

Presents:

PRIZED: *TIMELESS*

University of Washington Symphonic Band
Dr. Steven Morrison, *conductor*

and

University of Washington Wind Ensemble
Timothy Salzman, *conductor*

with guest conductor

Senior Colonel Zhang Haifeng
*People's Liberation Army Band of the
People's Republic of China*

and faculty soloist

Robin McCabe, *piano*

7:30 PM
December 4, 2014
MEANY THEATER

PROGRAM

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

BLAZE (2008) STEVE ROUSE (b. 1953)
Cory Meals, *conductor*

HUNGARIAN RONDO (2012) BALÁZS ÁRPÁD (b. 1937)

LULLABY FOR NATALIE (2012) JOHN CORIGLIANO (b. 1938), arr. Peter S. Martin

COMMANDO MARCH (1943) SAMUEL BARBER (1910-1981)
Senior Colonel Zhang Haifeng, *conductor*

THEMES FROM "GREEN BUSHES" (1951) PERCY ALDRIDGE GRAINGER (1882-1961)
Cory Meals, *conductor*

— *BRIEF INTERMISSION* —

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, *conductor*

TRANSCENDENTAL WINDOWS (1999) PIERRE JALBERT (b. 1967)
Points of Colored Glass
Mosaic Glass
Confetti Glass/Play of Light
Mosaic Glass
Flowing Waters
Confetti Glass/Play of Light
Swirling Colors
Mosaic Glass

Senior Colonel Zhang Haifeng, *conductor*

LABORING SONGS (1997) DAN WELCHER (b. 1948)
Lewis Norfleet, *conductor*

...AND THE MOUNTAINS RISING NOWHERE (1977) JOSEPH SCHWANTNER (b. 1943)
Pei-Jung Huang, *piano*

CONCERTO IN F (1925) GEORGE GERSHWIN (1898-1937)
I. Allegro
II. Adagio – Andante con moto
III. Allegro Agitato

Robin McCabe, *piano*

GUEST CONDUCTOR

Senior Colonel **Zhang Haifeng** is the vice chief of the People's Liberation Army's military band in China as well as a member of the China Association for Symphonic Bands and Ensembles and the Chinese Conductors Society. A graduate of the Central Conservatory of Music, Zhang trained under conductor and educator Xu Xin. In 2001, he was a recipient of the "Gold Baton" award during the 9th International Conductor's Contest as part of the 14th World Music Contest in Kerkrade, the Netherlands, the first Asian to win this award. In 2008, Zhang had the privilege of conducting the Chinese national anthem for the closing ceremony of the Beijing Paralympic Games, and in 2009, acted as the deputy chief conductor of a 1300-strong joint military band for the PRC's 60th anniversary military parade while also winning an outstanding conductor's award the same year at the 9th All-Militia variety showcase. As resident conductor of the PLA band, Zhang Haifeng has engaged in protocol affairs for over 400 separate events, both at home and abroad, and he has conducted performances for many heads of state on their diplomatic visits to the People's Republic of China.

FACULTY SOLOIST

Celebrated American pianist **Robin McCabe** has established herself as one of America's most communicative and persuasive artists. McCabe's involvement and musical sensibilities have delighted audiences across the United States, Europe, Canada, and in seven concert tours of the Far East. The United States Department of State sponsored her two South American tours, which were triumphs artistically and diplomatically. As noted by the *New York Times*, "What Ms. McCabe has that raises her playing to such a special level is a strong lyric instinct and confidence in its ability to reach and touch the listener." The *Tokyo Press* declared her a "pianistic powerhouse," and a reviewer in Prague declared, "Her musicianship is a magnet for the listener." Richard Dyer, the eminent critic of the *Boston Globe*, wrote: "Her brilliant, natural piano playing shows as much independence of mind as of fingers." Her recordings have received universal acclaim. Her debut album for Vanguard Records featured the premiere recording of Guido Agosti's transcription of Stravinsky's *Firebird Suite*. Critics praised it as "mightily impressive." *Stereo Review* described her disc of Bartók as "all that we have come to expect from this artist, a first-rate performance!" She was commissioned to record four albums for the award-winning company Grammofon AB BIS in Stockholm, which remain distributed internationally, including the CD "Robin McCabe Plays Liszt" (AB BIS No. 185). McCabe, a Puyallup native, earned her bachelor of music degree *summa cum laude* at the University of Washington School of Music, where she studied with Béla Siki, and her master's and doctorate degrees at The Juilliard School of Music, where she studied with Rudolf Firkusny. She joined the Juilliard faculty in 1978 and then returned to the UW in 1987 to accept a position on the piano faculty. In 1994 McCabe was appointed Director of the School of Music, a position she held until 2009. She has held a Ruth Sutton Waters Professorship and a Donald Petersen Professorship in the School of Music. In addition, McCabe is a dedicated arts ambassador and advocate for arts audience development, frequently addressing arts organizations across the country. The winner of numerous prizes and awards, including the International Concert Artists Guild Competition and a Rockefeller Foundation grant, McCabe was the subject of a lengthy *New Yorker* magazine profile, "Pianist's Progress," later expanded into a book of the same title. In 1995 McCabe presented the annual faculty lecture—a concert with commentary—at the University of Washington. She is the first professor of music in the history of the University to be awarded this lectureship. *Seattle* magazine selected McCabe as one of 17 current and past University of Washington professors who have had an impact on life in the Pacific Northwest. In 2005, to celebrate its 100th year as an institution, The Juilliard School selected McCabe as one of 100 alumni from 20,000 currently living to be profiled in its centenary publication recognizing distinction and accomplishments in the international world of music, dance, and theater. McCabe performs regularly throughout the United States, and in September of 2011 she made her first visit to South Korea. She appears often as an invited jurist for international piano competitions, most recently in New Orleans, San Antonio, and Vancouver, Canada.

STRING QUARTET

Eric Rynes has been hailed for his "committed," "intrepid," and "achingly beautiful" performances in diverse styles and genres, from recitals of the "thorniest" new music (*Seattle Weekly*), to his work as concertmaster and concerto soloist with the Northwest Symphony Orchestra, to evenings of authentic Argentine tangos and appearances with jazz and rock groups. Particularly known for his expertise in new music, having studied in Europe with Maryvonne Le Dizès (Ensemble Intercontemporain) and Irvine Arditti, he has premiered solo works in Berlin, Havana, Chicago, Barcelona, Rotterdam, San Diego, and many other cities, often with live electronics. With orchestras, he has performed concertos by Bartók, Beethoven, Barber, and Shostakovich, and hundreds of symphonic works under conductors including Barenboim, Boulez, and Slatkin. Chamber

music partners have included violist Garth Knox, cellist Séverine Ballon, and pianist Jovino Santos Neto; as a sideman, Eric has performed with Sufjan Stevens and Rod Stewart. He has recorded in numerous capacities and genres, provided live and recorded music for plays by Chekhov and Ibsen, served on the violin faculty of Marrowstone Summer Music in Bellingham WA, adjudicated for competitions and grant proposals, and lectured on composing for the violin at universities stretching from Washington State and Montana to the U.K.. He received his M.Mus. in violin and a graduate certificate in statistical genetics from the University of Washington, and degrees in physics from the University of Chicago and the University of Illinois.

Pamela Liu, violinist, has been in demand as a performer and pedagogue since returning to the Northwest six years ago. She received her Bachelors in Violin Performance at the Shepherd School of Music at Rice University, and was a member of the Evergreen Symphony Orchestra in Taipei, Taiwan, before attending the University of Washington where she received a Masters Degree in Violin Performance. Ms. Liu coaches and teaches with the Seattle Youth Symphony Orchestras and Musicworks Northwest. She is concertmaster of the Cascade Symphony, section violinist of the Yakima Symphony and part of the violin-guitar duo, Tutti Dolce, with husband Chris Liu.

Thane Lewis is Principal Violist of the Tacoma Symphony and Acting Principal Violist of the Northwest Sinfonietta. He has performed as Assistant Principal Viola of the Boise Philharmonic, and as an extra with the Oregon Symphony, the Anchorage Symphony, the Auburn Symphony, the Pacific Northwest Ballet Orchestra, and the 5th Avenue Theater Orchestra. As a chamber musician, Mr. Lewis has performed with the Onyx Trio and as a quintet member in the Seattle Symphony Player's 2012-13 chamber music series. Mr. Lewis has appeared as soloist with the Tacoma Symphony, the Eastside Symphony, Octava Chamber Orchestra, the Vashon-Maury Island Chamber Orchestra and the Lake Union Civic Orchestra in Seattle's Town Hall. The *Tacoma News Tribune* described his performance as full of "passion and flourish." Mr. Lewis' biography of violinist Steven Staryk, "Fiddling With Life," published by Mosaic Press of Toronto in 2000, followed close on his completion of graduate work in Violin Performance at the University of Washington.

Michael Center holds degrees in music from the New England Conservatory and the Peabody Institute, where his teachers were Colin Carr and Ronald Thomas. His early studies were with Toby Saks. As an orchestral musician, he has been a member of the Sacramento Symphony, the Phoenix Symphony, and the Washington Chamber Orchestra, of which he was a founding member and principal cellist. While in Baltimore, he played with the award-winning Trio Fervore, which played many concerts and was featured in radio broadcasts in Boston, Baltimore, and New York. As a chamber musician, he has also concertized with members of the Juilliard, Vermeer, Chicago, and Audubon String Quartets and regularly appears with musicians from the San Francisco, Cleveland, Minnesota, and Chicago Symphonies. Mr. Center has participated in the Prague, Taos, Music in the Mountains, Red Rocks and Utah chamber music festivals. He has performed chamber music, concertos, and recitals on both coasts of the U.S. as well as in Europe. Michael Center has taught chamber music and cello lessons at the School of the Arts in San Francisco, the Marrowstone Music Festival, and the Peabody Conservatory as the teaching assistant of Ronald Thomas.

PROGRAM NOTES

Winner of the 1987 Rome Prize, **Steve Rouse's** works have been performed internationally and throughout the U.S., including performances by the St. Louis Symphony, the Cincinnati Symphony, the Louisville Orchestra, the Detroit Symphony, the American Composers Orchestra, the American Brass Quintet, Parnassus, Composers, Inc., the Detroit Chamber Winds and Strings, and the League/ISCM. He has received commissions from the Louisville Orchestra, the League/ISCM, the Guayaquil, Ecuador Chamber Orchestra, the University of Michigan Contemporary Directions Ensemble for the 1984 National Organ Conference, and the Kentucky Music Teachers Association. Rouse's *Into the Light* was recorded for Telarc Records by the Cincinnati Symphony, and his *Enigma* for Delos Records by Gerard Schwarz and the Seattle Symphony, with trumpet soloist Jeff Silberschlag. About his composition, **Blaze**, the composer relates,

“*Blaze* was commissioned by the Bishop Ireton Symphonic Wind Ensemble, Garwood Whaley, Director. Dr. Whaley and the ensemble premiered the work on April 7, 2001. *Blaze* is lean, muscular, and driving. It suggests a level of energy and intensity that might follow a sudden, powerful flash of inspiration.”

A native of Hungary, **Balázs Árpád** studied composition throughout Europe during the mid-twentieth century, including work with Aram Khachaturian and Goffredo Petrassi. The recipient of numerous national awards, including the Erkel Prize (1970), Hungarian National Artist of Merit (1981), the Gold Medal of the President of the Republic (2000), and the Hungarian Heritage Prize (2002), he is regarded by his contemporaries as one of the standard-bearers of the Hungarian musical tradition of which Zoltán Kodály was the first master.

The American **John Corigliano** continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's numerous scores—including three symphonies and eight concerti among over one hundred chamber, vocal, choral, and orchestral works—have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. His body of work has garnered numerous awards, including the Pulitzer (2001), Grawemeyer (1991), Grammy (1991), and Academy (1999) Awards, and his 2004 Symphony No. 3 “Circus Maximus” for wind ensemble is noted by many as an important addition to the genre’s catalogue this century.

A native of West Chester, Pennsylvania, **Samuel Barber** developed an early interest in music, fostered by his pianist mother, opera contralto aunt, and song composer uncle. He studied piano at 6, started composing at 7, and was playing the church organ at 12. At 14, he entered the Curtis Institute, studying piano, composition, and voice. Two years of study at the American Academy in Rome came about as the result of being awarded the 1935 Prix de Rome and a Pulitzer traveling scholarship. In September 1942, he began military duty in the Army as a staff composer and arranger. In that same year he received a request from Serge Koussevitsky, an old friend and conductor of the Boston Symphony Orchestra, to write music in support of the war effort. *Commando March*, completed in 1943, became Barber’s only published work for band.

Percy Grainger’s compositions embody an originality and creative viewpoint singular to his oeuvre. Along with contemporaries Gustav Holst and Ralph Vaughn Williams, he consciously and conspicuously incorporated folk melodies into the vast majority of his works, arranging compositions of a single tune for a host of ensemble configurations. Regarding his work *Themes from “Green Bushes”*, the composer related,

“Among country-side folksongs in England, Green Bushes was on the best known of the folksongs – and well it deserved to be, with its raciness, its fresh grace, its manly clear-cut lines... Green Bushes strikes me as being a typical dance-folksong—a type of song come down to us from the time when sung melodies, rather than instrumental music, held country-side dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the Middle Ages—seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.”

Following undergraduate studies in piano and composition at Oberlin Conservatory, **Pierre Jalbert** earned a Ph.D. in Composition at the University of Pennsylvania under principal teacher George Crumb. He won the Rome Prize in 2000-2001, and earned the BBC Masterprize in 2001 for his orchestral work *In Aeternam*. The London Symphony Orchestra, the Budapest Symphony, the Seattle Symphony, the California and Hartford Symphonies, and the Orlando Philharmonic have subsequently performed the work. David Allan Miller and the Albany Symphony Orchestra commissioned *Transcendental Windows*. The work was part of a project that the Albany Symphony undertook, in which they commissioned a series of chamber pieces to be based on Tiffany Stained Glass Windows. These Tiffany windows are located in historic churches in Albany and Troy, New York. The Tiffany windows located in the First Presbyterian Church in downtown Albany inspired *Transcendental Windows*. Though in one continuous movement, this work contains nine sections, each of which is given a name and is based upon a different aspect of Tiffany’s windows.

Dan Welcher has won numerous awards and prizes from institutions such as the American Academy of Arts and Letters, Guggenheim Foundation, National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, the MacDowell Colony, Yaddo, The Bellagio Center in Bellagio, Italy, the Ligurian Study Center in Bogliasco, Italy, the American Music Center, and ASCAP. More than fifty orchestras including the Chicago Symphony, the St. Louis Symphony, the Atlanta Symphony and the Dallas Symphony have performed his orchestral music. Dan Welcher holds the Lee Hage Jamail Regents Professorship in Composition at The University of Texas at Austin. Of *Laboring Songs*, Welcher writes:

“I have been interested of several years in certain spiritual practices outside the mainstream of American religion, and have put this interest to work in a number of musical idioms. *Laboring Songs* begins with a wordless melody attributed to Mother Anne Lee, founder of the "Shaking Quakers." A second

melody, "Sad Days", contains words about the sorrow and anguish that are surely to come. The melody that follows, "Turn to the Right," refers both to the turning movement of the march-step and to the "getting it right with God" message. The melody is interrupted twice by the shuffle tune "Followers of the Lamb."

Among **Joseph Schwantner's** many compositional awards are the Charles Ives Scholarship from the American Academy of Arts and Letters in 1970, four National Endowment for the Arts grants between 1974 and 1979, first prize in the 1981 Kennedy Center Friedheim Competition for his chamber piece *Music of Amber*, the 1979 Pulitzer Prize for his orchestral work *Afertonos of Infinity* and several Grammy Award nominations. Among his many commissions is his *Percussion Concerto*, which was commissioned for the 150th anniversary season of the New York Philharmonic and is one of the most performed concert works of the past several decades. He has served as a professor of composition at the Eastman School of Music, the Juilliard School and Yale University.

Although obviously somewhat experimental, Schwantner describes *...and the mountains rising nowhere* as Baroque in character, given its ornamental nature and complexity. As the work contains so many different elements—tonality, atonality, serialism, aleatory—Schwantner acknowledges the influence especially of Rochberg, taking the opportunity to point "in many different directions within one piece of work."

The *Concerto in F* was commissioned by the Symphony Society of New York in the spring of 1925. The key instigator of this commission was the conductor of the New York Symphony Orchestra, Dr. Walter Damrosch, who had been in Aeolian Hall at the premiere of the *Rhapsody in Blue*. Gershwin was flattered at Damrosch's request and decided to write a piano concerto. After securing a contract that guaranteed him seven solo performances Gershwin purchased several books on music structure to familiarize himself with concerto form and set to work.

Much of the concerto was composed in the rural setting of Chautauqua, a small town in upstate New York that was the site of summer workshops for piano students organized by Ernest Hutcheson. It was at Mr. Hutcheson's request that Gershwin happily escaped the noisy distractions of his home on 103rd Street in Manhattan. As a result of this new environment, the composition of the *Concerto in F* went smoothly. His two piano sketch of the work was essentially completed between July and September of 1925. Two of the movements were initially played for friends in September by Gershwin and his close friend Bill Daly, a musician he respected and admired. The orchestration was completed on November 10, 1925. Gershwin gave a detailed description of the piece to the New York Herald - New York Tribune of November 29, 1925:

"The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettledrums, supported by other percussion instruments, and with a Charleston motif introduced by bassoon, horns, clarinet and violas. The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano. The second movement has a poetic nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated. The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping to the same pace throughout."

After the premiere the work was infrequently performed until Paul Whiteman (who had earlier commissioned *Rhapsody in Blue*) decided to take the concerto on tour with his famous band in 1928. Given the financial and physical impossibilities of touring with the approximately 100 players that the immense score required caused Whiteman to once again turn to Ferde Grofé who scaled Gershwin's orchestration down so that the 30 piece band could handle it, adding saxophones in the process to replace several of the symphonic winds. This Whiteman-Grofé version was recorded on three discs by Columbia in 1928 with Roy Barge playing the solo piano. It is this same, scaled down arrangement that will be heard this evening.

The Congressional Gold Medal was awarded to George and Ira Gershwin in 1985. Only three other songwriters, George M. Cohan, Harry Chapin and Irving Berlin, have had the honor of receiving this award. A special Pulitzer Prize was posthumously awarded to Gershwin in 1998 "commemorating the centennial year of his birth, for his distinguished and enduring contributions to American music."

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Sarah Flynn, Fr., Music Performance, Marysville
Daniel Hickey, Fr., Ectoplasmic Reticular
Sustainability, Grover's Corners, IN
Anna Kornfield Smith, Grad., Computer Science and
Engineering, San Diego, CA
Yang Ting Shiuann, Fr., Biochemistry, Taipei, Taiwan
Barrie Sugarman, Soph., Biology, Kalispell, MT*

OBOE

Chak Ching, Fr., Pre-engineering, Hong Kong, China*
Sarah Faulk, Fr., Radiographic Microencephalography,
Schenectady, NY
Naomi Kim, Fr., Business Administration, Lynnwood

CLARINET

Paula Cieszkiewicz, Soph., Electrical Engineering,
Seattle
Lauren Jones, Sr., Accounting, Tacoma
Michael McKeirman, Jr., Atmospheric Sciences, Yakima
Sarah Oliphant, Soph., Bioengineering, Covington
Sophie Roben, Sr., Political Science, Edmonds*
Rachel Straughn, Fr., Bioengineering, Everett

BASS CLARINET

Kerry Sloan, Sr., Chemistry, Bothell
Kaila Eason, Sr., Near Eastern Studies, Mount Vernon

ALTO SAXOPHONE

Logan Crecraft (alto), Sr., Chemistry (ACS), Bend, OR*
Lindsay Culp (alto), Sr., European Studies, Speedway,
IN
Gene Paek, (tenor) Fr., Undeclared, Tacoma
Jordan Stiebritz (baritone), Jr., Applied Computational
and Mathematical Sciences, Battle Ground

TRUMPET

Kyle Johnson, Fr., Computer Science, Auburn
Kristin Anderson, Fr., Pre-engineering, Everett
Parker Duvall, Jr., Geography, Mill Creek*
Christopher Fisher, Soph., Pre-engineering, South
Prairie
Jonathan Vance, Jr., Mathematics, Mountlake Terrace

HORN

Toni Ruo, Soph., Business Administration, Shawnee,
KS*
Nadia Ahmed, Fr., Neurobiology, Boise, ID
Zachery Baisch, Fr., Undeclared, Seattle
Alison Leonard, Sr., Biochemistry, Kenmore

TROMBONE

Ariana Kupai, Fr., Biology, Auburn*
Will Chen, Grad., Quantitative Ecology and Resource
Management, Union City, CA
Tyler Fost, Fr., Computer Science, Pound Ridge, NY
Molly Kercheval, Fr., Computer Science and
Engineering, Lake Forest Park
Kevin Silveria, Fr., Applied Music (Orchestral
Instruments), Oak Harbor
Andrew Thornberry, Fr., Physics, Mountain View, CA

EUPHONIUM

Sunjay Cauligi, Sr., Computer Engineering/
Mathematics, Vancouver*

TUBA

Andrew Abel, Soph., Music Performance, Issaquah*
Nolan Conway, Fr., Computer Science, Mercer Island

PERCUSSION

John Aguilar, Jr., Music Education, Seattle*
Melanie Anderson, Jr., Electrical Engineering, Union
City, CA
Jacob Finkle, Grad., Choral Conducting, Nisakayuna,
NY
Shannon Horst, Fr., Music, Seattle
Annika Veis, Fr., Double-Quantum Inferential
Magnetometry, Yreka, CA

PIANO

Hua Ma, Visiting Scholar, Shanghai, China

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UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Sabrina Bounds, So., Music Performance, Seattle
Laura Colmenares, Jr., Music Performance, Redmond
Roxanne Fairchild, Sr., Music Education, Vancouver
Joyce Lee, Sr., Music Performance, Tacoma*
Mona Sangesland, Sr., Music Performance, Kenmore
Julie Kim, community, Olympia

OBOE

Galen Chen, Fr., Statistics, University Place
Jessy Ha, Fr., Pre-Engineering, Bothell
Megan McCormick, So., Undecided, Snohomish*
James Phillips, Jr., Music/Biochemistry, Seattle

BASSOON

Boone Hapke, Fr., Physics, Issaquah*
Jamael Smith, Jr., Music Performance/Microbiology,
Mukilteo

CLARINET

Ben Jensen, So., Environmental Science, Silverdale
Reyn Kenyon, Sr., Biochemistry/Physiology, Napa, CA
Angelique Poteat, Community Member, Whidbey Isl*
Alexander Tu, So., Music Performance, Renton
Mo Yan, Fr., Music Education, Beijing, China

BASS CLARINET

David Bissell, Community Member, Bellevue

SAXOPHONE

Amy Chiu, Fr., Chemical Engineering, Mill Creek
Leif Gustafson, Sr., Music Performance, Tacoma
Brandon Pifer, Fr., Music Education, Colville
Evan Smith, Grad., Music Performance, Davenport, IA*

TRUMPET

Erin Howard, Grad., Music Education, St. Charles, MO
Andy Pendergrass, So., Psychology, Seattle
Erik Reed, Alumni, Owasso, OK
David Sloan, Grad., Music Performance, Pasadena, TX*
Betsy Solon, So., Music Performance, Cedar Falls, IA
Tyler Stevens, Sr., Music Education, Mercer Island

HORN

Matthew Anderson, Grad., Music Performance, Los
Angeles, CA*
Kelly Brown, So., Music Performance, Snohomish
Trevor Cosby, Sr., Music Performance, Kent
Renee Millar, Grad., Music Performance, Stoughton,
WI
Alex Zhou, Fr., Economics, Redmond

TROMBONE

Elizabeth McDaniel, Grad., Music Performance,
Riverside, CA*
Caroline Harbitz, alumni, Oslo, Norway
Zachary Wendt, Grad., Music Education, Pittsfield, WI
Mike Dobranski, Community Member, Newcastle

EUPHONIUM

Sunjay Cauligi, Sr., Comp. Engineering/Mathematics,
Vancouver
Dalton He, Fr., Computer Science, Mercer Island*

TUBA

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

BASS

Ramon Salumbides, Sr., Music Performance, Kearney,
NE*
Tyler Cigić, Jr., Music Performance, Orange, CA

PERCUSSION

Evan Berge, So, Music Performance, Woodinville
Peyton Levin, So., Music Education, Vashon Island
Declan Sullivan, Sr., Percussion Performance, Lake
Forest Park
Chris Trimis, Sr., Music Perf./Music Education,
Woodinville*
Liz Harris-Scruggs, Sr., Music Education, Mercer Island
Neil Goggans, Grad., Music Performance, San Jose, CA
Aidan Gold, So., Music Composition, Bothell

PIANO

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

HARP

Bianna Spargo, alumni, Gig Harbor

STRING QUARTET

Eric Rynes, *violin I*
Pamela Liu, *violin II*
Thane Lewis, *viola*
Michael Center, *cello*

VIOLIN

Luke Fitzpatrick
Sol Im
Corey Pokorny
Maddie Down
Erin Kelly
Daniel Kim
Heather Borrer
Judith Kim

BANJO

Kevin Williams, alumni, Seattle

GRADUATE STUDENT CONDUCTORS

Erin Howard, MA Music Education, St. Charles, MO
Anita Kumar, PhD Music Education, Skokie, IL
Cory Meals, PhD Music Education, Titusville, PA
Lewis Norfleet, DMA Conducting, Grants Pass, OR
David Sloan, Grad., DMA Trumpet Performance,
Pasadena, TX