

presents

B348
2006
3-7

“CONTINENTAL DIVIDE”

March 7, 2006

7:30 PM

MEANY THEATER

CD# 15,147

(unknown CD# 15,145)

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy O. Salzman, conductor

- [1] HEMISPHERES (2002) 14:31 JOSEPH TURRIN (b. 1947)
I. Genesis
II. Earth Canto
- [2] COMMENTS, Salzman 4:26
- [3] CONCERTO FOR TWO CONTINENTS (1989) 9:05 IVAN TCHEREPNIN (1943-1998)
Jacob Winkler, synthesizer
- [4] RHAPSODIE FOR VIOLA AND WIND ORCHESTRA (1946) 10:32 JEAN FRANCAIX (1912-1997)
Melia Watras, viola

CD# 15,148

(unknown CD# 15,146)

UNIVERSITY OF WASHINGTON CONCERT BAND

- [1] AFRICA-CEREMONY, SONG, AND RITUAL (1994) 8:51 ROBERT W. SMITH (b. 1958)
Nseobong E. Ekpo, conductor
- [2] SUITE PROVENCALE (1989) 7:48 JAN VAN DER ROOST (b. 1956)
I. Un ange a fa la crido
II. Adam e sa Coumpagno
III. Lou Fustie
IV. Lis Escoubo
- Paul Bain, conductor

UNIVERSITY OF WASHINGTON CAMPUS BAND

- [3] BY THE LIGHT OF THE POLAR STAR (1902) 4:57 JOHN PHILLIP SOUSA (1854-1932)
Maggii Young-Weitzel, conductor
- [4] ENGLISH DANCES, SET I (1950) 8:40 MALCOM ARNOLD (b. 1921)
I. Andantino
II. Vivace
III. Mesto
IV. Allegro risoluto
- Laura Stambaugh, conductor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. J. Brad McDavid, *conductor*

- [5] BALI (2005) 8:54 MICHAEL COLGRASS (b. 1932)
 Thomas Slabaugh II, *conductor*
 [6] COMMENTS, McDavid
 [7] PING, PANG, PONG (2004) 11:24 JOEL PUCKETT (b. 1977)

JACOB WINKLER received his Bachelor of Arts in Music in 1999 from the University of Washington, where he studied piano with Holly Herrmann and Marc Seales, and conducting with Tim Salzman and Peter Erös. He received his Master of Music degree in conducting from the University of Washington in June 2003. Mr. Winkler was the arranger and music director of the UW Opera production of John Gay's *The Beggar's Opera*. In January 2006, Mr. Winkler served as music director for the Seattle Children's Theatre production of *Peter And The Wolf*. He is currently the Associate Music Director and Accompanist for the Northwest Boychoir.

MELIA WATRAS was born in Honolulu, Hawaii and began her musical studies on the piano at age 5. Soon after she turned to the viola and made her debut at age 16, soloing with the Dayton Philharmonic Orchestra. While still in high school, Watras drew attention by winning the National Wendell Irish Award. Her formal studies took her to Indiana University, where she studied with Abraham Skernick and Atar Arad, earning Bachelor's and Master's degrees and the prestigious Performer's Certificate. While at Indiana, Watras served as Professor Arad's assistant for many years, and was a member of the faculty as a Visiting Lecturer. She went on to study chamber music at the Juilliard School while also teaching there as an assistant to the Juilliard String Quartet. Watras then served as Musical Artist in Residence at Dickinson College and on the faculty of the New York Youth Symphony Chamber Music Program. In 2004, Watras was appointed assistant professor of viola at the University of Washington School of Music, where she teaches viola and chamber music. Watras currently resides in Seattle with her husband, Corigliano Quartet violinist Michael Jinsoo Lim. She plays a viola made by Samuel Zygmuntowicz. For more information on Melia Watras, please visit www.meliawatras.com.

When Kurt Masur commissioned me to compose a work for his farewell concert with the New York Philharmonic he requested that it be exclusively for winds. Composing a piece for one half of the orchestra became the inspiration for the title *HEMISPHERES* (defined as one of two half spheres formed by a plane through the spheres center). Hemispheres would become the metaphor for a piece written in three movements, with the middle movement, like an equator dividing the larger halves.

While composing, I began to explore the concept of the hemisphere and how individual parts come together forming a larger more perfect whole. The idea of a sphere, a circle, the earth, evolution, the cycle, the journey, and returning to the origin seem to take hold. I thought how every culture has beliefs about creation and that somehow they are all based on a similar idea - that of returning to the origin, the full circle. Through my research on this subject I became most interested in three particular stories of creation all from very diverse cultures: The western (1. Genesis), American Indian (2. Earth Canto), and Hindu (3. Rajas). These stories became the motivation for Hemispheres in that the music itself also takes on a cyclical form with reoccurring themes throughout and short motifs that develop into larger groups.

Much of the music was complete by the time the horrific events of September 11, 2001 had occurred. Although there was more composing to be done, these events had a profound effect

not only on me, but consequently, on the music as well. I began to look at the piece from a completely different perspective. As I continued writing, I decided to expand previous sections, cut, refine, and add new material until the work took on a new shape - something larger and more potent. What had started out as three culturally diverse stories coming together into one larger unison had now become an homage to life, earth, creation and the divine forces that drive the sphere of existence. In the shadow of September 11, 2001, I realized that I had written a memorial piece. Not as a melancholy elegy, as one might expect, but a work that is driving, forceful, exuberant, and a celebration of life itself.

The following quotes and narratives are the inspiration for each of the movements.

1. Genesis

Where were you when I laid the foundations of the earth? Tell Me, if you have understanding. Who determined its measurements? Surely you know! Or who stretched the line upon it? To what were its foundations fastened? Or who laid its cornerstone, When the morning stars sang together, And all the sons of God shouted for joy? The Book of Job, 38:4-7

2. Earth Canto

In the beginning of the world, all was water. The Great Chief lived in the sky alone. When he decided to make the world, he went down to the shallow places in the water and threw up great handfuls of mud that became land. He piled some of the mud so high that it froze hard and became the mountains. The Great Chief made trees grow on earth, and also roots and berries. He made man out of a ball of mud and told him to take fish from the waters and deer and other game from the forests. But in spite of all the things the Great Chief did for them, the new people quarreled. They bickered so much that Mother Earth was angry and she shook the mountains so hard that they fell on to the earth. Many people were killed and buried under the rocks and mountains. Someday the Great Chief will overturn those mountains. Then the spirits that once lived in the bones buried there will go back into them. At present those spirits live on the tops of the mountains, watching their children on earth and waiting for the great change which is to come. The voices of these spirits can be heard in the mountains at all times. No one knows when the Great Chief will overturn the mountains. We do know that the spirits will return only to the remains of people who in life, kept the beliefs of their grandfathers. Only their bones will be preserved under the mountains. ("Creation of the Yakima World" from *Indian Legends of the Pacific Northwest* by Ella E. Clark)

[Joseph Turrin]

JOSEPH TURRIN is a greatly valued contributor to contemporary American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher. He studied composition at the Eastman School of Music and the Manhattan School of Music, and has pursued a career that has always been multifaceted. As a composer, he has produced works in many genres. Among the many commissioned works in his catalogue, highlights include *Hemispheres* commissioned for Kurt Masur's final concert with the New York Philharmonic in

THE CONCERTO FOR TWO CONTINENTS FOR SYNTHESIZER AND WIND ORCHESTRA is Ivan Tcherepnin's fourth commissioned work for the American Wind Symphony Orchestra. It was premiered in Vaasa, Finland, with the composer as soloist on the synthesizer. The nine-minute, single-movement work makes extensive use of the synthesizer's possibilities. At various times it sounds like a vocal choir, a clarinet trio, horn quartet, a celesta, electric bass or a mistuned balalaika-like piano. As the synthesizer voices are timbral hybrids created by Tcherepnin, so are the motivic and melodic materials as musical materials from one culture are morphed into those of another culture. The concerto blends numerous North American and Russian folk tunes such as "Tur-

Francaix's *RHAPSODIE FOR VIOLA AND WIND ORCHESTRA* relies on nostalgic images of France. Opening with a melancholy theme and then a virtuosic allegro, it proceeds through a kaleidoscope of episodes including images of French peasant music, the old French cabaret, and even the sidewalk cafes of pre-war Paris.

JEAN FRANCAIX has, to a degree, suffered the fate of a prophet rejected in his homeland. He once remarked, "Tonality is not yet

May 2002 and taken on tour by Masur and the orchestra to Europe and Asia in June 2002, his concertos for flute (commissioned for Carol Wincenc and the New Jersey Symphony) and for trumpet (the latter commissioned by the New York Philharmonic for Philip Smith, its principal trumpet, and conducted at its 1989 premiere by Erich Leinsdorf), the chamber works *Riffs and Fanfares* (The Chamber Music Society of Lincoln Center), *Arcade* (New Jersey Chamber Music Society), *Quadrille* (West Point Military Academy), *Chronicles* (twelve American Universities for Philip Smith), *Modinha* (Orpheus Chamber Orchestra) and numerous other commissions. The New York Philharmonic, both as an ensemble and through several of its individual members, has cultivated a longstanding relationship with Turrin. In addition to the new *Hemispheres*, the *Trumpet Concerto* (which Kurt Masur has also led with the Gewandhaus Orchestra in Leipzig), the Philharmonic-commissioned *Two Gershwin Portraits* (which Mr. Masur and the Orchestra premiered at the "New York 100 Celebration Concert" in Central Park in 1998, with trumpet soloists Wynton Marsalis and Philip Smith), Turrin has composed several pieces for the Orchestra's brass section, including *Jazzalogue No. 1* (featured on the Orchestra's 1997 Latin American tour) and *West Side Story Suite* (commissioned and premiered at Carnegie Hall in 2000 by the Philharmonic's brass section). In addition, he has composed numerous solo and chamber works to spotlight the talents of several Philharmonic musicians. Most recently his Trombone Concerto *Illuminations* was recorded by Joseph Alessi for Summit Records. His *Fandango* was performed on "Live From Lincoln Center" in July, 2002 by Kurt Masur and the NY Philharmonic and hosted by Beverly Sills. What the NY Times said about his work *Hemispheres*: "Mr. Turrin's music is nervous, loud, swift and aggressive to the point of violence. It is also beautifully made, negotiating its constant changes of speed and pulse with grace. Mr. Turrin's music is young: no past, only future."

key in the Straw" with "My Green Fields," or Black American sources with Central Asian (Tartar) folksong. The concerto can be heard as a joyful celebration of the power of music to cross borders and bring peoples together through a commonly shared world of tones and rhythms.

IVAN TCHEREPNIN was born in Paris, France on February 5. Grandson of composer-conductor Nikolai Tcherepnin, and son of the celebrated Alexander Tcherepnin and the noted pianist and pedagogue Ming Tcherepnin, Ivan won international recognition as a composer, as had his grandfather and father before him.

exploited. I still have many ideas. If [other composers] have not, that's their problem." Francaix's music remained markedly tonal throughout his life, in stark contrast to the harsh atonality preferred by the French cultural establishment. He never enjoyed much popularity in his native France, but has been well received throughout the rest of the western hemisphere, and his thoughts on the current relevance of tonality in music have been borne out by many of the more exciting composers at work today.

AFRICA: CEREMONY, SONG, AND RITUAL is based on the primitive folk music of Western Africa. Inspired by the recording and research of Mr. Stephen Jay, the work features traditional ceremonial music for dance and entertainment as well as dynamic percussive invocations and historical songs. African musicians feel that they bring life to their instruments just as God gives life to the musician. As a result, individual instruments are believed to possess consciousness and are treated with the same respect and reverence given to an honored living person. The drum, the featured instrument in this work, is considered a sacred object as well as a musical instrument. It is believed to be

SUITE PROVENÇAL is a four-movement suite based on authentic folk tunes from Provence a southern region of France. Each of the movement titles is in an old French/Latin language called Catalan. Every movement reflects the character of the particular folk song. "Un Ange a fa la crido" (An angel brought to the creed/credo) is like a bourrée, an old French folk song. "Adam e sa Coumpagnou" (Adam and his companion) is an old love song, "Lou Fustie" (the carpenter) is a fast dance, and finally "Lis Escoubo" (a whistle tune/popular ballad) is a farandole, another old dance form. In the latter, the old folk music tradition in which musicians play a whistle with one hand and a drum with the other hand is clearly represented in the musical setting

BY THE LIGHT OF THE POLAR STAR is the first movement of Sousa's *Looking Upwards Suite*. Composed in 1902, the Suite includes *Mars and Venus* and *Beneath the Southern Cross*. Sousa composed eleven suites and most were inspired by something that impressed him during his many travels. The inspiration for *By the Light of the Polar Star* came from an evening train ride through South Dakota on which Sousa was taken by the clear, crisp view of the heavens. The second movement draws inspiration from an advertisement for the ship *Southern Cross*, and the third from simply "gazing into the heavens". In concert programs for the Sousa Band, the following printed notes were usually included for *By the Light of the Polar Star*, providing the listener with a mental image for the descriptive music--conjuring up images of the cold north.

*Jingle bells, jingle bells,
Jingle all the way,
Oh what fun it is to ride
In a one-horse open sleigh."* -Old Song

ENGLISH DANCES, Op. 27, Set 1 (1950) was composed for orchestra in response to a request from Arnold's publisher, who wanted a companion piece to Dvorak's *Slavonic Dances*. The first set of dances was so successful that the publisher ordered a second set of dances, which were published as Op. 33 in 1951. All the folk tunes orchestrated in the dances are original melodies composed by Arnold, written in Dorian, Mixolydian, and Aeolian modes. Arnold wrote more sets of dances throughout his career: Scottish (1957), Cornish (1966), Irish (1986), and Welsh (1989). MAURICE JOHNSTONE (1900-1976) arranged Set 1 for wind band. Johnstone spent three years working for Sir Thomas Beecham and is better known as an arranger under the pseudonym David Bowden.

endowed with a mysterious power which has been incomprehensible to the many missionaries and early travelers on the African continent. As one listens, the mind experiences a wide range of emotions including joy, fear, hope and grief.

ROBERT W. SMITH is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 500 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications.

Born in Duffel, Belgium, JAN VAN DER ROOST was introduced to wind band music at a very young age. This music had a profound influence on him, and he soon decided to begin composing. At the Lemmons Institute in Belgium, he received a tripl-Laureate diploma in trombone performance, music history, and music education. He continued his studies at the Royal Conservatories in Ghent and Antwerp beginning in 1979, and graduated with a diploma in composition. Presently, Van der Roost teaches at the Lemmons Institute, where he conducts and teaches composing and arranging.

To most Americans the name of JOHN PHILIP SOUSA is synonymous with the Fourth of July. People throughout the world have been inspired by the rousing strains of the works of the "March King" and by performances of Sousa and His Band. In the 1890s his "Washington Post" march became the standard music to accompany the two-step, the dance craze that spread throughout Europe and the United States. A century later, in the 1990s, Sousa's musical offerings are heard at concerts, sporting events, through electronic media, at military and civilian ceremonies, and are an integral component of the American experience. Sousa not only entertained his large and diverse audiences, he also educated his listeners and heightened their musical experience by presenting programs of classical literature through his band transcriptions, his own original works for the medium, and through the masterpieces of other composers of distinction.

SIR MALCOLM HENRY ARNOLD (born in Northampton, England) was inspired by the trumpet playing of Louis Armstrong to leave his violin and piano studies at age 12 and concentrate on learning to play the trumpet. At age 16 Arnold attended the Royal College of Music, studying trumpet with Ernest Hall, conducting with Constant Lambert, and composition with Gordon Jacob. From 1941-1948 he was a professional trumpet and cornet player, playing with the London Philharmonic Orchestra as Principal Trumpet, the BBC Orchestra, and an army band. Arnold began to focus his career on composition when he received a Mendelssohn Scholarship in 1948 to study composition for a year in Italy. His compositions are written for a variety of large and small ensembles, include instrumental and vocal music, and

are written for concert, stage, and film. He is perhaps best known for his Oscar-winning score (1958) to the film *Bridge on*

the River Kwai, which included an arrangement of Kenneth Alford's *Colonel Bogey March*.

BALI for wind ensemble was inspired by my two summers living in Ubud, the arts and crafts center of Bali. Every morning the very first sound I would hear would be a gamelon instrument playing the five-note scale unique to that region of the island. The Balinese are warm, playful and artistic minded people, all of whom play instruments and dance, as well as work in the rice fields. Creativity is such a basic part of the life they don't even have a word for it, because it is simply taken for granted as the basis for a spiritual life. The Balinese are a quiet and peace-loving people who have never been successfully occupied by a foreign power. The Dutch, the Japanese, the Communists all failed to dominate this little island and finally gave up and left, because they could not conquer the passive resistance of the Balinese people.

This work offers an example of their indomitable spirit. It is divided into three primary parts: the bright dance rhythms of the gamelon orchestra are the outside sections and the middle is a slow lament for the dead, introduced by an explosion representing the 2002 terrorist bombing of the night club in the island's capital, Denpasar. The Balinese have a unique way of dealing with tragedy: they build a spiritual monument on the spot where the event took place as an offering to the gods. Following requiem-like music we hear a gradual build-up of bright sounds representing the sun reflecting off of the icon built to the memory of the dead, which then leads to a return of the dance. "Bali" was commissioned by the Bishop-Ireton Wind Ensemble and is respectfully dedicated to that band and its music director, Randy Eyles.

[Michael Colgrass]

I've always loved opera overtures. They tend to be fast paced, exciting, and made up from a variety of melodic material. My first experience with these overtures actually came via my father's LPs from the 1950's of the University of Michigan Symphony Band under the baton of Revelli. Revelli was fond of performing these overtures in arrangements, or transcriptions, for his large wind symphony. I remember many a time when my father would comment on how much better the overtures were "without all those darn strings!" *PING, PANG, PONG*, I have captured the essence of these opera overture transcriptions while maintaining a contemporary perspective--in a way, bridging the gap between the past and the present. The three frustrated Chinese ministers from the opera *Turandot* inspire the title. They have always been some of my favorite characters in all of opera. Their frustration, lamenting, and excitement are some of the best

moments in Puccini's masterpiece and seemed to me to be the perfect inspiration for my modern overture.

[Joel Puckett]

Born on the south side of Atlanta, JOEL PUCKETT is the son of a Dixie-land jazz musician and a classical tubist. He spent his childhood improvising with his father and learning the fundamentals of both "concert" and "popular" music. He has recently completed his D.M.A. in composition from the University of Michigan. His composition teachers have included William Bolcom, Michael Daugherty, Bright Sheng, Will Averitt and Thomas Albert. Formerly a cantor at St. John's Episcopal Church in Detroit, he has also been an active performer of both contemporary and cabaret works.

GRADUATE CONDUCTING STUDENTS

Paul Bain, Puyallup
Nsé Ekpo, Sumter, SC
Scott Fry, Tacoma
Joel Heredia, Longview
Thomas Slabaugh II, Sacramento, CA
Laura Stambaugh, Portsmouth, NH
Alex Treviño, San Antonio, TX
Margaret Young-Weitzel, Redlands, CA

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Hae-Won Shin, Grad., Music
Perf., Seoul, S. Korea*
Zhao Rong Chen, Grad., Music
Perf., Nanjing, China
Saesha Senger, Grad., Music
Perf., Hailey, ID
Alysa Treber, Fr., Music Perf.,
Graham
Torrey Kaminski, Jr., Music
Perf./ Architecture, Seattle

OBOE

Jayne Drummond, Sr., Music
Perf., Seattle*
Laura Stambaugh, Grad.,
Music Ed., Portsmouth, NH
Haley Franzwa, Jr., Music Ed.,
Bothell

BASSOON

Thomas Ng, Fr., Physics,
Bothell*
Kirsten Alfredsen, Fr., Music
Perf., Bellingham
Rebecca Solomon, Fr., Philo-
sophy, Redmond
Bruce Carpenter, Grad., Music
Perf., Houston, TX

CONTRA BASSOON

Madison Paxton, Fr., Music
Perf., Elizabeth, CO

CLARINET

Kent van Alstyne, So.,
Physics, Chehalis*
Matthew Nelson, Grad., Music
Perf., Vancouver
Jonathan Tu, Jr., Aeronautics/
Math, Shoreline
Wilson Wong, Fr., Intl.
Studies, Bothell
Ryan Brumbaugh, Sr., Music
Ed, Port Angeles
Kate Sawatzki, So., Biology/
English, Spokane
Stella Koh, Fr., Music/Poly
Sci., Bellevue
Nsé Ekpo, Grad., Inst. Cond.,
Sumter, SC

BASS CLARINET

Ben Leis, Community
Member, Seattle*
Cindy Chou, So., BioChem./
Music, Seattle

ALTO SAXOPHONE

Barbara Larson, Sr., Music
Perf./ Anthropology, Kent*
Ryan Marsh, Sr., Music Perf.,
Maple Valley

TENOR SAXOPHONE

Anthony Pierce, Fr., Music
Perf., Vancouver

BARITONE SAXOPHONE

Paul Swanson, Fr., Music
Perf., Everett

TRUMPET

Edward Castro, Grad., Music
Perf., New York City, NY*
Akash Shivashankara, Sr.,
Econ./ Music, Bellevue
Sarah Holt, Sr., Music Ed.,
Lakewood
Paul Bain, Grad., Inst. Cond.,
Puyallup
Rachel Moore, Jr., Music Perf.,
Lake Forest Park
Shelly Devlin, Grad., Music
Perf., LeGrand, IA

HORN

Matthew Kruse, Grad., Music
Perf., Redmond*
Severn Ringland, Fr., Music
Perf., Brush Prairie
Kenji Ulmer, So., Music Perf.,
Olympia
Andrew Cate, So., Psychology,
Graham
Stephanie Reger, Sr.,
Sociology, Everett
Josiah Boothby, Sr., Music
Perf., Seattle

TROMBONE

Vincent LaBelle, Grad., Music
Perf., Spokane*
Jenny Kellogg, So., Jazz
Studies, Redmond
Sean McCarthy, Jr., Comp.
Sci./Music Perf., Seattle
Grant Ausley, So., Music Perf.,
Graham

EUPHONIUM

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

TUBA

Jon Hill, Fr., Music Perf., Des
Moines, Iowa*
Nate Lee, So., Music Perf.,
Issaquah

STRING BASS

John Teske, Jr., Music Comp.,
Shoreline
Tracie Sanlin, Sr., Music Ed.,
Chicago, IL

PERCUSSION

Scott Fry, Grad., Inst. Cond.,
Tacoma*
Katie Hurst, Grad., Music
Performance, Seattle
Rebecca Tapia, Sr., Music
Perf./ Music Ed., Snohomish
Everett Blindheim, Sr., Music
Perf./Chem. Engr., Puyallup
Darren Meucci, Sr., Music Ed.,
Bothell
Maria Joyner, Grad., Music
Ed./ Music Perf., Olympia
Chris Lennard, Fr., Music
Perf., Snohomish

PIANO

Yoonji Kwon, So., Music
Perf./ Medical Tech., Seoul,
S. Korea

HARP

Gabrielle Holmquist, Sr.,
Music Performance, San
Anselmo, CA
Ashley Wong, So., Music
Perf., Kirkland

**Principal*

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Aimie Abrams-Lopez, Jr., Music Perf., San Antonio, TX
 Courtney Cline, Fr., Chemistry, Tigard, OR
 Traci Czyzyk, Post Doc. Fellow., Medicine, Lynnwood
 Nancy Gove, Community Member, Seattle
 Hasmik Kalantarian, Fr., Pre-engineering, Redmond
 Ann Lin, So., Nursing, Redmond
 Cheng-I Lin, Jr., Indus. Engin./Material Science, Seattle
 Yoko Nozawa, Sr., Biology, Lake Oswego, OR
 Jen Pulju, Jr., Speech, Lakewood, CO
 Rachel Smith, Jr., Psych., Kent
 Danielle Spear, Sr., Music Ed., Spokane
 Kristi Wiant, Sr., Music, Lynnwood
 Melanie Williams, So., Dance, Bremerton
 Amy T. Chen, Grad, Piano Performance, Taipei, Taiwan

OBOE

Alicia Hall, Community Member, Eureka, CA
 Jamie Fowler, Community Member, Redmond

CLARINET

Seth Alexander, Sr., Music, Seattle
 Lindsey Britt, Jr., Int. Studies, Wilsonville, OR
 Allison Burke, Jr., Psychology, Bremerton

Nicholas Carver, So., Int. Studies, Arlington, VA
 Thomas Chan, Sr., EE., Seattle, WA
 Allison Cusick, Sr., Biology, Bothell
 Carrie Fowler, Community Member, Everett
 Kelly Gorr, Jr., Psych., Arlington
 Bruce Hayes, Community Member, Seattle
 Andrea Heenk, Sr., Music, Renton
 Jonathan Kane, Jr., Math, Redmond
 Ryan Kosai, Jr., EE/Biology, Renton
 Rosie Lindeke, So., Biology, Burien
 Josephina Mesa, So., Sociology, Yakima
 Vanessa Palmer, So., Chem/Bio-Chem., Wiliston, ND
 Donald Responte, Jr., Bio. Eng., Bellevue
 Patricia Voll, Jr., Physics, West Linn, OR

BASS CLARINET

Kate Gayle, HS Student, Seattle
 Jennifer Grantham, HS Student, Brier

BASSOON

Susan Schmeling, Community Member, Seattle

ALTO SAXOPHONE

Kristina Clari, Sr., Bus. Mktg., Bozeman, MT
 Heidi Clarke, Sr., Spanish/Econ., Everett

Erin Gorr, Fr., Geography, Arlington
 Chris Klontz, Jr., Mech. Engr., Lake Tapps
 Brian Neighbors, Jr., Pre Engr., Arlington
 David Pate, Sr., Chem. Engr., Seattle

TENOR SAXOPHONE

Meir Hammer, Fr., Const. Mngmt., Redmond
 Theresa Portzer, Fr., Undeclared, Seattle

HORN

Karen Mildes, Community Member, Bothell
 Markie Miller, Fr., Micro Bio., Port Angeles
 Gordon Mitchell, Grad., Chem., Boring, OR
 Sam Sudar, So., Music, Longview

TRUMPET

Kevin Atkinson, So., Architecture, Tri-Cities
 Jon Caldwell, Community Member, Seattle
 Philip Guan, Fr., Pre-Engr., Bothell
 Reggie Gooch, Fr., Undeclared, Seattle
 Ryan Josal, Sr., ACMS, Bremerton
 David Kurtz, Jr., Informatics, Vancouver
 Ryan Murfelt, Grad., Music Ed., Seattle
 Carey Rayburn, Fr., Music Perf., Seabeck
 Nicole Savage, So., Psych., Portland, OR

Alex Cho Snyder, So., Comp. Sci., Seattle
 T. J. Werle, Fr., Pre-Engr., Burien

TROMBONE

Aaron Carsco, Fr., Pre-Med, Aloha, OR
 Jimmy Cho, Sr., Jazz Studies, Kirkland
 Kris Koski, Sr., Civil. Engineering., Aberdeen
 Craig Meinschein, So., Undeclared, Tigard, OR
 Joshua Teter, Sr., E.S.S., Kirkland
 Sean Woody, Fr., Undeclared, West Linn, OR

EUPHONIUM

Megan Costa, Fr., English, Stockton, CA
 Sarah McCrum, Community Member, Seattle
 Elizabeth Uttecht, Sr., Accounting, Lincoln, NE

TUBA

Andy Cook, Jr., Political Science, Auburn
 Daniel Shontz, Jr., Music Perf., Lake Tahoe, CA

PERCUSSION

Kenneth Aphibal, Jr., Mech. Engr., Seattle
 Emily Kimes, So., Music Perf., Kent
 James Maveety, So., Pre-Sci., Seattle

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Kirstin Bott, Jr., Art Education, Bothell
 Devon Barrett Crumlish, So., English, Matawan, NJ
 Tiffany Capon, Fr., History, Marysville
 Sarah Chaviers, Jr., Psychology, Puyallup
 Nicole Dullenty, So., Anthropology, Kent
 Samia Esseddiqi, Fr., Pre-nursing, Bothell
 Loretta Ho, Fr., Undeclared, Hong Kong
 Katy Jacobson, Sr., Biochemistry, Lynnwood
 Katherine A. Kicinski, Fr., Political Science, Vashon
 Jennifer Kristjansson, Jr., Neurobiology, Shoreline

Carissa Rush, Sr., Business, Vancouver
 Bill Schultze, Community Member, Portsmouth, NH
 Jennifer Walby, Community Member, Seattle
 Ting Ting Wu, So., Pre-Business, Taipei, Taiwan

OBOE

Stacy Schulze, Community Member, Richmond, TX
 Sarah Wiener, Fr., Interdisciplinary Visual Art, San Carlos, CA

CLARINET

Emily Ashjian, So., Biology, Kennewick
 Larissa Busch, Grad., Museology, Flemington, NJ

Jonathan Cross, Grad., Math, Evergreen, CO
 Jessica Hartling, So., Political Science, Colville
 Reuben Holober, So., Undeclared, Millbrae, CA
 Chan Lee, So, Undeclared, Seattle
 Erin Lee, Sr., Political Science, Kenmore
 Margot Mansfield, Fr., Earth and Space Science, Davis, CA
 Linda O'Gara, Community Member, Seattle
 Jessica Ton, Fr., Undecided, Lake Stevens
 Stephanie Watson, Sr., Law Societies & Justice, Edmonds

BASS CLARINET

Maria Joyner, Grad., Music Ed/Perf, Olympia

ALTO SAXOPHONE

Benjamin Garwood, Fr., Spanaway
 Chuck Horkin, Jr., Carnation
 Ethan Jones, Fr., History, Seattle
 Brian Melvin, Jr., Chemical Engineering, Boring, OR

TENOR SAXOPHONE

Jim Bach, So., Biology, Puyallup
 Ben Cowin, Sr., Physics/Astronomy, Kennewick
 Sean Michael Verlander, Jr., Biology, Kent

TRUMPET

Arne Coons, Fr., Math, Snohomish

Jeff Epler, So., Mechanical Engineering, Edmonds
 Laura Grupp, Jr., Electrical Engineering, Lynnwood
 Andrew Hultgreen, Music Ed., Honolulu, HI
 Chris Huskey, Fr., Undecided, Bonney Lake
 Chris Petz, Jr., Material Sci & Engineering, Tracy, CA
 David Rome, Fr., Undecided, Deerfield, IL
 Scott Schactler, Fr., Microbiology, Eatonville
 Paul Schernitzki, Grad., Music Ed., Cabool, Missouri
 Stefanie Sternagel, So., CSE, Longview

FRENCH HORN
 Lydia Bylsma, Fr., Undeclared, Longview
 Ashley Edwards, Sr., Nursing, Bellevue
 Marshall Lance, Fr., Near Eastern Language and Civilization, Seattle
 Carl Sandstrom, Jr., Music, Seattle
 Corrie Strandjord, So., Comparative Religion, Bellevue

TROMBONE
 CJ Bell, Sr., Computer Science, Olympia

Karen Chisholm, Grad., Medicine/Genome Science, Novato, CA
 Heather Deardorff, Fr., Undeclared, Colville
 Scott Janke, Fr., Computer Science, Normandy Park
 Natalie Schmidt, So., Biology, Langley
 Craig Tyler, Sr., Camtown

BARITONE
 David Mamer, Fr., Undeclared, St. Paul, MN
 Maggii Weitzel, Grad., Conducting, Redlands, CA

TUBA
 Karl Almgren, Fr., Construction Management
 Andrew Hemmaplardh, Jr., Computer Sci., Bellevue
 Sam Thompson, Jr., Music Performance, Cusick

PERCUSSION
 Toby McKes, Jr., DX Arts, Everett
 Charlotte Reese, Sr., Music Ed., Montlake Terrace
 Angel Sausedo, So., Drama/Spanish, Yakima

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO
 Shauna Durbin, So., Public Health/Music, Davis, CA

FLUTE
 Janelle Arenz, Fr., Undeclared, Mill Creek
 Steffani Bjornstrom, Fr., Undeclared, Burien
 Alyssa Bourne, Fr., Music/Political Science, Kirkland
 Shauna Durbin, So., Public Health/Music, Davis, CA*
 Christina Gangan, Fr., Psychology, Redmond, OR
 Heather Hazard, Fr., Undeclared, Tacoma
 Roxanne McCurry, Fr., Biology, Woodinville
 Jessica Stein, So., Drama, Seattle
 Melina Wilson, Jr., Psychology, Seattle

OBOE
 Victoria Osea, Jr., Psychology, Gig Harbor

BASSOON
 Andrew Mitchell, So., Mechanical Engineering, Spokane

CLARINET
 Karli Anderson, Fr., Music Ed., Vancouver*
 Dylan Antovich, Fr., Undeclared, Seattle
 Alex DeLeon, Fr., Undeclared, Maple Valley
 Jonathan Geyer, Fr., Business, Tacoma
 Liisa Gilbertsen, , Undeclared, Longview
 Thomas Glanz, So., Undeclared, Redmond

Julia Hamilton, Fr., Music/Pre-Med., Kirkland
 Krista Horton, Fr., Undeclared, Aberdeen
 Evan Howard, Fr., Chemical Engineering, Mercer Island
 Lauren Keller, Grad., Music Ed., Bothell
 Claire Elyse Vandenberg, , Economics, Lynden
 Miriam Yoneda, Jr., English Literature, Yokosuka, Japan
 Kyung Nam Yun, Jr., Electrical Engineering, Seoul, Korea

BASS CLARINET
 Janet Bautista, So., Physics/Asian Studies, Tacoma
 Brady Hodgson, Sr., Physics, Marysville
 Jennifer Morus, Sr., Speech & Hearing Sciences, Woodinville

ALTO SAXOPHONE
 Brooke Leary, Grad., Public Administration, Boston, MA*
 Eric Orth, Jr., Computer Engineering, Lake Forest Park
 Daniel Suskin, Fr., Computer Science, Olympia
 Matt Wenman, Jr., Music Ed., Gig Harbor

TENOR SAXOPHONE
 Rolf Hermanson, Fr., Chemistry, Edmonds
 Jessica Jablinske, Sr., Culture, Literature, & the Arts, Everett*
 Lindsey Louise Sumner, Fr., Music Ed./Music Perf., Glendale, CA

BARITONE SAXOPHONE
 Conan McLemore, Sr., Music History, Monroe

TRUMPET
 Anthony Andrus, Fr., Undeclared, Bothell
 Cassidy Bueb, So., Undeclared, Auburn, CA
 Angela Chin, Fr., Music Ed., Bainbridge Island
 Christopher Clarke, Fr., Music Ed., Vancouver
 Lindsay Fuchs, Jr., Art/French, Kent
 Brian Goetz, Sr., Music Ed., Seattle
 Jenny Hanna, Jr., ESS-Physics, Maple Valley
 Ian Kronheim Johnson, So., Aerospace Engineering, Kenmore
 Clare Krier, Jr., Music Ed., Yakima
 Mike Loomer, So., Music/Women's Studies, Los Gatos, CA
 Sarah Nelson, Sr., Jazz Studies/Music Ed., Snohomish
 Ian Simensen, So., Music Ed., Pflugerville, TX*
 Kyle Thomas, Fr., Microbiology, Richland

FRENCH HORN
 Kyler Brumbaugh, Fr., Music Ed., Port Angeles
 Ben Cowin, Sr., Physics/Astronomy, Kennewick*
 Brad Goring, Fr., Undeclared, Bothell
 Natalie Husmann, Fr., Undeclared, Woodinville
 Laura Morus, Sr., Business Admin/Entrepreneurship & CISB, Woodinville
 Carl Sandstrom, Jr., Music, Seattle
 Rachel Schlechty, Fr., Undeclared, Carnation
 Renwick Taylor III, Sr., Psychology/Pre-Med., University Pl.

TROMBONE
 Andrew Bendokas, Sr., Business, Bothell
 Devon Barrett Crumlish, So., English, Matawan, NJ
 Alexander Middleton, Fr., Undeclared, Kirkland
 Andrew Short, Fr., Astronomy, Bellingham*

EUPHONIUM
 Grant Ausley, So., Music Perf., Graham*
 Dennis Flynn, Fr., Business, Covington
 Nathaniel L. Syron, So., Music, Vancouver

TUBA
 Adam Campagna, Sr., Music Ed., Poulsbo*
 Josh Rusk, Sr., Bioengineering, Park City, UT
 Sam Thompson, Jr., Music Perf., Cusick

PERCUSSION
 Alex Bond, Fr., Political Science & Economics, Seattle
 Desiree Decker, So., French, Woodinville
 Brian Fraser, Sr., Music Ed., Everett
 Ryan Hanzawa, So., Computer Engineering, Maui, HI
 Sam Hutchison, Sr., History/Japanese, Hillsboro, OR
 Brian King, Fr., Undeclared, Renton
 Cameron Ramelli, So., Political Science, Albuquerque, NM

PIANO
 Carla Geiger, Grad., Music Ed., West Palm Beach, FL