

*presents*

**THE CONCERT BAND**

Erin Bodnar & Vu Nguyen, *conductors*

**THE SYMPHONIC BAND**

Dr. Steven Morrison, *conductor*

**THE WIND ENSEMBLE**

Erin Bodnar & Vu Nguyen, *conductors*

7:30 PM  
May 26, 2011  
Meany Theater

CLASSICAL

**KING FM 98.1**

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## PROGRAM

### THE UNIVERSITY OF WASHINGTON CONCERT BAND

Erin Bodnar and Vu Nguyen, *conductors*

*FÊTE-DIEU À SÉVILLE* (1927) ..... ISAAC ALBÉNIZ (1860-1909) trans. Lucien Cailliet

*MARCH OF THE BELGIAN PARATROOPERS* (1945) ..... PIERRE LEEMANS (1897-1980) arr. Charles Wiley

*SYMPHONIC DANCE No. 3: "FIESTA"* (1964)..... CLIFTON WILLIAMS (1923-1976)

### THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

*AMERICAN HYMN SONG SUITE* (2007) ..... DWAYNE S. MILBURN (b. 1963)

*Prelude on "Wonderous Love"*

*Ballad on "Balm in Gilead"* (arr. Joe Utterback)

*Scherzo on "Nettleton"* (arr. James Brooks Kuykendall)

*March on "Wilson"*

*FASCINATING RIBBONS* (1991) ..... JOAN TOWER (b. 1938)

Alison Farley, *conductor*

*GEORGE WASHINGTON BRIDGE* (1950)..... WILLIAM SCHUMAN (1910-1992)

*THE MELODY SHOP* (1910) ..... KARL KING (1891-1971) arr. Andrew Glover

### THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Erin Bodnar and Vu Nguyen, *conductors*

*LINCOLNSHIRE POSY* (1937)..... PERCY GRAINGER (1882-1961)

*Lisbon*

*Horkstow Grange*

*Rufford Park Poachers*

*The Brisk Young Sailor*

*Lord Melbourne*

*The Lost Lady Found*

*DUO CONCERTANTE* (2006) ..... MICHAEL BURRITT (b. 1962)

Blake McGee, *clarinet* / Jonathan Latta, *percussion*

*GRAND PIANOLA MUSIC* (1982) ..... JOHN ADAMS (b. 1947)

*Part I*

*Part II: On the Dominant Divide*

Matt Goodrich and Brooks Tran, *piano*

## PROGRAM NOTES

For many decades, Spanish music was written by imported composers, such as Scarlatti or Boccherini or by those who wrote “musical picture postcards”—a description given to Chabrier, Rimsky-Korsakov, and others by Constant Lambert.

A major change came in the late-nineteenth century when young pianistic prodigy, **Isaac Albéniz**, decided to study composition. He worked with a gifted composer-musicologist who was best known in his native land, Felipe Pedrell, who was a perceptive teacher. Manuel de Falla and Joaquín Turina were also among his students.

Later, Albéniz started on a path that all other great Spanish composers of the twentieth century were to follow – he went to Paris where he studied with both Vincent d’Indy and Paul Dukas. Here he also came under the influence of both Debussy and Ravel, who themselves made contributions to the musical literature on Spanish subjects. He continued his career as a piano virtuoso with great success but managed to compose prolifically for his own instrument. His masterpiece was *Iberia*, a suite of twelve movements, mainly based on place names in Spain. This was to serve as a Declaration of Independence for Spanish music in that it was a true synthesis of Spanish musical speech.

One of the pieces from *Iberia* is *Fête-Dieu à Séville*, which depicts vividly the Roman Catholic feast of Corpus Christi as celebrated in Sevilla. It occurs in June and is one of the most colorful feast days in the world, attracting thousands of people each year. Millions of flowers of various colors are woven into a carpet leading from the church into the streets along which the procession will make its way, sometimes stretching for a quarter mile in length. After the procession, the celebrants gather in the square for dancing.

Lucien Cailliet, who orchestrated this work for the Philadelphia Orchestra in the 1930s, did this setting for concert band.

**Clifton Williams** was born in Arkansas and attended Louisiana Tech University for one year before joining the United States Air Force as a bandsman in 1942. He played horn in the Air Force Band, was drum major for the marching band, and composed for various Air Force ensembles. When World War II ended, Williams entered Louisiana State University, where he studied composition with Helen Gunderson. He later studied composition with Bernard Rogers at the Eastman School of Music where he earned his Master of Music in 1949. Upon graduation, Williams accepted a position teaching horn and composition at the University of Texas at Austin. In 1966 he was appointed chairman of the Department of Theory and Composition at the University of Miami, where he remained until his death in 1976.

*Symphonic Dance No. 3, “Fiesta”* was originally one of Clifton Williams' five *Symphonic Dances*, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called “the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, the colorful legacy of a proud people.” The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

Born in Schaarbeek, Belgium, in 1897, **Pierre Leemans** studied piano, harmony, orchestration, and composition and began his teaching career in 1917 at the Etterbeek Music Academy. At 22, he served his year of military duty and then returned to teach music until 1932, when he became the pianist, conductor, and program director for the official broadcasting company, N.I.R. In 1934, he won the composition contest for the official march of the 1935 Brussels World Exposition. From entries by 109 anonymous composers, works by Leemans were selected for first and second prize for the 1958 Brussels World's Fair. After a lifetime of composing, teaching, performing, and conducting, he died in 1980 at the age of eighty-two.

While he was serving his year of military duty at the end of World War I, Leemans' regimental commander asked him to compose a march; it was begun, but never finished. Near the end of World War II, he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander drove

him home that night, the march theme came back to his mind, and he wrote out all of the parts for the official *March of the Belgian Paratroopers* after reaching home. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a “patrol,” in which the music marches on from the distance, plays, and passes. This arrangement was made by Charles Wiley at the request of his Lamar (Texas) University Band students for the first U.S. performance of the march.

Major **Dwayne S. Milburn** is a native of Baltimore, Maryland. In 1986 he graduated from UCLA with a BFA in Music and received a Master of Music in Orchestral Conducting from the Cleveland Institute of Music in 1992. He received his Ph.D. in Music from UCLA in 2009 and currently serves as Associate Conductor of the U.S. Army Band (“Pershing’s Own”) and Director of the U.S. Army Chorus. He is formerly Director of Cadet Music for the United States Military Academy, West Point, New York, having served as the conductor for the internationally renowned West Point Glee Club. From 2005-2009, Major Milburn was the composer in residence for the Music Guild of the St. Matthew’s Episcopal Church (Pacific Palisades, California) and is currently completing commissioned works for Pacific Serenades Chamber Ensemble (Los Angeles, California) and the Vocal Arts Ensemble (Ann Arbor, Michigan).

*American Hymnsong Suite* is a playful setting of four historic hymn tunes. Along with two contrasting approaches to “O Wondrous Love” and the lushly harmonic “There Is A Balm in Gilead”, Milburn chooses duple/triple metric interplay for “Nettleton” (the tune commonly used for “Come Thou Font of Every Blessing”) and presents “Wilson” (“When We All Get to Heaven”) as a rambunctious and miniaturized caricature of a classic band march. Of this piece the composer wrote:

*American Hymnsong Suite* is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of the composers Joe Utterback and Brooks Kuykendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns...While audience members will certainly make various religious connections to this pieces, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

American-born composer, **Joan Tower**, spent most of her childhood in South America as a result of her father’s career as a minerologist. During this time, Tower developed interest in the rhythmic and percussive elements of the music of South America, which can be heard in many of her compositions. Tower has enjoyed a very successful career in composition, becoming the first female composer to win the Grawemeyer Award in Composition for her composition *Silver Ladders* in 1990. Tower is also the recipient of the 2002 Annual Composer’s Award from the Lancaster (PA) Symphony and in 2008 she won a Grammy Award for Best Classical Contemporary Composition for *Made in America*. Tower’s compositions have been influenced by Babbitt, Messiaen, Crumb and even Beethoven. Tower has written many compositions reflecting her experience in chamber groups, composing for her long-running chamber group, the DaCapo Players.

*Fascinating Ribbons* is Tower’s first composition for the wind band idiom. The work was premiered by the Keystone Wind Ensemble from Indiana University of Pennsylvania at the 2001 CBDNA Convention, under the direction of Jack Stamp. Tower discusses in an article in *The Instrumentalist* (2005) that Stamp persuaded her to compose the piece and she gave in out of “sheer guilt.” She mentions in the same article that she was nervous about composing for an unfamiliar ensemble and it took her an entire day to compose and orchestrate the first chord. When Tower completed the piece she was still looking for a title and was inspired by the “ribbon-like” texture of the themes so she settled on *Fascinating Ribbons* as a play on George Gershwin’s *Fascinating Rhythms*, even adding a small rhythmic quote to pay homage to Gershwin at the end of the piece.

**William Schuman** was born in Manhattan and named for US president, William Howard Taft. He was involved in music through high school, forming a dance band and playing the violin and banjo, but went to college for business. After seeing a performance by the New York Philharmonic with his sister, he was inspired and dropped out of business school to pursue music at the Malkin Conservatory. Schuman graduated with a degree in music education from Columbia University and his career led him to positions at Sarah Lawrence College, Julliard

School of Music and Lincoln Center. Schuman was the recipient of the National Medal of Arts and the inaugural Pulitzer Prize for Music for his cantata, *A Free Song* adapted from poems of Walt Whitman.

***George Washington Bridge***, subtitled "An Impression for Band," is considered one of the cornerstones of the wind band repertoire. Written while Schuman was at Julliard, the piece encapsulates the composer's dense harmonic style and polytonal techniques in a loosely symmetrical form intended to reflect the landmark structure after which it is titled. In Schuman's own words:

There are few days in the year when I do not see the George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

**Karl L. King** was born in Paintersville, Ohio and, as a young man, became a proficient baritone player. He began to compose marches and other band works at an early age with his first published works appearing while he was still a teenager. King began travelling with various circus and show bands and eventually was appointed director of the Barnum and Bailey Circus Band in 1918. Seeking more settled lifestyle, in 1920 he accepted the leadership of the Fort Dodge, Iowa, band, a post he held until his death 51 years later. King was one of the founders of the American Bandmasters Association and was named Honorary Lifetime President in 1967.

***The Melody Shop*** was one of the earliest of King's 185 marches, published when the composer was on 19 years of age. Dedicated to the Powell Music Company of Canton, Ohio, the march is known for its formidable baritone part. One legend claims that King wrote the piece after a chance encounter with a fellow baritone player who unknowingly referred to King as "the guy who writes those dinky marches." The arranger of this edition, Andrew Glover, still works from King's original desk relocated from his Fort Dodge office.

**Percy Grainger** was an Australian-born composer, pianist and champion of the saxophone and the concert band. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions of irregular and unusual meters.

Grainger moved to the United States of America at the outbreak of World War I in 1914. When the USA entered the war in 1917, he enlisted into a United States Army band playing the oboe and soprano saxophone, and spent the duration of the war giving dozens of concerts in aid of War Bonds and Liberty Loans. In 1918, he became a naturalized citizen of the USA.

Grainger became Dean of Music at New York University in 1932 and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non education."

***Lincolnshire Posy*** was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire. The composer writes of the piece:

*Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score. This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its

underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

Having performed on four continents and nearly forty states **Michael Burritt** is one of the world's leading percussion soloists. He is in frequent demand performing concert tours and master classes throughout the United States, Europe, Asia, Australia and Canada. Mr. Burritt has three solo recordings comprised of his original compositions as well as works written expressly for him. He has been a featured artist at seven Percussive Arts Society International Conventions. In 1992 he presented his New York solo debut in Weill Hall at Carnegie Hall and in 1998 performed his London debut in the Purcell Room at Queen Elizabeth Hall. Burritt has extensive chamber and orchestral experience and has performed with the Chicago Chamber Musicians, The Chicago Symphony, The Rembrandt Players, and the The Penninsula Music Festival Orchestra.

Burritt is also active as a composer, with two concertos to his credit, numerous solo and chamber works for marimba and percussion as well as two books of etudes. His works for solo marimba have become standard repertoire for the instrument and are frequently required repertoire on international competitions. He has been commissioned by The World Marimba Competition in Stuttgart Germany, The Paris International Marimba Competition, Third Coast Percussion Quartet, Exit 9 Percussion, Louisiana State University, The Northshore Concert Band and the Tempus Fugit Percussion Ensemble. Mr. Burritt is published with Ludwig Music, C. Allen and Keyboard Percussion Publications.

Michael Burritt is currently Professor of Percussion and head of the department at The Eastman School of Music in Rochester, New York. Prior to his appointment at Eastman Burritt was Professor of Percussion at Northwestern University from 1995-2008 where he developed a program of international distinction. Mr. Burritt received his Bachelor and Master of Music Degrees, as well as the prestigious Performers Certificate from the Eastman School of Music in Rochester, New York. Burritt writes of *Duo Concertante*:

*Duo Concertante*, was written for John Yeh, Associate Principal Clarinet with the Chicago Symphony, and his daughter Molly, an outstanding young percussionist, in celebration of Chicago's Northshore Concert Bands 50th Anniversary. The *Concertante* is a one-movement work in three distinct sections following in the traditional concerto fast-slow-fast model. The solo percussion part calls for five-octave marimba and six concert toms or any combination of bongos, timbales and conga drums. The clarinetist remains on a B<sup>b</sup> instrument for the entirety of the work.

The thought of writing a concerto for clarinet and percussion brought to mind the wonderful contributions of the great jazz clarinetist Benny Goodman and his groundbreaking drummer Gene Krupa. It was Benny Goodman's famous tune, "*Sing, Sing, Sing*" that provided the drums with one of the first avenues to shine as a solo instrument. In formulating the work, I decided upon developing sections of the piece that would reflect this historical combination.

Because of this influence, the orchestration and rhythmic backbone of the outer sections are unquestionably a result of my affinity for jazz and popular music. The center or slow movement of the work is essentially a love theme meant to express the deep and profound feelings shared between a parent and child. This section closes with a cadenza incorporating both marimba and clarinet soloists.

My mother was an outstanding clarinetist and gifted teacher. I dedicate this piece to her. Thanks for letting me play the drums, Mom.

One of America's most admired and respected composers, **John Adams** is a musician of enormous range and technical command. His many operatic and symphonic works stand out among contemporary classical compositions for their depth of expression, their sonic brilliance, and the profoundly humanist nature of their themes. Born and raised in New England and educated at Harvard, Adams moved in 1971 to California, where he taught for ten years at the San Francisco Conservatory and was composer-in-residence at the San Francisco Symphony.

Adams's operatic works are among the most successful of our time. *Nixon in China*, *The Death of Klinghoffer*, and *Doctor Atomic*, all created in collaboration with stage director Peter Sellars, draw their subjects from archetypal themes in contemporary history. *On the Transmigration of Souls*, written for the New York Philharmonic to mark the first anniversary of the World Trade Center attacks, received the 2003 Pulitzer Prize for Music, and won a rare "triple crown" of Grammy awards: Best Classical Recording, Best Orchestral Performance, and Best Classical Contemporary Composition. Adams has been awarded honorary degrees and proclamations by Cambridge University, Harvard University, Yale School of Music, Phi Beta Kappa, the National Endowment for

the Arts, Governor Arnold Schwarzenegger of California, the French Legion of Honor, and Northwestern University, where he was awarded an honorary doctorate and the first Michael Ludwig Nemmers Prize in Music Composition. Adams is active as a conductor, appearing with the world's greatest orchestras. A regular guest at the BBC Proms, in recent seasons he has also conducted the London Symphony Orchestra, Los Angeles Philharmonic, and New York Philharmonic as well as orchestras in Atlanta, Stockholm, Pittsburgh, Montreal San Francisco, and Detroit.

Excerpted from his personal memoir, *Hallelujah Junction*, the composer writes of *Grand Pianola Music*:

*Grand Pianola Music* was launched by my LSD memory of Rudolf Serkin's ever-expanding Steinway as he played the Beethoven *Choral Fantasy* on a warm summer afternoon in Vermont at the Marlboro Music Festival. That memory was further amplified several years later when I had a dream that I was driving along a lonely stretch of California highway as two black Steinways loomed up from behind and zoomed by in the passing lane at breakneck speed, gushing forth volleys of E<sup>b</sup> and B<sup>b</sup> major triads as they roared past. These were the triads of the "heroic" flat keys of Beethoven – of the "Eroica," of the "Emperor" Concerto and of the "Hammerklavier" Sonata. In *Grand Pianola Music*, I evoked this absurd scenario and into it mixed all kinds of other musical detritus. The first movement features the languorous cooing of three female voices, singing sweet triads over a pulsing carpet of soft pianos and woodwind staccatos...Thwacking bass drums. Valhalla brass. "Hammerklavier" head-to-head with Liberace cock-tails. Then decompression as the woodwinds putter on congenially like Mister Natural out for a stroll.

After a reflective slow movement, the final movement of *Grand Pianola Music*, entitled "On the Dominant Divide," begins with a long, sustained dominant seventh chord that pulses and throbs for sixty bars before it finally disgorges a virtual Niagara of piano arpeggios. What follows is a melody that sounds utterly familiar, like an "Ur-melodie." You think you've heard it before but can't quite recall when or where. In fact it is an original tune. Back and forth over that most fundamental of all tonal progressions—tonic-dominant-tonic—the pianos rock and roll while the brass and drums offer increasing ballast.

It was a P. T. Barnum of a work, and on its first performance in February 1982 in the grimy Japan Center Theatre in San Francisco the befuddled audience didn't know whether to cheer or maintain a stony silence. A performance several months later at Avery Fisher Hall in New York actually did elicit some partisan boos, thereby giving the piece the luster of scandal, a value-added benefit by now rare in the otherwise tepid and polite world of contemporary art music. When I went onstage to take a bow the blood rushed to my face at the sound of the boeing, but the pianist Ursula Oppens, a veteran of countless contemporary music concerts, grabbed my hand and said, "Oh my god, they're actually boeing...don't you just love it?"

The truth is that these early performances of *Grand Pianola Music* were poor. The piece, for all its bluster and vulgarities, is for the most part quite delicately scored, and I had to revise it many times to get the balances and proportions correct. So uncertain was I about the piece's value that I nearly destroyed it. A publication from IRCAM cited the piece as a conspicuous example of American "consumerism," and the article's author placed me in the league with two other favorite icons of American culture: Disney and McDonald's. How could I say to the disapproving critics of the piece that in the end I loved *Grand Pianola Music* and am proud of its originality and inspiration? It is my truant child, the one that antagonizes those listeners overburdened with good taste. When I look back on it, I am struck not so much by its outrageousness (which in fact is nowhere near outrageous enough), but rather by the fact I'd managed to find musical invention in such anecdotal musical material. There is an openness about it that, for all its satire and nose-thumbing, makes me feel that it rests comfortably in the American vein.

## SOLOISTS

**Dr. Blake McGee** is Assistant Professor of Music at the University of Wyoming where he teaches applied clarinet and music history. A native of the West Coast, Dr. McGee performed as a member of the Portland Opera, Vancouver Symphony, and the Oregon Mozart Players chamber orchestra, and most recently with the Cheyenne Symphony. He is sought after as a chamber musician performing regularly throughout the Northwest, Front Range, and the Midwest.

As an avid reed-maker and researcher, Dr. McGee has begun developing new methods for evaluating clarinet reeds based on design parameters. McGee is regularly invited to present his reed methods, recently giving clinics and presentations at Simpson College, Oregon State University, and the International Clarinet Association's conference in Portugal. As a result of his innovations in clarinet reed design, he has been asked to assist in the improvement of a new synthetic reed product being developed in Japan and marketed worldwide called Forestone Reeds.

Dr. McGee holds performance degrees from the University of Minnesota and the University of Oregon. However, he began playing the clarinet while attending Green Lake Elementary School here in Seattle and studied with Mary Kantor. McGee's fondest musical experiences from childhood include regularly attending performances with the University of Washington Wind Ensemble, and he is thrilled to be appearing on stage with this wonderful group.

**Dr. Jonathan Latta** is currently Assistant Professor of Music at Fort Lewis College teaching applied percussion, percussion ensemble, non-western music and jazz ensemble. Prior to returning to school for his doctoral study Latta was a member of the United States Air Force Band of the Golden West. During his time with the band he performed in over 300 performances serving as percussion/timpani for the Concert Band, drumset for the Commanders Jazz Ensemble, marching percussion for the Ceremonial Band and drumset for the Golden West Dixie Ramblers. Performances included the 2003 Tournament of Roses Parade, the 2004 Sacramento Jazz Jubilee and the internment of former President Ronald W. Reagan. Latta also recorded three compact discs while in the Air Force.

Latta is currently Principal Timpani for the San Juan Symphony. His other performing experiences include the Music in the Mountains Festival Orchestra, Tucson Chamber Orchestra, North State Symphony, Long Bay Symphony, Tar River Symphony and the Texas Music Festival Orchestra. He has performed as a chamber musician in the Durango Chamber Music Festival and the Animas Music Festival. As a soloist Jonathan has performed with the USAF Band of the Golden West, the University of the Pacific Wind Ensemble, the Fort Lewis College Concert Band and the Diablo Wind Symphony. Jonathan has presented clinics on many aspects of percussion performance in California, Oregon, Washington, Nevada, Arizona, North Carolina and Colorado.

He holds a B.M. in Performance and Music Education from the University of the Pacific Conservatory of Music, an M.M. in Performance from East Carolina University, and a D.M.A. the University of Arizona.

**Matt Goodrich** is a D.M.A. candidate in piano performance at University of Washington, where he studies with Robin McCabe. While at UW he was a national finalist in the collegiate division of the Music Teachers National Association competition, performed on a Washington State debut tour with Ladies Musical Club, and appeared as soloist with the University of Washington Symphony, Victoria Festival Orchestra, Seattle Thalia Symphony, and others. An active collaborator, he was featured in the inaugural concert of the Auburn Symphony Chamber Series, and enjoys performing with diverse performing groups such as the Battery Street Trio, Northwest Boy-choir, a consortium of Washington State composers, and large ensembles. He has played keyboards for scores of musicals at Seattle's Paramount and 5th Avenue theaters, and is resident music director of Lucia Neare's Theatrical Wonders, an acclaimed Seattle site-specific performance ensemble. A graduate of Oberlin College Conservatory, Goodrich is currently a teacher trainee at the Alexander Technique Training and Performance Studio in Seattle, focused on applying the Alexander Technique to concert performance and performance coaching in collaborative and ensemble music making.

A native of the Pacific Northwest, **Brooks Tran** began playing the piano at the age of seven. He received his Bachelor of Music in piano performance at the University of Washington under the tutelage of Patricia Michalian, and has given recitals throughout the Seattle area. Tran recently won the annual UW Concerto Competition and was featured as a soloist with University Symphony. In addition to performing in solo settings, he developed a strong passion for chamber music through Heidi Lehwalder. He collaborates regularly with chamber partners and formed the Erös Trio in 2010. Tran is currently pursuing his Masters Degree at the UW where he is a student of Craig Sheppard. He also maintains a private teaching studio and is involved in various musical projects outside of the classical world.

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Jessica Acosta, Fr., Nursing, Queen Creek, Arizona  
 Sydney Anderson, Sr., Anthropology, Enumclaw  
 Rebecca Bruders, Jr., Cellular, Developmental and Molecular Biology, Brier  
 Charissa Chung, Sr., Sociology/Nursing, Portland, OR  
 Laura Denney, Sr., Psychology / French, Bainbridge Island  
 Tiffany Du, Fr., Chemical Engineering, Sammamish  
 Nancy Gove, Community, Seattle  
 Katie Hellerud, So., Psychology, Spokane  
 Michael John Iringan, So., Civil Engineering, Everett  
 Ashley Kim, Sr., Economics/Biochemistry, Federal Way  
 HyunNa Kim, Sr., Accounting, Seoul, South Korea  
 Ji (Lucy) Kim, So., Biology, Tacoma  
 Frederica "Rica" Mackert, Sr., Biology/Japanese, Bellevue  
 Jill Pignataro, Fr., Spanish, Spokane  
 Kelli Slaven, Fr., Civil Engineering, Camas  
 Jessica Yang, Jr., Physiology, Salem, Oregon  
 Yitong (Jenny) Zhang, Grad., Chemistry, Beijing, China

OBOE

Simone Schaffer, Fr., Civil Engineering / Biology, Port Orchard  
 Stacy Schulze, Community, Richmond, TX

ENGLISH HORN

Simone Schaffer, Fr., Civil Engineering / Biology, Port Orchard

BASSOON

Samuel Olive, Sr., Political Science / History, Puyallup  
 Adam Williams, Fr., Music Performance / Mechanical Engineering, Port Orchard

CLARINET

Andreas Abel, Grad., Computer Science, Blieskastel, Germany  
 Aleighsha Akin, Fr., Pre-Engineering, Port Orchard  
 Loren Antonio, Jr., Psychology/Sociology, Yakima  
 Crystal Buxton, So., Linguistics, Everett  
 Melissa Caras, Grad., Neurobiology and Behavior, Peabody, MA  
 Alexandra Carrasco, Jr., Sociology, Toppenish  
 Carrie Fowler, Community, , Everett  
 Alexandra Kossik, Jr., Biology, Mill Creek  
 Alexander Neale, Jr., Biochemistry, Snohomish  
 Mira Sytsma, Fr., Undeclared, Portland, OR  
 Meghan Woodard, Jr., English, Tacoma

BASS CLARINET

Sarah Chesner, So., Communication, El Mirage, AZ

ALTO SAXOPHONE

Ryan Hazelton, Grad., Physics, Sunol, CA  
 Daniel Kim, So., Computer Engineering, Brush Prairie  
 Michael Komatsu, Sr., Geology, Seattle  
 Carmen Kwong, Jr., Geography / Informatics, Corvallis, OR  
 Eric Orth, Community, , Lake Forest Park  
 Tamlyn Sapp, Jr., ESRManagement: Wildlife Conservation, Lynnwood  
 Jaylen VanOrden, Sr., Computer Engineering, Seattle, WA  
 Chong Zhou, Fr., Economics, Suzhou, Jiangsu, China

TENOR SAXOPHONE

Jacob Lockey, Community, Puyallup  
 Jose Veliz, Jr., Undecided, Seattle

BARITONE SAXOPHONE

Adrianna VanOrden, So., Biology, Ocean Park

TRUMPET

Qun Chen, Fr., Statistics, WenZhou, China  
 Brandon Ing, Jr., Biochemistry / Music Minor, Honolulu, HI  
 James Kim, Fr., Communications, Bothell  
 Caroline Krejci, Grad., Industrial Engineering, Dunlap, IL  
 Young Lee, Fr., Pre-engineering, Lacey  
 Michael Rush, Sr., Computer Engineering, Vancouver  
 Andrea Striz, Community, Norman, OK  
 Shimpuku Uezono, Jr., Extend Pre-Engineering, Boston, MA  
 Matthew Lane Venema, Jr., Sociology, Seattle

HORN

Matthew Davis, Fr., Bioengineering, Kent  
 Bryna Hazelton, Post-doc., Physics, Sunol, CA  
 Karen Mildes, Community, Bothell

TROMBONE

Benjamin Dagang, So., Aeronautics/ Astronautics, Sacramento, CA  
 Hayley Edmonston, So., Law/Societies and Justice, Puyallup  
 Melissa Rogers, Community, Seattle  
 Brandon Johnson, Sr., Computer Science, Lynnwood

EUPHONIUM

Angela Chin, Sr., Environmental Studies, Bainbridge Island

TUBA

Monica Riess, Grad., Oceanography, Eau Claire, WI  
 Ashwin Subramanian, So., Undeclared, Danville, CA

PERCUSSION

Briana Gahler, Fr., Business Administration, Redmond  
 Yi Qiu, So., Business, Guangzhou, Guangdong, China  
 Heather Widgren, Grad., Chemistry, Lake Orion, MI  
 Emily Wing, Sr., Biochemistry, Renton

## UNIVERSITY OF WASHINGTON SYMPHONIC BAND

### FLUTE

Colleen McElroy, Jr., Music Performance, Darrington\*  
Siyang Guo, Fr., Applied & Computational Math Sciences,  
Nanjing, China  
Alex Hoelzen, Fr., Music, Bellingham  
Kathleen Shin, Jr., Music, Mukilteo  
Sher-Min Yang, So., Music, Seattle

### CLARINET

Nate Williams, Fr., Music, Sonoma, CA\*  
Andreas Abel, Grad., Computer Science, Blieskastel,  
Germany  
Aaron Azose, Fr., Undeclared, Mercer Island  
Brian Condit, So., Chemistry, Richmond, VA  
Kevin Dong, So., Computer Science, Bothell  
Roger Goosey, Fr., Undeclared, Kelso

### ALTO / BASS CLARINET

Maiah Hollander, So., Communications/Journalism, San  
Ramon, CA  
Louie Li, Fr., Biochemistry, Beijing, China

### OBOE

Holly Palmer, Fr., Music, Truckee, CA\*  
Gail Stanton, So., Undeclared, Redmond

### ENGLISH HORN

Gail Stanton, So., Undeclared, Redmond

### BASSOON

Jeralee Anderson, Grad., Civil Engineering, Tempe, AZ  
Cameron Gerhold, Jr., Ethnomusicology, Honolulu, HI

### ALTO SAXOPHONE

Corey Jones-Weinert, Fr., Pre-engineering, Tucson, AZ\*  
Michael Arguelles, So., Aeronautical Engineering,  
Olympia

### TENOR SAXOPHONE

Chris Lizotte, Grad., Geography, Nashua, NH

### BARITONE SAXOPHONE

Arin Greenwood, Fr., Chemistry, Napa, CA

### TRUMPET

Brennan Carter, Sr., Jazz Studies/ Music Education,  
Kenmore\*  
Christopher Clarke, Sr., Music Education, Vancouver  
Dan Maben, Soph., Aeronautical Engineering, Olympia  
Anna Mines, Fr., Ethnomusicology, Seattle  
Tristan Pendergrass, Jr., Music/Economics, Seattle  
Shimpuku Uezono, Jr., Chemical Engineering, Seattle

### HORN

Dan Reisinger, Sr., Civil Engineering, Redmond\*  
Gabrielle Jones, Grad., Social Work, Tampa, FL  
Dov Shlachter, Fr., Computer Engineering, Los Alamos,  
NM  
Ruofan Yu, So., Physics, Bellevue

### TROMBONE

Mandy Berman, So., Music Education/Business, Mercer  
Island\*  
Seth Bronstein, Fr., Undeclared, Culver City, CA  
Thomas Larson, So., Mechanical Engineering, Olympia  
Alexander Le, Fr., Aerospace & Aeronautics, Vancouver  
Sarah Sanborn, Fr., Business/Music, Wenatchee

### EUPHONIUM

Mark McConnell, Sr., Law, Societies & Justice, Muncie,  
IN\*  
Jeremy Ford, Fr., Undeclared, Graham  
Amy Holler, So., Music Performance/Aquatic & Fisheries  
Studies, Ann Arbor, MI

### TUBA

Devin Ensz, Jr., Music Performance, Sioux Falls, SD\*  
Jenna Maligro, Fr., Biology, Mililani, HI

### PERCUSSION

Elliot Gray, Sr., Jazz Studies/Music Education, Seattle\*  
Darcy Leggett, So., Music Education, Grand Junction, CO  
Zachary Oppenheim, Soph., Undeclared, Santa Cruz, CA  
Reed Perkins, Fr., English, Vancouver  
Matt Peterson, Jr., Architecture, Centralia  
Brian Woolford, Sr., Music Education, Seattle

### PIANO

Brian Woolford, Sr., Music Education, Seattle

\* principal

## UNIVERSITY OF WASHINGTON WIND ENSEMBLE

### FLUTE

Elizabeth Jolly, Grad., Music Performance, San Jose, CA\*  
Katherine Isbill, Grad., Music, Lawrenceville, GA  
Hyunju Juno Lee, Grad., Music Performance, Seoul, Korea  
Meese Agrawal, Grad., Music Performance, Mercer Island  
Zoe Funai, Fr., Undeclared, Seattle

### OBOE

Alyssa Sibbers, So., Music Performance, Vashon Island\*  
Sara Thompson, Grad., Music Performance, Fresno, CA  
Kelsey Langlois, Fr., Undeclared, Graham

### BASSOON

David Swanson, So., Music Performance, Mukilteo\*  
Erin Bodnar, Grad., Conducting, Rocky Mountain House,  
Alberta, Canada  
Darcy Leggett, So., Music Education, Grand Junction, CO  
Adam Williams, Fr., Music Performance/Chemical  
Engineering, Port Orchard

### CLARINET

Kimberly Wester, Grad., Music, Bozeman, MT\*  
Yong Kim, Sr., Music Performance, Bellevue  
Tim Nelson, Sr., History, Vancouver  
Kent van Alstyne, Sr., Biology/Anthropology, Chehalis  
Dan Giaccobe, Community, Redmond  
Sammy Lesnick, Community, Seattle

### BASS CLARINET

Jacob Bloom, So., Neurobiology, Mercer Island

### ALTO SAXOPHONE

Melissa Winstanley, Jr., Music Performance/Computer  
Science, Bellevue\*  
Shane Valle, Fr., Undecided, Seattle  
Eric Vanderbilt-Mathews, Fr., Jazz Studies/Biology,  
Whidbey Island

### TENOR SAXOPHONE

Abi Kalkura, Fr., Music Performance, Bothell

### BARITONE SAXOPHONE

Leif Gustafson, Fr., Music Performance, Tacoma

### TRUMPET

Erik Reed, Grad., Music Performance, Owasso, OK\*  
Nicole Secula, Grad., Music Performance, Santa Clara, CA  
Joshua Gailey, Sr., Music Performance/Italian Studies, Port  
Angeles  
Joseph Sullivan, Sr., Political Science/Economics, Spokane  
Zachariah MacIntyre, Sr., Music Education, Fife  
Arthur Meng, So., Music Education/Music Performance,  
Singapore

### HORN

Nathan Rengstorf, Grad., Music Education, Rochester,  
MN\*  
Christopher Sibbers, Sr., Music Performance, Vashon  
Island  
Sarah Mortland, Sr., Japanese Studies/Music Performance,  
Plymouth, MA  
Helen Kinsel, Fr., Music Performance/Undecided, Seattle  
Alison Farley, Grad., Music Education, Kansas City, MO

### TROMBONE

Masa Ohtake, Jr., Music Education, Lawrence, Kansas\*  
Danny Helseth, Grad., Music Performance, Seattle  
Steven Harreld, Grad., Music Performance, Lodi, CA  
Jonathon Wilson, Fr., Business Administration, Kirkland

### EUPHONIUM

Danny Helseth, Grad., Music Performance, Seattle\*  
Joel Azose, Jr., Mathematics, Mercer Island

### TUBA

Jon Hansen, Grad., Music Performance, Bellingham\*  
Quinn MacKenzie, Sr., Computer Science/Music Perf,  
Longview

### PIANO

Brooks Tran, Grad., Music Performance, Mercer Island\*  
Matt Goodrich, Grad., Music Performance, Seattle

### STRING BASS

Adrian Swan, So., Music Performance, Bothell\*  
Kelsey Mines, Fr., Music Performance, Seattle

### PERCUSSION

Lacey Brown, Grad., Music Performance, Seattle\*  
Gabriella Vizzutti, Fr., Music Performance/Music  
Education, Mercer Island  
Aaron Engelberg, Fr., Psychology, Sunnyvale, CA  
Brian Pfeifer, Grad., Music Performance, Eveleth, MN  
Justin Gailey, So., Physics/Astronomy, Port Angeles  
Miho Takekawa, Grad., Music Performance, Tokyo, Japan

### SOPRANO

Danya Clevenger, Community, Vancouver  
Ginger Ellingson, Community, Seattle  
Ila Faubion, Sr., Music Performance

\* principal

