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CDR 13,261

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5-28

13,262



# THE WIND ENSEMBLE

Timothy O. Salzman, *conductor*

# THE SYMPHONIC BAND

J. Bradley McDavid, *conductor*

# THE CONCERT BAND

Timothy O. Salzman, *conductor*

School

of

Music

University

of

Washington

May 28, 1998

8:00 PM

Meany Theater

## PROGRAM

### THE CONCERT BAND

CDR 13,261

1 ON A HYMN SONG OF LOWELL MASON (1990) 5:31 DAF<sub>10</sub>  
..... David R. Holsinger (b. 1945) 1

2 VARIATIONS ON A KOREAN FOLK SONG (1967) 7:25  
..... John Barnes Chance (1932-1972) 2

David C. Fullmer, *conductor\**

3476

CDR 13,261

## THE SYMPHONIC BAND

DATE ID

- [3] COLORS (1984).....6:45..... Bob Margolis (1949) 3  
 I. *Stanes Morris*  
 II. *Stingo*  
 III. *Daphne*  
 IV. *Argeers*  
 V. *The Slip*
- [4] IRISH TUNE FROM COUNTY DERRY (1918).....4:03..... Percy Grainger (1882-1961) 4
- [5] SHEPHERD'S HEY (1918).....2:05..... Grainger 5
- [6] AMPORITA ROCA (1935).....2:21..... Jaime Texidor (ca. 1900-1950), arr. Winter 6  
 David C. Fullmer, *conductor\**

CDR 13,262

## 2:49 THE WIND ENSEMBLE

DATE ID

- [1] -presentation
- [2] SYMPHONIES OF WIND INSTRUMENTS.....10:20..... Igor Stravinsky 7  
 (1920) (1882-1971)  
 David C. Fullmer, *conductor\**
- [3] CONCERTO II FOR FLUTE AND WIND ENSEMBLE.....13:19..... Frigyes Hidas 8  
 (1992) (b. 1928)  
 I. *Lento*  
 II. *Allegretto*  
 III. *Allegro*  
 Felix Skowronek, *flute*
- [4] A CHILD'S GARDEN OF DREAMS (1981).....32:51..... David Maslanka (b. 1921) 9
- [5] I. *There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.*
- [6] II. *A drunken woman falls into the water and comes out renewed and sober.*
- [7] III. *A horde of animals frighten the dreamer. The animals increase to a tremendous size and one of them devours the little girl.*
- [8] IV. *A drop of water is seen, as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This prays the origin of the world.*
- [9] V. *An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds.*

\*This performance is in partial fulfillment of the requirements for the Doctor of Musical Arts degree.

In the early 19th century, the leading composer of hymn tunes in America was Lowell Mason (1792-1872), whose main activities centered in Boston and New York City. Mason is particularly renowned for having pioneered the introduction of music instruction on a regular basis into the Boston public schools in 1827. He composed or arranged some 1600 hymn tunes and compiled some eighty collections of music. Among the best known of his surviving hymn tunes are "Antioch" (Joy to the World,) "Azmon" (O For A Thousand Tongues to Sing), "Bethany" (Nearer My God to Thee,) "Hamburg" (When I Survey the Wondrous Cross,) and the tune on which *ONA HYMN SONG OF LOWELL MASON* is based, the "1832 Olivet" (My Faith Looks Up To Thee).

DAVID HOLSINGER was born in Hardin, Missouri, near Kansas City, in 1945. He holds degrees from Central Methodist College, Fayette, Missouri, and Central Missouri State University, Warrensburg. His post-graduate studies were at the University of Kansas, under the tutelage of composer Charles Hoag. Holsinger was twice recipient of the prestigious Ostwald Award for band composition, sponsored by the American Bandmasters Association. His compositions have won competitions sponsored by Kent State University and the National Federation of Music Clubs. His compositions have also been finalists in both the DeMoulin and Sudler competitions. He serves as Chief Musician at Shady Grove Church, a charismatic Christian fellowship in Grand Prairie, Texas.

*VARIATIONS OF A KOREAN FOLK SONG* was composed in 1965 winning the American Bandmasters Association Ostwald Award for the composer the following year. Chance provided the following information concerning the work in the *Journal of Band Research* for Autumn 1966:

I became acquainted with the folk song known as Arrirang (pronounced "AH-dee-dong") while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.

The work is in six sections; the opening pentatonic theme is followed by five distinct variations. The first variation features temple blocks and woodwinds and also makes prominent use of xylophone, vibraphone, and cymbals. Variation two is quiet and serene with the original melody, now inverted, played by the oboe. The third variation is a fast march, the fourth is broad and solemn, and the fifth is more involved with various sections of the band playing one of the phrases heard in the opening pentatonic theme.

JOHN BARNES CHANCE began studying composition at the age of fifteen and received degrees from the University of Texas. Achieving performances of his works while still in high school, he completed further study with Kent Kennan, Clifton Williams, and Paul Pisk as a university student, winning the Carl Owens Award in 1967 for the best student work of the year. Additional musical background for the composer came through performing experience as timpanist with Austin Symphony and as arranger for the Fourth and Eighth United States

Army Bands. Chance was appointed composer-in-residence with the Ford Foundation Young Composers Project from 1960 to 1962, residing in Greenboro, North Carolina. Chance wrote music for chorus, band, orchestra, solo instruments, and chamber groups. He was accidentally electrocuted while working in the back yard of his home in Lexington on August 16, 1972.

*COLOR* is based upon five English folk dances: "Stanes Morris, Stingo, Daphne, Argeers, and The Slip." The musical treatment is improvisatory, playful, mischievous, and generally compact in structure, with a strong emphasis on style and tone color. All of the tune except for "Daphne" came from John Playford's *English Dancing Master* (1951), a collection of English Country Dances in the form of unaccompanied melodies with dance steps. The version of "Daphne" comes from Jr. Jacob van Eyck's *Der Fluyten Lust-hof* (1646), which is a collection of tunes for the solo recorder.

BOB MARGOLIS was born in Staten Island, New York, and attended Brooklyn College and the University of California. In 1981, he founded Manhattan Beach Music, a publishing firm dedicated to producing quality band compositions and arrangements. Margolis has arranged many Renaissance works for band by composers such as Claude Gervaise, Michael Praetorius, and Tielman Susato.

*IRISH TUNE FROM COUNTY DERRY* is based on a tune collected by a Miss J. Ross of New Town, Limavaday, County Derry, Ireland, and published in *The Petrie Collection of Ancient Music of Ireland* in 1885. Grainger's setting was written in 1909 and was dedicated to the memory of Edward Grieg. The "perfect" melody and the rich sonorities of the arrangement have kept this work in a favored position for decades. The air on which 'Shepherd's Hey' is based was collected by Cecil J. Sharpe. In some agricultural districts in England teams of "Morris Men," decked out with jingling bells and other finery, can still be seen dancing to such traditional tunes as the one featured in this work, which are played on the fiddle or on the "pipe and tabor."

PERCY GRAINGER was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance such as varying beat lengths and the use of "primitive" techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Grainger studied in Frankfurt for six years, after which he began his European career as a concert pianist, settling in London in 1901. He came to the U.S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. It was during his service as a "musician, second class" that he played oboe and soprano sax as well as composing a number of works for the wind band.

*AMPARITO ROCA* reflects all the zest and flare of the Spanish national pastime--the bullfight. The march is arranged according to the traditional formula: an introduction is followed by three rather brief strains (each repeated, with slight

## THE SYMPHONIC BAND J. Bradley McDavid, *conductor*

### FLUTE

Stacie Fowler, Woodinville,  
Electrical Engineering  
Kim Parris, Mercer Island,  
Psychology  
Nikki Connis, Woodinville,  
English  
Marie Wright, Pt. Townsend,  
Pre-graduate school  
Christine Dearey, Bremerton,  
Pre-major  
Shelly Smola, Pocatello, Math  
Kelly Trout, Everett, Pre-  
major  
Laura Stone, Seattle,  
Anthropology

### OBOE

Chase Chang, Puyallup,  
Music Education

### CLARINET

Carrie Fowler, Sandy, UT,  
Statistics  
Cathy Mader, Danville, CA,  
Pre-major  
John Holm, Tumwater, Pre-  
major  
Chris Brown, Edmonds, Pre-  
major  
Lisa Hagen, Yakima Pre-  
Medicine  
Marcus D. Collins,  
Woodinville, Physics  
Melissa Mitchell, Snohomish,  
Business/Finance  
Matt Lease, Mill Creek,  
Computer Science  
Katie Willias, Renton, Pre-  
Medicine

### BASS CLARINET

Annie Sieberson, Bellevue,  
Classics  
Andrew Craig, Seattle,  
Speech Communications

### ALTO SAXOPHONE

Greg Cameron, Seattle,  
Engineering  
Amanda Montgomery, Indine  
Village, NV, Music  
Education  
Ben McNair, Wenatchee,  
Pre-major

### TENOR SAXOPHONE

Emily Backus, University  
Place, Oceanography  
Jordin Kurihara, Bremerton,  
METE  
Baritone Saxophone  
John Wright, Santa Barbara,  
CA, Pre-major

### BASSOON

LaShona D. Artis, Lawton,  
OK, Biology  
Melissa Rogers, Kent,  
Electrical Engineering

### TRUMPET

Jonathan Eck, Federal Way,  
Music Composition  
Timothy Jon Fowler,  
Vancouver, Music  
Education  
Jonathan Bach, Burien,  
Physics  
James Taylor Cabaniss,  
Moraga, CA, Business  
Anna Novak, Tacoma, Math  
George Meaders, Seattle,  
Music  
Dana Sorensen, University  
Place, Nursing

### HORN

Brandon Parks, Bothell,  
Astro-Physics  
Kyle Sundqvist, Auburn,  
Physics  
Amy Wiedemeier, Issaquah,  
Pre-major  
Becky Farley, Port Ludlow,  
Engineering  
Katie Cobb, Los Angeles,  
CA, Molecular Biology

### TROMBONE

Steve Johnson, Lynnwood,  
Graduate  
Conrad Mitchell, Lynnwood,  
Pre-major  
Eric Viegas, Modesto, CA,  
Music Ed/English  
Tina Stremick, Renton,  
Psychology  
Marcus Pimpleton, Seattle,  
Music Education  
Joe Griener, Bellevue,  
German

### EUPHONIUM

Brian Leyde, Shoreline  
Business  
Michael Leone, Mill Creek,  
Music Education  
Reggie Fenton, Charleston,  
SC, Computer Science

### TUBA

David Goo, Kent,  
Mechanical Engineering  
Owen Kehoe, Lake Forest  
Park, Civil Engineering

### PERCUSSION

Nick Sanders, Vancouver,  
Music Education  
Russ Nyberg, Seattle, Music  
Performance  
Christopher Twigg, Federal  
Way, Math  
Travis Bruggeman, Kirkland,  
Drama  
Dave Wadkins, Aloha, OR,  
Electrical Engineering/  
Dance

## THE CONCERT BAND

Timothy O. Salzman, *conductor*

### FLUTE

Nell Bennett, Redmond, Community  
 Nancy Gove, Nashville, TN, Quantitative Ecology  
 Michael Anderson, Silverdale, Physics  
 Traci Towers, Yacolt, Wildlife Sciences  
 Sonya Kennedy, Kelso, Pre-major  
 Eileen Kuo, Mercer Island, Pre-major  
 Chern-yan Chuang, Taipei, Taiwan, Library/Information Science  
 Yoo-Jung Kim, Bellevue, Pre-Pharmacy  
 Monica Anderson, Silverdale, Physics  
 Carolyn Ward, Seattle, Music Education  
 Kathy Engan, Kent, Chemical Engineering  
 Rachel Robinson, Federal Way, Pre-major  
 Jenni Ulrich, Federal Way, English  
 Chooi-Theng Lew, Penang, Malaysia, Music Education  
 Kyung Sook Shin, Federal Way, Music Education

### OBOE

David Li, Edmonds, Pre-major  
 Stacy Schulze, Richmond, TX, Chemistry

### CLARINET

Kim Lintott, Edmonds, Community  
 Tim McClure, Mercer Island, Microbiology  
 Mark Oesterle, Pasco, Music Education  
 Wendy Grim, Boyertown, PA, Biology  
 Angela Daily, Kirkland, Biology  
 Maggie Pincus, Spanaway, Communications  
 Kim Pangilinan, Silverdale, Piano Performance  
 Charlene Williams, Brier, Psychology

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 Lucille N. Gestalter, Bremerton, International Business

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Rebecca Goodstein, Seattle, Microbiology

### BASSOON

Andy Clark, Vashon Island, Music Theory/History  
 Dana Ritter, Seattle, Community

### ALTO SAX

Tim Crooks, Redmond, Community  
 Sara Schultz, Bothell, Music Education  
 Mat Martineau, Kirkland, Computer Engineering  
 Vanessa Wentworth, Forks, Pre-major

### TENOR SAX

James Stoller, Molalla, OR, Biochemistry  
 Chris Wilson, Federal Way, Electrical Engineering

### BARI SAX

Mark Kunz, Edmonds, Community

### TRUMPET

Tameem Bakkar, Lynnwood, Music  
 Mathias Keil, Geissen, Germany, Physics  
 Rachel Dickhoff, Olympia, Cellular & Molecular Biology  
 Justin Ware, Lakewood, Electrical Engineering  
 James Hallmark, Lakewood, Pre-engineering  
 Jeremy Birklid, Chemelah, Biology  
 Todd Owen, Lake Oswego, OR, Pre-engineering  
 Kjell Konis, Bainbridge Island, Math/Economics  
 Amy Gilmer, Everett, Music Education

### HORN

Brett Kotschwar, Oak Harbor, Math/Linguistics  
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 Jason Fuller, Kennewick, Electrical Engineering  
 Kyle Sundqvist, Auburn, Physics  
 Joe Miniken, Hoquiam, Pre-major  
 Bob Lea, Port Angeles, Biology

### TROMBONE

Matt Paynton, Seattle, Graphic Design  
 Jacob Little, Tatum, Art  
 J. C. Plott, Seattle, Cellular & Molecular Biology  
 John Scott, Seabeck, Linguistics/German  
 Eddy Yin, Sydney, Australia, Industrial Engineering  
 Andrew Chaffin, Seattle, History  
 Cynthia McGowe, Victoria, BC, Canadian Studies

### EUPHONIUM

Sara Graham, Bellevue, International Business  
 Nikki Connis, Woodinville, English  
 Melissa Rogers, Kent, Pre-engineering

### TUBA

Jay Schmidtke, Kennewick, BioChemistry  
 Dax Migita, Honolulu, HI, Pre-major  
 Edd George, Bothell, Music Education  
 Mike Chen, Kent, History and Music

### PERCUSSION

Marc Heikens, Kennewick, Microbiology  
 Mike McGrath, Mukilteo, Forest Management  
 James Rosko, Seattle, Engineering  
 Tyson Sterne, Marysville, Music Education  
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variations introduced) and a trio heard three times (with variations) having the usual interlude before the last statement of the trio.

JAIME TEXIDOR was a pseudonym used by a British composer, Reginald Ridewood, not a Spanish composer of *paso-dobles* as previously believed by musicologists. Ridewood was recognized as a gifted composer and conductor by the officers and students at Kneller Hall where he graduated as a bandmaster in 1936. He composed this widely known work for military band while he was a British military bandmaster. His career was cut short by death due to cancer.

IGOR STRAVINSKY began *SYMPHONIES OF WIND INSTRUMENTS* in response to a request from the editor of the *Revue Musicale*, who wanted a short piece to be included in a commemorative edition in memory of Claude Debussy. Stravinsky complied, submitting a work for piano, which he completed on June 20, 1920. That short piece was the chorale which, when the final form of the work was in place two weeks later, became the final 54 measures of music. He had enjoyed a long and deep friendship with Debussy, twenty years his senior. In offering this work in tribute, however, Stravinsky felt that Debussy's memory would be better served by writing in his own style rather than imitating his friend's.

The relatively short duration of the work, approximately nine minutes, belies its complexity of construction. Reaching backwards to the era of *Garbles of Venice* and *Sachets of Dresden*, Stravinsky borrowed the concept of 'symphony' as a consonant 'sounding together' of voices and/or instruments, whether in full ensemble, in families of instruments, or in trios or duets. In Stravinsky's words, "This is an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments." The opening bell-like fanfare and subsequent long chords are the recurring motives of the litany, separated by episodes (or prayers, to continue the metaphor) or a trio for flutes, dance rhythms, and duets for the rare alto flute and alto clarinet. The final chorale discussed above begins quietly in the brass, enters into dialogue with the woodwinds, and closes quietly in shimmering tutti.

The first performance occurred in Queen's Hall, London, on June 10, 1921, conducted by Sergei Koussevitsky who was later to conduct the Boston Symphony Orchestra from 1924 to 1949. The performance was a disaster for which Stravinsky blamed the conductor.

Stravinsky, while living in the United States between 1945-1950, made a thorough revision of several of his major works composed before 1931, including *Symphonies* (1947.) For this revision, Stravinsky rescored the alto flute with third flute, the alto clarinet with third clarinet, and significantly changed the meters. However, apart from the differences of timbre (the 1920 version is more 'mellow') and shifting of voices due to the changes of instrumentation, the two versions are quite similar. The 1920 version will be heard in this evening's performance.

*CONCERTO II FOR FLUTE AND WIND ENSEMBLE* is a recently composed work with three contrasting movements by Hungarian composer and pianist FRIGYES

HIDAS. Hidas was born in Budapest in 1928 and studied composition with Janos Viski at the Academy of Music in Budapest. In 1959 he received the Erkel Prize. From 1955 to 1966 he served as musical director of the National Theater of Budapest. A prolific composer, Hidas has written many works for orchestra, brass, stage, television and film.

A *CHILD'S GARDEN OF DREAMS*, commissioned by Northwestern University, was premiered in 1981. The following excerpt is from *Man and His Symbols* by Carl Jung (1875-1961), the Swiss psychiatrist, who founded the analytical school of psychology.

"A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his ten year old daughter. It contained a whole series of dreams she had had when she was eight. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father... In the un-abridged German original, each dream begins with the words of the old fairy tale: "Once upon a time..." By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context, but he could not do so because there appeared to be no personal associations to them... The little girl died of an infectious disease about a year after that Christmas... The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations... The little girl was approaching puberty, and at the same time the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, "Life is a short dream," rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of a death casts an 'adumbratio' (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection—the transformation of death into eternal life."

Maslanka selected five of the twelve dreams as motifs for the movements of this composition.

DAVID MASLANKA was born in New Bedford, Massachusetts, in 1943. He attended Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.

He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. Maslanka's music is considered an important contribution to the body of wind ensemble literature. By stretching the limits of orchestration, harmony, rhythm and form, his writing has found a unique voice.

Felix Skowronek was principal flute with the Seattle, Puerto Rico, and St. Louis Symphonies before joining the faculty of the School of Music at the University of Washington in 1968. He was founding president of the Seattle Flute Society, president of the National Flute Association, and served for two years as Associate Director for Performance and Public Affairs at the UW School of Music. From 1982 to 1991 he was music director of Belle Arte Concerts, a suburban Seattle chamber music series. Since 1962 Skowronek has been the flutist of the Soni Ventorum Wind Quintet of which he was a co-founder and with which he has traveled and recorded extensively. Through his travel and research, he has become an authority on the use of foreign and domestic hardwood species for flute and woodwind manufacture.

David C. Fullmer earned his Bachelor of Music and Master of Music degrees from Brigham Young University. He is currently pursuing a Doctor of Musical Arts degree in Instrumental Conducting at the University of Washington where he is serving as the teaching assistant for the UW Wind Ensemble, Timothy Salzman, conductor. He is on leave as Director of Bands at Timpview High School in Provo, Utah. The Timpview Band has established a regional and national reputation for excellence in Symphonic Band, Jazz Ensemble, Marching Band and Percussion Ensemble. He has served as the Utah State Chair for the National Band Association and Band Vice President of the Utah Music Educators Association. He has received the UMEA Superior Accomplishment Award, the Mid-West Medal of Honor, Provo Educator of the Year and twice received the National Band Association Citation of Excellence. David and his wife Natalie have two daughters: Hilary, 8, and Jasmine, 5.

# THE WIND ENSEMBLE

Timothy O. Salzman, *conductor*

## FLUTE

Dane Andersen, Fresno, CA,  
Music Performance  
Danielle Rangel, Seattle,  
Music Education  
Ashley Carter, Mukilteo,  
Psychology  
Lucas Robatto, Salvador-  
Bahia, Brazil, Music  
Performance  
Ann Kjerulf, Stockton, CA,  
Music, Speech and  
Hearing

## OBOE

Beth Antonopulos, Seattle,  
Music History  
Jennifer Gookin, Ellensburg,  
Music Performance

## ENGLISH HORN

Sarah Bahauddin, St. Cloud,  
MN, Music Performance

## E♭ CLARINET

Terri Garrett, Seattle, Music  
Performance

## CLARINET

Thuc Nguyen, Lakewood,  
Accounting, Information  
Systems  
Kevin Hinshaw, Olympia,  
Computer Science  
Anthony Perez, Auburn,  
Pre-major  
Nina Shimabukuro, Honolulu,  
HI, Economics  
Heather Seeley, Seattle,  
Music History  
Seth Ruymen, Silverdale,  
Music Education  
Dan Sharron, Seattle, Music  
Performance

## BASS CLARINET

Amy Gilmer, Everett, Music  
Education  
Anne Pfeif, Kent,  
Engineering

## CONTRA BASS CLARINET

Tina Richerson, Wenatchee,  
Music Performance

## ALTO SAXOPHONE

Phillip Cheung, Federal Way,  
Music  
Brad Fitch, Gardnerville, NV,  
Music Performance

## TENOR SAXOPHONE

Greg Sharp, Federal Way,  
Music Performance,  
Biology

## BARITONE SAXOPHONE

Mark Montemayor, Federal  
Way, Music Education

## BASSOON

Tracy Bergemann,  
Milwaukee, WI, Biostatistics  
Changho Lee, Taegu, Korea,  
Music Performance

## CONTRA BASSOON

Louie Fielding, Gig Harbor,  
Mechanical Engineering

## TRUMPET

Judson Scott, Cincinnati, OH,  
Extension Division  
Mike VanBebber,  
Woodinville, Music  
Education  
Tyson Sterne, Marysville,  
Music Education  
David Hebert, Seattle,  
Ethnomusicology  
Brian Bensky, Seattle, Pre-  
major  
Edd George, Bothell, Music  
Education

## HORN

Jackie Faissal, Dearborn, MI,  
Music Performance  
Stephanie Luna, Fresno, CA,  
Music Performance  
Donald J. Ankney, Kent,  
Music Composition  
Shauna K. Johnson,  
Woodinville, Chemical  
Engineering

## TROMBONE

Peter B. Blau, Samish Island,  
Music Performance  
Stephen Nickels, Madison,  
WI, Aerospace  
Engineering

## EUPHONIUM

Joseph Dyvig, Winlock,  
Music Education

## TUBA

Bill Beam, Silverdale, Music  
Education  
Joseph Dyvig, Woodinville,  
Music Education

## STRING BASS

Christopher Balducci, Port  
Angeles, Music Education

## HARP

Karyn Fidelity, Langley,  
Music

## PIANO

Jacob Winkler, Seattle, Music

## PERCUSSION

Marc Collier, Fairfax, VA,  
Music Performance  
Emmy Ulmer, Seattle, Music  
Performance  
Matt Drumm, Issaquah,  
Music Performance  
Anne Richards, Lake City,  
Pre-major  
Michael Roling, Pasadena,  
CA, Music Education  
Miho Takekawa, Tokyo,  
Japan, Music Performance