

2 remarks, Salzman

- 3 FROM THE LANGUAGE OF SHADOWS (2011) 17:40 HUCK HODGE (b. 1977)
I. Prologue in Heaven
II. Tenebrae
III. Of signs and erring stars
IV. Inveiglement
V. Epilogue: Now body, turn to air...

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Steven Morrison, conductor

- 4 TRIBUTE (1985) 6:16 MARK CAMHOUSE (b. 1954)
5 remarks, Morrison
6 SATIRIC DANCES (1975) 7:41 NORMAN DELLO JOIO (1913-2008)
I. Allegro pesante
II. Adagio mesto
III. Allegro spumante
7 remarks, Morrison
8 FIREFLY (2008) 5:38 RYAN GEORGE (b. 1978)
9 remarks, Meals Cory Meals, conductor
10 THE MELODY SHOP (1910) 2:37 KARL KING (1891-1971)
Cory Meals, conductor

SOLOISTS

New York native, JULIO CRUZ is currently a Doctor of Musical Arts student at the University of Washington in Seattle, studying with Chris Olka, principal tuba of the Seattle Symphony. Julio has performed throughout the east coast, northern California, as well as internationally in Italy and France. Mr. Cruz has had the opportunity to perform under the batons of Maestros Michael Tilson Thomas, Marin Alsop, Ludovic Morlot, and Alasdair Neale. Ensembles with which Julio has performed have included the New World Symphony, Plymouth Philharmonic, and Chesapeake Orchestra. He has also performed with jazz artist Dave Douglas, under the baton of Mark Gould, at New York's Festival of New Trumpet Music and has performed with the Orchestra Miami for Andrea Bocelli's Christmas Concert tour. Mr. Cruz has participated in the Alba International Music Festival in Piedmont, Italy and was a participant in the Institute for Performance Success Summer Seminar in Phoenix, Arizona as well as the Atlantic Brass Quintet Seminar in Boston, Massachusetts. This summer Julio has been selected as a performer for the Pokorny Low Brass Seminar at the University of Redlands. His principal teachers have included Toby Hanks, former Tubist of the New York City Ballet Orchestra and New York Brass Quintet, and Ken Amis, Tubist of the renowned Empire Brass Quintet. Most recently Mr. Cruz received a Professional Performer's Certificate from the University of Connecticut, under the tutelage of Dr. Louis Hanzlik of the American Brass Quintet and the Orpheus Chamber Orchestra. He completed his Master of Music degree at the Lynn University Conservatory of Music, received his Bachelor of Music degree at the Manhattan School of Music and has also done undergraduate work at Johns Hopkins University's Peabody Conservatory of Music in Baltimore, Maryland.

ANDY ABEL is a freelance musician, teacher, and student at the University of Washington where he is pursuing his Bachelors of Music with Christopher Olka; principal tubist with the Seattle Symphony Orchestra. Andy is the principal tubist with the Saratoga Orchestra, the Seattle Collaborative Orchestra, the Seattle Rock Orchestra, and a frequent substitute with the Seattle Symphony Orchestra. He has also performed with the Boston Symphony Orchestra, the Tanglewood Music Center Orchestra, and the Puget Brass Band. Andy is an active studio musician having most recently recorded video game scores for Bungie's *Destiny* and Valve's *DOTA2*. In 2013 Andy was awarded first prize at the Music Teachers Association National Brass Competition in Anaheim, CA after competing with some of the best young brass musicians in the country.

PROGRAM NOTES

FRANK TICHELI'S music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band. Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberston Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

In *FORTRESS*, Ticheli utilizes three tri-tone interval melodic ideas to compose an imposing musical edifice. As the composer has named them, those constructs are: the main idea, introduced by the low brass and horns; the call motif, introduced by the solo trumpet; and the legato theme, heard throughout the piece in the ensemble's various sections. *Fortress* evokes feelings of strength, and perhaps even the paranoia that accompanies the acquisition of power.

A lifelong Rome resident and classically trained musician, ENNIO MORRICONE began studying at the Conservatory of Santa Cecilia at age 12. Advised to study composition, Morricone also specialized in playing trumpet and supported himself by playing in a jazz band and working as an arranger for Italian radio and TV after he graduated. He subsequently became a top studio arranger at RCA, working with such stars as Mario Lanza, Chet Baker, and the Beatles. Well-versed in a variety of musical idioms from his RCA experience, Morricone began composing film scores in the early '60s and though his first films were undistinguished, his arrangement of an American folk song intrigued director (and former schoolmate) Sergio Leone. Leone hired Morricone and together they created a distinctive score to accompany Leone's very different version of a Western, *A Fistful of Dollars* (1964). Morricone's name became almost as well known as Leone's when his more ambitious score for *The Good, the Bad and the Ugly* (1966) yielded a Top Ten hit. Enhancing his international reputation from the 1970s onward, Morricone continued to compose for movies across the artistic spectrum and finally received his first Oscar nomination for his magical, pastoral score for Terrence Malick's spectacularly beautiful *Days of Heaven* (1978). Morricone's majestic score for Joffe's award-winning epic *The Mission* (1986) garnered another Oscar nomination and became a soundtrack hit. *GABRIEL'S OBOE* is the main theme for *The Mission*. The theme has since been arranged and performed several times by artists such as Yo-Yo Ma, Holly Gornik, and Brynjar Hoff, among others.

THE STRAIT OF HORMUZ is a tuba solo that features brilliant virtuosity. It is essentially a mini tone poem with Middle Eastern modes and mixed meters, which are meant to evoke the sounds and sights that one might find in a bustling desert market place. The piece requires a wide range of skill from the soloist, complete with numerous effects (half valve, quarter tones, multiple tonguing, extended range) and demanding fast technique from all members of the ensemble.

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, ALFRED REED is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he was awarded over 60 commissions. His work as a guest conductor took him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is the most frequently performed foreign composer in Japan.

The *LOTUS SUTRA* is the preeminent scripture in the Mahayana Buddhism of East Asia, and in this work the composer sought to realize in music the three different states of man's soul in his quest for ultimate perfection. The final movement celebrates the realization that peace is a thing of beauty in and of itself. Risho Kosei-kai, an organization of Buddhist laymen and sponsor of the world-famous Tokyo Kosei Wind Orchestra commissioned this work.

VITTORIO GIANNINI, winner of the 1932 Rome Prize in music composition, was born in Philadelphia to a distinguished musical family. Not only were both his parents professional musicians, but his sister, Dusolina, was

one of the world's leading operatic sopranos during the 1930s and 1940s, and another sister, Euphemia, was a member of the vocal faculty of the Curtis Institute of Music for many years. Today Vittorio is perhaps best known as a teacher, having spent decades on the composition faculties of the Juilliard School, Curtis Institute, and Manhattan School of Music, and ending his educational career as the founding president of the North Carolina School of the Arts. Among his students are Herbie Hancock, John Corigliano, David Amram, Adolphus Hailstork, Alfred Reed, Nicolas Flagello, and Thomas Pasatieri. Giannini, however, was a prolific composer as well, one of the many Italian-Americans who flourished during the 20th century, helping to create a distinguished repertoire shaped along traditional tonal, formal, and developmental lines. His output includes more than a dozen operas, seven symphonies, scores of songs, and a variety of concertos and choral, band, and chamber works. His music is notable for its warm immediacy of expression, its ingratiating lyricism, and its impeccable craftsmanship. A true traditionalist, Giannini had no interest in being a trendsetter. His musical creed is perhaps best embodied by his statement that he was driven by "an unrelenting quest for the beautiful, with the humble hope that I may be privileged to achieve this goal, if only for one precious moment and share this moment with my listeners." Of *SYMPHONY NO. 3*, the composer was similarly understated:

Symphony No. 3 was composed during the summer of 1958, in Rome Italy, where I was spending my vacation. I can give no other reason for choosing to write a Symphony to fulfill this commission (from Duke University) than that I "felt like it," and the thought of doing it interested me a great deal. I will not go into the technical details of the work. Basically, the listener is not concerned with them beyond what they can hear for themselves. I follow no 'isms' when I compose; I try to project and communicate a feeling, a thought that is in me at the time, using whatever technique is suggested by my mood to achieve this communication. The form of the movements is this: first movement – sonata allegro; second movement – A B A; third movement – A B A B; fourth movement – sonata allegro. There is no program – only what I heard and felt at the time. I hope it makes music.

HUCK HODGE writes music that explores the embodied poetics of organized sound, perceptual illusion and the threshold between design and intuition. His output is diverse and comprises a wide range of symphonic, chamber, dance and multimedia works. He has won an extensive array of national and international awards including the Rome Prize, the Gaudeamus Prize, a Guggenheim Fellowship, the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, the ISCM League of Composers Award, the Aaron Copland Fellowship from the Bogliasco Foundation as well as awards from ASCAP, New Music USA and the *Concorso Franco Donatoni* in Italy. ~~Among his many commissions are those from the Fromm Foundation at Harvard University, the Barlow Endowment, Music at the Anthology, the American Composers Forum / Jerome Foundation, the American Academy in Rome, Musik der Jahrhunderte (Germany), the National Concert Hall of Taiwan, the government of the Netherlands and the Rondò Festival / Ernst von Siemens Musikstiftung (Italy/Germany).~~

His music is regularly performed at major festivals throughout the world — ISCM, *Gaudeamus Muziekweek* (Amsterdam), *MaerzMusik* (Berlin), *Laboratoire Instrumentelle Européen* (Paris, Utrecht, Amsterdam), *Nuova Consonanza* (Rome), *Contempuls* (Prague), MATA Festival (New York), Time of Music (Finland), Daegu International (South Korea) and has been featured in numerous live international radio and television broadcasts (among them, Radio Netherlands, WQXR New York, Taiwan Broadcasting System, Australian Broadcasting Corporation). He has had performances of his work at Carnegie Hall and Lincoln Center and his recent/upcoming collaborations include those with members of Ensemble Modern (Frankfurt) and the Berlin Philharmonic, the ASKO|Schönberg Ensemble (Amsterdam), the Berlin Philharmonic's Scharoun Ensemble, the Seattle Symphony, *l'Ensemble Aleph* (Paris), the Divertimento Ensemble (Milan), the Taipei Chamber Singers, the Talea Ensemble (New York), Ensemble Dal Niente (Chicago) and the Afiara, *Daedalus*, JACK and Pacifica String Quartets. His published music is licensed and distributed by Alexander Street Press. A recorded anthology of his works, *Life is Endless Like Our Field of Vision*, has recently been released on New World Records.

In addition to serving as Associate Professor of Composition in the School of Music, Hodge is Director of the Seattle Symphony's Merriman Family Young Composers Workshop. Before joining the University of Washington, he taught Composition at Columbia University in New York City, where he earned his MA and DMA studying with the noted French and American composers Tristan Murail and Fred Lerdahl. Prior to this, he studied Music Theory and Computer Music at the *Staatliche Hochschule für Musik und Darstellende Kunst* in Stuttgart, Germany, where his teachers included Georg Wötzer and Marco Stroppa. During this time, his studies were supported with funding from the Andrew W. Mellon Foundation and the *Deutscher Akademischer Austauschdienst* (DAAD). Huck Hodge's new CD was recently featured on New York Public Radio (WNYC).

Of this evening's work, Hodge writes:

Several aspects of *FROM THE LANGUAGE OF SHADOWS* were inspired by images from F. W. Murnau's 1926 expressionistic cinema masterpiece, *Faust*. I was immediately drawn to the striking and stark blending of bright and dark lighting in the film as well as the angularly dramatic imagery. Titles of the movements are taken from Goethe as well as from Christopher Marlowe's 1604 play *Doctor Faustus*. Marlowe, a contemporary of Shakespeare, is today comparatively unknown, owing in some part to his death at age 29 under mysterious circumstances (he is said to have been a spy).

In *Prologue in Heaven*, Mephistopheles and the angels discuss the fate of mankind and a wager is born to wrest the soul of Faust. *Tenebrae*, Latin for shadows and the name of a service held at the height of Lent, recalls the imagery of Mumau's cinematic plague scene. *Of signs and erring stars* is a line taken from a scene of Marlowe's, where Faust summons Mephistopheles. *Inveiglement* evokes a scene where the Devil tempts Faust with the treasures of youth and power. The title of the epilogue is taken from the damnation monologue in Marlowe. Faust reminisces on the lost pleasures of his life. The clock strikes twelve and he exclaims, "O, it strikes, it strikes! Now body, turn to air..."

Over 25 universities comprised the consortium that commissioned *FROM THE LANGUAGE OF SHADOWS* and the University of Washington Wind Ensemble, conducted by Timothy Salzman premiered the work on March 26, 2011 at the College Band Directors National conference held at the University of Washington.

MARK CAMPHOUSE has written more than a dozen works for wind band and also serves as director of bands at George Mason University. *TRIBUTE* was composed to meet a commission from the Commander of the United States Army Band, Colonel Eugene W. Allen and his wife Claire to honor all American women who have served their country in the armed forces. The work was premiered in April of 1985 at Radford University with the composer conducting the United States Army Band. The work is ceremonial in character with two outer fanfare sections contrasted by a lyrical middle section. *Tribute* was runner-up for the 1986 Ostwald Award for band composition, sponsored by the American Bandmasters Association.

A descendent of three generations of Italian organists, NORMAN DELLO JOIO grew up in New York City surrounded by musicians and music in his home. He began working as a church organist and choirmaster at the age of 12 and later studied at Juilliard, Tanglewood and the Yale School of Music. Besides teaching, he was a prolific composer, with works for chorus, orchestra and band, along with many solo pieces. He won the Pulitzer Prize in 1957 and an Emmy Award for *The Louvre* in 1965. The Concord (MA) Band commissioned *SATIRIC DANCES* to commemorate the Bicentennial of April 19, 1775, the day that launched the American War for Independence. At the North Bridge, in what is now Minute Man National Historical Park, the first ordered firing upon British Regulars by Colonial militiamen resulted in "the shot heard 'round the world." Dello Joio, then Dean of Boston University's School for the Arts, agreed to do the commission, but stipulated it would be based on a piece he had used as background music for a comedy by Aristophanes. The most famous comic dramatist of ancient Greece, Aristophanes was born an Athenian citizen about 445 BC. His plays commented on the political and social issues of fifth century Athens and frequently employed satire.

RYAN GEORGE currently resides in Austin, Texas where he is active as an arranger and composer. His work has been performed throughout the United States as well as in Asia and Europe. George writes the following about *FIREFLY*:

I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure and a blanket stretched over two chairs becomes a cave to hide in. Just about anything found in nature; birds, waterfalls, flowers, and even insects take on mythic identities when viewed through the eyes of a child. The idea for *FIREFLY* was born one night as I watched a firefly mesmerize my 4-year old. When I asked her what she thought of the "firefly" she said, with a corrective tone, "Dad, that's not a firefly... it's Tinkerbell, and she's come to take me on an adventure!" *FIREFLY* is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.

As a composer, KARL KING ranked alongside Henry Fillmore and only just behind John Philip Sousa as one of the most prolific and popular in the history of band music. He composed at least 291 works, including 185 marches, 22 overtures, 12 gallops, 29 waltzes, and works in many other styles. Not only did he compose some of the most brilliant and famous marches for experienced bands at the professional and university levels; he also displayed a remarkable ability to compose first-rate music for younger, less experienced musicians and his music continues to be performed worldwide by bands of all experience levels. *THE MELODY SHOP* is one of the most popular marches of all time. King composed the work in 1910 during his first year as a circus musician and dedicated it to E. E. Powell and Al Shortridge, owners of the Powell Music Co. Melody Shop in Canton, Ohio, King's hometown. The 19-year-old composer was playing euphonium with Robinson's Famous Shows and was on tour much of the time, but he always enjoyed returning to Canton to see his family and friends.

UW CONCERT BAND

FLUTE

Alison Lee, So., Microbiology, Issaquah
Ashlyn Pisano, Jr., Public Health, Las Vegas, NV
Dustine Bowker, Fr., Undeclared, Seattle
Kaysea Studioso, So., Neurobiology, Edmonds
Lauren Habenicht, Community Member, Denver, CO
Lyssa Fukuhara, Fr., Undecided, Silverdale
Nicole Gutierrez, Jr., Communications, Kennewick
Rachael Hass, Jr., Biology, Black Diamond
Madison McKeever, Fr., English, Enumclaw
Anne Wang, Grad., Master in Teachin, Seattle
Shi Ya Chen, So., Undecided, La Porte, IN
Tim Jaw, Jr., MCD Biology, Orinda, CA
Yuwei Zhang, Fr., Undecided, Seattle

OBOE

Stacy Schulze, Community Member, Seattle

CLARINET

Andrew Whan, So., Economics, Issaquah
Andy Huchala, Jr., Kinesthetic Sculptural
Reification, Shoreline
Anne Harvey, Community Member, Seattle
Brian Condit, Community Member, Seattle
Eric Hall, Fr., Chemical Engineering, Issaquah
Kimberly Lum, So., Computer Science, Vancouver
Kylee Armstrong, Electrical Engineering, Seattle
Matthew Crowell, Fr., Computer Science, Vancouver
Ruslan Pavlenko, Fr., Engineering, Tulchin, UA
Michele Hill, Community Member, Seattle

BASS CLARINET

Zachary Hunte, Jr., Law, Societies, and Justice,
Omaha, NE

BASSOON

Samuel Olive, Community Member, Puyallup

ALTO SAXOPHONE

Chelsea Gish, Fr., Biology, Tacoma
Eric Orth, Grad., Computer Science, Lake Forest
Park
Jack Gentsch, So., Electrical Engineering, Issaquah
Logan Quinn, Jr., Design, Boise, ID
Wade Doty, Jr., Biology, Kingston

TENOR SAX

Shuhei Yamaguchi, Jr., Mechanical Engineering,
Nagasaki, Japan
Madison Rogers, Jr., Earth and Space Science,
Vashon Island
Matthew Staples, Jr., Math, Bremerton
Baritone Saxophone
Robert Karren, Fr., Computer Engineering, Kingston

TRUMPET

Alex Dahoda, Community Member, Silverdale
Ben Armstrong, Sr., Ag Engineering, Seattle
Garrett Collett Jr., Biochemistry, Cashmere
Kevin Eubanks, So., Speech & Hearing Sciences,
Burlington
Kevin Reilly, Sr., Mechanical Engineering, Seattle
Luis Lopez, Jr., Anthropology, Sedro-Woolley
Yuki Ohtsuka, BUSIP, Tokyo, Japan
Zachariah MacIntyre, Community Member, Seattle

HORN

Bryna Hazelton, Community Member, Sunol, CA
Elizabeth Janzen, Community Member, Music
Educator, Seattle
Karen Mildes, Community Member, Bothell
Nick Anderson, So., Computer Engineering,
Silverdale

TROMBONE

Andrew Lauletta, Community Member, Mukilteo
Ari Bobbitt, Jr., Math, Unalaska, AK
Bobby Langan, Grad., Biochemistry (PhD), East
Lyme, CT
Carey Sorge-Toomey, Sr., Mathematics, Vashon
Island
Charlie Levin, So., Anthropology, Munster, IN
Lupe Castillo, Sr., Undecided, Seattle
Sunjay Cauligi, Sr., Computer Engineering and
Mathematics, Vancouver
Thomas O'Donnell, Sr., Math, Vancouver

EUPHONIUM

Brandon Matsumiya, Community Member, Bellevue
Jacob Rhoades, Sr., Business, Puyallup
Melissa Tayon, So., Psychology, Lynnwood
Ken Kida, So., Political Science, Issaquah

TUBA

Chris Shin, So., Computer Science, Bellevue
Douglas Do, Fr., Undeclared, Vancouver

PERCUSSION

Jake Cunningham, Jr., Automechanics, Mukilteo
Janella Kang, Fr., Biochemistry, Denver, CO
Mitchell Loepky, Sr., Computer Engineering,
Bellingham
Morgan Butler, Jr., Interdisciplinary Visual Arts,
Orting
Sarah Nishikawa, Fr., Undeclared, Sunnyvale, CA
Taylor Hartley, Fr., Electrical Engineering, Mercer
Island

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*
 Leanna Keith, Grd., Music Performance, Omaha,
 NE

OBOE

Galen Chen, Fr., Statistics, University Place
 Jessy Ha, Fr., Pre-Engineering, Bothell
 Megan McCormick, So., Undecided, Snohomish*

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
 Island*
 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
 Sy, 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., Musical 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, California*
 Zachary Wendt, Grad., Music Education, Pittsfield,
 Wisconsin
 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,
 New York

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,
 California
 Aidan Gold, So., Music Composition, Bothell

PIANO

Pei-Jung Huang, Grad., Music Performance, Taipei,
 Taiwan
 Yen-Chun Kay Yeh, Grad., Music Performance,
 Chia-Yi, Taiwan

HARP

Brianna Spargo, alumni, Gig Harbor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO/FLUTE

Brendan Carlquist, So., Computer Science, Austin, TX
Yun Fang, Fr., Biochemistry, Tainan, Taiwan
Sarrah Flynn, Fr., Music Performance, Marysville *
Saralyn Santos, Fr., Undeclared, Auburn
Anna Kornfeld Simpson, Grad., Computer Science and Engineering, San Diego, CA
Barrie Sugarman, Soph., Biology, Kalispell, MT

OBOE

Chak Ching, Fr., Pre-engineering, Hong Kong*
Allison Nelson, Fr., Bioengineering, Seattle

BASSOON

Keet Curtis, Fr., Math and Computer Science, Bainbridge Island *

CLARINET

Mayowa Aina, Jr., International Studies / Informatics, Tacoma
Patricia Au, Fr., Political Science, Honolulu, HI
Lauren Jones, Sr., Accounting, Tacoma
Clint Malcolm, Sr., Agogic Hexadecimal Transliteration, Ames, IA
Caroline Masters, Jr., English, Anacortes *
Michael McKeirnan, Jr., Atmospheric Sciences, Yakima
Sarah Oliphant, Soph., Bioengineering, Covington
Kerry Sloan, Sr., Chemistry, Bothell
Rachel Straughn, Fr., Bioengineering, Everett

BASS CLARINET

Kaila Eason, Sr., Near Eastern Studies, Mount Vernon

SAXOPHONE

Jacob Watkins (alto), Fr., Physics, Puyallup *
Siobhan Bauer (alto), Jr., Medical Anthropology and Global Health, Albany, CA
Keegan McElligott, (tenor) Jr., Malthusian Biodiversity Design, Topeka, KS
Laurel Meredith (baritone), Fr., Engineering, Fall City

TRUMPET

Jeff Alcock, Sr., Electrical Engineering, Silverdale *
Sean Fleming, Fr., Music Education, Irvine, CA
Kyle Johnson, Fr., Computer Science, Auburn
Nicholas Ruhland, So., Computer Science, Shoreline
Jonathan Vance, Jr., Mathematics, Mountlake Terrace

HORN

Nadia Ahmed, Fr., Undeclared, Boise, ID *
Karen Altergott, So., Computer Science, Elmhurst, IL
Lisa Mansfield, Grad., Music Education, Los Alamos, NM
Toni Ruo, So., Finance, Shawnee, KS

TROMBONE

Tyler Fost, Fr., Computer Science, Pound Ridge, NY
Bonnie Henwood, Jr., Biology: Ecology, Evolution, and Conservation, Seattle
Gene Kim, Sr., Computer Science, Bellevue
Ariana Kupai, Fr., Biology, Auburn *
Christian Read, So., Civil Engineering, Graham
Nicholas Ruof, Jr., Physics / Astronomy, Torrance, CA

EUPHONIUM

Sunjay Cauligi, Sr., Computer Engineering / Mathematics, Vancouver *
Molly Kercheval, Fr., Computer Science and Engineering, Lake Forest Park

TUBA

Andrew Abel, Soph., Music Performance, Issaquah *
Matthew Braun, Jr., Electrical Engineering, Bothell
Sarah Kim, Fr., Intended Biology, Bellevue

PERCUSSION

John Aguilar, Jr., Music Education, Seattle *
Melanie Anderson, Jr., Electrical Engineering, Union City, CA
Shannon Horst, Fr., Music, Seattle
T. J. Orgovan, So., Drama Performance, Bellevue
Annika Veis, Fr., Psychology, Olympia

PIANO

Hua Ma, Community Member, Shanghai, China

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