

presents

“CITY LIMITS”

COMPACT
DISC
B348
2005
3-8

with the

DAF#14,840

THE WIND ENSEMBLE

THE CAMPUS BAND

THE CONCERT BAND

THE SYMPHONIC BAND

March 8, 2005

7:30 PM

MEANY THEATER

PROGRAM

CD#14,841

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor

① ZION (1996)..... 9:18 DAN WELCHER (b. 1948)

② URBAN REQUIEM (1995)..... 29:07 MICHAEL COLGRASS (b. 1932)
Nicole Barnes, soprano saxophone / Barbara Larson, alto saxophone
Ryan Marsh, tenor saxophone / Jay Easton, baritone saxophone

CD#14,842

UNIVERSITY OF WASHINGTON CAMPUS BAND

① NEAR WOODSTOCK TOWN..... 2:00 PERCY ALDRIDGE GRAINGER (1882-1961) / trans. by Ray Cramer
Matthew Kruse, conductor

② COLONEL BOGEY MARCH (1913)..... 3:28 KENNETH ALFORD (1881-1945)
Ben Clark, conductor

③ SINFONIA XVI: TRANSCENDENTAL VIENNA (1989)..... 7:53 TIMOTHY BROEGE (b. 1947)
I. Star-gazing: Aldebaran
II. Incantation
III. Waltz
IV. Star-gazing: Sirius

Thomas Slabaugh II, conductor

UNIVERSITY OF WASHINGTON CONCERT BAND

- 4 FROM EVERY HORIZON: A TONE POEM TO NEW YORK (1964).....4:26.....NORMAN DELLO JOIO (b. 1913)
II. Adagio
III. Allegro con Spirito
Paul Bain, conductor
- 5 (from Piano Sonata No. 2, "Concord, Mass., 1840-1860") 4:38
THE ALCOTTS (ca. 1910).....CHARLES IVES (1874-1954) / trans. Richard E. Thurston
Mark Montemayor, conductor
- 6 MICHIGAN'S MOTORS (1996).....5:50.....THOMAS DUFFY (b. 1955)
Mitchell Lutch, conductor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. J. Brad McDavid, conductor

- 7 ON THE SQUARE (1921).....2:46.....FRANK PANELLA (1878-1953)
Alexander R. Trevino, conductor
- 8 PARIS SKETCHES (1994).....15:31.....MARTIN ELLERBY (b. 1957)
Saint - Germain - des - Pres
Pigalle
Pere Lachaise
Les Halle
Christopher C. Chapman, conductor

PROGRAM NOTES

Dan Welcher has won numerous awards and prizes from institutions such as the Guggenheim Foundation, National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, Meet The Composer, the MacDowell Colony, the American Music Center, and ASCAP. From 1990 to 1993, he was Composer in Residence with the Honolulu Symphony Orchestra. More than fifty orchestras, including the Chicago Symphony, the St. Louis 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 *Zion*, Welcher writes:

"*Zion* is the third and final installment of a series of works for Wind Ensemble inspired by national parks in the Western United States. As in the other works (*Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at pictorial description. Zion is a place with unrivalled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side. It is also a place rich in human history.

There are two quoted hymns in the work: "Zion's Walls" (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*) and "Zion's Security," which I found in the same volume where Copland found "Zion's Walls" - that inexhaustible storehouse of 19th century hymnody called "The Sacred Harp."

My work opens with a three-verse setting of "Zion's Security," a stern tune in F# minor which is full of resolve. This melody alternates with a fanfare tune, whose origins will be revealed in later music, until the second half of the piece begins: a driving rhythmic ostinato based on a 3/4-4/4 alternating metric scheme. This pauses at its height to restate "Zion's Security" one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion - until the sun warms the ground sufficiently for the second hymn to appear. "Zion's Walls" is set in 7/8 meter, (unlike Copland's 9/8-6/8) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with the glowingly optimistic "Zion's Walls" finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit."

Zion is dedicated to the memory of Aaron Copland.

Michael Colgrass was born in Chicago on April 22, 1932. After graduating from the University of Illinois in 1956 in music performance and composition, he relocated to New York City performing as a percussionist with such

diverse groups as the New York Philharmonic, Dizzy Gillespie, the original West Side Story orchestra on Broadway and numerous ballet, opera and jazz ensembles. Colgrass' works have been played by major symphony orchestras throughout the United States, Canada, and Europe, Great Britain and Japan, and have been recorded by the St. Louis Symphony, the Boston Symphony, American Symphony Orchestra, the Toronto Symphony Orchestra and numerous chamber groups and soloists. He has received many prizes and awards including the 1978 Pulitzer Prize in Music for "*Deja Vu*," commissioned and premiered by the New York Philharmonic, Gary Green and the University of Miami Wind Ensemble through its Abraham Frost Commission Series commissioned *Urban Requiem*, a work for saxophone quartet and wind ensemble. In the forward to the score Colgrass supplies the following program notes:

A requiem is a dedication to the souls of the dead. *Urban Requiem* might be described as an urban tale, inspired by a diversity of random impressions. I thought of our urban areas, where the saxophone was spawned, and of the tragedies and struggles that occur in this environment daily. But I was also inspired by the energy and power of our cities, and the humor inherent in their conflicts. I feel that the saxophone is particularly well suited to express the variety of emotions required for this idea, because it can be not only highly personal and poignant in character but also powerful and commanding. It can howl like a banshee or purr like a kitten. In short, the saxophone is perhaps more like the human voice than any other instrument. In my mind I heard four saxophones singing like a vocal quartet, a music that was liturgical in nature but with a bluesy overtone, a kind of "after hours" requiem.

Urban Requiem is a more chamber-like work than Colgrass' five other major works for wind ensemble and the physical set-up of the instrumentalists plays an important part in establishing the performance geography of each musical 'city'. The players are divided into four groups surrounded by the larger wind ensemble, with each sax having its own 'neighborhood.' The soloists interact in virtuoso display and play duets and trios with principal players in their bands. The sax players are called upon to improvise occasionally over basic material in sometimes jazz, sometimes ethnic musical traditions. The principal theme of the work is reminiscent of the *Musical Offering* by J. S. Bach. The unifying characteristic of the piece is the transformation of the opening theme as it travels through the various neighborhoods of this brilliantly portrayed 'urban soundscape.'

George Percy Grainger was born on 8 July 1882 at Brighton, Victoria. Quite precocious at an early age, Grainger made his first concert tour as a pianist when he was twelve. He became a close friend of Norwegian composer Edvard Grieg whose love of national music inspired Grainger to look closely at English folk music. With the aid of a phonograph, he collected songs from folk-singers. From these recordings Grainger composed many arrangements including *Near Woodstock Town*, a work based on a 17th Century English broadside ballad originally set for solo piano or mixed chorus. In 1951, after making a few slight revisions to the work, Grainger wrote this brief note about the nature of folksongs:

It is in the nature of folksongs, popular songs, hymns, chorales that a melody is repeated over and over again...in harmonizing such melodies some element of contrast and variety must be sought. Bach, Grieg and Cyril Scott furnished variety in rare harmonies (often quite foreign to the suggestions of the melody), in polyphonic devices, and the like. I am fond of providing a COUNTER-MELODY – a melodic line that seems to enjoy a life of its own.

Kenneth J. Alford was a pseudonym for Frederick Joseph Ricketts (1881-1945); Alford was his mother's family name. Born the son of a coal merchant in London, he studied both piano and organ as a child and by the age of fourteen was playing cornet in the Royal Irish Regiment Band. He completed the bandmaster's course at the Royal Military School of Music at Kneller Hall in 1908. Most of his marches were composed during the next two decades while he was bandmaster of the Second Battalion Argyll and Sutherland Highlanders. Alford is best remembered for his restrained and dignified "poetic" marches and was as famous in England for those works as Sousa was in the United States.

The interval of a descending minor third evokes a common sense of recognition and is probably important to the innate appeal of *Colonel Bogey March*. Playing golf in Scotland in 1913, the composer heard the two-note interval whistled as a warning. It became the basis of this piece, with the familiar golf term "bogey" in the title. Bawdy lyrics were added by World War I British troops, much to Alford's chagrin. The march was later featured in the film *The Bridge on the River Kwai*.

It was a happy coincidence that the commission for *Sinfonia XVI: Transcendental Vienna* came from the Henry David Thoreau School located in Vienna, Virginia. The symmetrical outer movements, with their vision of the night sky and the stars Aldebaran and Sirius, frame the central movements, which are quieter and less dramatic. Since the fourth movement takes up where the first movement leaves off, I can conceive of one interpretation of *Sinfonia XVI* as an evocation of Thoreau himself contemplating two of the brightest stars on a clear, cold night. Aldebaran is an orange, first-magnitude star, located in the constellation Taurus; Sirius, the Dog Star, is the brightest star in the sky, and is located in the constellation Canis Major. Thoreau interrupts his stargazing to entertain some inward thoughts, waking dreams, as it were, and then returns his gaze to the splendid night sky and all its treasures.

- Timothy Broege -

Born November 6, 1947 and raised in Belmar, New Jersey, composer **Timothy Broege** studied piano and theory with Helen Antonides during his childhood years. At Northwestern University, he studied composition with M. William Karlins, Alan Stout and Anthony Donato, piano with Frances Larimer, and harpsichord with Dorothy Lane, receiving a Bachelor of Music with Highest Honors degree in 1969. His works include 21 *Sinfonias* for large ensembles, the series of *Songs Without Words* for small ensembles, a series of *Fantasias* for solo instruments, as well as music for voices, keyboards, guitar, recorders and school bands. He has appeared frequently as a guest composer/conductor and clinician, and has received the Edwin Franko Goldman Award from the American School Band Directors Association.

Composing for nearly every genre, **Norman Dello Joio** is the only composer to win both the Pulitzer Prize in music and an Emmy Award. The New York Port Authority commissioned the original scoring of *From Every Horizon* as music for a film promoting the city of New York and the 1964 World's Fair. Upon receipt of a commission from the University of North Dakota, Dello Joio transcribed his film score for the concert band. The music establishes a series of atmospheres that are an evocation of the spirit of New York.

Iconoclast and insurance salesman Charles Ives sought to push musical boundaries far more than his contemporaries thought prudent. Early in his life, he realized drum sounds at the piano by banging his fists, a practice which his father notably did not discourage. But his composition teacher at Yale would hear nothing of the dissonances that would later be understood as "tone clusters," or of the polychords, polytonalities, and polyrhythms, which predated twentieth-century avant-garde composition by a generation. Taking inspiration from sources as diverse as church hymns and fraternity songs, Ives imbued his music with daring and vigor, often juxtaposing numerous themes against one another to a dizzying (and sometimes humorous) effect. "*The Alcotts*," though, finds Ives depicting its namesake family in a decidedly calmer fashion. Each movement of the *Concord Sonata* bears the name of a famous Transcendentalist resident (the others being Emerson, Hawthorne, and Thoreau) and is based in part on the opening motive of Beethoven's *Fifth Symphony*. This third movement finds little Beth Alcott slowly attempting that four-note theme, later playing old Scotch airs and, briefly, the Wagner *Bridal Chorus*. "All around you, under the Concord sky, there still floats the influence of that human faith melody," writes Ives about the piece, "transcendent and sentimental enough for the enthusiast or the cynic respectively, reflecting an innate hope... a vehemence and perseverance... for that part of greatness is not so difficult to emulate."

Commissioned by the Michigan School Band & Orchestra Association District No. 3, *Michigan's Motors* is a tribute to that state's motor industry. The one movement work is comprised of the following five sections:

I. Cold Starts - this onomatopoeic section is the musical equivalent of an engine being started for the first time on a cold day; the cranking sounds of the starter, the wheeze of the carburetor, and the "almosts" of the engine, as, three times, it catches, fires, and chokes out. Finally, the engine catches, gradually warming to a reasonable idle.

II. Chasing the Train - Just like in the old movies, the car races the locomotive and zips across the tracks in the nick of time, just missing the train. Hear the two engines, running side by side, and the blare of the train's horn! The car does survive and, after the last train horn blast, motors off in arrogant disinterest and casual calm.

III. Cruisin' - just what the title implies. The car is cruising around, perhaps with the radio blaring, perhaps with the top down on a summer's day, you decide. The driver becomes enamored with the power of the automobile, as the drive and impact of the music builds to an intense level. Perhaps you have snapped out of a trance induced by the radio, to find yourself unconsciously traveling well above the speed limit, hypnotized and commanded by the loud bass or the driving power.

IV. "Auto" Parts - The ancient compositional technique of *soggeto cavato* (carved subject) is used in this section to create musical melodies from the names of three car manufacturers: Ford, Dodge, and Cadillac. Each of the letters in the three car names have musical equivalents, drawn from solfeggio syllables or actual pitch names (including those pitches of H=B and S=Eb from German taxonomy).

V. Horse Power - The predominant theme is with regard to the "auto" part of auto-motion or self-propulsion. The piccolo and first flutes have pitches that spell Horse. The oboes and second flutes have pitches that spell "Feet" (with T as in Ti = B). The ensemble contributes to the idea of manual power by clapping the motor rhythms.

The piece ends with a return of the cruising music, and the final sound is of the engine wheezing to a halt.

- Thomas Duffy -

Thomas C. Duffy is Deputy Dean of the School of Music and the Director of Bands at Yale University where he also represents music education in the school's Teacher Preparation Program. He received his Doctor of Musical Arts in Composition from Cornell University, where he studied with Karel Husa and Steven Stucky. Past leadership positions include president of the New England College Band Association and president of the College Band Directors National Association - Eastern Division. In 1996, the Connecticut Music Educators Association selected Dr. Duffy as Outstanding Music Educator of the Year.

Frank Panella (1878-1953), composer of the famous *On the Square March*, was born on January 14, 1878 in Pittsburgh, Pennsylvania. He began his musical career at the age of seven with clarinet lessons given by his brother-in-law, Professor Mario S. Rocereto, who also taught conducting techniques to the young Panella. During his teenage years, he played in several Pittsburgh theaters. Later, he conducted band concerts in district parks, and also taught conducting and clarinet at the University of Pittsburgh and Carnegie Technical College. For a time he also conducted the Grand Army Band and the Westinghouse Air Brake Company Band and served as assistant conductor of Rocereto's Pittsburgh Band. When Victor Herbert conducted the Pittsburgh Symphony, Panella played clarinet under his baton. He founded Panella Music Company in his hometown for the purpose of publishing his own very popular compositions. John Phillip Sousa considered Panella's *Old Grey Mare March* the finest adaptations of the popular old song. Frank Panella died at the age of 75 at his home in Crafton, Pennsylvania, on May 13, 1953.

On the Square is a march whose title refers to a symbol used in Masonic ritual. Many band leaders of the era were Masons (including Panella), and at the time of its composition, many Masonic groups had bands. Panella hoped that his reference to "the square", a very important and meaningful symbol to any Mason, would have a special significance to his fellow Masons. In addition to its popularity as a concert march, it was also frequently used as a circus march. Panella created an adaptation in 1921 for Wurlitzer organ that was equally as popular as the original.

Of *Paris Sketches*, composer Martin Ellerby writes:

This is a personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it – as did Ravel in his own tribute to the work of an earlier master in '*Le Tombeau de Couperin*'. Running like a thread through the whole score is the idea of bells – a prominent feature of Paris life."

I. *Saint-Germain-des-Pres* – the Latin Quarter for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

II. *Pigalle*: the Soho of Paris. This is a burlesque with scenes cast in the mould of a balletic scherzo – humorous in a kind of 'Stravinski – meets – Prokofiev' way. It's episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

III. *Pere Lachaise*. This is the city's largest cemetery, the final resting place of many a celebrity who once walked the streets. The spirit of Satie's '*Gymnopedies*' – themselves a tribute to a still more distant past – is affectionately evoked before what is in effect the work's slow movement concludes with a quotation of the '*Dies Irae*'. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, wistful.

IV. *Les Halles*. A fast, bustling finale; the bells triumphant and celebratory. *Les Halles* is (are?) in the old market area, a Parisian Covent Garden, and, like *Pigalle*, this is a series of related but contrasting episodes. Its climax quotes from Berlioz's '*Te Deum*', which was first performed in 1855 at the church of St. Eustache – actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the opening material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz "*Te Deum*".

GRADUATE CONDUCTING STUDENTS

Matthew Kruse, Grad., Music Perf., Redmond

Ben Clark, Grad., Music Perf., Perkin, IL

Thomas Slabaugh II, Grad., Instrumental Conducting, Sacramento, CA

Paul Bain, Grad., Instrumental Conducting, Puyallup, WA

Mark Montemayor, Grad., Music Ed., Federal Way

Mitchell Lutch, Grad., Inst. Conducting, Boston, MA

Alex Trevino, Grad., Music Ed., San Antonio, TX

Christopher Chapman, Grad., Inst. Conducting, Columbus, OH

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Lana Abramova, Sr., Music Perf., St. Petersburg, Russia*
 Elaine Cho, Fr., Pre-Major, Rochester, NY
 Ann Lin, Fr., Nursing, Redmond
 Torrey Kaminski, So., Music Perf./Architecture, Seattle
 Denise Jungbluth, Grad., Music Ed., Seattle

OBOE

Jennifer Muehrcke, Grad., Music Perf., Cleveland, OH*
 Angela Walker, Post-Bacc., Music Perf., San Francisco, CA
 Gabriel Renteria, Grad., Music Perf., Los Angeles, CA

BASSOON

Aaron Chang, Sr., Music Perf., Mt. Vernon*
 Paul Swanson, Fr., Music Perf., Everett

CONTRA BASSOON

Bruce Carpenter, Grad., Music Perf., Houston, TX

CLARINET

Matthew Nelson, Grad., Music Perf., Vancouver*
 Dmitry Pavlyuk, Music Perf./Music Education, Kharkov, Ukraine
 Kent van Alstyne, Fr., Physics, Chehalis
 Stefan Van Sant, Fr., Music Perf., Edmonds
 Christine Gilbert, Sr., Music Perf., Aloha, OR
 David Miyasaki, Fr., Biology, Honolulu, HI
 Ryan Brumbaugh, Jr., Music Perf., Port Angeles
 Jonathan Tu, So., Aeronautics/Astronautics, Shoreline
 Kate Sawatzki, Fr., Biology, Spokane

BASS CLARINET

Ben Leiss, Community Member, Seattle
 Shinn-Yi (Cindy) Chou, Fr., Pre-Arts, Mercer Island

ALTO SAXOPHONE

Nicole Barnes, Sr., Music Perf., Tacoma*
 Barbara Larson, Sr., Music Perf./Anthropology, Kent

TENOR SAXOPHONE

Ryan Marsh, Jr., Music Perf., Maple Valley

BARITONE SAXOPHONE

Jay Easton, Grad., Music Perf., Shoreline

TRUMPET

Brian Chin, Grad., Music Perf., Moscow, ID*
 Ben Clark, Grad., Music Perf., Pekin, IL*
 Rachel Moore, So., Music Perf., Shoreline
 Mathew Montgomery, Jr., Jazz Studies, Mountlake Terrace
 Hilma Yantis, Sr., Music, Grapeview
 Shelly Devlin, Gr., Music Perf., LeGrand, IA

HORN

Matthew Kruse, Grad., Music Perf., Redmond**
 Veronica Reed, Jr., Music Perf./Bio., Woodinville
 Andrew Cate, Fr., Pre-Med, Graham
 Kenji Ulmer, Fr., Music Perf., Olympia
 Stephanie Reger, Jr., Sociology, Everett
 Kestrel Wright, Sr., Music Perf., Dubuque, IA

TROMBONE

Sara Mayo, Grad., Music Perf., Gig Harbor*
 Caleb Lambert, Soph., Nat. Sci., Olympia
 Michael Woods., Grad., Music Perf., Quincy
 Jason Roe, Sr., Music Perf., Seattle

EUPHONIUM

Jenny Kellogg, Fr., Jazz Studies, Redmond*
 Emma Yantis, Fr., Music Perf., Grapeview

TUBA

Nate Lee, So., Music Perf., Issaquah*
 Sam Thompson, Jr., Music Perf., Cusick

STRING BASS

Peter Griffin, Jr., Informatics, Juneau, AK

PERCUSSION

Everett Blindheim, Sr., Music Perf./Chem. Engr., Puyallup*
 Darren Meucci, Jr., Music Ed., Bothell
 Katie Hurst, Sr., Music Performance, Seattle
 Sandi Bruington, Jr., Music Ed., Mission Viejo, CA
 Rebecca Tapia, Jr., Music Perf., Snohomish
 Maria Joyner, Grad., Music Ed./Music Perf., Olympia
 Brian Leaf, Soph., Music Ed., Mountlake Terrace

PIANO

Dimitriy Kosovsky, Jr., Music Perf., Minsk, Belarus

HARP

Ashley Wong, Fr., Music Perf., Kirkland

*Principal

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Kristin Bott, Soph., Fine Arts/Education, Kirkland
 Jessica Cromheecke, Sr., Biochem. and Econ., Tacoma
 Lily Dodge, Sr., Social Work/Sociology, Coupeville
 Shauna Durbin, Fr., Public Health, Davis, CA
 Katy Jacobson, Jr., Chemistry/Biochemistry, Lynnwood
 Cheng-I Lin, Soph., Mat. Sci. Eng., Taiwan
 I-Hsin Lin, Fr., Business, Taipei, Taiwan
 Nika Pelc, Staff, Seattle
 Owen Rocke, Soph., Undecided, Tacoma
 Jessica Stein, Fr., Undecided, Seattle

OBOE

Jessica Lee, Fr., Aerospace Eng., Ventura, CA
 Stacy Schulze, Community Member, Richmond, TX

CLARINET

Marie Chase, Jr., Biology, Longview, WA
 Ben Cowin, Jr., Physics, Kennewick, WA
 Adelle Engelhardt, Jr., Communication, Burien
 Phadar Kinlow, Community Member, Renton
 Donald Responde, Soph., Bioengineering, Bellevue
 Patricia Voll, Sop., Physics/Astronomy, West Linn, OR
 Stephanie Watson, Jr., LSJ, Edmonds
 Annette Wundes, Staff, Neurology, Cologne, Germany

BASS CLARINET

Janet Bautista, Fr., Engineering, Tacoma
 Conan McLamare, Jr., Music Comp./Music History, Monroe

ALTO SAXOPHONE

Miriam Aflakian, Soph., Undecided, Mill Creek
 Kristin Coberly, Sr., Sociology, Sammamish
 Chuck Horkin, Soph., Physics, Carnation
 Evan Piwowarski, Fr., Economics, Camas, WA

TENOR SAXOPHONE

Jim Bach, Fr., Undecided, Puyallup

HORN

Benjamin Laughlin, Soph., International Studies, Issaquah
 Carl Sandstrom, Soph., Music, Seattle
 Jennifer Schleit, Grad., Pathology, Yarmouth, Nova Scotia, Canada
 Sam Sudar, Fr., Undecided, Longview, WA

TRUMPET

James Bronoske, Soph., Sociology, Kent
 Jeff Epler, Fr., Undecided, Edmonds
 Corey Freeman, Soph., Undecided, Bonney Lake
 Susan Glover, Fr., Psychology, Fife
 Laura Grupp, Fr., Elec. Eng., Lynnwood
 Kyle Hoover, Sr., Physics, Poulsbo
 David Lewis, Jr., Biology, Port Angeles
 Chris Prichard, Fr., Psychology/ Physics, Vancouver, WA

TROMBONE

Karen Chisholm, Grad., MD/PHD in Genome Sci., Novato, CA
 Josh Hageman, Sr., Near East Studies Arabic, Seattle

TROMBONE (cont.)

Rebecca Kim, Soph., Biochemistry, Kirkland
 Ian MacLachlan, Jr., Urban Forestry, England
 Matt McKenzie, Sr., Comp. Eng., Marysville
 Dylan Peterson, Soph., Music, Port Angeles
 Jonathan Reid, Jr., Anesthesiology, Everett
 Jessica Torrey, Grad., Materials Sci. and Eng., Limestone, NY

EUPHONIUM

Leroy Searle, Faculty, English, Seattle

TUBA

Andy Cook, Soph., Undecided, Auburn
 Natalie Schmidt, Fr., Mathematics, Whidbey Island

STRING BASS

Adam Gross, Post Bacc., Music Ed., Rochester, NY

PERCUSSION

Aaron Buckner, Fr., Music, Renton
 Brian Hansen, Jr., Undecided, Woodenville
 Sarah Nelson, Jr., Music Ed./Jazz Studies, Snohomish

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Marilee Byers, Community Member, Kirkland
 Brieanne Conklin, Jr., Linguistics, Gig Harbor
 Robin Ginnis, Fr., Physics, Seattle
 Nancy Gove, Community Member, Seattle
 Suzanne Hayward, Soph., Physics/Astron., Kennewick
 Yoko Ines Nozawa, Jr., Cellular and Molec. Bio., Lake Oswego, OR
 Kyrie Peterson, Fr., Biochemistry, Vancouver
 Jennifer Rose, Fr., Neurobiology, Bellevue
 Sarah Schillen, Soph., Social Work, Edmonds
 Kate Webb, Jr., Biology, Kirkland
 Jacquelyn Wilson, Jr., Biology, Enumclaw

OBOE

Alicia Hall, Community Member, Seattle

BASSOON

Adrienne Baltz, Jr., Public Health, Tracyton
 Susan Schmeling, Community Member, Seattle

CLARINET

Johnny Blaser, Fr., Civil Eng., Centralia
 Nick Carver, Fr., Internat'l Studies, Mexico City
 Christine Gleason, Faculty, Dept. of Pediatrics

Kelly Gorr, Soph., Biology, Arlington

Bruce Hayes, Community Member, Seattle
 Ali Hull, Fr., Animal Physiology, Carnation
 Ryan Kosai, Soph., Bio Eng., Renton
 Rosie Lindeke, Fr., Biology, Burien
 Linda O'Gara, Community Member, Seattle
 Sarah Shapro, Fr., Psychology, Silverdale

BASS CLARINET

Jennifer Grantham, Community Member, Mountlake Terrace

ALTO SAXOPHONE

Seth Alexander, Jr., Jazz Studies, Seattle
 Jeremy Anderl, Soph., Compt. Sci., Mountlake Terrace
 Jared Silvia, Sr., Chemistry, Richland

TENOR SAXOPHONE

Jordan Dyer, Soph., Psychology, Rexburg, Idaho

BARITONE SAXOPHONE

Steve Naramor, Jr., Comp. Sci., Kirkland

TRUMPET

Colin Adams, Sr., Aeronautics/Astronautics, Edmonds
 William Carter, William Carter, Jr., Elec. Eng., Tacoma
 Greg Frost, Jr., Pre Eng., Kirkland
 Brian Goetz, Sr., Music Ed., Seattle
 Joel Heredia, Grad., Music, Longview
 David Kurtz, Soph., Informatics, Vancouver
 Nicole Savage, Fr., Psychology, Portland, OR

FRENCH HORN

Karen Mildes, Community Member, Bothell
 Gordon Mitchell, Grad., Chemistry, Boring, OR
 Jennifer Payne, Jr., History, Kirkland
 Peter Shin, Jr., Poli. Sci., Redmond
 Kathleen Smith, Grad., Special Ed., Seattle

TROMBONE

Christian Bell, Jr., Computer Science, Olympia
 Trevor Connell, Sr., Chemistry, Portland, OR
 Devon Crumlish, Fr., Undecided, Matawan, NJ
 Craig Meinschein, Fr., Undec., Tigard, OR
 Mark Sassi, Fr., Undecided, Carson City, NV
 Josh Teter, Jr., Comp. Sci., Seattle
 Craig Tyler, Jr., Econ., Camas

EUPHONIUM

Brian Dable, Community Member, Delafield, WI
Nate Syron, Fr., Music, Vancouver

TUBA

Joshua Rusk, Jr., Bio-Eng., Park City, Utah
Tyler Smith, Community Member, Seattle

PERCUSSION

Ken Aphibal, Soph., Pre-Eng., Mukilteo

Emily Haughten, Sr., Business, Seattle
Emily Kimes, Fr., Music, Kent
Miki Sugahara, Jr., Music and American
Ethnic Studies, Nara, Japan
Ai Yasuda, Fr., Eng. Sec. Lang., Japan

UNIVERSITY OF WASHINGTON SYMPHONIC BAND**PICCOLO**

Torrey Kaminski, Architecture/ Music, Seattle

FLUTE

Rebecca Cooper, Comparative History of
Ideas, Lake Forest Park
Ailisa Dannenmiller, Music Ed., Olympia
Shauna Durbin, Public Health, David, CA.
Jessica Hewitt, Biology, Sammamish
Sarah Jones, Music, Anchorage, AK.
Jennifer M. Lee, Medicine, Lake Oswego, OR*
Laura Malchodi, Undeclared, Seattle
Krystel Salandanan, Psychology/ Sociology,
Anacortes
Kristi Wiant, Music, Lynnwood
Melina Wilson, Psychology, Seattle
Bo Wilson, Psychology, Redmond

OBOE

Angela Dokken, Biology, Everett
Victoria Farrington, Psychology/ Music, Gig
Harbor
Haley Franzwa, Music Ed., Bothell

BASSOON

William Harvey, Music Ed., Bellevue
Andrew Mitchell, Undeclared, Tualatin, OR

CLARINET

Allison Burke, Psychology, Silverdale
Nathan Fulfs, Mathematics, Kennewick*
Thomas Glanz, Undeclared, Redmond
Andrea Heenk, Music, Renton
Samantha Hirman, Atmospheric Sciences,
Vashon Island
Angel Hurst, Cell and Molecular Biology,
Tacoma
Andrea Jones, Biology and Public Health,
Cheney
Kyungam-Yun, Pre-Engineering, Seoul, Korea
Jiwon Lee, Undecided, Edmonds
Kelli Luksan, Music Ed./ Comparative
Religion, Federal Way
Ryan Murfelt, Music Ed., Seattle
Paul S. Stewart, Undeclared, Bothell
Ryan Tucker, Olympia, Computer
Engineering

BASS CLARINET

Leah Delamare, Undeclared, Richland
Jennifer Morus, Speech and hearing Sciences,
Woodinville

ALTO SAXOPHONE

Jeremy Anderl, Computer Science, Mountlake
Terrace
Andrew Bowerly, Music Ed. Othello
Chris Roberts, Undeclared, Salt lake City, UT
Eric Orth, Computer Engineering, Lake Forest
Park*

TENOR SAXOPHONE

Patrick Hyde, Undeclared, Anacortes
Sujung Lim, Chemistry/ Biology, Woodburn,
OR

BARITONE SAXOPHONE

Jessica Dake, Pharmacy, Scottsdale, AZ

TRUMPET

Katy Ardans, English, Elko, NV
Cassidy Bueb, Mechanical Engineering,
Auburn, CA
Stephen Buller, Undeclared, Vashon Island
David Burzo, Biology, Kent
Lindsay Fuchs, Art, Kent*
Jenny Hanna, Political Science/ Dance, Maple
Valley
Sarah Holt, Music Ed., Lakewood
Ian Johnson, Aerospace Engineering,
Kenmore
Ryan Josal, Computer Science, Silverdale
Clare Krier, Music Ed., Yakima
Keenan Morrison, Biology, Lynnwood
Ian Kendal Simensen, Music Ed., Auburn
Jennifer Singer, Undeclared, Tucson, AZ

HORN

Jennifer Bach, Earth and Space Sciences,
Seattle*
Rick Kai Lam Choi, Accounting/ Management
Info Systems, Hong Kong
Ben Cowin, Physics, Kennewick
Rebekah Gebhardt, International Relations/
German, Vancouver
Laura Morus, Business Administration,
Woodinville
Carl Sandstrom, Music, Seattle
Ren Taylor, Psychology, University Place

TROMBONE

Andrew Bendokas, Business, Bothell
Nathan Crissey, Aeronautics and
Astronautics, Concord, CA
Brandon Freeman, Communication, Sumner
Amiee Kehrner, Jazz Studies/ Psychology,
Seattle*
Adam Krinke, Physics/ Chemical
Engineering, Kent
Caleb Lambert, Undeclared, Olympia
Patrick Moores, Biochemistry, Seattle
Jeff Stombaugh, Undeclared, Kenmore
Kevin Yee, Aeronautics/ Astronautics,
Vancouver

EUPHONIUM

Matthew Bach, Electrical Engineering, Seattle
Alex Trevino, Music Ed., San Antonio, TX*
Elizabeth Uttecht, Accounting, Lincoln, NE

TUBA

Adam Campagna, Music Ed., Poulsbo
Andy Cook, Law Societies and Justice,
Auburn
Andrew Hemmaplardh, Biology, Bellevue
Dylan Peterson, Music, Port Angeles
Daniel Shontz, Music, Lake Tahoe, CA

PERCUSSION

John Bailey, Political Science, Richland
Ryan Hanzawa, Civil/ Environmental
Engineering, Wailuku, HI
Steve Henry, Undeclared, Kennewick
Sam Hutchison, History/ Japanese Literature,
Hillsboro, OR
Justin Watilo, History Education, Seattle

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