

University of Washington
2004-2005

School of Music

presents

COMPACT
DISC
B348
2005
5-26

**A CELEBRATION
OF THE
AMERICAN
SYMPHONISTS**

with the

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

UNIVERSITY OF WASHINGTON CONCERT BAND

UNIVERSITY OF WASHINGTON CAMPUS BAND

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. J. Brad McDavid, conductor

7:30 PM
May 26, 2005
Meany Theater

DA 14,889

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor

CD 14,890

1 FANFARE FOR THE COMMON MAN (1942).....3:01.....AARON COPLAND (1900-1990)

2 comments. Salzman

3 CELEBRATION OVERTURE (1955).....7:30.....PAUL CRESTON (1906-1985)

Mitchell Lutch, conductor

4 SYMPHONY #6 FOR BAND (1956).....16:37.....VINCENT PERSICETTI (1915-1987)

- I. Adagio - Allegro
- II. Adagio sostenuto
- III. Allegretto
- IV. Vivace

5 CONCERTETTE FOR VIOLA AND CONCERT BAND (1943).....18:13.....MORTON GOULD (1913-1996)

- I. Brisk
- II. Blues
- III. Dance
- IV. Finale

Melia Watras, viola

CD 14,891

UNIVERSITY OF WASHINGTON CONCERT BAND

1 DEDICATION FANFARE (1968).....4:40.....WILLIAM SCHUMAN (1910-1992)

Joel Heredia, conductor

2 SATIRIC DANCES, (1975).....7:55.....NORMAN DELLO JOIO (b. 1913)

- I. Allegro pesante
- II. Adagio mesto
- III. Allegro spumante

Matthew Kruse, conductor

3 SLAVA! (1977).....3:47.....LEONARD BERNSTEIN (1918-1990) / transcr. Clare Grundman

Paul Bain, conductor

UNIVERSITY OF WASHINGTON CAMPUS BAND

4 CHORALE AND ALLELUIA (1954).....5:22.....HOWARD HANSON (1896-1981)

Mark Montemayor, conductor

5 OLD HOME DAYS, SUITE FOR BAND (1891).....7:41.....CHARLES IVES (1874-1954) / arr. Jonathan Elkus

- I. Waltz
- II. The Opera House and Old Home Days
- III. The Collection
- V. London Bridge is Falling Down!

Thomas Slabaugh II, conductor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. J. Brad McDavid, conductor

6 SYMPHONY #2, "THE WEST POINT" (1952).....8:22.....MORTON GOULD (1913-1996)
II. Marches

Chris Chapman, conductor

7 COMMENTS, Salzman

8 SYMPHONY #1, (1943).....6:48.....LEONARD BERNSTEIN (1918-1990) / transcr. Frank Bencriscutto
II. Profanation

PROGRAM NOTES

During World War II, Eugene Goossens, the conductor of the Cincinnati Symphony Orchestra, commissioned a number of American composers to write fanfares to begin his concerts. Copland's contribution, written in the fall of 1942, was one of the most successful. Copland thought well enough of the piece to incorporate it, four years later, in his *Symphony No. 3*, where it serves as the basis for the introduction to the finale of the work. *THE FANFARE FOR THE COMMON MAN* has been used as the introduction to the Omnibus television series of the '50s and it has been adopted by Lincoln Center for the Performing Arts as its radio "theme" music.

Born in Brooklyn, AARON COPLAND has been called the "dean of American music." He first studied with Rubin Goldmark and then, in 1921, with Nadia Boulanger in Paris. Returning to the United States in 1924, he sought a style "that could speak of universal things in a vernacular of American speech rhythms." He seemed to know what to remove from the music of the European tradition, simplifying the harmonic and melodic language, in order to make a fresh idiom. The strains of his ballet and theater scores (*Appalachian Spring*, *Billy the Kid*, and *Rodeo*) and his orchestral and recital repertory (*El Salon Mexico*, *Lincoln Portrait*, *Fanfare for the Common Man*, and *Quiet City*) immediately evoke visions of the beauty and grandeur of his homeland and of its' heroes and workers. He was a great teacher, whether to classes of composers at the Tanglewood Festival or to audiences of laymen. In his later years, he was often called upon to conduct and narrate his own works.

Edwin Franko Goldman, on behalf of the American Bandmasters Association, commissioned CELEBRATION OVERTURE in 1955. The work is set in three sections: Con spirito, Andante, and Allegro giusto. Creston provided the following remarks: "I was preoccupied with matters of melodic design, harmonic coloring, rhythmic pulse, and formal progression, not with limitations of nature or narrations of fairy tales. The intrinsic worth of a musical work depends on the interrelation of musical elements toward a unified whole."

The overture presents engaging rhythmic melodic writing throughout the instrumentation. The harmonies are both energetic and sonorous providing great color and depth of accompaniment. The result is a bright, festive work that fulfills the promise of its title.

Paul Creston composed ten works for band and thirty-five orchestral compositions. He also wrote extensively for solo winds and chamber groups including concertos for saxophone, trombone, harp, accordion and marimba. A New York native, Creston was a completely self-taught composer. Prior to his passing in 1985, he held emeritus professor status at Central Washington State College.

[John Wakefield, Duane Mikow]

Though his neither of his parents were musicians, VINCENT PERSICHETTI began his musical education early, enrolling in the Combs College of Music at the age of five, where he studied piano, organ, double bass, and later music theory and composition with Russel King Miller, whom he considered a great influence. By the time he reached his teens, he was paying for his own education by accompanying and performing; he continued to do so throughout high school, adding church organist, orchestral player, and radio staff pianist to his experience. He attended Combs for his undergraduate education as well, earning his bachelors degree in 1935. His first published compositions, though, date back to the age of 14. At the age of 20, Persichetti was simultaneously head of the theory and composition department at Combs, a conducting major with Fritz Reiner at the Curtis Institute, and a student of piano (with Olga Samaroff) and composition at the Philadelphia Conservatory. He earned a master's degree in 1941 and a doctorate in 1945 from Philadelphia, as well as a conducting diploma from Curtis. In 1941 while still a student Persichetti headed the theory and composition department as well as the department of postgraduate study at Philadelphia. In 1947 he joined the faculty of the Juilliard School of Music, assuming chairmanship of the Composition Department in 1963, where his students included Einojuhani Rautavaara, Thelonious Monk, Leonardo Balada, Peter Schickele (P.D.Q. Bach), and Philip Glass. More than any other major American composer, Persichetti poured his talents into the literature for wind band. From the *Serenade for Ten Wind Instruments*, Op. 1 to the *Parable for Band*, Op. 121, he provided performers and audiences with a body of

music of unparalleled excellence. Of his 14 band works, four are of major proportions: *Masquerade*, *Parable*, *A Lincoln Address* and *Symphony for Band*. Of lesser compositional importance, the *Divertimento* is nevertheless one of the most widely performed works in the entire repertoire.

The *SYMPHONY NO. 6 FOR BAND*, commissioned by Washington University of St. Louis, could have easily been called *Symphony for Winds* following as it did, the composer's *Symphony No. 5* for Strings. Persichetti, however did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. Some of his thoughts about band music were stated in an article in *The Journal of Band Research* (I, Autumn, 1964, pg. 17): "Band music is virtually the only kind of music in America today (outside of the pop field) which can be introduced, accepted, put to immediate wide use, and become a staple of the literature in a short time." The *Symphony for Band*, in fact, became a standard part of the literature for band almost immediately after its premiere at the national convention of the Music Educators National Conference in St. Louis, in March of 1956. The four movements have forms with traditional implications. The opening horn call and a following scale-wise passage of the slow introduction section become the two principal themes, in reverse order, in the subsequent *Allegro*, which includes the standard exposition, development, and recapitulation of sonata form although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night" from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement, and is followed by a finale in free rondo form, which draws thematic material from the preceding movements.

Born in Richmond Hill, NY on December 10, 1913, MORTON GOULD was recognized as a prodigy in music at an early age on piano. Early successes afforded him opportunities in both composing and conducting, which he remained active in until his death in 1996. His accomplishments include the 1995 Pulitzer Prize for Stringmusic, commissioned by the National Symphony Orchestra; recognition of lifetime achievement from the Kennedy Center Honors in 1994; Musical America's 1994 composer of the year; president of the American Society of Composers and Performers; and in 1986 was nominated to the American Academy and Institute for the Arts and Letters. Dika Newlin, in a 1960 *Pan Pipes* review of the *Concertette for Viola and Band*, did not consider this particular work to be a major contribution to the viola repertoire viewing it as an "indicator of the growing concerns with the solo possibilities of the instrument." He further described the composition as one of Gould's "typically 'slick' pieces smartly orchestrated and stressing popular rhythmic elements." The work, set in four movements, is a lively display of the American musical landscape of the 1940's.

DEDICATION FANFARE was commissioned by the New Music Circle of St. Louis for the opening of the Gateway Arch. In 1943 WILLIAM SCHUMAN won the inaugural Pulitzer Prize for Music for his cantata, *A Free Song*. By the age of 35, he had been director of publications for G. Schirmer, Inc., and appointed President of the Julliard School. As Julliard's President, Schuman reoriented the entire music education curriculum, and it was under his leadership that the world-renowned Julliard Quartet was formed. In 1962, he was appointed first president of the newly founded Lincoln Center for the Performing Arts. His other works for band include *Chester Overture* (1956) and *When Jesus Wept* (1958).

The Concord Band, Concord, Massachusetts commissioned *SATIRIC DANCE*, to commemorate the Bicentennial of April 19, 1775, the day that launched the American War for Independence. NORMAN DELLO JOIO, then Dean of Boston University's School for the Arts, agreed to do the commission, but stipulated it would be based on a piece he had used as background music for a comedy by Aristophanes. The most famous comic dramatist of ancient Greece, Aristophanes was born an Athenian citizen about 445 BC. His plays commented on the political and social issues of fifth century Athens and frequently employed satire.

The first dance movement is annotated as *allegro pesante*. The brass entry signifies the importance of the work, but the brisk tempo keeps the simplicity of 'peasantry' from being ponderous. Taking a much slower *adagio mesto* tempo, the second dance begins with a melancholy tune from the flutes and low brass. The movement has light and delicate features that are quite exposed. Its central theme might evoke thoughts of a dance in a meadow that eventually reverts into a more solemn theme. Without a break in the music, snare drum rolls introduce the final movement. The tempo is indicated as *allegro spumante* and is the fastest of the composition. The quick turns and dynamics evoke images of the objects that were the titles of Aristophanes' plays: *Clouds*, *Wasps*, and *Birds*.

LEONARD BERNSTEIN was born in Lawrence, Massachusetts. He took piano lessons as a boy and attended the Garrison and Boston Latin Schools. At Harvard University, he studied with Walter Piston, Edward Burlingame-Hill, and A. Tillman Merritt, among others. At the Curtis Institute of Music in Philadelphia, he studied piano with Isabella Vengerova, conducting with Fritz Reiner, and orchestration with Randall Thompson. In 1940, he studied at the Boston Symphony Orchestra's newly created summer institute, Tanglewood, with the orchestra's conductor, Serge Koussevitzky. Bernstein later became Koussevitzky's conducting assistant. Bernstein was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon orchestras worldwide sought him out as a guest

conductor. Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. More than half of Bernstein's 400-plus recordings were made with the New York Philharmonic.

Mstislav Rostropovich, "Slava" to his friends, invited Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra by having him write a rousing overture to open the season. The world premiere of *SLAVA!* took place on October 11, 1977 at the Kennedy Center for the Performing Arts.

The first theme of *SLAVA!!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two is a canonic tune in 7/8 meter. A very brief development follows, after which the two themes recur in reverse order. Near the end, they are combined with a quotation (proclaimed by the ubiquitous trombones) from the Coronation Scene of Moussorgsky's Boris Goudonov, where the chorus sings the Russian word slava! meaning glory! In this way, of course, the composer is paying an extra four-bar homage to his friend Rostropovich to whom the overture is fondly dedicated. The arrangement for band was completed by Clare Grundman in 1978.

HOWARD HANSON is one of the great American composers of the mid-twentieth century. Known for a style called American Romanticism, he eschewed the twelve-tone writing of many of his contemporaries, though he was well versed in such practices. Dr. Hanson directed the Eastman School of Music in Rochester, New York, from 1924 to 1964, helping to make it one of the most respected music schools in the country. He won the Pulitzer Prize for music in 1944 for his Fourth Symphony. *CHORALE AND ALLELUIA*, written in 1954 and commissioned by the American Bandmasters Association under the presidency of Edwin Franko Goldman, is one of many Hanson works with a religious theme. The Chorale begins with a flowing brass choir melody, replete with rich harmonic suspensions and resolutions. Woodwinds introduce the ostinato Alleluia theme slowly at first, interspersed among phrases of the chorale, then later in increasingly brisk fashion, amidst bold rhythmic statements in the horns and euphonium. Offset and asymmetric rhythmic patterns provide further energy and direction to the work, leading to a grandiose restatement of the chorale and an inventive combination of the major themes. "The effect is one of cathedral bells, religious exaltation, solemnity, and dignity," writes the composer. The piece ends in a joyous frenzy of brass heralds and woodwind dances.

CHARLES E. IVES was born in Danbury, Connecticut, and died in New York City at the age of 79. His father, George, was an accomplished cornet player and Civil War bandmaster, who conducted orchestras, bands and choirs in Danbury and was his son's first and most influential music teacher. While he insisted on the mastery of traditional music practice, George's imaginative teaching also inspired Charles's remarkable experiments with new kinds of musical sounds. The songs and sketches assembled in *OLD HOME DAYS SUITE* reflect Ives's lifelong love of familiar tunes and homegrown music making. Waltz begins and ends by quoting from Michael Nolan's popular Bowery waltz, "Little Annie Rooney." Ives's own verses to the song imagine Annie, now a bride, and her festive wedding party at "the old dance ground." The Collection refers to a church offering. This setting of George Kingsley's hymn-tune Tappan introduces first "The Organist," then "The Soprano," and lastly a "Response by Village Choir." The Opera House is the first part of the song "Memories," and the text, also by Ives, recalls a youngster's breathless expectancy as the pit band strikes up the overture. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to "march along down Main street, behind the village band," amid the ringing of church and schoolhouse bells. Old Home Days is the nostalgic title of the song from which this section is taken, and the obligato line played during the repeat features bits and pieces of "The Girl I Left Behind Me," "Garryowen," and "Auld Lang Syne." Slow March, the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the "Dead March" of Handel's oratorio, Saul. London Bridge is Fallen Down! is a tonal and rhythmic "take-off" on the familiar tune, which we may imagine to be typical of young Ives's unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's realization for brass quintet of Ives's sketches for organ or piano, which date from about 1891.

[Jonathan Elkus]

MORTON GOULD'S music often employs thematic material from patriotic American tunes and the *SYMPHONY FOR BAND* is no exception. Written in 1952 for the West Point Academy Sesquicentennial celebration, it was premiered by the composer in the same year at the Academy.

The second movement of the work, *Marches*, contains numerous unconnected melodic fragments at the earlier stages of the work. These fragments represent the military snare drum rudiments often heard at the Academy, masterfully scored to the wind parts. The short, rudimentary, thematic segments gradually combine to form a more connected, extensive musical idea, creating a full symphonic sound to complete the symphony.

Inspired by his Jewish heritage, LEONARD BERNSTEIN completed his first large-scale work: *SYMPHONY NO. 1: "JEREMIAH."* The piece was first performed with the Pittsburgh Symphony Orchestra in 1944, conducted by the composer, and received the New York Music Critics' Award. Bernstein subtitled his symphony "Jeremiah," signaling his intent to tell the story of the prophet who had led Israel in the sixth century B.C.E. Jeremiah's

testimony is recorded in the biblical **Book of Jeremiah**, and in **Lamentations**, a series of five poetic odes written by Jeremiah as witness to the horrible destruction of the First Temple and the exile of the Jewish people into Babylonian slavery. The symphony's three movements are labeled, not with the customary Italian titles announcing form or speed, but with the names of the three "chapters" in Jeremiah's life: "Prophecy" (his own), "Profanation" (as the people rejected his message), and "Lamentation" (as the prophet's warnings came true).

When he arrived at the second movement, "Profanation", Bernstein intended to represent the prophet through the eyes—and voices—of the people who rejected his insistent entreaties that they mend their evil ways. The people mocked Jeremiah, throwing his words back at him with sarcasm and disdain. Bernstein used the traditional chant as the theme of his second movement, "Profanation," but in depicting the people's rejection of Jeremiah and his message, he gave it the jagged edges and jazzy rhythms that would later become a defining characteristic of much of his music. It is a moment of high tension, both musically and programmatically. The people have not only rebuffed Jeremiah's prophecy, but have been energized by their rejection of him and are now caught in an orgy of mockery and spiritual abandon. Rather than renouncing his people and leaving them to sow the seeds of their own destruction, Jeremiah tries desperately to be heard. As the orchestra reaches a frenzied crescendo, a lone French horn blasts Jeremiah's message. In the end, however, it is too late. The people are exhausted by their own debauchery, and Jeremiah is overwhelmed by his failure.

[Marsha Bryan Edelman, *DISCOVERING JEWISH MUSIC*]

GUEST SOLOIST

Violist **MELIA WATRAS** has been hailed by audiences and critics alike for her electrifying and vibrant performances. She has long been at the forefront of the American new music scene, performing numerous commissions and world premieres as a soloist and co-founder of the award-winning Corigliano Quartet (www.coriglianoquartet.com). Ms. Watras has performed in Carnegie Hall, Weill Recital Hall, Alice Tully Hall and the Kennedy Center and at festivals such as Aspen and Ravinia. As the violist of the Corigliano Quartet, she has received awards such as the Grand Prize at the Fischhoff Competition and the ASCAP/CMA Award for Adventurous Programming.

Ms. Watras recently recorded her debut solo CD, *Viola Solo*, released by Fleur De Son (www.fleurdeson.com) to much critical acclaim. *The American Record Guide* proclaimed, "Watras is a terrific violist." *Explorations Magazine* reported, "In *Viola Solo*, Melia Watras, a young American artist of the instrument, shows mastery beyond her years as she demonstrates what the viola can do." Composed entirely of unaccompanied viola works, the disc features world premiere recordings of pieces by Andrew Waggoner and Paola Prestini, as well as the first recording on viola of John Corigliano's *Fancy on a Bach Air*. With the Corigliano Quartet, she has recorded for Albany, Bayer, CRI, Riax, and Aguava and has appeared on NPR's *All Things Considered* and *Performance Today* and WFMT-Chicago's *Live from Studio One*.

Watras attended Indiana University, where she studied with Abraham Skernick and Atar Arad, earning Bachelor's and Master's degrees and the prestigious Performer's Certificate. While at Indiana, she served as Arad's assistant for many years, and was a member of the faculty as a Visiting Lecturer. She went on to study chamber music at the Juilliard School, while also teaching as an assistant to the Juilliard String Quartet. Watras then served as Musical Artist in Residence at Dickinson College and on the faculty of the New York Youth Symphony Chamber Music Program. In 2004 she was appointed Assistant Professor of Viola at the University of Washington School of Music, where she teaches viola and chamber music. For more information on Melia Watras, please visit www.meliawatras.com.

GRADUATE CONDUCTING STUDENTS

Matthew Kruse, Grad., Music Perf., Redmond
Thomas Slabaugh II, Grad., Instrumental Conducting, Sacramento, CA
Paul Bain, Grad., Instrumental Conducting, Puyallup
Melia McNatt, Grad., Music Ed., Port Orchard
Mark Montemayor, Grad., Music Ed., Federal Way
Mitchell Lutch, Grad., Inst. Conducting, Boston, MA
Brian Chin, Grad., Music Perf., Moscow, ID
Joel Heredia, Grad., Music Perf., Longview

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Lana Abramova, Sr., Music Perf.,
St. Petersburg, Russia*
Elaine Cho, Fr., Pre-Major,
Rochester, NY
Ann Lin, Fr., Nursing, Redmond
Torrey Kaminski, So., Music
Perf./Architecture, Seattle

OBOE

Jennifer Muehrcke, Grad., Music
Perf., Cleveland, OH*
Jane Drummond, Jr., Music Perf.,
Seattle
Gabriel Renteria, Grad., Music
Perf., Los Angeles, CA

BASSOON

Paul Swanson, Fr., Music Perf.,
Everett*
Bruce Carpenter, Grad., Music
Perf., Houston, TX

CLARINET

Matthew Nelson, Grad., Music
Perf., Vancouver*
Dmitry Pavlyuk, Music Perf./Music
Education, Kharkov, Ukraine
Kent van Alstyne, Fr., Physics,
Chehalis
Stefan Van Sant, Fr., Music Perf.,
Edmonds
Christine Gilbert, Sr., Music Perf.,
Aloha, OR
David Miyasaki, Fr., Biology,
Honolulu, HI
Ryan Brumbaugh, Jr., Music Perf.,
Pt. Angeles
Jonathan Tu, So., Aeronautics/
Astro-nautics, Shoreline
Kate Sawatzki, Fr., Biology,
Spokane
Sophia Rosales, Fr.,
Ethnomusicology, Ellensburg

BASS CLARINET

Ben Leis, Community Member,
Seattle
Shinn-Yi (Cindy) Chou, Fr., Pre-
Arts, Mercer Island

ALTO SAXOPHONE

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

TENOR SAXOPHONE

Ryan Marsh, Jr., Music Perf., Maple
Valley

BARITONE SAXOPHONE

Jay Easton, Grad., Music Perf.,
Shoreline

TRUMPET

Brian Chin, Grad., Music Perf.,
Moscow, ID*
Joel Heredia, Grad., Music Perf.,
Longview
Rachel Moore, So., Music Perf.,
Shoreline
Mathew Montgomery, Jr., Jazz
Studies, Mlake Terr
Hilma Yantis, Sr., Music Ed.,
Grapeview
Shelly Devlin, Gr., Music Perf.,
LeGrand, IA

HORN

Matthew Kruse, Grad., Music Perf.,
Redmond*
Maxwell Burdick, grad. Music
Perf., Seattle
Andrew Cate, Fr., Psychology,
Graham
Kenji Ulmer, Fr., Music Perf.,
Olympia
Stephanie Reger, Jr., Sociology,
Everett
Carson Smith, Fr.,
Engineering/Business, Olympia

TROMBONE

Mark Babbitt, Grad., Music Perf.,
Clarence, NY *
Erik Burrough, Fr., Music Perf.,
Auburn
Michael Woods., Grad., Music
Perf., Quincy
Jason Roe, Sr., Music Perf., Seattle

EUPHONIUM

Phillip Brown, Grad., Music Perf.,
Tacoma*
Emma Yantis, Fr., Music Perf.,
Grapeview

TUBA

Nate Lee, So., Music Perf.,
Issaquah*
Sam Thompson, Jr., Music Perf.,
Cusick
Ryan Schultz, Grad., Music Perf.,
Stevens Point, WI

STRING BASS

Scott Teske, Sr., Music Perf.,
Edmonds
Tracie L. Sanlin, So., Music Ed.,
Silverdale

PERCUSSION

Everett Blindheim, Sr., Music
Perf./Chem. Engr., Puyallup*
Darren Meucci, Jr., Music Ed.,
Bothell
Katie Hurst, Sr., Music
Performance, Seattle
Sandi Bruington, Jr., Music Ed.,
Mission Viejo, CA
Rebecca Tapia, Jr., Music Perf.,
Snohomish
Maria Joyner, Grad., Music
Ed./Music Perf., Olympia
Brian Leaf, Soph., Music Ed.,
Mountlake Terrace

HARP

Ashley Wong, Fr., Music Perf.,
Kirkland

*Principal

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Marilee Byers, Community Member,
Kirkland
Christine Cheah, Grad.,
Pharmacology, Columbus, OH
Brienne Conklin, Jr., Linguistics,
Gig Harbor
Robin Ginnis, Fr., Psychology,
Seattle
Nancy Gove, Community Member,
Seattle
Jennifer Rose, Fr., Neurobiology,
Bellevue
Sarah Schillen, Soph., Social Work,
Edmonds
Kate Webb, Jr., Biology, Kirkland
Jacquelyn Wilson, Jr., Biology,
Enumclaw

OBOE

Alicia Hall, Community Member,
Seattle
James Antony, Faculty, Education,
Seattle

BASSOON

Susan Schmeling, Community
Member, Seattle

CLARINET

Chris Bhang, Jr., Microbiology,
Chem., Seattle
Nicholas Carver, Fr., Int'l. Studies,
Mexico City, Mexico
Kelly Gorr, Jr., Biology, Psychology,
Arlington
Bruce Hayes, Community Member,
Seattle
Carla Ines, Fr., Physiology, Phys.
Therapy, Vancouver
Ryan Kosai, Soph., Bio Eng., Renton
Rosie Lindeke, Fr., Biology, Burien
Sarah Shapro, Soph., Psychology,
Human Rights, Silverdale
Allison Swing, Fr., History, San
Diego, CA
Tracy Vermilya, Fr., Undecided,
Klamath Falls, OR
Carrie Wardell, Sr., Accounting,
Econ., Arlington
Travis Wilson, Fr., Physics,
Silverdale

BASS CLARINET

Jennifer Grantham, Community
Member, Mountlake Terrace
Joni DeBoever, Jr., Arespace Eng.,
Vancouver

ALTO SAXOPHONE

Jeremy Anderl, Soph., Comp. Sci.,
Mountlake Terrace
Zach Gears, Fr., Lynwood
Nate Thompson, Community
Member, Seattle
Sam VanDalfsen, Fr., Comp. Sci.,
Lynwood

TENOR SAXOPHONE

Jordan Dyer, Soph., Psychology,
Rexburg, Idaho
Ann McFarlane, Fr., Nursing, Renton

BARITONE SAXOPHONE

Steve Naramor, Jr., Comp. Systems,
Kirkland

TRUMPET

Kevin Atkinson, Fr., Architecture,
Kennewick
Edlyn Clevenger, Sr., Envir. Studies,
Vancouver
Greg Frost, Jr., Pre Eng., Kirkland
Avital Gourarie, Jr., Int'l. Studies,
Kirkland
Eric Haddenham, Soph., Eng.,
Renton
Joel Heredia, Grad., Music,
Longview
Stephanie Johnson, Soph., Speech,
Hearing Sci., Kirkland
James W. Lovell, Jr., Int'l. Studies,
Seattle
Heather Nakama, Jr., Biblical
Studies, Boulder, CO
Tamon Page, Fr., Undecided, Mercer
Island
Nicole Savage, Fr., Psychology,
Portland, OR

HORN

Karen Mildes, Community Member,
Bothell
Gordon Mitchell, Grad., Chemistry,
Boring, OR
Peter Shin, Jr., Poli. Sci., Redmond
Kathleen Smith, Grad., Special Ed.,
Seattle

TROMBONE

Kristen Bechtold, Er., mech. Eng.,
Bellevue
Christian Bell, Sr., Computer
Science, Olympia
Anna McDonald, Community
Member, Lynwood
Sharon Olson, Jr., Communication,
Weaverville, CA
Craig Tyler, Jr., Econ., Camas
James Wolfe, Sr., Elect. Eng.,
Hillsboro, OR

EUPHONIUM

Nate Syron, Fr., Music, Vancouver

TUBA

Joshua Rusk, Jr., Bio-Eng., Park
City, Utah
Tyler Smith, Community Member,
Seattle

PERCUSSION

Kenneth Aphibal, Soph., Civil,
Envir. Eng., Mukilteo
Emily Haughten, Sr., Business,
Seattle
Kevin Quinn, Sr., Econ. and Poli.
Sci., Issaquah

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Kristin Bott, Soph., Art Education, Kirkland
Wei-Ting Chen, Soph., Bio Chem., Taiwan
Diane Hahn, Fr., Bio Engineering, Mill Creek
Katy Jacobson, Jr., Bio Chem., Lynnwood
Mi-Jong Jang, Fr., Biology, Gainesville, FL
Kasmik Kalantaria, Fr., Pre-engineering, Redmond
Cheng-I Lin, Soph., Industrial Eng., Taiwan
Ashley Mog, Fr., Women Studies, CA
Shelley Thompson, Fr., Sociology, Sun Valley, ID
Kristyna Vassar, Jr., Political Science, Longview
Lily Dodge, Sr., Social Work & Sociology, Coupeville
Amanda Woodward (Piccolo), Soph., Cellular,
Molecular, and Develop. Biology, Seattle

OBOE

Emily Haug, Fr., Spanish, Tacoma
Stacy Schulze (English Horn), Grad., Library Science
Management, Richmond, TX

CLARINET

Emily Ashjian, Fr., Biology, Kennewick
Allison Burke, Soph., Psychology, Bremerton
Marie Chase, Jr., Biology, Longview
Ben Cowin, Jr., Physics/Astronomy, Kennewick
Vivian Hong, Soph., LSJ, Mercer Island
Sylvia Imbrock, Fr., French/Art, Buckley
Phdar Kinlow, Community Member, Renton
Vanessa Kim, Sr., Spanish, Puyallup
Jennifer Rees, Sr., ACMS, Issaquah
Donald Responte, Soph., Bio Engineering, Bellevue
Patricia Voll, Soph., Physics/Astronomy, West Linn, OR
Stephanie Watson, Jr., LSJ, Edmonds
Meredith Worcester, Soph., Art, Puyallup
Annette Wundes, Faculty/MD, Neurology - MS
Research Center, Cologne, Germany

BASS CLARINET

Conan McLemore, Jr., Music, Monroe
Jennifer Morus, Sr., Speech & Hearing Science,
Woodinville

ALTO SAX

Chadd Berry, Soph., Construction MGMT, Arlington
Chun Chiang Chen, Soph., Bio. Chem., Eugene, OR
Chuck Horkin, Soph., Physics/Engineering, Carnation
Evan Piwowarski, Fr., Business, Camas
Liu Yang-Hsuen, Jr., Bio Chem./Electrical Engineering,
Taiwan

TENOR SAX

Jim Bach, Fr., Undeclared, Puyallup
Shauna Durbin, Fr., Public Health, Davis, CA

TRUMPET

Corey Freeman, Soph., Political Science, Bonney Lake
Laura Grupp, Jr., Electrical Engineering, Lynnwood
Kyle Hoover, Sr., Physics, Poulsbo
Ryan Josal, Sr., ACMS, Silverdale
Ian Kirk, Post-Bac., Music Education, San Francisco,
CA
Cho Li Lee, Soph., Bio Chem., Santa Barbara, CA
David Lewis, Jr., Biology, Port Angeles
Ryan Murtfeldt, Grad., Music Education, MN
Chris Petz, Soph., Materials Science Engineering, Tracy,
CA
Carl Sandstrom, Soph., Music, Seattle
Leroy Searle, Faculty, Comparative Literature, Seattle

FRENCH HORN

Laura Morus, Sr., International Business, Woodinville
Jennifer Payne, Jr., History, Kirkland
Greg Sexton, Soph., Business/Pre-Med, Spokane
Sam Sudar, Fr., Undeclared, Longview

TROMBONE

Karen Chisholm, Grad., MD/Ph.D in Medicine/Genome
Sciences, Novato, CA
Josh Hageman, Sr., Arabic, Seattle
Christian Johnson, Jr., Psych. & Music, Seattle
Ian MacLachlan, Jr., Urban Forestry, England
Natalie Schmidt, Fr., Mathematics & Biology, Langley
Jessica Torrey, Grad., Materials Science Engineering,
Limestone, NY

EUPHONIUM

David Forrester, Sr., English & Chinese, Bothell

TUBA

Andy Cook, Soph., Political Science, Auburn
A.J. Noll, Soph., Business, Vancouver

PERCUSSION

Nick Crocker, Soph., Music, Seattle
Miki Sugahara, Jr., Music & AES, Nara, Japan
Ai Yasuda, Fr., ESL, Toyama, Japan

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

*Principal

PICCOLO

Shauna Durbin, Public Health, Davis, CA

FLUTE

Rebecca Cooper, Comparative History of Ideas, Lake Forest Park*

Jessica Hewitt, Biology, Physiology, Sammamish

Sarah Jones, Music, Anchorage, AK

Shannon O'Hara, Undeclared, Arlington

Kristi Wiant, Music, Seattle

CLARINET

Katie Andrus, Psychology, Bothell

Tom Glanz, Undeclared, Redmond

Andrea Heenk, Music, Renton

Samantha Hirman, Atmospheric Sci, Vashon Island

Rebecca Kim, Biochemistry, Kirkland

Kelli Luksan, Music Ed/Comparative Religion, Federal Way

Paul Stewart, Undeclared, Bothell*

Ryan Tucker, Undeclared, Olympia

Kyung Nam Yun, Civil Engineering, Seoul, Korea

Timothy Kim, Sr, Coppell, TX Biology

BASS CLARINET

Jennifer Morus, Speech/Hearing Sciences, Woodinville

OBOE

Victoria Farrington, Music & Psychology, Gig Harbor

BASSOON

Andrew Mitchell, Pre-Engineering, Spokane

ALTO SAX

Andy Bowerly, Music Education, Othello*

Jeremy Kelley, LSJ & Sociology, Everett

Eric Orth, Computer Engineering, Lake Forest Park

Danielle Spear, Music Education, Spokane

TENOR SAX

Patrick Hyde, Undeclared, Anacortes

Sujung Lim, Biology & Chemistry, Woodburn, OR

Sean Verlander, Biology, Kent*

BARI SAX

Amanda Suchanek, Biology, Maple Valley

TRUMPET

Cassidy Bueb, Computer Science/Music, Auburn, CA

Stephen Buller, Business, Vashon

Pam Burovac, Undeclared, Seattle

Lindsay Fuchs, Art and French, Kent

Brian Goetz, Music Education, Seattle

Jenny Hanna, Undeclared, Maple Valley

Sarah Holt, Music Education, Lakewood*

Ian Johnson, Aerospace Engineering, Kenmore

Clare Krier, Music Education, Yakima

Mike Loomer, Music Performance, Los Gatos, CA

Ian Simensen, Music Education, Auburn

Sara Zwiefelhofer, Speech & Hearing Sci, Winlock

FRENCH HORN

Jennifer Bach, Earth and Space Sciences, Seattle

Rick Choi, Accounting & Management Information Systems, Hong Kong

Ben Cowin, Physics/Astronomy, Kennewick

Laura Morus, International Business/Entrepreneurship, Woodinville

Carl Sandstrom, Music, Seattle

Renwick Taylor, Psychology & Pre-med, University Place*

TROMBONE

Andrew Bendokas, Business, Bothell

Nathan Crissey, Aeronautics/Astronautics, Concord, CA

Devon Crumlish, Undeclared, Matawan, NJ

Brandon Freeman, Communication, Bonney Lake

Amiee Kehrer, Psychology and Jazz Studies, Seattle

Caleb Lambert, Music Performance, Olympia*

Craig Meinschein, Undeclared, Tigard, OR

Dylan Peterson, Music, Port Angeles

Jeff Stombaugh, Music Ed & Judaic Studies, Kenmore

Kevin Yee, Aeronautics & Astronautics, Vancouver

EUPHONIUM

Matt Bach, Electrical Engineering, Seattle

Alex Treviño, Grad., Music Educ, San Antonio, TX*

Liz Uttecht, Accounting, Everett

TUBA

Adam Campagna, Music Education, Poulsbo*

Andrew Hemmaplardh, Biology, Bellevue

Daniel Shontz, Music, Lake Tahoe, CA

PERCUSSION

Nick Crocker, undeclared, Seattle

Ryan Hanzawa, Civil/Environmental Engr, Wailuku, HI

Sam Hutchison, History/Japanese Lit, Hillsboro, OR

Justin Watilo, History/Education, Chehalis