sociology, Seattle *
Desiree Decker, Jr., History, Woodinville
Brian King, So., English, Renton
Angel Saucedo, Jr., Drama, Yakima

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Laura Butler, Jr, Undecided, Rochester
Tiffany Capon, So., History, Marysville
Amy T. Chen, Grad, Piano Performance, Taipei, Taiwan
Loretta Ho, Jr., Psychology Speech & Hearing Studies,
Hong Kong
Sunmi Kim, Jr., Music / Psychology, Seoul, South
Korea
Jungran Ashley Kim, Fr., Undecided, Federal Way
Katie Magano, Fr., Pre Nursing, Vancouver
Roxanne McCurry, Jr., Pre Nursing, Woodinville
Emily Newman, Grad, Tax Law, St. Louis, Mo
Kristen Shelton, Fr., History, Waxhaw, NC
Melanie Williams, Jr., Dance Bremerton
Ting-Ting Wu, Jr., Accounting, Taipei, Taiwan

OBOE

Melanie O'Donnell, So., History, Vancouver
Stacy Schulze, Community Member, Richmond, TX

BASSOON

Kent van Alstyne, Jr., Microbiology/Anthropology,
Chehalis
Christy Lopit, So., CHID, Mukilteo

CLARINET

Kevin Barry, Sr., Biochemistry, Sammamish
Allison Brewer, Fr., Astronomy, Bellevue
Ben Cowin, Sr., Physics / Astronomy, Kennewick
Emily Hiatt, Fr., Pre-Nursing, Bothell
Maresa Lennebacker, Fr., Undecided, Woodinville
Matt McNair, Fr., Civil Engineering, Seattle
Linda O'Gara, Community Member
Casey Stamper, Fr., Pre-Pharmacy, Richland
Matthew Story, Jr., Pre-Engineering, Auburn
Lindsey Sumner, So., Ethnomusicology, Glendale, CA
Jessica Ton, So., Biology, Lake Stevens
Lauren Turner, Fr., Paper Science & Engineering,
Richland
Dana Twight, Grad, Educational Leadership & Policy
Studies, Seattle

BASS CLARINET

Julia Hamilton, So., Music / Biology, Kirkland
Evan Howard, So., Oceanography & Chemistry,
Mercer Island

ALTO SAXOPHONE

Kara Lee Bickford, Fr., Pre-Med, Vancouver
Ryan Brown, Jr., Business, Camas
Chris Klontz, Sr., Marketing / Entrepreneurship, Lake
Tapps
Anthony Macasieb, Jr., Political Science & Sociology,
Kent
Donnie Stallman, Fr., Civil Engineering, Burien

TENOR SAXOPHONE

Elizabeth Korsmo, Fr., Chemistry, Spokane
Theresa Portzer, So., Computer Science, Seattle

BARITONE SAXOPHONE

Andrew McCormack, Fr., Psychology, Kirkland

TRUMPET

Anderson Arifin, Jr., Civil Engineering, Indonesia
Douglas Chavis, Sr., Finance, Mercer Island
Christopher Clarke, So., Music Education, Vancouver
Hunter Decker, Fr. Undecided, Vancouver
Matt Decker, Fr., Electrical Engineering, Spokane
Chris Huskey, So, Undecided, Bonney Lake
Chelsea Jaeger, Fr., Undecided, Seattle
John Keneally, Fr., Economics, Manhasset, NY
Tucker Kraght, So., Chemistry, Lynden
Andrew Larkoski, Sr., Physics / Math, Tenino
Zachariah MacIntyre, Fr., Music Education, Fife
Ryan Roberts, Sr., Atmospheric Sciences, Mercer Island

HORN

Andrew Carson, Jr., Cinema Studies, Everett
Kelsey Petrie, Molecular & Cellular Biology &
Development, Spokane
Benjamin Renneberg, Fr., Bioengineering, Bonney Lake
Scott Ryken, Fr., Chemistry, University Place
Carl Sandstrom, Sr., Music, Seattle
David Yanacek, Community Member

TROMBONE

Bryan Clark, Fr., History, Chehalis
Karen Chisholm, Grad., Genome Sciences / Medicine,
Novato
Natalie Schnidt, Jr., Biology, Langley
Forrest Vines, So., Computer Science, Vancouver

EUPHONIUM

Eric Bailey, Jr., Sociology, Hockinson
Jake Plummer, Fr., Chemistry, Puyallup

TUBA

Karl Almgren, So., Construction Management,
Mukilteo
Alex Hesse, So., LSJ, Camas
Val Scrivner, Jr., Math Education, Seattle
Kayvahn Steck-Bayat, So., Biochemistry, El Cerrito,
CA

PERCUSSION

Deontay Ebiriekwe, Fr., Biology, Los Angeles, CA
Petra Kellie, Jr., Political Science, Abu Dhabi, UAE
Rei Okada, Sr., Sociology, Iwate, Japan
Alan Su, Fr., Undecided, Redmond
Craig Wende, Grad., Music Perf., Great Falls, MT

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Ann Bailey, Sr., Music Ed., Lynnwood
Clare Krier, Sr., Music Ed., Yakima
Diana Pak, So., Biology, Hawaii
Hona Jang, Fr., Physics, IL
JiSun Park, Jr., Bio Engineering, Korea
Joel Orsen, So., Music Ed., Lakewood
Marilee Byers, Community Member, Kirkland
Nancy Gove, Community Member, Seattle
Nicole Dullenty, Sr., Anthropology, Kent
Samia Esseddiqi, So., Nursing/French, Bothell
Sarah Carr, Jr., Prosthetics and Orthotics, Port Angeles
Libby Sandusky, Community Member

OBOE

Jamie Steffen, Community Member, Snohomish
Stacy Shulze

BASSOON

Sarah Smith, Fr., Music, Rochester, MN
Susan Schmeling, Community Member, Seattle

CLARINET

Allison Burke, Sr., Psychology, Bremerton, WA
Bruce Hayes, Community Member, Seattle
Byung Rhieu, Sr., Microbiology, Shoreline
Carrie Fowler, Community Member, Sandy, UT
Catherine Hatch, Grad., Nursing FNP Program,
Durham, NC
Jennifer Arther, Fr., Undeclared, Redmond
Jennifer Glasco, Grad., Pharmacy, Colorado Springs,
CO
Jun Kyu Lee, So., Bioengineering, Diamond Bar
Krista Horton, So., ESS, Aberdeen, WA
Maryanne Fitzgerald, Community Member, Seattle
Melannie Alejandria, Sr., Biochemistry, Kent
Michele Fierro, Community Member, Bellevue
Patricia Voll, Sr., Physics, West Linn, OR
Rachel Moore, Sr., Music Perf., Lake Forest Park, WA
Rosie Lindeke, Jr., Biology, Burien
Nate Balaoing, Brier

BASS CLARINET

Dylan Antovich, So., Psychology, Seattle
Jennifer Grantham, Fr., Psychology, Brier
Robert Forsberg, Jr., Computer Science, Puyallup

ALTO SAXOPHONE

Eric McCambridge, So., Computer Science, Bellevue
Eric Zimmerman, Fr., Neurobiology, Waukesha, WI
Jeremy Anderl, Sr., Electrical Engineering, Mountlake
Terrace
Kelly Monthie, Fr., Psychology, Olympia
Patrick Brewer, Jr., Mechanical Engineering, Spokane
Senyao Chen, Sr., Mechanical Engineering, Chengdu,
China

Zack Scholl, Fr., Math, Portland, OR
Patricia Campbell, Community Member, Thailand

TENOR SAOPHONE

Jim Bach, Jr., Biology, Puyallup
Jonathan King, Fr., Undeclared, Semers, NY

BARITONE SAXOPHONE

Yuri Yano, Jr., Psychology, Tokyo, Japan

TRUMPET

Alan Wright, Fr., Undeclared, Olympia
Darren Meucci, 5th year, Music Ed, Bothell
James Lee, Fr., Pre Engineering, Redmond
Jon Caldwell, Community Member, Longview, WA
Jordan Bice, Fr., Poli. Sci., Lake Oswego, OR
Ken Snider, Community Member, Seattle
Megan Slough, Jr., Environmental Conservation
Biology, Bellevue
Michael Duble', Community Member, Chicago, IL
Paul Kyu Choi, Fr., Biology, Lake Oswego, OR
Robert Burns, Fr., Biology, Lake Oswego, OR
Tamon Page, Jr., Materials Science & Engineering,
Mercer Island

HORN

Benjamin Echols, Jr., Informatics, Silverdale
Brad Goring, Jr., Computer Science, Bothell
Brandon Parks, Sr., Astronomy&Physics, Bothell
Chris Lennard, So., Music Perf., Snohomish
Dan Reisinger, Fr., Civil Engineering, Redmond
Karen Mildes, Community Member, Bothell
Katrina Grigsby, Sr., Prosthetics & Orthotics, Bonney
Lake

TROMBONE

CJ Bell, Community Member, Olympia
Stephen Johnson, Community Member, Bothel
Tim Balnoing, Community Member, Brier
Scott Janke, Computer Science, Normandy Park

EUPHONIUM

Andrew Calkins, Fr., Undeclared, Hockinson, WA
Esther Steen, So., Communications, Victorville, CA

TUBA

Andy Cook, Sr., Poli. Sci., Auburn
Sam Thompson, Sr., Music Perf., Cusick
Daniel Shontz, Jr., Music Perf., Lake Tahoe, CA

PERCUSSION

Annika Donnen, So., Music Perf./Music Ed., Seattle
Charles Fitzsimmons, Jr., ESS, Ferndale
Derrick Isaacson, Community Member, Sandy, UT
Sarah Holt, Sr., Music Ed., Lakewood
Stephanie Jahja, Feshman, Architecture, Indonesia