

University of Washington
THE SCHOOL OF MUSIC

Presents

COMPACT
DISC
B348
2002
3-12

THE WIND ENSEMBLE

Tim Salzman, *conductor*

THE CONCERT BAND

David Waltman, *conductor*

THE SYMPHONIC BAND

J. Bradley McDavid, *conductor*

With Guest Conductor

David Stanhope

And Faculty Guest Artists

Tom Collier, *vibraphone*

Don Immel, *trombone*

March 12, 2002

7:30 PM

Meany Theater

UW
School of Music

NOTE: David Stanhope will conduct his compositions

CD # 14,129

THE WIND ENSEMBLE
Tim Salzman, conductor

- 1 COMMENTS, Tim Salzman
- 2 FOLKSONGS FOR BAND SUITE #3 (1991)..... DAVID STANHOPE (b. 1952)
I. Droylsden Wakes 12:39
II. Lord Bateman
III. Three Ships and Lisbon
- 3 CONCERTO FOR TROMBONE
& WIND ENSEMBLE (op. 114b) 20:34 DEREK BOURGEOIS (b. 1941)
Don Immel, trombone
- 4 COMMENTS, David Stanhope
- 5 ENDPiece (1999)..... 5:38 DAVID STANHOPE
- 6 PIECE FOR ELECTRIC BASS, VIBRAPHONE
& WIND ENSEMBLE 11:52 TOM COLLIER/DAN DEAN
- 7 ENCORE: 6:50 Tom Collier, vibraphone - Dan Dean, Bass
All The Things You Are - Kern/Hammerstein
(Don Immel, Trombone)

CD # 14,130

THE CONCERT BAND
David Waltman, conductor

- 1 COMMENTS, David Waltman
- 2 SUITE OF OLD AMERICAN DANCES 7:40 ROBERT RUSSELL BENNETT
IV. Wallflower Waltz (1894-1980)
V. Rag
- 3 THE LITTLE RIPPER 3:17 DAVID STANHOPE

THE SYMPHONIC BAND
J. Bradley McDavid, conductor

- 4 EMPERATA OVERTURE 7:36 CLAUDE T. SMITH
- 5 Happy Birthday (to McDavid)
- 6 CHORALE PRELUDE IN E MINOR 4:03 ALFRED REED (b. 1921)
- 7 GRAND FANFARE 5:13 DAVID STANHOPE

DEREK BOURGEOIS was born in Kingston-on-Thames, England, and graduated from Cambridge University with a first class degree in music, and a subsequent doctorate. He spent two years at the Royal College of Music where he studied composition with Herbert Howells and conducting with Sir Adrian Boult.

His output is prolific, particularly in large-scale forms and includes symphonies, concertos, major works for chorus and orchestra and a full-length opera. In addition to a considerable quantity of chamber, vocal and instrumental music, he has composed a substantial number of extended works for brass band and a symphony and sinfonietta for wind band. In addition he is frequently commissioned by television.

The first movement of the *Trombone Concerto* is constructed classically: the solo trombone immediately launches into the opening theme in F minor, conceived harmonically in a sequence of descending thirds. It is the solo trombone that also introduces the lyrical second idea, in A flat, presented over chords which are given mobility by dark-toned alto and bass clarinets.

These contrasting subjects give the composer ample opportunity to let loose his fertile imagination, whether expanding on the Baroque qualities of the opening material in a fugato section for woodwinds, or boldly stating the romantic second theme on brass leading to cascading sextuplets, or with the soloist presenting the first theme in augmentation against a ripple of semi-quavers.

After this development, there is virtually a formal recapitulation in the woodwinds and the soloist repeats the second theme in the tonic (F) major. The movement closes with pianissimo chords—no great bravura here, but leading the listener in mood to the second movement which opens a tone lower in E flat.

Here, the rich tone of the soloist is matched by three accompanying trombones—with the writing equaling the expressiveness of a cello quartet. Gradually the rest of the low brass join as the solo trombone weaves a seamless, almost Wagnerian theme, extending phrases sequentially. This movement has two separate thoughts and a solo clarinet answers the trombone with a new theme accompanied only by three horns, euphonium and pizzicato string bass.

Whilst most of the slow movement is contemplative, Bourgeois allows the band to unleash the full fortissimo passion implied in the second, clarinet theme, before the movement closes as it began—but this time only two trombones accompany the soloist, and all three are muted.

After the passion of the slow movement, Bourgeois adopts a classical rondo form as a 6/8 Scherzo, marked presto, which gives release. It is fun, to be thrown off lightly as the listener enjoys the semitone shifts with a wry smile. Towards the end of the movement is a cadenza which alludes to the thematic content of the first movement, but aurally the difficult work has been done. For the soloist however, the music requires virtuoso technique.

The Trombone Concerto was commissioned by the British Trombone Society for the International Trombone Workshop in Eton, England, July 1989 with gratefully acknowledged assistance from Southern Arts. The world premiere was given by Christian Lindberg. A recording of the Concerto performed by Christian Lindberg and the City of London Wind Ensemble (conductor Geoffrey Brand) is available on LDR Records.

Droylsden Wakes is one of the more heart-rending folksong expressions in the wind repertoire and stands as equal lyric partner to the well-known Grainger folk tune settings. *Lord Bateman* opens with a startling brass and percussion fanfare that announces the beginning of an amazing canon construct. *Three Ships and Lisbon* could be subtitled "Percy Grainger meets Charles Ives" with a confrontational setting of the two familiar folksongs. Stanhope provides the following commentary on the 2nd and 3rd movements:

"Canons of a more conventional sort appear towards the end of *Lord Bateman*, where a canon at half-speed is in conjunction with the same tune at normal speed. The picture drawn in *Three Ships and Lisbon*, which also includes a tune of my own, requires some explanation. My idea was to imagine a group of dancers approaching a seaside town where bells are chiming; when the dancers enter the town they are gradually overwhelmed by the bells and the three ships melody, but continue to try and whistle their own tunes over the top."

FOLKSONGS FOR BAND SUITE NO. 3 was commissioned and premiered by the Florida State University Wind Orchestra, Jim Croft, conductor

ENDPIECE was also commissioned and premiered by the Florida State University Wind Orchestra, Jim Croft, conductor.

Subtitled "Folk-Elegy," *Endpiece* is an atmospherically haunting setting of three familiar folk tunes: *Lovely Joan*, *The Sussex Mummer's Christmas Carol* and *Rufford Park Poachers*. Stanhope looks at this work as a sort of bridge between his two compositional personalities:

"*Endpiece* stands somewhere between the folksong suites and the more complex, bitonal works (*E.G.B.D.S.* and the *Symphony No. 1*). I call it a "folk-elegy", and it is perhaps the most personal of my folk settings; as ever, with a nod towards Grainger and especially his anguished side. Two of the folk-songs I had already used in the suites."

Commissioned and premiered by the University of Georgia Wind Symphony, Dwight Satterwhite, conductor, *GRAND FANFARE* (1999) is bold, ceremonial fanfare music written for traditional band instrumentation as well as sixteen antiphonal trumpets (28 in this performance), piano, six percussionists and timpani.

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). Good is "You Beaut!" Better is "You Beautyyyy!" But best of all is "You Little Ripper!"

EMPERATA OVERTURE opens with a fanfare-like statement by the brass section accompanied by percussion in the background. The main theme is then stated by the clarinets with a rhythmic brass background in 4/4 meter. Occasional 7/8 measures separate phrases. The middle section presents a lyrical statement of a new theme by solo flute, followed by restatements in various sections of the band. The ending consists of a fugal treatment of the original melody culminating in a combination of all previous themes in an exciting finish.

Of the many musical forms whose origins are lost in antiquity, but which undoubtedly arose from the various moods and needs of the people, the *CHORALE PRELUDE IN E MINOR* is certainly one of the most inexhaustible in its resources. From the simple, unharmonized, and unaccompanied hymn-tune or chant to the intricate, highly developed Chorale-Preludes of J. S. Bach, the stately, measured tread of its basic line

has provided much inspiration and thematic material for nearly all composers from the beginnings of Western music to the present day.

The Chorale Prelude in E Minor is based on my own version of one of these old chorale melodies. This tune has been used by many other composers during the 300 years of its existence (the actual composer is unknown). J. S. Bach made use of it under the title "Meine Seele erhebet den Herrn"; these harmonizations appear as numbers 130 and 358 in the complete collection of his four-part chorale harmonizations. The melody predates this usage by many years.

GRAND FANFARE is an aggressive work featuring four groups of trumpets spaced throughout the hall. The work is based on fairly simple melodic material, but the effect of that material floating around the hall, from one group of trumpets to the next and back to the band on stage is breathtaking. After building through several changes in texture and mood the piece builds to an exciting and impressive ending.

DAVID STANHOPE (born in Sutton Coldfield, UK) is one of Australia's leading young conductors and a brilliant pianist. After his conducting debut at the Sydney Opera House, the chief music critic of the national newspaper, *The Australian*, described him as "a new highly talented and very lively young conductor—more please". He has worked for The Australian Opera for several years, and has wide experience as a répétiteur. In addition to conducting major productions at the Sydney Opera House, he is guest conductor with the Australian Broadcasting Corporation and a regular guest conductor of other groups in various parts of Australia.

As a concert pianist, he has performed concertos with all major Australian symphony orchestras, including the Rachmaninoff 3rd Concerto in D minor. He has made a number of recordings with EMI, and in 1980 undertook a concerto tour for the Australian Broadcasting Corporation. Tall Poppies Records released his CD, *Virtuoso Transcriptions*, in 1996 and "David Stanhope plays" in 1999.

His early musical experience was as a hornist; he held the position of principal horn in both The Australian Opera and Australian Chamber Orchestra. He was also a free-lance player in London, playing with the Royal Opera House Covent Garden, the English National Opera, the Royal Philharmonic Orchestra and the London Sinfonietta. In 1984 he changed instruments to bass trombone, free-lancing with the Sydney, Melbourne and Adelaide Symphony Orchestras.

After joining the music staff of the Australian Opera in 1986, David Stanhope conducted seasons of Albert Herring, Turn of the Screw, and Les Pêcheurs de Perles. He is now developing a career as a freelance conductor. Recent engagements with the Australian Opera and the State Opera of South Australia have included seasons of Peter Grimes, Hansel and Gretel, Salome, Lulu, Ariadne auf Naxos, Eugene Onegin, La Traviata, Jenůfa, Fidelio and The Makropoulos Secret. He is a guest conductor for the Australian Broadcasting Corporation, including concerts and engagements with the Sydney, Melbourne, West Australian, Queensland, Adelaide and Tasmanian Symphony Orchestras. He is also a regular guest conductor with Australia's leading contemporary group, Sydney Alpha Ensemble and The Australian Ballet.

He has numerous compositions to his credit, ranging from songs and chamber music to numerous works for large orchestra and symphonic wind band. The Australian Opera gave the first performances of his 3 act opera "The Un-Dead" in November, 1990. Sir Charles Mackerras has described him as "an absolutely outstanding musician". 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. He won the ensemble section of the International Horn Society composition contest in 1979 with a horn octet. Wind band and brass band works of his have been competition

test pieces both in Britain and Australia. His most recent compositions include a three-act opera, a symphony (recorded by the West Australian Symphony Orchestra), and the suite for string orchestra, *String Songs*. Publishers of his works include Southern Music Company, Novello & Co., Tezak, The Hornists' Nest, Action Music and H. L. Music.

David Stanhope is particularly interested in the use of music in film, and has conducted the soundtracks of *Babe*, *Children of the Revolution*, *Paradise Road* and *Passion*. For the last-named film he also recorded the entire solo piano repertoire for the film and is the hand 'double' for Richard Roxburgh.

In 2000 Stanhope conducted the Sydney Symphony Orchestra in several items for the opening ceremony of the Sydney Olympic Games. He also wrote fanfares and fireworks music for both the opening and closing ceremonies.

He is currently preparing some new compositions for wind band, including some international commissions.

A member of the University of Washington faculty since 1980, TOM COLLIER is a respected performer with extensive credits in several musical areas including jazz, classical, avant-garde, rock and pop. His own jazz albums, "Pacific Aire" (1991), "Illusion" (1988), and "Whistling Midgets" (with Dan Dean, 1981) received national critical praise in such journals as *Stereo Review*, *Electronic Musician*, *Record Review*, *Tower Pulse* and *Modern Drummer*. Collier was presented an "Outstanding Service To Jazz Education" award by the National Association of Jazz Educators at the 1980 national convention in 1980 in Albuquerque, New Mexico. In addition to performing as a soloist, he has also recorded and performed with a variety of ensembles—classical, jazz and pop—including the Los Angeles Repertoire Orchestra, the Seattle Symphony, the Denver Symphony, the Spokane Symphony, Los Angeles Contempo Four, the Northwest Chamber Orchestra, Earl "Fatha" Hines, Larry Coryell, Roger Kellaway, Shelly Manne, Buddy DeFranco, Herb Ellis, Howard Roberts, Ernie Watts, Peggy Lee, Della Reese, Barbra Streisand, The Jacksons, Ry Cooder, The Beach Boys, Olivia Newton-John, and many others.

DON IMMEL, Professor of Trombone at the University of Washington, has established himself as one of the most active and versatile trombonists in the United States. In addition to appearances as a soloist and clinician, Don is currently Principal Trombonist with the Tacoma Symphony, performs frequently with the Seattle Symphony and Opera orchestras including the 2001 production of Wagner's *der Ring des Nibelungen*, and can be heard on numerous television and movie sound tracks.

In 1998 he performed the American premiere of Jan Sandstrom's *Don Quixote Concerto for Trombone and Orchestra*, which has led to several additional performances of the work throughout the Northwest. The *Tacoma News Tribune* writes "Immel made the audience love an addled, bow-legged, sometimes paranoid character (Don Quixote)...he [made] the trombone sing gorgeous, golden melodies and execute virtuosic runs...I stopped counting after he took his fourth curtain call."

In addition to his performance successes, Professor Immel has initiated several successful grants both for new music commissions and for his project "Jazz Talk", which continues to bring young musicians and the community in direct contact with internationally renowned jazz musicians for lectures, clinics and performances. Don holds undergraduate degrees from Central Washington University and his Master of Music degree from Rice University in Texas. Prior to his current position at the University of Washington, he served on the faculties of Pacific Lutheran University in Tacoma, and St. Thomas University in Houston. His teachers include Joseph Alessi of the New York Philharmonic, David Waters of the Houston Symphony, Ralph Sauer

CONCERT BAND

PICCOLO

Michelle Choate, Soph., Music, Kingston

FLUTE

Dara Ayres, Alumni, Seattle
Emily Barnes, Fr., Undeclared, Kent
Katherine Blair, Fr., Undeclared, Kent
Audrey Eschright, Sr., Geography, Portland, OR
Elizabeth Kerschner, Fr., Undeclared,

Marblemount

Valentine Luu, Soph., Poli Sci, Puyallup
Krista Novstrup, Soph., Chemical Engr,

Edmonds

Amanda Oaden
Sachiko Oikawa
Jennifer Roberts, Jr., Biochem, Silverdale
Susan Rowell, Jr., Asian Studies, Seattle
Jessica Schrader, Soph., Business, Boise, ID
Terra Stewart, Soph., Law Society & Justice,

Redmond

Rachel Sommers, Soph., Poli Sci, Vashon Island
Suin Son, Sr., Music Ed, Seattle
Debbie Stoner, Jr., Chemical Engr, Bellevue
Stephanie Suttan, Soph., Art, Burlington
Marissa Uchima, Soph., Linguistics, Aiea,

Hawaii

OBOE

Lara Bergen, Soph., Economics & Statistics,
Coeur d'Alene, ID
Heather Klintworth, Sr., Molecular Biology, Lk
Forest Park
Jamie Fowler, Jr., Speech & Hearing Sciences,
Mill Creek
Stacy Schulze, Community Member, Richmond,
TX

Eb CLARINET

Linda, O'Gara, Community member, Seattle

CLARINET

Jeremy Barnes, Jr., Engineering, Kent
Jessica Brosy, Soph., Business, Kirkland
Erika Eggers, Graduate Student, Physiology &
Biophysics, Jefferson City, MO
Risa Halford, Soph., Undeclared, Kent
Marisa Hartman, Community Member, Lake

Stevens

Polite Jevian, Fr., Communications, Kent
Cara Kangas, Jr., Sociology, Vancouver
Phdar Kinlow, Soph., Music Ed. & Psychology,
Renton
Yuya Kobayashi, Jr., Undeclared, Everett
Jeff Lewis, Soph., Undeclared, Kent
Casey Lineberger
Nick Llewellyn, Sr., Biochemistry, La Conner

Kristina Lowthian, Fr., Pre-engineering,
Redmond

Pam MacRae, Community member, Seattle
Kathryn Mercurio, Soph., Marketing, Simi
Valley, CA

Amanda Rice, Jr., Fisheries, Kalamazoo, MI
Lisa Schramm, Fr., Architecture, Selah
Sara Thompson, Jr., Physician Assistant Program

BASS CLARINET

Adam Mills, Soph., Electrical Engineering,
Puyallup

BASSOON

John Robbins, Fr., Pre-Engineering, Seattle

ALTO SAX

Jerome Chen, Fr., Pre-science, Daville, CA or
Seoul, Korea
Sarah Cockrum, Fr., Undeclared, Puyallup
Kristen Davis, Fr., Pre-Med, Lake Stevens
Dustin Hillard, Sr., Electrical Engr, Sammamish
Scott Newton, Soph., Spanish, Graham
Nick Noack, Sr., Computer Engr, Everett
Ryan Piwowski, Fr., Undeclared, Vancouver
Randall Svac, Fr., Economics, Olalla
Laura Swindlehurst, Fr., Undeclared, Federal
Way

TENOR SAX

Sean Avery, Fr., Electrical Engr, Seattle
Erik Jennings, Fr., Pre-Engineering, Lynnwood
Chris Reed, Jr., Mathematics, Olympia
Tyson Sterne, Jr., History of Religion,
Armadillo, TX

HORN

Oleg Gouts, Sr., Microbiology, Redmond
Cassandra Miller, Fr., Undeclared, Aloha, OR
Ryan Phillips, Fr., Undeclared, Covington
David Power, Fr., Pre-Engineering, Olympia
Laura Steinkamp, Soph., Pre-Computer Science,
Portland, OR
Annabelle Sutcliffe
Ashley A. Vian, Fr., Pre-Dental/Undeclared,
Auburn, CA

TRUMPET

Colin Adams, Fr., Pre-Engineering, Edmonds
Bryan Baker, Soph., Undeclared, Federal Way
Kristin Bush, Sr., Music Education
Edlyn Clevenger, Fr., Undeclared, Vancouver
Amy Craig
Peter Craig, Jr., Civil Engr, Chehalis
Josh Gregor, Graduate, Electrical Engr, Auburn

Sigurd Gustafsson, Soph., Visual
Communication Design, Seattle
Dan Hoogertraat, Sr., Undeclared, Bremerton
Kyle Hoover, Fr., Pre-Engineering, Poulsbo
Chad Lyle, Jr., Computer Engr, Brier
Brad Nelson
Todd Owen, Graduate Student, Electrical Engr,
Lk Oswego, OR
Chris Spanglar
Thomas Terreau, Jr., Aerospace Engr
Craig Terry, Soph., Engineering, Vashon
Amy Uhrich, Fr., Nursing, Vancouver

TROMBONE

Elizabeth Acker, Fr., Undeclared, Corvallis, OR
Nicholas Eckstein, Sr., Atmospheric Sci &
Mathematics, Gahanna, Ohio
Joanne Gerry, Fr., Homemaking, Snohomish
P.J. Graziani, Community Member, Env. Engr,
Fairbank, PA
Jeremy Keller, Jr., Physics, Camas
Nick Klein, Jr., Womens Studies, Bothell
Collin Kwan, Sr., Architecture, San Francisco,
CA
Ryan May, Soph., Undeclared, Mt. Vernon
Lloyd Rhoads, Jr., Chemical Engr, Kelso
Melissa Rogers, Sr., ACMS, Kent
Phil McCohe
Chris Spangler, Sr., Computer Science, Bellevue
Andrew West, Grad., Astronomy, Redwood
Valley, CA
Brian Wick, Fr., Undeclared, Dallas, TX

EUPHONIUM

Jason Ebersole, Soph., Undeclared, San
Francisco, CA
Daniel Jernigan
Nicholas Klein, Soph., Electrical Engr,
Bremerton
Leroy Searle, Faculty, English & Comp. Lit.,
Seattle

TUBA

Nicholas Boos, Fr., Pre Science, Edmonds
Anneliese Steuben, Fr., Anthro, Sonora, CA
James R. Temple, Soph., Creative Writing,
Spokane

STRING BASS

Ryan Prins, Fr., Pre-major, Eden Prairie, MN

PERCUSSION

Kelly Clingan, Sr., Music Ed./Women Studies,
Seattle
George Meaders, Sr., Music Ed, Seattle
Brad Nelson, Jr., Music Ed., Kenmore
Kelly O'Halloran, 5th year, Music Ed with choral
emphasis, Gig Harbor
Erika Strong, Fr., Undeclared, Monroe
Brian Turner, Soph., Pre-major, Bellevue

OTHER MUSICIANS

Allan Jackman
Susan Rowell
Shane Weisman

of the Los Angeles Philharmonic, and Per Brevig, retired, Metropolitan Opera Orchestra.

An outstanding electric bassist, composer and arranger, DAN DEAN has won many awards as a recording producer for various commercial and film projects in conjunction with his company, Dan Dean Productions. As a performer, Dan has played with many important jazz artists including Howard Roberts, Diane Schurr, Dave Grusin, Ernie Watts, Buddy DeFranco, Shelly Manne, Ernestine Anderson, B. B. King and many others. In duo with Tom Collier, his album "Whistling Midgets" (1981) received national critical acclaim and along with Collier, received an Outstanding Service To Jazz Education award at the 1980 national Convention of the National Association of Jazz Educators in Albuquerque, New Mexico. Dean was also awarded a National Endowment for the Arts grant in 1979 to compose new music for the electric bass. Additionally, Dan has published several electric bass method books for Hal Leonard Publishing and has taught at several schools including Olympic College (Bremerton), Shoreline Community College and Western Washington University.

THE WIND ENSEMBLE

FLUTES

Dane Andersen*
Ann Kjerulf
Jennifer Christie
Lana Abramova
Amber Cannon

SAXOPHONES

Brad Fitch* (alto)
Nicole Barnes (alto)
Barbara Larson (tenor)
Scott Tewel (baritone)

OBOES

Yuh-Peh Lin*
Chris Sigman

CLARINETS

Michael Byerly*
Ben Fowler
David Stauffer
Jack Chen
Rachael LoBosco
Libby Sandusky
Kristen Brady
Dan Andette
Kristie Fenn
Matthew Loo
Matt Nelson

BASS CLARINETS

Ben Leis
Matt Brown

BASSOONS

Tracy Bergemann
Jacob Kauffmann

TRUMPETS

Eri Inoue*
Michael Dorr
John Benedetti
Micah Warren
Dan Davies

TROMBONE

Ryan Wagner*
Ali Kazemian
Lynne Townsend
David Carver

EUPHONIUM

Adam DeBruler*
Jeremy Horlick

TUBA

Tyler Benedict*
Tyler Smith

STRING BASS

Charlotte Cox
Donald Sweeney

HORN

Amanda Morzov*
Melissa Dokken
Michael Tisocco
Matt Gregory

PERCUSSION

Miho Takekawa*
Andy Kalinski
Dan Brech-Haddad
David Reeves
Doug Maiwurm
Kanna Hudson

*section lead

SYMPHONIC BAND

FLUTE

Lori Bockovich: Physics, Bothell
 Megan Eldridge: Undeclared, Redmond
 Cassandra Engle: Undeclared, Sacramento, CA
 Eileen Hsu: Political Sci/ Art, Bellevue
 Katie Jenks: Physical Oceanography, Kent
 Meghan Lyle: Biology/Zoology, Bothell
 Tracy Martin: English, Bothell
 Jen Murdock: Undeclared, Seattle
 *^Katie Plimpton: Music Ed, Seattle
 Cat Ray: Chemistry, Seattle
 Joe Roberts: Computer Sci, Federal Way
 Heather Walmsley: Music Ed, Lynnwood

CLARINET

Elissa Backholm: Civil Engr, Everett
 Michal Brehm: History/Ed, Sammamish
 Sean Casey: Atmospheric Sci, Mesa, AZ
 Desiree Clement: Geology, Bothell
 Emily Evenson: Undeclared, Yakima
 *Sharon Gundersen: Chem Engr, Poulsbo
 Petra Herguth: Chemistry, KonStanz, Germany
 MSE
 Andrea Jones: Pre-Engr, Cheney
 Heather Lowe: Pre-Psychology, Sequim
 Jennifer Maurer: Undeclared, Bellevue
 Julia Neuhaus: Undeclared, Bothell
 Keith Stewart: Chem/Oceanography, Wenatchee
 Jeffrey Stredwick: Architecture, Kennewick

BASS CLARINET

Brady Hodgson: Pre-Major, Marysville

CONTRA BASS CLARINET

Matt Brown: Music Ed, Bothell

OBOE

Meridith Grogan: Zoology, Bellevue
 Rania Rampersad: Pre-Business, Bellevue

BASSOON

Will Harvey: Music, Bellevue
 John Robbins: Pre-Engr, Seattle
 Stephanie Robson: Undeclared, Seattle

ALTO SAXOPHONE

Hillary Cummings: Physics/Astronomy,
 Tacoma
 *Nathan Nielson: History, Port Orchard

TENOR SAXOPHONE

Ian Schempp: Math, Tucson, AZ

BARITONE SAXOPHONE

Andrew Stoneman: Cmpt Sci/ Math, Portland,
 OR

TRUMPET

Shane Boyd: Pre-Engr, Portland, OR
 Jesse Coe: Japanese Linguistics, Fallon, NV
 Elaina DeVera: Biology, Federal Way
 Daniel Flieder: Music, Bainbridge Island
 Allan Jackman: Business Admin, Olympia
 *Joy Lyons: Physics/ Music, Seattle
 Richard Millard: Undeclared, Camas
 Mary Ellen Olafson: Architecture, Mukilteo
 Chris Pearson: Physics, Bothell
 Roberto Riego: Geography, Seattle
 KeithThunstedt: Microbiology, Vancouver
 Casey Tiley: Undeclared, Salem, OR
 Jeff Westerberg: Business/ Math, Olympia
 Hilma Yantis: Music, Grapeview

FRENCH HORN

Jennifer Bach: Undeclared, Seattle
 Julie French: Cell & Molecular Bio, Pt Orchard
 *Matt Gregory: Biology/ Pre-Med., Lynnwood
 Carrie Lawson: Undeclared, Everett
 Karen Mildes: Ed Psych, PhD, Bothell
 Becca Sillifant: Pre-Nursing, Des Moines

TROMBONE

Andrew Bendokas: Business, Bothell
 Kelly Clingan: Music Ed/Women Studies,
 Seattle
 Brandon Freeman: Undeclared, Bonney Lake
 Michael Hanson
 Jeremy Keller: Physics, Camas
 Adam Krinke: Physics, Kent
 *Reilly Pittman: Architecture, Kirkland

BASS TROMBONE

Eric Wiltshire: Music Ed, Indianapolis, IN

EUPHONIUM

*Patrick Johnson: Music Ed, Tacoma
 Jon Leidheiser: Undeclared, Worthington, OH
 Peter Welling: Biochemistry, Auburn

TUBA

*Erik Mildes: Paper Science Engr, Lynnwood
 Keith Nagel: Zoology, Tumwater
 Jonathan Zull: Music Ed, Arlington

PERCUSSION

Ben Andersen: Undeclared, Poulsbo
 John Bailey: Undeclared, Richland
 Shelley Bloom: Speech & Hearing Sci, Tacoma
 Michele Fleck: Cell & Molecular Bio, Bellevue
 Trevor Rymill: Undeclared, Enumclaw
 Reid Stinzi: Zoology, Tumwater

* Principal ^ Piccolo