

THE WIND ENSEMBLE

University of Washington  
2002-2003

School of Music

DAT # 14,270

presents

COMPACT  
DISC  
B348  
2002  
12-3

THE WIND ENSEMBLE

Timothy Salzman, *conductor*

THE CONCERT BAND

Timothy Salzman & Mitchell Lutch, *conductors*

'FLIGHT'

December 3, 2002

7:30 PM

Meany Theater

CD # 14,271

THE WIND ENSEMBLE

- ① OLYMPIC FIREWORKS (2000) ..... 4:19 ..... DAVID STANHOPE (b. 1952)  
*Comments, Tim Salzman*
- ② GHOST TRAIN (1994) ..... ERIC WHITACRE (b. 1970)  
I. Ghost Train 18:56  
II. At the Station  
III. Motive Revolution  
*Comments, Tim*
- ③ UFO (2000) ..... MICHAEL DAUGHERTY (b. 1954)  
I. Traveling Music 35:52  
II. Unidentified  
III. Flying  
IV. "???"  
V. Objects

Miho Takekawa, Doug Maiwurm & David Reeves, *percussion soloists*

Tracey Bergemann, *contrabassoon soloist*

**FLUTE**  
Danijela Djakovic, Grad., Music Perf., Novi Sad, Yugoslavia\*  
Lana Abramova, Soph., Music Perf., St. Petersburg, Russia  
Jennifer Christie, Sr., Music Perf., Vancouver  
Jennifer Eblen, Post-Bacc, Music Ed., Tigard, OR  
Katie Plimpton, Jr., Music Ed., Seattle

**OBOE**  
Yuh-Pey Lin, Grad., Music Perf., Taiwan, R.O.C.\*  
Chris Sigman, Sr., Music Ed., Lynnwood

**BASSOON**  
Julia Kingrey, Jr., English, Olympia\*  
Jie Feng, Fr., Premajor, Bothell

**CONTRA BASSOON**  
Tracy Bergemann, Grad., Biostatistics, Milwaukee, WI

**CLARINET**  
Michael Byerly, Jr., Music Perf., Aloha, OR\*  
Matt Nelson, Jr., English, Vancouver  
Clement Lee, Soph., Music Perf., Seattle  
Jack Chen, Grad., Atmos. Sci., Taipei, Taiwan  
Rachael LoBosco, Grad., Applied Math, Chicago, IL  
David Stauffer, Jr., Aerospace Engineering, Spokane  
Andrew Chang, Fr., Premajor, Portland, OR  
Christine Gilbert, Soph., Music Perf., Aloha, OR  
Jesse Fish, Fr., Premajor, Monroe, WA

**BASS CLARINET**  
Benjamin Leis, Community Member, Seattle  
Mathew Brown, Sr., Music Ed., Bothell

**ALTO SAXOPHONE**  
Barbara Larson, Soph., Music/Sax Perf., Kent\*  
Ryan Marsh, Fr., Music Perf., Maple Valley

**TENOR SAXOPHONE**  
Anna Blindheim, Fr., Mus. Perf./Drama, Puyallup

**BARITONE SAXOPHONE**  
Mark Montemayor, Grad., Music Ed., Federal Way

**TRUMPET**  
David Bayes, Grad., Music Perf., Everett\*  
Eri Inoue, Jr., Music Perf., Toyama, Japan  
John Benedetti, Sr., Music Perf., Ravensdale  
Dan Davies, Jr., Music & Poli Sci, Bainbridge Isl  
R. Scott Morning, Grad., Trumpet perf., Fullerton, CA  
Mike Dorr, Jr., Music Perf., Lynnwood

**HORN**  
Matthew Kruse, Grad., Music Perf., Redmond\*  
Nadia Zane, Post-Bach., Music Ed., Stockton, CA  
Stephanie Reger, Fr., Premajor, Everett  
Kestrel Wright, Jr., Music Perf., Dubuque, IA  
Renwick Taylor, Fr., Premajor, University Place  
Scott Provence, Fr., Premajor, Seattle  
Veronica Reed, Fr., Music Perf., Woodinville

**TROMBONE**  
Ryan Wagner, Grad., Music Perf., Federal Way\*  
Emily Asher, Sr., Music Ed./Jazz Studies, Seattle  
Angela Hiatt, Fr., Undeclared, Bothell  
John Reifel, Grad., Music Perf., Seattle

**EUPHONIUM**  
Adam DeBruler, Sr., Architectural Studies, Auburn\*  
Jeremy Horlick, So., Music Ed., Auburn  
David Carver, Sr., Music Ed., Bellevue

**TUBA**  
Tyler Benedict, Sr., Music Ed., Port Angeles\*  
Rob Barnes, Post-Bach., Music Ed., Mercer Is.

**STRING BASS**  
Leslie Woodwarth, Junior, Bass Perf., Baker City, OR  
Gavin Kovite, Senior, Latin, Seattle

**PERCUSSION**  
Miho Takekawa, Grad., Perc. Perf., Tokyo, Japan\*  
David Reeves, Sr., Perc. Perf., Seattle  
Doug Maiwurm, Sr., Perc. Perf., Tacoma  
Andy Kalinski, Sr., Perc. Perf., Bellevue  
Ben Thomas, Grad., Perc. Perf., Seattle  
Dan Brecht-Haddad, Music Ed./Perc. Perf., Seattle  
Kanna Hudson, So., CHID, Edmonds

**PIANO**  
Conney Lin, Sr., Piano Perf., Seattle

\*Principal

CD#14.272

THE CONCERT BAND

1 HIGHLIGHTS FROM E.T. (THE EXTRA-TERRESTRIAL) 6:54  
..... JOHN WILLIAMS (b. 1932)/JOHN CACAVAS

Comments, TIM

2 SYMPHONY #1: IN MEMORIAM DRESDEN 6:30 DANIEL BUKVICH (b. 1954)

- I. Prologue
- II. Seeds in the Wind
- III. Ave Maria
- IV. Fire Storm

Comments, TIM

3 IN HEAVEN'S AIR 4:22 SAMUEL R. HAZO

Comments, M. LUTCH

4 VESUVIUS 8:32 FRANK TICHELI (b. 1958)

*Olympic Fireworks* was given its première by the Sydney Symphony Orchestra, with the composer conducting, at the closing ceremony of the Sydney 2000 Olympics. As well as being played during the final fireworks, it was also played during the entrance of the athletes. The work is made up of four main sections. The first begins with sparkling sixteenth-note patterns followed by a rising theme in triplets. The second (announced by the horns) introduces a new triplet theme with rising and falling duplets answering; these themes are developed to some extent before the third section, a chorale-like melody with the original sixteenth-note patterns dancing over the top. The fourth section repeats much of the opening part, adding a majestic coda.

Australian musician DAVID STANHOPE, featured conductor/composer on the March 12<sup>th</sup>, 2002 University of Washington Band concert, played french horn for several years, mostly as a free-lance performer performing with numerous professional orchestras in Australia and London. In 1984 he changed instruments, taking up the bass trombone, and freelanced 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. Since joining the music staff of The Australian Opera in 1986, Stanhope has conducted seasons of several 20<sup>th</sup> century operas including (among many) Berg's *Lulu*, Janacek's *The Makropulos Secret* and Britten's *Peter Grimes*. He is a guest conductor and recording artist for the Australian Broadcasting Corporation and Symphony Australia, including CDs, concerts and engagements with the Sydney, Melbourne, West Australian, Queensland, Adelaide and Tasmanian Symphony Orchestras. He has written numerous compositions for all kinds of instrumental and vocal ensembles, but is especially known as a composer for wind band and brass. He has conducted and composed for

numerous film soundtracks including *Passion* a film based upon a year in the life of Percy Grainger, where he also served as the on-screen hand 'double' for actor Richard Roxburgh.

Born in 1970, ERIC WHITACRE received his M.M. in composition from the Juilliard School of Music, studying with John Corigliano and David Diamond. Today, Eric Whitacre is one of the bright stars in contemporary concert music, and has quickly become a much commissioned, published and performed choral and symphonic composer, as well as an accomplished conductor and clinician. In addition, he also writes for motion pictures and recently was nominated for a Grammy award. Eric Whitacre has received composition awards from ASCAP, the Barlow International Foundation and the American Composers Forum. His *Cloudburst*, for mixed chorus, piano, hand bells and percussion, received first prize in the American Choral Directors Association's "Composers of the Future" competition. Of *Ghost Train* Eric writes;

The legend of the Ghost Train, a supernatural machine that roars out of the night, flying through forgotten towns and empty canyons, is deeply rooted in American folklore, and it is this spirit that I've attempted to capture in this work. The compositional challenge came in creating a larger three-movement work from the first movement which was originally conceived and performed as a single event. I felt that the use of trains as a source of sound and inspiration was virtually inexhaustible, but I wanted to save the integrity of the original while using it as the architectural foundation. *At the Station* (mvt. II) is just that; the train comes to a roaring halt and the passengers depart. In this movement I see countless images...friends and family reunited, the soaring architecture of the train itself, and the genuine sincerity and innocence of the era. After a reflective pastiche the locomotive builds up steam and slowly departs, grand and graceful. *The Motive Revolution* is twofold in its implication. The name refers to the period between 1850 and 1870 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motive throughout the movement. The train blazes across the countryside, moonlight glistening off it's dark steel, and ends with a final heroic tribute to these machines and the people who worked them.

*UFO* for solo percussion and wind ensemble was commissioned by Michigan State University, the University of Michigan, Baylor University, the University of North Texas and Arizona State University and was composed for percussionist Evelyn Glennie. The North Texas Wind Symphony, Eugene Corporon, conductor, Evelyn Glennie, soloist, premiered the work on April 19, 2001, at the University of North Texas, Denton, Texas.

The concerto is inspired by the unidentified flying objects that have been an obsession in American popular culture since 1947. The soloist, introduced as an alien, arrives unexpectedly and plays mysterious percussion instruments.

During the three major sections of the composition – Unidentified, Flying, Objects – the soloist travels to different percussion stations on the stage. There are also brief interludes during which the percussion soloist performs sleight-of-hand improvisations that may leave the listener wondering: Is this another UFO sighting?

The five sections are as follows:

*I. Traveling Music*

Soloist performs on a waterphone and mechanical siren.

*II. Unidentified*

Soloist performs on xylophone, ice cymbal, crasher, slasher, brake drum, Spring (or other “trash” instruments), earth plate, Sabian cymbal disc, Chinese gong.

In July 1947 near Roswell, New Mexico, a rancher heard a loud explosion and discovered strange metal scraps in the desert. Responding to national newspaper reports of this “UFO crash,” government agencies quickly converged on the wreckage site and confiscated the evidence. The “incident at Roswell” resonates in the popular imagination – to this day the government file remains a secret. What happened to those scattered metal scraps? They resonate on the concert stage as the percussionist plays on the xylophone and eight pieces of unidentified metal.

*III. Flying*

An airplane pilot flying near Mt. Rainier, Washington spotted a formation of bright objects, which he described as “flying saucers,” traveling at incredible speed through the sky. This 1947 sighting made international headlines and launched the modern UFO craze, with the proliferation of UFO magazines, clubs, conferences, photographs and films. In this section, we hear fugues fly at supersonic tempi through the ensemble. We also witness a virtuoso performance by the solo percussionist, on vibraphone and cymbals that hover and shimmer in the air like flying saucers.

*IV. “???”*

Soloist performs on 2 flexatones, with contrabassoon soloist.

*V. Objects*

Soloist performs on 5 tom-toms, 8 octobans, bongos, kit bass drum, alien cymbal, 3 small cymbals, various metal objects, 3 temple blocks, 3 Latin cowbells and mechanical siren.

One of the most persistent arguments against the existence of UFOs has been the lack of physical evidence of alien spacecraft after crashing. A secret military base, called Area 51, located somewhere in the Nevada Nuclear Test Site, is reputed to be the repository for alien objects. UFO buffs from around the world

make their pilgrimages there, hoping to catch a glimpse of a captured flying saucer. Pulsating with rhythms in 5/4 meter, this movement features percussion instruments that suggest the outer trappings and inner machinery of a fine-tuned alien spacecraft.

Born in 1954 in Cedar Rapids, Iowa, MICHAEL DAUGHERTY is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at North Texas State University, the Manhattan School of Music and IRCAM in Paris ultimately receiving his doctorate from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany. After teaching music composition for several years at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan in 1991, where he is currently Professor of Composition. In 1999 he began a four-year tenure as composer-in-residence with the Detroit Symphony Orchestra.

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*In Memoriam Dresden, Daniel Bukvich*

*I. Prologue*

*II. Seeds in the Wind*

*III. Ave Maria*

*IV. Fire Storm*

On the night of February 13th, 1945, Allied forces fire-bombed the undefended German city of Dresden, Germany a city swollen to twice its normal population by thousands of refugees fleeing the advancing Russian Army. The “Fire Storm” generated by the massive bombing killed approximately 150,000 men, women and children.

The opening movement, “*Prologue*”, establishes a mood of impending disaster and presents the thematic material upon which the rest of the work is based. “*Seeds in the Wind*” (mvt. II), refers to the method of seeding the bomb target area with jellied gasoline and incendiaries and the movement portrays the fury of the bombing attack. The musical material in movement III, “*Ave Maria*”, reflects upon the religious and artistic heritage of Dresden and becomes a prayer for the innocent victims. “*Fire Storm*” is a recreation of the sounds of the huge fire that engulfed the city.

DANIEL BUKVICH is currently Professor of Music at the Lionel Hampton School of Music, University of Idaho, Moscow, Idaho. Born and raised in Butte, Montana, he received his bachelor's degree in music education from Montana State University and a master's degree in composition from the University of Idaho. Upon completion of his master's degree, he was immediately offered a teaching position at the University of Idaho and has remained there since, enjoying a flourishing career in education and composition.

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Dr. Robert Cameron, Director of Bands at Duquesne University, commissioned Samuel Hazo to write *In Heaven's Air* after experiencing the passing of his mother. The title is taken from William Shakespeare's Sonnet 21: "And then believe me, my love is fair / As any mother's child, thought not so bright / As those gold candles fixed in heaven's air."

SAMUEL R. HAZO, recipient of the National Band Association's 2001 Biennial Composition Award, has received commissions at the professional, university, and public school levels, in addition to composing original scores for television, radio, and the stage. He has also written symphonic arrangements for three-time Grammy Award-winning singer and songwriter Lucinda Williams. Mr. Hazo's works for wind ensemble have been premiered at State and National MENC, The Midwest Clinic, the National Band Association Convention, the Texas Bandmasters Association Convention, and have aired in full-length programs on NPR. Currently, Mr. Hazo is on the music faculty in the Upper St. Clair School District in Pennsylvania.

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Mt. *Vesuvius*, the volcano that destroyed Pompeii and Herculaneum in A.D. 79, is the icon of power and energy in this work. The tension and suspense of the impending cataclysm characterizes the introduction of the main themes. Driving rhythms and complex mode changes convey a bacchanalian mood that is interrupted by quotations from the Dies Irae of the medieval Requiem Mass, invoked as a symbol of death and destruction. An image of everyday village life in the towns oblivious to the danger, portrayed in a quiet interlude, is disturbed by the first fiery events on the mountain. A final battle of themes builds to a state of extreme agitation, conveying the chaos of the pyroclastic explosions and suffocating ash.

FRANK TICHELI received his Bachelor of Music in Composition from Southern Methodist College and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He is Associate Professor of Music at the University of Southern California and is Composer-in-Residence for the Pacific Symphony Orchestra. His music, composed for a variety of media, has garnered many prestigious awards including the Goddard Lieberson fellowship and Charles Ives Scholarship from the American Academy and Institute of Arts and Letters; the 1989 Walter Beeler memorial Composition Prize; the Ross Lee Finney Award; and first prize in the 11<sup>th</sup> annual Symposium for New Band Music in Virginia.

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MIHO TAKEKAWA is currently studying for the Doctor of Musical Arts degree in percussion performance at the University of Washington. She also teaches undergraduate percussion students at the UW as a graduate fellow. She has

received the Boeing Scholarship for excellence in percussion performance for the last two years. Originally from Tokyo, she received her B.A. in percussion performance and music education at Kunitachi School of Music in Tokyo and her M.M. in percussion performance from the University of Washington.

DOUG MAIWURM is currently studying for the BA/BM degree in percussion performance at the University of Washington. He is a member of the Bellevue Philharmonic, a regular extra with Philharmonia Northwest, and can be seen performing with various other Seattle-area ensembles. In addition to his studies at the University of Washington, Mr. Maiwurm has received musical training at the Aspen Music Festival.

DAVID REEVES is an undergraduate student in Percussion Performance at the University of Washington. David began his higher education at the Indiana University School of Music in the early nineties and transferred to the UW in the fall of 2000. He is actively involved in all facets of percussion from drum set to marching percussion, and has made a career as an educator, performer, composer/arranger and adjudicator. He studies with Tom Collier and Mike Crusoe.

MITCHELL B. LUTCH, UW band teaching assistant, earned his Bachelor's Degree in Music Education, Summa Cum Laude, from the University of Lowell in 1985 and received his Master's Degree with Academic Honors in Music Education with emphasis in Wind Conducting from the New England Conservatory of Music in 1990 where he studied with Frank Battisti serving as the graduate assistant for the NEC Wind Ensemble. He has made conducting appearances throughout the Northeast, Washington DC, Louisiana, Ohio and outside the US in Quebec, The People's Republic of China and the former Soviet Union. Mr. Lutch is a Past President of the New York State Band Directors Association and has been a guest speaker at several educational institutions including New England Conservatory, Shenandoah Conservatory, Five Towns College, The New York State School of Music's Annual Conference and the Nassau and Suffolk County Music Educators Symposium on Long Island. Most recently, Mr. Lutch was on the music faculty at Fayetteville-Manlius High School outside of Syracuse, NY where his duties included conducting the Wind Ensemble, Concert Band, Jazz Ensembles, Pep and Marching Bands. Prior to his years in Fayetteville-Manlius, Mr. Lutch taught in the Port Washington CSD on Long Island and in the Malden Public Schools in Massachusetts.

**BARITONE SAX**

Jared Silvia, So., Biochem/Chem.,  
Richland

**FRENCH HORN**

Kai Lam Choi, Jr., Accounting/Info.  
Systems, Hong Kong

Kristina Hanson, Fr., Premajor,  
Arlington

Laura Hodgson, Fr., Premajor, Spokane  
Cassandra Miller, So., History, Aloha,  
OR

Gordon Mitchell Grad., Chem., Boring,  
OR

Brandon Parks, Sr.,  
Physics/Astronomy, Bothell

Ryan Phillips, So., Premajor,  
Covington

David Power, So., Law/Society and  
Justice, Olympia

Ashley Vian, So., Sociology/Russian,  
Auburn, CA

**TRUMPET**

Colin Adams, So., Eng., Edmonds  
Jeremy Birkliid, Sr., Zoology, Chewelah

Nate Blaga, Jr., Mech. Eng., Kirkland  
William Carter, Fr., Eng., Tacoma

Peter Craig, Sr., Civil Eng., Chehalis  
Adam Del Rosso, So., Poli. Sci.,  
Redmond

Michael Hanson, Jr., Art, Lynnwood  
Dan Hoogestraat, Jr., Biochem,  
Bremerton

Shawn Lackman, So., Premajor  
Cassandra Millet, So., Premajor,  
Sequim

Todd Owen, Grad., Elec. Eng., Lake  
Oswego, OR

Dan Rivas, Jr., Poli. Sci., Portland, OR  
Oliver Stanbury, Sr., Poli. Sci.,  
Kirkland

Craig Terry, Jr., Materials Science  
Eng., Vashon

**TROMBONE**

Christian Bell, Fr., Science, Olympia  
Johnny Blaga, Fr., Mech. Eng.,  
Kirkland

Kristopher Koski, Fr., Architecture,  
Aberdeen

Gerald Larkins, community member,  
Seattle

Lloyd Rhoads, Sr., Chem., Eng., Kelso  
Jonathan Reid, So., Mech. Eng.,  
Everett

**EUPHONIUM**

Sarah McCrum, Sr., Internatl.  
Studies/Community Environ.  
Planning, Monroe

Dorel Ragus, community member,  
Bothell

Leroy Searle, faculty, English Dept.

**TUBA**

Nicholas Boos, So., Pre. Comp. Sci,  
Edmonds

Anneliese Steuben, Jr., Geography,  
Sonora, CA

James Temple, Jr., Eng., Spokane  
Jonathan Zull, Sr., Music Ed.,  
Arlington

**PERCUSSION**

Sandi Bruington, Fr., Music Ed.,  
Sumner

Robert Campbell, Grad., Chinese,  
Seattle

Kristin Clark, Fr., Premajor, Eden  
Prairie, MN

Brian Fraser, Fr., Music, Lynnwood  
Sarena Hyman, Sr., Music Ed., Seattle

Wha-Yeon Lee, Grad., Music  
Ed./Comp., Pusan, S. Korea

Patrick Loo, Fr., Eng., Federal Way  
Jeff Maurer, Sr., Comp. Sci./music,  
Bellevue

Daniel Miura, So., Premajor, Renton  
Su-In Son, Sr., Music Ed., Seattle

## THE CONCERT BAND

### FLUTE

Jen-ho Chang, Sr., Elec. Eng.,  
Vancouver  
Amy T. Chen, Senior, Music, Bellevue  
Michelle Choate, Junior, Music,  
Kingston  
Janelle Critchfield, Sr., Chem. Engr.,  
Hopkinton, MA  
Catherine Erolin, So., Biology, Tacoma  
Danijela Djakovic, Grad., Music Perf.,  
Novi Sad, Yugoslavia  
Audry Eschright, Sr., Geography,  
Portland, OR  
Jennifer Lewis, Jr., Geography,  
Anacortes  
Yoko Nozawa, Fr., Science, Lake  
Oswego, OR  
Shiori Okuda, Kyoto, Japan  
Kerry Quinn, community member,  
Seattle  
Deborah Stoner, Sr., Chem. Eng.,  
Bellevue  
Rachel Sommers, Jr., Poli-Sci., Vashon  
Marissa Uchima, Jr., Linguistics, Aiea,  
HI  
Brooke Wieser, Fr., Marine Bio.,  
Colorado Springs, CO  
Jacquelyn Wilson, Fr., Biology,  
Enumclaw  
Sylvia Wong, Sr., French & Sociology,  
Seattle

### OBOE

Christopher Domschke, So., Wildlife  
Sci., Bend, OR  
Raymond Febus, So., Biochem., Mount  
Vernon  
David Li, community member,  
Edmonds  
Stacy Schulze, Grad., Lib. Sci.,  
Richmond, TX

### BASSOON

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

### CLARINET

Ester Blaga, community member,  
Kirkland  
Jennifer Brosten, Jr., Math, Anacortes  
Jessica Brosy, Jr., Communications,  
Kirkland  
Sung Jae Chong, Sr., Elec. Eng.,  
Vancouver  
Gina Guyer, Fr., Premajor, Spokane  
Eileen Hash, Jr., Comp. Sci., Longview  
Phdar Kinlow, Sr., Music Ed., Renton  
Vanessa Kirn, So., Spanish, Tacoma  
Tsan Lee, Fr., Premajor, Seattle  
George Llewellyn, Sr., biochem  
Sarah MacLeod, So., Music Ed.,  
Caldwell, ID  
Jevian Polite, So., Anthropology  
Heather Reese, Fr., Premajor,  
Vancouver  
Lisa Schramm, Soph., Eng., Selah  
Bryn Thomas, Jr., Premajor, Anacortes  
Kate Wienski, So., Art  
Kim Lintott, community member,  
Edmonds  
Maren Mitchell, Grad., Public  
Admin/Arts in Teach.,

### BASS CLARINET

Anna Dukes, Fr., Eng., Gig Harbor  
Yuya Kobayashi, Sr., Poli.  
Sci./Microbiology, Everett

### Eb CONTRA-ALTO CLARINET

Amanda Suchanek, Fresh, Premajor,  
Maple Valley

### ALTO SAX

Jerome Chen, So., Pre-science, San  
Francisco, CA  
Kristen Davis, So., Psych./American  
Ethics, Lake Stevens  
Dustin Hillard, Grad., Elec. Eng,  
Sammamish  
Scott Newton, Jr., Spanish, Graham  
Joe Taylor, So., Premajor, Longview

### TENOR SAX

Becky George, community member,  
Seattle