

*Presents*

**“SPOTLIGHT!”**

UW Wind Ensemble  
UW Symphonic Band  
UW Campus Band / UW Concert Band

April 27, 2009

7:30 PM

Meany Theater

UNIVERSITY OF WASHINGTON WIND ENSEMBLE  
Timothy Salzman, *conductor*

*CONCERTO FOR MARIMBA AND BAND* (1990)..... DAVID MASLANKA (b. 1943)  
Chris Lennard, *marimba* / Gary Brattin, *conductor\**

*CONCERTO LOGIC* (2007/8)..... CARTER PANN (b. 1972)  
I. *Dogs and Jackals (c-minor Fantasy)*  
II. *Ernö Rubik's Magic Cube*  
III. *Rondo Capriccio: "Rage over a Lost Pawn"*  
IV. *Dancing with Caissa*  
Akiko Iguchi, *piano* / Vu Nguyen, *conductor\**

The UW Band Program would like to thank the UW School of Music and director Robin McCabe for contributing to the support of the Consortium Commission and Carter Pann in composing *CONCERTO LOGIC*.

UNIVERSITY OF WASHINGTON SYMPHONIC BAND  
Dr. J. Brad McDavid, *conductor*

*TAM O' SHANTER* (1955) ..... MALCOLM ARNOLD (1921-2006)/arr. John P. Paynter  
Gary Brattin, *conductor*

*SYMPHONY NO. 29* (1977)..... ALAN HOVHANESS (1911-2000)  
I. *Andante Religioso*  
IV. *Finale*  
Danny Helseth, *euphonium*

*\*In partial fulfillment of the degree requirements for the Doctor of Musical Arts, Instrumental Conducting.*

UNIVERSITY OF WASHINGTON COMBINED CAMPUS & CONCERT BANDS  
Vu Nguyen / Danny Helseth / Kirsten Cummings, *conductors*

*KÖNIGSMARSCH* (1906) .....RICHARD STRAUSS (1864-1949)/arr. Roger Barrett  
Kirsten Cummings, *conductor*

*BALLADAIR* (1958) .....FRANK ERICKSON (1923-1996)  
Danny Helseth, *conductor*

*CONCERTO FOR TRUMPET* (1950).....ALEXANDER ARUTIUNIAN (b. 1920)  
Natalie Dungey, *trumpet* / Vu Nguyen, *conductor*

### SOLOISTS/CONDUCTORS

**Chris Lennard** is a senior at the University of Washington and is pursuing Bachelor's degrees in both Percussion Performance and Music Education. A native of Snohomish, Washington, Chris began piano lessons at the age of four and added percussion lessons in the sixth grade, immediately finding himself at home on the marimba. Chris is currently studying percussion with Professor Tom Collier and timpani with Michael Crusoe. He performs in the UW Wind Ensemble, the Percussion Ensemble, and the Husky Marching Band, in which he plays the snare drum. Chris also plays in the newly formed percussion group, the Seattle Marimba Quartet, a dynamic ensemble promoting all genres of works for percussion throughout the area.

**Gary Brattin** is in his first year of study in the Doctor of Musical Arts degree in Instrumental Conducting program at the University of Washington where he serves as a Graduate Assistant Director for the Husky Marching Band. Gary comes to the UW after serving for two years as Assistant Professor/Director of Symphonic Winds, Athletic Bands and Brass Choir at Fort Hays State University in Hays, Kansas where he also taught the low brass studio. Previous to his appointment in Kansas he served as Director of Bands at Mahidol University in Bangkok, Thailand and at Northglenn High School in Denver. Gary lived in Taiwan for ten years where he was Principal Tuba of the Taiwan Symphony Orchestra, the Taipei Symphony Orchestra, the Taipei Sinfonietta & Philharmonic Orchestra, and the Wings of the Angels Symphonic Wind Ensemble. While in Taiwan he also served as Director of Bands at Taipei Municipal Chien Kuo, Ching Mei Girls, and Chung Shan Girls Sr. High Schools, and as Music Director/Conductor of the Sirens Symphonic Winds. Gary continues to serve as Principal Conductor of the Yuetao Symphonic Wind Ensemble in Taipei, Taiwan. Gary has performed on tuba, presented clinics, guest conducted, and adjudicated internationally in Australia, China, France, Hong Kong, Italy, Japan, Macao, Malaysia, The Netherlands, Taiwan, Thailand, and Singapore, as well as throughout the U.S.A. The recipient of Bachelor and Masters Degrees from the University of Northern Colorado, Gary has studied conducting with Tim Salzman, Kenneth Singleton, John Bell and Dick Mayne and tuba and bass trombone with Bill Clark, Jim Sparrow, Paul Brooks, Jack Robinson, Benedict Kirby, and Chris Olka

A native of Yokohama, Japan, **Akiko Iguchi** began studying piano at the age of five. After graduating from Toho Gakuen School of Music she received a full scholarship to continue her studies at the Indiana University Jacobs School of Music where she received both her Bachelor and Master's degree in Piano Performance. She is currently finishing her Doctoral of Musical Arts Degree at the University of Washington School of Music where she is studying with Craig Sheppard. Iguchi has won full scholarships to attend several summer festivals including the Courchevel Music Festival in France in 2001 and Leipzig International Musik Festival in 2004. In 1989 she won First Prize at the Chicago Area Music Teacher's Association competition and, in 2002, won Second Prize in the Indiana University Concerto Competition. As an active collaborative pianist, she was selected as an official pianist for the International Clarinet Association Competition held in Tokyo in 2005. She has also formed the group "Duo Indiana" with flutist Yuji Kano. The group gave their debut recital in Yokohama, Japan in 2006 and will be returning for additional concerts in Japan in the summer of 2010.

**Vu Nguyen** is a graduate teaching assistant for the wind band program at the University of Washington where he is pursuing a Doctor of Musical Arts in instrumental conducting. He received a Master of Music in instrumental conducting from the University of Oregon, where he was a graduate teaching fellow, and a Bachelor of Music in music education from the University of the Pacific. His primary conducting teachers have been Robert Ponto and Wayne Bennett. In addition to his UW responsibilities, Vu is a Captain and Commander/Conductor of the Air National Guard Band of the West Coast, stationed at Moffett Federal Airfield in Mountain View, CA. He received his commission from the Academy of Military Science finishing as a distinguished graduate in April 2005. The ANG Band of the West Coast is responsible for providing public concerts and musical support throughout Northern California, Nevada, Utah, and Wyoming. A native of the San Francisco Bay Area, Vu taught public school for six years in the San Ramon Valley Unified School District prior to his arrival in the Pacific Northwest. He has been guest conductor with regional honor bands in northern California, several music camps, and the United States Air Force Band of the Golden West. He is a past recipient of the California Music Educators Associations Gilbert T. Freitas Award for Achievement in Music Education.

**Danny Helseth** holds degrees from Central Washington University (BMus Ed) and the University of North Texas (MM, Performance, 2002.) He has studied with Dr. Brian Bowman, Larry Gookin, Tom Gause and Vern Kagarice and is currently studying trombone with Ko-ichiro Yamamoto in the doctoral performance program at the University of Washington. In 2002 Danny was a Fulbright Scholar in the UK, where he studied with Steven Mead while attending the Royal Northern College of Music. As a member of the United States Air Force Band in Washington D.C., Danny was featured several times as a soloist with the band including the spring 2004 national tour. Helseth has performed as a chamber musician and clinician at universities all over the US as a member of the Tower Brass Quintet. With the acclaimed release of his first solo CD, "Snapshots!" Danny is quickly establishing himself as an energetic and engaging soloist and has given recitals and master classes in several states. Helseth has recently been named Principal Conductor of Brass Band Northwest in Bellevue, WA.

Ten-year old **Natalie Dungey** has grown up in a musical family, as her mother is a professional violinist and her father a trumpet teacher and band director. In December of 2007, from her audition recording of the 1st movement of the "Concerto for Trumpet" by Hummel, she was advanced to the National Trumpet Competition Junior Division semi-final round in Fairfax, Virginia. There she was featured in a master class filmed for Fox 5 TV News in Washington D.C., coached by Professor Vincent DiMartino (world renown trumpet clinician and performer), Adam Rapa (solo artist and former lead trumpet for the Broadway show "Blast"), and Vladislav Lavrik (Principal Trumpet of the Russian National Orchestra). The following year she won the Junior Division (9th grade and under) performing Arutunian's Concerto for Trumpet. Other solo performances have included an appearance with alternative-indie band Eisley performing the piccolo trumpet solo at the end of "Combinations" at Benaroya Hall in Seattle, Herbert L. Clarke's "The Maid of the Mist" with the University of Washington combined University and Campus bands conducted by Eric Smedley, Alan Hovhaness' "Prayer of Saint Gregory" with the Northwest Symphony Orchestra conducted by Anthony Spain and as the featured soloist at the 2008 Seattle Youth Symphony Scholarship Gala. Other than her dad, Natalie has taken lessons with Jerry Oram and Adam Rapa and is often coached by her mom for both her trumpet and violin. In addition to playing trumpet and violin, Natalie was cast in the children's chorus of Andrew Lloyd Webber's "Whistle Down the Wind" at The 5th Avenue Theater in Seattle.

## **PROGRAM NOTES**

The *Concerto for Marimba and Band* could easily be subtitled 'rhapsody' or 'fantasy' because of its meditative and free-flowing quality. It is easy to describe the overall shape — an extended slow to moderate opening section, an explosive fast section, a quiet closing section — but less easy to describe the internal working of the piece. I have been an observer of nature for many years and am fascinated with the "is-ness" of nature. The earth, the sky, the variety of growing things, water — all are constants. They stay the same, but are continuously varied with the time of day, the weather, the changing seasons. I have tried in my concerto to reflect the inner working of natural systems, not to make nature sounds as in a tone poem, but to find a musical structure that parallels the natural flow. The result in this piece harks back more than 20 years to a title I had thought of but never used — "Melodia" — a collection of melodies. My concerto is a continuous exposition of a large number of melodies, all growing out of a single impulse. There is no development in the Classical sense, but rather a flowing movement, a meditation which travels quietly, and sometimes forcefully from thought to thought, often extremely

simple, with pleasure taken in individual colors, shapes, and combinations as they appear and dissolve. Meditations on nature become for me, ecstatic visions of color, light and force. All the musical elements — rhythm, melody, harmony, instrumental colors and textures — are all alive for me in the same way. I am not a percussionist, but it has come to me to write percussion music. This is my fifth piece for marimba and my second marimba concerto. The marimba is a superior mood instrument. Over the years it has allowed me to find and give shape to parts of myself that could not be expressed in other terms.

— David Maslanka —

**David Maslanka** attended the Oberlin Conservatory, studied for a year at the Mozarteum in Salzburg, Austria and did master's and doctoral work in composition at Michigan State University with H. Owen Reed. David Maslanka's compositions have been performed throughout the United States and around the world. His prodigious output of works for winds and percussion has become especially well known but he has also written a wide variety of chamber, orchestral and choral pieces. Maslanka's works are published primarily by Carl Fischer, Inc. of New York City, and have been recorded on CRI, Novisse, Klavier, Cambria, Albany, and Mark labels. Between 1970 and 1990 he served on the faculties of SUNY Geneseo, Sarah Lawrence College, New York University, and CUNY Kingsborough. He is now a free-lance composer and lives in Missoula Montana.

**Carter Pann** is one of the most versatile young talents among composers of his generation. His music has been performed around the world by ensembles and soloists including the London Symphony, City of Birmingham Symphony, Seattle Symphony, Budapest Symphony, Irish National Symphony, New York and Chicago Youth Symphonies; the Radio Symphonies of Berlin, Stockholm, and Finland; the National Repertory Orchestra; Richard Stoltzman, the Ying Quartet, pianists Barry Snyder and Winston Choi, and the Antares Ensemble. Honors include the K. Serocki Competition for his Piano Concerto (premiered by the Polish Radio Symphony in Lutoslawski Hall, Warsaw 1998), a Charles Ives Scholarship from the Academy of Arts and Letters, and five ASCAP awards including the Leo Kaplan award. In 2000 his Piano Concerto No. 1 was nominated for a Grammy Award. Pann is currently on faculty at the University of Colorado in Boulder. A consortium of university wind symphonies from throughout the United States including the University of Washington commissioned *Concerto Logic*. The work is largely inspired by games of chance, logic and strategy, both ancient and contemporary. Of the work the composer writes:

I. *Dogs and Jackals* is an ancient Egyptian game from between the 9th and 12th dynasties. Each player has his own pegs or counters to keep position while moving around a pegboard. The game is a race to see who gets to the last peg first by way of a chance device (like dice). The most common chance device of the era was a set of 4 *throw-sticks*, each with a curved and a flat side. This first movement does not portray any kind of game play, but instead uses the images of both animals, carved onto each set of pegs, as musical characters in dialogue.

II. *Ernö Rubik's Magic Cube* is a musical depiction of what it's like to work on the Rubik's Cube until finally, after several days, the last few turns are found and the puzzle is solved. In the fall of 2007 I decided to wrestle with this cube until I brought it down. This slower movement has a pensive, contemplative feel for the most part. The little *Scherzetto* in the middle can be likened to the mid-cube adrenaline I experienced as I realized it was within reach. There is a romantic resolution near the end with rushes of ascending arpeggios, leading to the final solo. A last clustered harmony in the piano is slowly peeled away, revealing the tonic sonority (the last few turns of the cube).

III. *Rondo Capriccio: "Rage over a Lost Pawn"* (piano solo) is an extended concert *cadenza brillante*. I used the title of Beethoven's famous "*Rage over a Lost Penny*" and reassigned it as an introduction to the final movement of the work. This *cadenza* is full of unhinged ragtime and Lisztian sweep. It lies right at the outer limits of my pianism.

IV. *Dancing with Caissa* is the largest and most ambitious movement of the work. Caissa is the patron goddess of chess players, as depicted for the first time in a poem of the same name written in 1763 by English poet and philologist Sir William Jones. The chess bug grabbed a hold of me in my twenties (fairly late for a chessplayer) and never let go. For the last ten years I have spent too much money on too many chess books, played in several stressful tournaments, spent too much time playing online games, you name it. The depth of the game is stated eloquently in a famous Indian proverb, "Chess is a sea in which a gnat may drink and an elephant may bathe." This final movement came about after studying a legendary game played by Georg Rtlewi and the tactical master Akiba Rubinstein. Rtlewi isn't prepared for the sacrificial onslaught by his opponent, and finally breaks under the strain. The final position in the game is a marvel of latent pressure!

**Malcolm Arnold** has a remarkable catalogue of major concert works to his credit, including nine symphonies, seven ballets, two operas, one musical, over twenty concertos and two string quartets, as well as music for brass band and wind band. He also wrote 132 film scores some of which are considered to be the finest works ever composed for that medium: 'Bridge on the River Kwai', 'Inn of the Sixth Happiness', 'Hobson's Choice'; 'Whistle down

the Wind' and 'David Copperfield'. *Tam O' Shanter*, originally composed for symphony orchestra, was completed early in March of 1955, and arranged for band by John P. Paynter in 1991. The composer regards Robert Burns as one of the greatest of poets, and has expressed the hope that his own enjoyment of the work of the remarkable Scotsman, as reflected in this music, will encourage others to read him. *Tam O' Shanter*, commonly accepted as one of the poet's finest works, is the grimly humorous legend of a hard drinker who ignores his wife's warning that he will one day be "catch'd wi' warlocks" for his misdeeds. Late one momentous night, in tempest and roaring thunder, he sets out recklessly from the inn and drives his mare, Meg, on the homeward road. When they reach the haunted kirk, they witness a wild orgy of witches and warlocks, with many ghastly trimmings that Burns catalogues in expressive detail.

**Alan Hovhaness** was an important 20<sup>th</sup> Century American composer whose music anticipated many future musical trends and aesthetic values. Rejecting the vogues of Americana, serialism and atonality, he pioneered contemporary development of archaic models and was amongst the earliest to integrate Western and Eastern musical idioms, making him a pioneer of East-West 'fusion' decades before the term 'World Music' had been coined. He introduced 'ad libitum' or aleatoric counterpoint from 1944, almost two decades before the European avant garde. From the 1940's, his application of incantory melodies over static harmonies, plus the use of rhythmic cycles, presaged the Minimalist vogue of the 1960's/70's. The visionary and mythical nature of his work, often intoxicating in its directness and simplicity, rank him as a musical progenitor to the later, so-called New Age-ists and Spiritual Minimalists, such as Avro Part and John Tavener. His significance remains overlooked by musical academia, partly due to his aloofness from the establishment, and also because scholars have not looked for radical developments in post-War music which is broadly tonal and deliberately appealing. *Symphony No. 29* (Op 289, No. 3) for Baritone Horn and Band, was commissioned by Henry Charles Smith and C.G. Conn, Ltd., in recognition of the 50<sup>th</sup> Anniversary of National Music Camp at Interlochen.

One of Germany's finest composers, **Richard Strauss**, was born in Munich in 1864 and died in Garmisch in Upper Bavaria in 1949. Known to many as a composer of operas and tone poems, Strauss also wrote a number of splendid marches and fanfares. *Königsmarsch* was composed originally for piano in 1906. The work was premiered in a military band setting by Franz Pelz on March 6, 1907, for a palace concert in Berlin with the composer conducting. During this concert ceremony King Wilhelm II granted Strauss a citizenship award of the "Imperial Order of the Third Class." The dedication of *Königsmarsch* reads: "To His Majesty the Kaiser, King Wilhelm II in profound respect and honor given by the composer."

Spokane, Washington native **Frank Erickson** has long been recognized as one of the more important composers for school band having composed and arranged over 200 pieces for that idiom. He served in the United States Army Air Corp from 1942-1946, arranging music for the various Army bands. Erickson moved to California after his enlistment in the Army and earned a Bachelor and Master of Music from the University of Southern California. He remained in California and worked as a lecturer at the University of California, Los Angeles and San Jose State and as a freelance trumpet player and jazz arranger. Erickson joined the Bourne Music Publishing Company as an arranger and composer before starting his own publishing company. In *Balladair* Erickson utilizes the popular Tin Pan Alley ballad form (AABA), with a twist. Instead of returning to the original theme (A) after the bridge (B), he inserts a new musical idea, briefly withholding the expected return to the original theme. Small changes in form such as this, and the use of harmony more influenced by jazz, are two of the reasons that Frank Erickson's music will remain an important part of the American band tradition.

Since the invention of the valve in the early 19<sup>th</sup> century, brass music has held a prominent position in Russian and Eastern European culture. **Alexander Arutiunian** grew up listening to the brass ensembles and military bands of his native Armenia. One of his childhood friends, Zolak Vartasarian became a successful trumpet player and encouraged Arutiunian to write a concerto after hearing one of his sketched melodies. Unfortunately Vartasarian died before the piece could be completed. Arutiunian upheld his promise to his friend and legendary trumpet virtuoso Timofei Dokshitzer of the Bolshoi Theater orchestra premiered the *Concerto for Trumpet* in 1950. In this concerto, Arutiunian returned to the traditions of his native Armenia to fuse his indigenous folk music with his western musical training. Dokshitzer later added to the piece by composing a dazzling solo cadenza to highlight his talents. Because of his lush melodies and the idiomatic trumpet writing, Arutiunian's concerto has become a staple of the trumpet repertoire. The work is a true showcase of the instrument's brilliant tone and sultry melodic capabilities and further offers a unique insight into the rich heritage of Russian brass playing.

—Brian Chin—

## UNIVERSITY OF WASHINGTON WIND ENSEMBLE

### FLUTE

Torrey Kaminski, Grad., Music Performance, Seattle  
Maggie Stapleton, Grad., Music Perf, Clemson, SC  
Alysa Treber, Sr., Music Performance, Graham  
Tina Tai, Fr., Music Perf/Biochemistry, Bellevue  
Sydney Gordon, Fr., Music Performance/Pre-Med, Port Angeles

### OBOE

Chris Aagaard, Jr., International Studies, Shoreline  
Gordon Brown, Fr., Mathematics, Dallas, TX  
Alyssa Sorenson, So., Aeronautical Engr, Olympia

### BASSOON

Jordana Elliott, Music Performance, Grad., Orlando, FL  
Kirsten Alfredsen, Sr., Music Performance, Bellingham

### CONTRA BASSOON

Andrew Marlin, Fr., Music Perf, Westlake Village, CA

### CLARINET

Michael Couch, Jr., Music Performance, Lakewood  
Leslie Edwards, Fr., Music Performance, Seattle  
Yong Kim, So., Music Performance, Bellevue  
Kim Wester, Grad., Music Performance, Bozeman, MT  
Kirsten Cummings, Grad., Instrumental Conducting, Mukilteo  
Kent van Alstyne, Sr., Biology/Anthropology, Chehalis

### BASS CLARINET

Alison Gile, Fr., Nursing, Silverdale  
Jennifer Grantham, Sr., Social Welfare/Psychology

### ALTO SAXOPHONE

Bryan Smith, Grad., Music Performance, Portland, OR  
Melissa Winstanley, Fr., Music Performance/Biology, Bellevue

### TENOR SAXOPHONE

T. J. Pierce, Sr., Music Performance, Vancouver

### BARITONE SAXOPHONE

Kevin Williams, Sr., Music Education, Wenatchee

### TRUMPET

Eric Smedley, Grad., Inst. Conducting, Solon, OH  
Josh Gailey, So., Music Performance, Port Angeles  
Dante Wallen, Jr., Music Performance, Seattle  
Joseph Sullivan, So., Political Science, Spokane  
Christopher Clarke, Sr., Music Performance/Music Education, Vancouver

### HORN

Christopher Sibbers, So., Music Performance, Vashon  
Kenji Ulmer, Sr., Music Performance, Olympia  
Kristina V. Paulick, Fr., Music Performance, Juneau, AK  
Sarah Mortland, So., Music Performance, Duxbury, MA  
Benjamin Stuart Harlan Bourgoin, Fr., Music Perf, Seattle  
April Rivera, Jr., Psychology, Olympia

### TROMBONE

Sean Strohm, Sr., Music Performance, Olympia  
Danny Helseth, Grad., Music Performance, Seattle  
Val Buzunov, Jr., Music Perf, Artemovsk, Ukraine  
Dwayne La Force, So., Music Performance/Spanish, Lawrence, KS

### EUPHONIUM

Ethan Chessin, Grad., Music Educ, Chapel Hill, NC  
Joel Azone, Fr., Communications, Mercer Island

### TUBA

Curtis Peacock, Grad., Music Performance, Winslow, AZ  
Jon Hill, Sr., Music Performance, Des Moines, IA

### STRING BASS

Trevor Bortins, Grad., Music Performance, Goleta, CA  
Kelsey Schwichtenberg, Jr., Business Administration, Renton  
Adrian Swan, So., Music, Bothell

### HARP

Tomoko Numa, Grad., Music Performance, Tokyo, Japan

### PERCUSSION

Chris Lennard, Sr., Music Performance/Music Education, Snohomish\*  
Chia-Hao Hsieh, Grad., Music Performance, Yuanlin Town, Taiwan  
Peter Nathanael Schmeekle, Grad., Music Performance, Barre, VT  
Adam Page, Jr., Music Performance, Anacortes  
Kara Ingram, Fr., Music Performance, Birmingham, AL

## UNIVERSITY OF WASHINGTON SYMPHONIC BAND

### PICCOLO

Shauna Durbin, Sr., Public Health, Davis, CA

### FLUTE

Janelle Arenz, Sr., Music Performance & German Culture Studies, Mill Creek  
Jessica Yang, Fr., Biology and Physiology, Salem, OR  
Kelsey Salladay, Soph., Biology, Seattle  
Holly Zepernick, Soph., Marketing/Music Minor, Kirkland  
Kristin-Leigh Reed, Jr., Music Education, Sugarland, TX  
Martha Chan, Soph., Public Health &

Law, Societies and Justice, Snohomish  
Kate Barrett, Soph., Music Performance, Federal Way

### CLARINET

Kyle Conroy, Jr., Computer Engr, Yakima  
Tom Glanz, Sr., Psychology, Redmond  
Sora Moon, Fr., Engineering/English, Spanaway  
Jen Arther, Jr., Engineering, Redmond  
Dylan Antovich, Sr., Psychology, Seattle  
Tim Nelson, Jr., History, Vancouver  
Loren Antonio, Fr., Psychology, Yakima  
Alexandra Carrasco, Fr., Undecided, Toppenish

### BASS CLARINET

Jewel Shrout, Fr., Spanish, Lake Stevens  
Margot Mansfield, Sr., Earth and Space Science, Davis, CA

### OBOE

Hans Anderson, Fr., Undecided, Lake Forest Park  
Joe Paige, Soph., Undeclared, Puyallup

### BASSOON

Jeralee Anderson, Grad., Civil Engineering, Tempe, AZ  
Dana Brandt, Sr., Public Health, Mercer Island

**ALTO SAXOPHONE**

Michael Komatsu, Jr., Economics, Burien

**TENOR SAXOPHONE**

Jacob Lockey, Jr., Biology, Puyallup  
Theresa Portzer, Sr., Math & Computer  
Science, Seattle

**BARITONE SAXOPHONE**

Greg Bickford, Sr., Informatics, Chehalis

**TRUMPET**

Christopher Clarke, Sr., Music Education  
& Performance, Vancouver  
Zachariah MacIntyre, Jr., Music Educa-  
tion, Fife  
Chris Mabson, Fr., Mechanical Engineer-  
ing, Issaquah  
Anthony Squires, Jr., Undeclared,  
Snohomish  
Ethan McBride, Jr., Neurobiology,  
Portland, OR  
Matt King, Soph., History, Bothell

Adam Cabrey, Fr., Aeronautics/ Astro-  
nautics, Kennewick

Tucker Kraght, Sr., Japan Studies, Lynden  
Kerri Ondracek, Sr., Ethnomusicology,  
Port Orchard

**FRENCH HORN**

Michelle Kriner, Jr., Biochemistry,  
Shoreline  
Dan Reisinger, Jr., Civil Engineering,  
Redmond  
Jillian Payne, Fr., Undeclared, Edgewood  
Vivian Pauley, Soph., Bioengineering,  
Bellingham  
Katherine Root, Fr., Undecided, Basking  
Ridge, NJ

**TROMBONE**

Scott Glasgo, Jr., Art History, Seattle  
Andrew Short, Sr., Physics & Astronomy,  
Bellingham  
Matt Denend, Fr., Electrical Engineering,

Spokane

Dwayne LaForce, Soph., Spanish/Music  
Performance, Lawrence, KS

**EUPHONIUM**

Carolyn Bauer, Sr., Biology, Ecology &  
Evolution, Shoreline

**TUBA**

Quinn MacKenzie, Jr., Computer Science  
& Music Performance, Longview  
Kurt Riedinger, Jr., Pre Construction  
Management, Wenatchee

**PERCUSSION**

Mark Chilenski, Community, Aero  
Engineering, Renton  
Greg Varas, Fr., Music Education,  
Tampa, FL  
Anna Wong, Fr., Pre-Nursing, Fremont,  
CA

**UNIVERSITY OF WASHINGTON COMBINED CONCERT & CAMPUS BANDS****FLUTE**

Lynden Bond, Jr., Psychology, Mill Creek  
Christina Boscole, So., Art, Renton  
Tiffany Capon, Sr., History, Marysville  
Martha Chan, So., Public Health & Law,  
Societies and Justice, Snohomish  
Maureen Craig, Grad., Dentistry, Chehalis  
Amelia Seraphia Derr, Grad., Social  
Welfare, Seattle  
Abigail Gluck, So., Undeclared, Foster  
City, CA  
Nancy Gove, Community, Seattle  
Heather Haack, Jr., English, Kekaha, HI  
Courtney Holmes, Fr., Prospective English,  
Berkeley, CA  
Elaine Hrubby, Fr., History/Education,  
Lacey  
Minji Jang, So., Undecided, Jakarta,  
Indonesia  
Lucy Kim, Fr., Biology/Physiology,  
Tacoma  
Hyun Na Kim, So., Business, Seoul, Korea  
Irene Lee, So., Neurobiology, Lake Forest  
Park  
Dylan Malone, Jr., Political Science,  
Everett  
Roxanne McCurry, Sr., Biochemistry,  
Woodinville  
Colleen McElroy, Fr., Mathematics,  
Arlington  
Liz Moon, Fr., Nursing, Tacoma  
Erica Nelson, So., Medical Technology,  
Renton  
Katelin Petersen, Jr., Molecular, Cellular,  
Developmental Biology, Bellingham  
Patricia Seal, Fr., ESRM, Groton, CT

Kristen Shelton, Sr., History, Waxhaw, NC  
Florence Van Tulder, Jr., Oceanography,  
Seattle  
Hannah VonWahlde, Fr., Pre-Engineering,  
Puyallup

Martha Zepeda, Fr., Biochemistry,  
Kirkland  
Jingwan Zhang, Fr., Chemistry, Portland,  
OR  
Kellie Zimmerman, So., Mathematics,  
Bainbridge Island

**OBOE**

Kristina Haller, Grad., Mechanical  
Engineering, Seattle  
Sharelle Pampo, So., Mathematics, Graham  
Stacy Schulze, Community, Richmond, TX  
Aubrey Tonge, Fr., Undecided, Seabeck

**BASSOON**

Andrew Mitchell, Sr., Mechanical  
Engineering, Spokane  
Samuel Olive, So., Political Science/  
History, Puyallup  
Ella Williams, Fr., Communications/  
Journalism, Kenmore

**CLARINET**

Allison Brewer, Jr., Photography, Bellevue  
Andrew Cairns, Fr., Mechanical  
Engineering, Kenmore  
Melissa Caras, Grad., Neurobiology &  
Behavior, Peabody, MA  
Carrie Fowler, Community, Everett  
Kaila Fox, Fr., Mathematics, Snohomish

Stephanie Furrer, Grad., Neurobiology &  
Behavior, Fond du Lac, WI  
Ali Hull, Sr., Carnation  
Mary Kawamura, So., DxArts/Cinema  
Studies, Renton  
Michelle Kim, So., Pre-Nursing, Shoreline  
Kendall Kosai, Jr., Political Science &  
Communication, Fairwood  
Alice Lee, So., IVA (Art), Taipei, Taiwan  
Guan Ting Li, Fr., Computer Science and  
Engineering, Zhuhai, China  
Peter Mann-King, So., Latin American  
Studies, Colville  
Marysa McKay, Fr., Undeclared, Brush  
Prairie  
Samantha Meyer, Fr., Cellular & Mole-  
cular Biology, Thousand Oaks, CA  
Alexander Neale, Fr., Undeclared,  
Snohomish  
Linda O'Gara, Community, Seattle  
Kathryn Reber, Jr., Linguistics, Spring-  
ville, UT  
Cecelia Sanchez, Fr., Nursing, Mabton  
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Matthew Feltrup, So., Economics, Yakima

Claire Herting, Fr., Undeclared, Kirkland

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Tony Jijina, Fr., Biology, Seattle

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