

presents

# ARCHITECTURE

UNIVERSITY OF WASHINGTON WIND ENSEMBLE  
Timothy Salzman, *conductor*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND  
Dr. Steven Morrison, *conductor*

UNIVERSITY OF WASHINGTON CONCERT BAND  
Lewis Norfleet & Jiannan Cheng, *conductors*

May 29, 2014

7:30 PM

Meany Theater

## PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

*CALIFORNIA COUNTERPOINT: THE TWITTERING MACHINE* (1993)..... CINDY MCTEE (b. 1953)  
Lewis Norfleet, *conductor*

*AIR MOSAIC* (1991) ..... RODNEY ROGERS (b. 1953)  
*II. The evidence of things not seen*

*CONCERTO FOR SAXOPHONE QUARTET AND WIND ENSEMBLE* (2012)..... DAVID MASLANKA (b. 1943)  
*I.*  
*II.*  
*III.*  
Evan Smith, *soprano* / Leif Gustafson, *alto* / Brendan McGovern, *tenor* / Sidney Hauser, *baritone*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

*BLOW IT UP, START AGAIN* (2012) ..... JONATHAN NEWMAN (b. 1972)  
Cory Meals, *conductor*

*THE ENGULFED CATHEDRAL (LA CATHÉDRALE ENGLOUTIE)* (1910) ..... CLAUDE DEBUSSY (1862-1918)  
(trans. Merlin Patterson)

*from ON YOUR TOES: SLAUGHTER ON TENTH AVENUE* (1936) ..... RICHARD RODGERS (1902-1979)  
(arr. Philip J. Lang)

UNIVERSITY OF WASHINGTON CONCERT BAND  
Lewis Norfleet & Jiannan Cheng, *conductors*

*NITRO* (2004) ..... FRANK TICHELI (b. 1958)  
*from MASS: A SIMPLE SONG* (1971) ..... LEONARD BERNSTEIN (1918-1990)  
*PUSTZA* (1987) ..... JAN VAN DER ROOST (b. 1956)

### STUDENT SOLOISTS

**Evan Smith**, soprano saxophone, is currently a doctoral student at the University of Washington, and holds degrees from the University of Northern Iowa and James Madison University. A proponent of new music for the saxophone, Evan regularly performs recitals dedicated to new music for the instrument, and most recently appeared as a guest at Pacific Lutheran University. In 2012, Evan premiered two newly commissioned works at the World Saxophone Congress in St. Andrews, Scotland. Prior to moving to Seattle, Evan taught at Colegio Internacional de Caracas in Venezuela and performed for Holland America and Celebrity Cruise Lines. Evan continues to be an active educator, regularly giving clinics at Seattle schools while maintaining an active private studio in Wallingford.

**Leif Gustafson**, alto saxophone, is a senior finishing up his degree in orchestral saxophone performance. Outside of academics, Leif co-produces and tours with a variety of projects under the independent label, "Immaculate Flave." In addition to music production and performance, Leif has composed a variety of works for saxophone quartet and experimental chamber ensemble.

**Brendan McGovern**, tenor saxophone, is currently a sophomore, double majoring in Music Performance and History. Born and raised in Seattle, he has been involved with music since elementary school, when he started to take piano lessons at the Music Center of the Northwest. In seventh grade at Eckstein Middle School, he began to play tenor saxophone in an after school jazz band. While jazz is his primary focus in music, Brendan has enjoyed playing in the UW Wind Ensemble this year, and plans to continue in it throughout his undergraduate career. He is hoping to start an internship at a law firm this summer, and ultimately go to law school after graduating in 2016.

**Sidney Hauser**, baritone saxophone, grew up on Whidbey Island and enrolled at the University of Washington after graduating from South Whidbey High School in 2012. She is currently an Interdisciplinary Visual Art major and is a minor in music performance. Additionally, she plays lead alto in the Seattle Women's Jazz Orchestra, baritone in the UW Big Band, and tenor sax in a local pop group.

Each member of the saxophone quartet is a student of Michael Brockman.

### PROGRAM NOTES

Hailed by critics as a composer whose music reflects a "charging, churning celebration of the musical and cultural energy of modern-day America," **Cindy McTee** "brings to the world of concert music a fresh and imaginative voice. Ms. McTee has received numerous awards for her music, most significantly a "Creative Connections Award" from Meet The Composer, two awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, a Fulbright Fellowship, and a Composers Fellowship from the National Endow-

ment for the Arts. She was also winner of the 2001 Louisville Orchestra Composition Competition, and in 2002 was selected to participate with the National Symphony Orchestra in "Music Alive," a residency program sponsored by Meet The Composer and the American Symphony Orchestra League.

The Houston, Amarillo, Dallas, and National Symphony Orchestras, Bands of America, the American Guild of Organists, the Barlow Endowment, the College Band Directors National Association, and Pi Kappa Lambda have all commissioned Ms. McTee, and her music has been performed by leading orchestras, bands, and chamber ensembles in Japan, South America, Europe, Australia, and the United States in such venues as Carnegie Hall, the Kennedy Center, and the Sydney Opera House. Among the many ensembles to have performed her music are: the Pacific Symphony, the North Texas and Dallas Wind Symphonies, the Buffalo Philharmonic, the Cleveland Orchestra, the National Symphony Orchestra, Tokyo's NHK Symphony Orchestra, London's Philharmonia Orchestra, the United States Army Field Band, and the symphony orchestras of Colorado, Columbus, Dallas, Detroit, Chicago, Houston, Indianapolis, Rochester, Saint Louis, San Antonio, Seattle, and Sydney.

In May of 2011, she retired from the University of North Texas as Regents Professor Emerita, and in November of 2011 she married conductor Leonard Slatkin. Their principal place of residence is in Bloomfield Hills, Michigan. Ms. McTee was born in Tacoma, Washington and her parents met when they were both a part of the University of Washington band program.

**California Counterpoint: The Twittering Machine** (1993) was adapted for wind ensemble with a commission from the College Band Directors National Association (Western and Northwestern Divisions), and premièred by Tim Salzman conducting the University of Washington Wind Ensemble in Reno, Nevada, March 19, 1994, at the Regional Conference of the CBDNA's Western and Northwestern Divisions. The title is intended to recognize California conductor Mitch Fennell for having organized the commission to adapt the piece for winds, and is also meant to express my life-long fascination with the work of painter Paul Klee.

Klee's *Twittering Machine* is both a drawing and a painting of four birds perched on a crankshaft. The drawn images are whimsical, puppet-like, mechanistic, ironic, and playful, reflected by the faster sections of my composition. These are set against a lyrical field of transparent color, represented by the slower sections of my piece. I was especially drawn to the painting's biting humor; imagine what would happen to the birds if the crankshaft were turned! In my piece, I make attempts at humor through the use of repeated structures and denied expectation—rhythms are displaced, passages are suddenly transposed or textures juxtaposed.

There are elements of danger in Klee's painting: arrows piercing some of the birds, a gaping hole or ditch the birds might fall into, and the presence of an exclamation mark which is a recurring symbol in Klee's work meant to suggest impending doom. The danger elements in my piece consist of many large silences, or musical holes, which the players risk falling into if they're not attentive. Most important is my intention that the work like Klee's *Twittering Machine*, convey movement—that it engage the body as well as the mind—that it "dance"!

[Cindy McTee]

**Rodney Rogers** writes music for a variety of instrumental and vocal combinations, from orchestral music to works for solo performers. A recent CD of his compositions entitled *Complicated Optimism* (Albany Records) contains works for solo, instrumental and vocal groups. In addition, his music appears on solo albums by various concert artists in both the United States and England. *Air Mosaic* appears on four CDs produced by nationally recognized university wind ensembles. Four of Rogers' works received their New York premieres at Carnegie Recital Hall (Weiss Hall). Performances of his compositions for winds and brass have taken place at Juilliard, Eastman, the Royal College of Music (London), Cincinnati Conservatory of Music, Florida State University, Indiana University, the University of Michigan, the University of North Texas, Northwestern University and the University of Washington. European performances have taken place in Belgium, Germany, Great Britain, Italy; those in Asia and the Pacific Rim include Australia, China, Japan and Korea.

Rogers is the recipient of composition awards from BMI, ASCAP, and the Music Teachers National Association (MTNA). He has received commissions from the College Band Directors National Association (CBDNA, 50th Anniversary), the MTNA, the National Endowment for the Arts (NEA Consortium Commission), and numerous individual performers and chamber groups. Fellowships in composition include Tanglewood, the MacDowell Colony, and the Yaddo Artist Colony. Roger' received his Ph.D. from the University of Iowa, has taught composition at Louisiana State University and Lawrence University (Appleton, WI), and is currently on the composition faculty at Arizona State University.

The musical basis for *The evidence of things not seen* was the hymn tune PROSPECT, found in Southern Harmony (1835), a collection of tunes, hymns, psalms, odes and anthems attributed to William Walker. The composer writes the following about the title's implication:

"The title interests me for its premise that there are unseen events. Music, while invisible, is still discussed in terms of form—almost as if it were a concrete entity. Yet for the listener it remains unseen. Since

the theme is sacred, it also seemed appropriate to use a sacred reference in the title (Hebrews 11:1), though most people are not aware of its origin. The text I associate with the PROSPECT melody is “The Lone Wild Bird” from a choral arrangement of the tune by David N. Johnson (who was also one of my teachers). That text is from the same period as PROSPECT.”

**David Maslanka** attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka’s music for winds has become especially well known. Among his more than 130 works are forty pieces for wind ensemble, including eight symphonies, fifteen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces. David Maslanka’s compositions have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP. Of the *Concerto for Saxophone Quartet and Wind Ensemble* the composer writes:

“This concerto can be spoken about in terms of community: the community of the wind ensemble comes together to support the community of the saxophone quartet, and you as listeners complete the community of musical sharing. In this spirit the saxophone quartet acts for the most part as a unit. The four are tightly woven together. They are siblings with arms interlocked, helping and pushing one another along this musical journey. The idea of community is supported further by the Chorale melodies that underlie the first and second movements. I have tried to understand why for so many years the melodies from J. S. Bach’s collection of Four-Part Chorales have had such a magnetic attraction for me. I am not a Lutheran, nor even a practicing Christian. I believe that these melodies touch a responsive chord because of their ancient origins. They are the result of countless generations of individuals and communities touching and shaping them, and through this they have come to embody the human spirit in a very simple but powerful way. These melodies are like magic stones; touching them opens me to my own imaginative musical adventure. The third movement is the most Baroque thing I have ever written, which may be the result of my having listened repeatedly in the past year or so to the keyboard concertos of J. S. Bach. They are miniature gems, exquisitely crafted, and exquisitely expressive. I hope something of this has rubbed off on me!”

**Jonathan Newman** composes music rich with rhythmic drive and intricate sophistication, often incorporating styles of pop, blues, jazz, folk, and funk into otherwise classical models. Upcoming projects include a viola concerto for soloist Brett Deubner, a quintet for Chicago’s Gaudete Brass, and concerto for saxophone quartet and wind ensemble for the PRISM Quartet. Recent commissions include *Blow It Up, Start Again*, commissioned by Chicago Youth Symphony Orchestras, *These Inflected Tentacles* for chamber quartet, *Vivid Geography* for women’s chorus and chamber orchestra on a text by poet Marcella Durand, and *Stereo Action*, commissioned by a consortium of percussion ensembles. Other recent works include *Symphony No. 1, My Hands Are a City, De Profundis* for massed winds, and arrangements of electronica for *Acoustica: Alarm Will Sound Performs Aphex Twin*. As a MacDowell Colony Fellow, he began work on an opera based on the 1962 cult horror film *Carnival of Souls*, in collaboration with playwright Gary Winter. His works have been recorded on Avian, BCM, Brain Music, Cantaloupe, Klavier, Mark Custom, Naxos, Potenza, and Summit Records. Newman holds degrees from Boston University’s School for the Arts (MusB), where he studied composition with Richard Cornell and Charles Fussell, and The Juilliard School (MusM), where he studied with composers John Corigliano and David Del Tredici.

Of *Blow It Up, Start Again*, the composer simply relates, “If the system isn’t working anymore, then do what Guy Fawkes tried and go anarchist: Blow it all up, and start again.”

**Claude Debussy** stands as an important figure in the development of Western music in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Though he himself disliked the association, he is often associated with the Impressionistic school, and works such as *Nocturnes* (1899), *La Mer* (1905), *Préludes* (1910), and *Jeux* (1913) are regarded as some of the most influential compositions of the twentieth century. Displaying influence from a host of sources, including contemporaries such as Wagner, Tchaikovsky, and Mussorgsky as well as culturally external sources like Javanese gamelan. *The Engulfed Cathedral* is a movement contained in Debussy’s first collection of musical preludes for piano, entitled *Préludes*, and is meant to evoke the legend of Ys. In this ancient Breton tale, a cathedral rises from the sea on clear mornings when the water is transparent and the sun climbs up from the horizon. The sounds of bells tolling and priests chanting can be heard throughout the work, which

uses stark harmonic textures to paint the aural picture of the cathedral emerging from the sea. As the piece fades, so too does the cathedral, until all that remains is the distant tolling of its bells.

The name **Richard Rodgers** is one that looms large in American popular culture. The composer of over 900 works and 43 Broadway musicals, his musical influence permeated the early to mid-twentieth century in the United States. The first artist to win an Emmy, a Grammy, an Oscar, and a Tony – in addition to a Pulitzer Prize – his long collaborations with Lorenz Hart and Oscar Hammerstein II yielded cultural touchstones such as *A Connecticut Yankee* (1927), *On Your Toes* (1936), *Oklahoma!* (1943), *South Pacific* (1949), *The King and I* (1951), *Victory at Sea* (1952-53), and *The Sound of Music* (1959). The origin of ***Slaughter on Tenth Avenue*** is as a ballet, composed by Rodgers and choreographed by George Balanchine for the 1936 musical ***ON YOUR TOES***. Situated near the end of the production, the ballet was originally danced by Ray Bolger and Tamara Geva and was later reprised with Gene Kelly and Vera-Ellen in the leading roles. The piece stands as the first billing of a choreographer in a Broadway musical, and has gone on to enter the repertoire of numerous ballet companies, including Balanchine's own New York City Ballet.

**Frank Ticheli** was born in Louisiana and received his bachelor of music degree in composition from Southern Methodist College and his master's degree in composition and doctorate of musical arts from the University of Michigan. He is Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for band, wind ensemble, orchestra, chamber ensembles and the theater. His music has garnered many prestigious awards.

The inspiration for ***Nitro*** was the element nitrogen, which composer Ticheli called "life-giving, energizing, healing, cleansing, explosive." He composed this work in 2006 to mark the 50th anniversary of the Northshore (IL) Concert Band. Trumpet calls and a busy chattering of woodwinds create a bright, festive mood, building to a thunderous conclusion.

Among the best-known American musicians of the 20th century, **Leonard Bernstein** was a true polymath, bringing passion and great skill to his multiple roles as conductor, pianist, teacher and composer. In that last-named capacity, his far-reaching interests led him to compose music that tapped into American jazz and pop, as well as the inherited legacy of traditional classical music. His canon of works covers a broad spectrum, including film scores, Broadway musicals and a full range of orchestral, chamber and vocal/choral works. The largest and most theatrical of the great composer/conductor's works, ***MASS*** was a labor of love for Bernstein, commissioned for the opening of the Kennedy Center in 1971. The composer wrote the work at the request of President Kennedy's widow, Jacqueline, and dedicated it "to the beloved memory of John F. Kennedy." Bernstein penned the soaring score and collaborated on the lyrics with Broadway composer/librettist Stephen Schwartz (Pippin, Godspell, Wicked) and pop icon Paul Simon.

The tuneful ballad, ***A Simple Song***, has become the best-known and most often recorded song from this great masterwork. Featuring euphonium and trumpet solos, this beautifully poignant setting has been authentically and skillfully transcribed from the original.

**Jan Van der Roost's** father was the conductor of amateur ensembles and his mother sang in the local choir. His first efforts of music expression were arrangements for small ensembles. At the Lemmens Institute in Leuven, Belgium he received a triple laureate diploma for trombone, music history, and music education (1979). His advanced studies continued with diplomas received at the Royal Conservatories of Ghent (music theory, 1982) and Antwerp (composition, 1989). He currently teaches at his alma mater and has directed the Midden Brabant brass band since 1984. In 1991, he became conductor of the Lemmens Conservatory Symphonic Band. A versatile composer and arranger, van der Roost is represented by works for wind band, brass quintet, orchestra, choir, chamber ensemble, piano, and guitar. His compositions have been performed on radio and television and recorded in over 35 countries.

***Pusztá*** is a suite of four gypsy dances was written in 1987. While having the definite sound of authentic folk dances, the themes and melodies are all original. The dances alternate from bright and colorful to tranquil and melancholic, moods typical of gypsy music. Lying to the south and east of the Danube, the Pusztá is the great Hungarian plain or prairie country that was home to nomadic shepherds and fierce horsemen. The region is noted as the home of the celebrated Lipizzaner stallion.

[Jan Van der Roost]

## UNIVERSITY OF WASHINGTON WIND ENSEMBLE

### FLUTE

Joyce Lee, Jr., Music Performance, Tacoma\*  
Elizabeth Jolly, Grad., Music Performance, San Jose, CA  
Mona Sangesland, Jr., Music Performance, Kenmore  
Sabrina Bounds, Fr., Music Performance, Edmonds

### OBOE

Cooper Sumrall, community artist, Yelm\*  
Brian Jacoby-McCurdy, Jr., Psychology/Russian  
Language, Gig Harbor

### ENGLISH HORN

Brian Jacoby-McCurdy, Jr., Psychology/Russian  
Language, Gig Harbor

### BASSOON

Jamael Smith, Jr., Music Performance/Microbiology,  
Mukilteo\*  
Nicholas Navin, Roosevelt High School, Seattle

### CLARINET

Angelique Poteat, community artist, Seattle\*  
Alexander Tu, Fr., Neurobiology & Psychology, Renton  
David Zeng, So., undeclared, Seattle  
Ben Jensen, Fr., undeclared, Silverdale  
Nate Williams, Sr., Music Performance, Sonoma, CA  
Sayo Osaki, Jr., Political Science, Kobe, Japan

### BASS CLARINET

David Bissell, So., Chemical Engineering, Bellevue

### CONTRABASS CLARINET

Victor Morgan, So., Undeclared, Kingston

### ALTO SAXOPHONE

Evan Smith, Grad., Music Performance, Davenport, IA\*  
Leif Gustafson, Sr., Music Performance, Tacoma

### TENOR SAXOPHONE

Brendan McGovern, So., Music Performance & History,  
Seattle

### BARITONE SAXOPHONE

Sidney Hauser, So., Music Performance and  
Interdisciplinary Art, Clinton

### TRUMPET

David Sloan, Grad., Music Performance, Pasadena, TX\*  
Tyler Stevens, Jr., Music Education, Mercer Island  
Anna Mines, Sr., Ethnomusicology & Environmental  
Studies, Seattle  
Andrew Pendergrass, Fr., undeclared, Seattle  
Erik Reed, alum (MM, Music Performance, '11), Owasso,  
OK  
Elizabeth Solon, So., Music Performance, Cedar Falls,  
IA

### HORN

Matt Anderson, Grad., Music Performance, Los Angeles,  
CA\*  
Elizabeth Janzen, Sr., Music Education, Snohomish  
Trevor Cosby, Jr., Music Performance, Kent  
Jacob Parkin, Jr., Music Performance & Mathematics,  
Puyallup  
Alison Farley, Grad., Music Education, Kansas City, MO

### TROMBONE

Rebecca Musselwhite, Community Artist, Seattle\*  
Jonathon Wilson, Sr., Accounting and Political Science,  
Kirkland  
Sara Mayo, Alumnae, Seattle  
Steven Gellersen, Community Artist, San Antonio, Texas

### EUPHONIUM

Sunjay Cauligi, Jr., Computer Science/Mathematics,  
Vancouver\*  
Haruka Tamura, International Public Policy, Osaka,  
Japan

### TUBA

Julio Cruz, Grad., Music Performance, Lindenhurst, NY\*  
Andrew Abel, Fr., Music Performance, Issaquah

### PIANO

Pei-Jung Huang, Grad., Music Performance, Taipei,  
Taiwan

### STRING BASS

Kelsey Mines, Sr., Music Performance, Seattle\*  
Ramon Salumbides, Jr., Music Performance, Kearney,  
NE

### PERCUSSION

Andrew Angell, Grad., Music Performance, Moses Lake  
Chris Trimmis, Jr., Music Performance, Woodinville  
Gabriella Vizzutti, Sr., Music Education, Mercer Island\*  
Neal Goggans, Grad., Music Performance, San Jose, CA  
Peyton Levin, Fr., Music Education, Vashon Island  
Elizabeth Harris Scruggs, Jr., Music Education, Mercer  
Island  
Evan Berge, Fr., Music Performance, Woodinville

### GRADUATE STUDENT CONDUCTORS

Jiannan Cheng, Grad. (MM), Chengdu, China  
Lewis Norfleet, Grad. (DMA), Grants Pass, OR  
Dan McDonald, Grad. (DMA), Barnstable, MA  
Cory Meals, Grad., (PhD Music Education), Titusville,  
PA  
David Sloan, Grad., Music Performance, Pasadena, TX

*\*principal*

## UNIVERSITY OF WASHINGTON SYMPHONIC BAND

### FLUTE

Laura Colmenares, So., Music Performance, Bellevue  
Roxanne Fairchild, Jr., Music Education, Vancouver  
Arin Greenwood, Sr., Chemical Engineering, Napa, CA  
Daniel Hickey, Fr., Undeclared, San Anselmo, CA  
Maya Anne Reiter, Sr., Psychology, Tel-Aviv, Israel  
Barrie Sugarman, Fr., Biology, Kalispell, MT

### OBOE

Gail Stanton, Community Member, Redmond\*  
James Kashima, Sr., Neurobiology, Mercer Island

### ENGLISH HORN

Gail Stanton, Community Member, Redmond

### BASSOON

Erik Dekker, Fr., Computer Science, Bellevue\*  
Matthew Valuet, Fr., Biochemistry, Bellevue

### CLARINET

Sophie Roben, Jr., Political Science, Edmonds\*  
Mayowa Aina, So., International Studies, Tacoma  
Benjamin Brosseau, Fr., English (Creative Writing),  
Seattle  
Paula Cieszkiewicz, Fr., Electrical Engineering, Seattle  
Kaila Eason, Near Eastern Studies - Arabic, Mount  
Vernon  
Roger Goosey, Sr., Biology, Kelso  
Matt Heid, Sr., Mathematics, Vancouver  
Sarah Oliphant, Fr., Bioengineering, Covington  
Preson Sahabu, Sr., Computer Science, Brier  
Bobby Shih, Fr., Cognitive Metadynamics, Bellevue  
Kerry Sloan, Sr., Chemistry, Bothell

### BASS CLARINET

David Bissell, So., Chemical Engineering, Bellevue

### CONTRABASS CLARINET

Victor Morgan, So., Undeclared, Kingston

### ALTO SAXOPHONE

Calvin Cotton, So., Applied Computational  
Mathematical Sciences, San Jose, CA\*  
Corey Jones-Weinert, Community Member, Tucson, AZ

### TENOR SAXOPHONE

Timothy Flock, Fr., Music Performance, Clarkston

### BARITONE SAXOPHONE

Zachary Perry, Jr., Aeronautical and Astronautical  
Engineering, Vancouver

### TRUMPET

Ryan Doenges, Fr., Atmospheric Actuarial Interactive  
Studies, Mayberry, NC\*  
Christopher Fischer, Fr., Pre-Engineering, South Prairie  
Danielle Lemmon, Sr., Physics, Renton  
Nicholas Ruhland, Fr., Computer Science, Shoreline  
Philemon Sim, Fr., Neurobiology, Bellevue

### HORN

Karen Altergott, Fr., Bioengineering, Elmhurst, IL  
Kelly Brown, Fr., Computer Engineering & Music  
Performance, Snohomish  
Ryan C. Campbell, Grad., Engineering Education  
Research, Lakewood, CO\*  
Evan Goldman, Jr., Biology, Mission Viejo, CA  
Toni Ruo, Fr., Business Administration, Shawnee, KS  
Clovis Wong, So., English & Philosophy, Redmond

### TROMBONE

Nicholas Ruof, So., Physics & Astronomy, Torrance,  
CA\*  
C. J. Allen, So., Civil Engineering, Mountain View, CA  
Dylan Chase-Woods, So., Physics & Astronomy, Los  
Angeles, CA  
Gene Kim, Jr., Computer Science, Bellevue  
Christian Read, Fr., Civil Engineering, Graham

### EUPHONIUM

Sunjay Cauligi, Jr., Computer Science/Mathematics,  
Vancouver\*  
Amy Holler, Fr., Neurobiological Parasitics, Springfield,  
IL

### TUBA

Andrew Abel, Fr., Music Performance, Issaquah\*  
Kirsten Rarich, Sr., Microbiology, Belle Mead, NJ

### PIANO

Connie Chien, So., Biochemistry, Saratoga, CA

### PERCUSSION

John Aguilar, So., undeclared, Seattle  
Melanie Anderson, So., Electrical Engineering, Union  
City, CA  
Megan Drews, Jr., Biology & Physiology, Kirkland\*  
Michael Meechan, So., Chemistry, Pleasanton, CA  
T. J. Orgovan, Fr., Subdermal Metarefractory  
Transference, Pawnee, IN

*\*principal*

## UNIVERSITY OF WASHINGTON CONCERT BAND

### FLUTE

Ksenia Sukhova, Sr., Russian, Napa, CA  
Kim Vanet, Sr., Linguistics, South Korea  
Victoria Huang, Fr., Undecided, Bellevue  
Sylvia Badon, Grad., Epidemiology, Chicago, IL  
Kelsey Bates, So., Undecided, Poulsbo  
Brian Chang, Grad., MAE Composite Materials,  
Northbrook, IL  
Nicole Gutierrez, So., Economics, Kennewick  
Lauren Habenicht, Post-doc., Comparative Medicine,  
Denver, CO  
Rachael Hass, Jr., Biology, Black Diamond  
Meli Hickenbottom, So., Interdisciplinary Visual Art,  
Friday Harbor  
Tim Jaw, So., Molecular, Cellular, and Dev. Biology,  
Orinda, CA  
Jill Pignataro, Sr., Speech & Hearing, Spanish, Spokane  
Allison Skinner, Jr., Anthropology, Bellevue  
JooHee Sung, Sr., Biology, Seoul, South Korea  
Alyse Whitlock, So., Nursing, Lake Stevens  
Jessica Hsu, Fr., Pre-engineering, Taipei, Taiwan  
Daniele Aerley, Fr., Pre-engineering, Northbend

### OBOE

Rebecca Long, Fr., Mechanical Engineering, Federal Way  
Stacy Schulze, Community Member, Seattle

### BASSOON

Jake Mallory, Grad., Community Member, Orem, UT  
Samuel Olive, Post-bacc., Community Member, Puyallup

### CLARINET

Donny Bickel, Sr., Aeronautics & Astronautics, Vancouver  
David Bissell, So., Chemical Engineering, Bellevue  
Shannon Downey, Fr., Art, Ephrata  
Susan Glenn, Jr., Economics / Math, Olympia  
Michele Hill, Grad., Urban Planning, Seattle  
Andy Huchala, Fr., Physics / Math, Shoreline  
Taylor Ishikawa, Jr., Biology, Mililani, HI  
Grey Larson, Jr., Construction Management, Edmonds  
Kimberly Lum, Fr., Computer Science, Vancouver  
Sayo Osaki, Jr., Political Science, Kobe, Japan  
Annie Popescu, So., Undecided, Vancouver  
Andrew Whan, Fr., Economics, Issaquah  
Max Glass, Fr., Computer Science, Olympia

### BASS CLARINET

Carol Nishikawa, So., Psychology, Sunnyvale, CA

### ALTO SAXOPHONE

Logan Crecraft, Jr., Chemistry (ACS), Bend, OR  
Sbeydy Cruz, So., Nursing, Bellingham  
Jack Gentsch, Fr., Electrical Engineering, Issaquah  
Chawin Lertsachanant, Fr., Human Centered Design &  
English, Bangkok, Thailand  
Eric Orth, Grad., Computer Science, Lake Forest Park  
Erika Pelayo, Fr., Anthropology, Bellingham  
Danny Power, Fr., Biology, Kalispell, MT  
Logan Quinn, So., Undeclared, Boise, ID  
Hannah Snow, Sr., Civil & Enviro. Engr, Friday Harbor  
Chen Fan Wu, So., Pre Social Sciences, Seattle  
Chong Zhou, Sr., ACMS, Economics, Suzhou, Jiangsu,  
China  
Jonah Stickney, So., Undecided, Poulsbo

### TENOR SAXOPHONE

Thanh Ho, Fr., Biochemistry, Seattle

### TRUMPET

Limenglin Cai, So., Psychology, Nanjing, China  
Holly Chan, Fr., Undecided, Bremerton  
Zach Hall, Fr., Microbiology, Issaquah  
Austin Hughs, Fr., Mathematics, Arlington  
Ken Kida, Fr., Biology, Issaquah  
Young Lee, Sr., Aeronautics, Lacey  
Luis Lopez, So., Math, Sedro-Woolley  
Craig Mohr, Music Education, Glendale, CA  
Alex Slate, Sr., History and Political Science, Spokane  
Miharu Umehara, Jr., International Studies, Chigasaki,  
Japan  
Rebecca Van-Den-Ende, So., Art, Seattle  
Alex Dahoda, Community Member, Port Orchard  
Kevin Reilly, Jr., Mechanical Engineering, Seattle

### HORN

Nick Anderson, Fr., Electrical Engineering, Silverdale  
Bryna Hazelton, Community Member, Seattle  
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Charlie Levin, Fr., Anthropology & LSJ, Munster, IN  
Thomas O'Donnell, Jr., Mathematics / Statistics, Vancouver  
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