

presents

RHYTHM & BLUES

Guest ensemble

UNIVERSITY OF CALGARY WIND ENSEMBLE

DR. GLENN D. PRICE, *conductor*
SIMON TILLIER, *assistant conductor*

and

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

TIMOTHY O. SALZMAN, *conductor*
ROBIN MCCABE, *guest pianist*

COMBINED UNIVERSITY OF WASHINGTON
CAMPUS & CONCERT BANDS

SCOTT ATCHISON, *conductor*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

DR. J. BRADLEY McDAVID, *conductor*
CARLA GEIGER, *assistant conductor*

7:30 PM
March 6, 2007
MEANY THEATER

CLASSICAL

KING FM 98.1

noncirc CDs # 15,361
15,362

PROGRAM

THE UNIVERSITY OF CALGARY WIND ENSEMBLE

Dr. Glenn D. Price, *director*

Simon Tillier, *graduate assistant conductor*

CD# 15,363

1 comments - Salzman

2 FREENERGY..... JOHN ESTACIO (b. 1966) (arr. Fraser Linklater)

3 comments - Price

4 THE KISS..... MICHAEL TORKE (b. 1961)

World Premiere - February 18, 2007 / CBDA Conference

California All - State Wind Symphony / Glenn D. Price, *conductor*

5 comments - Price

6 DERIVATIONS - U.S. Premiere..... MARCO PUTZ (b. 1958)

CD# 15,364

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy O. Salzman, *conductor*

1 BARON CIMETIÈRE'S MAMBO (2004)..... 5:51..... DONALD GRANTHAM (b. 1932)

2 RHAPSODY IN BLUE (1924)..... 17:40..... GEORGE GERSHWIN (1898 - 1937)/Donald Hunsberger
Robin McCabe, *piano*

COMBINED UNIVERSITY OF WASHINGTON CAMPUS & CONCERT BANDS

Scott Atchison, *conductor*

AN ORIGINAL SUITE FOR MILITARY BAND..... 11:40..... GORDON JACOB (1895-1984)

3 I. March conductor: Nse Ekpo

4 II. Intermezzo conductor: Scott Atchison

5 III. Finale conductor: Maggie Weitzel

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

6 BLUE SHADES..... 11:07..... FRANK TICHELI (b. 1958)

Carla Geiger, *conductor*

7 comments - McDavid

8 DIVERTIMENTO FOR WINDS AND PERCUSSION..... 9:25..... ROGER CICHY (b. 1956)

I. Exaltation

III. Remembrance

IV. Salutation

Dr. J. Bradley McDavid, *conductor*

FRENERGY (1998)

This lively overture by the Canadian born composer John Estacio displays all the characteristics of a whirlwind scherzo. The piece originally began life as a sketch to the finale to the composer's *Triple Concerto*. However it was subsequently dropped in favour of other ideas. Instead he re-worked the material into the stand-alone piece we are hearing today. The title is a mixture of the two words "frenetic" and "energy" and as it suggests the music unfolds in a frenetic fashion not unlike John Adam's fanfare for orchestra, *Short Ride in a Fast Machine* (1986). The composer writes: "It begins with a thunderous introduction by the percussion who establish the infectious 6/8 pulse. After an orchestral tutti, the winds introduce a chromatic melody that is quickly tossed back and forth from pairings of instruments. This quirky little melody often complements an ostentatious tune frequently performed by the brass. The third melody, introduced by a solo flute, is perhaps the most substantial tune of the piece and is strongly characterized by the 6/8 lilt of the piece. A harmonically restless string passage leads into a return of the opening material and the piece concludes with a full force orchestral tutti along with the pounding drums of the opening."

John Estacio is at the forefront of Canada's younger generation of composers. Born in Newmarket, Ontario, he studied at Wilfrid Laurier University and the University of British Columbia. He has served as composer in residence to the Edmonton Symphony Orchestra, (who gave the first performance of *Frenergy* in 1998) Pro Coro Canada, Calgary Philharmonic and Calgary Opera. As well as having composed for the concert hall, television and film John Estacio is currently in Calgary for the premiere of his latest work, the opera *Frobisher*, by the Calgary Opera Company.

THE KISS (2006)

With his two best known early pieces, *Ecstatic Orange* and *Yellow Pages*, written in 1985 while still a composition student at Yale, **Michael Torke** practically defined post-Minimalism, a music which utilizes the repetitive structures of a previous generation to incorporate musical techniques from both the classical tradition and the contemporary pop world. At age 23, Torke cut short his graduate study to begin his professional career in New York City, where he was soon signed by Boosey and Hawkes (the publisher of Stravinsky and Copland), became a recording artist with Argo/Decca Records, and began his five-year collaboration with Peter Martins and the New York City Ballet. Highlights since then include: *Color Music* (1985-89), a series of orchestral pieces that each explore a single, specific color; *Javelin*, recorded both for Argo and for John William's *Summon the Heroes*, the official 1996 Olympics album; *Four Seasons*, a 65-minute oratorio commissioned by the Walt Disney Company to celebrate the millennium and premiered by Kurt Masur and the New York Philharmonic; *Strawberry Fields*, whose "Great Performances" broadcast was nominated for an Emmy Award; and two evening-length story ballets, *The Contract*, and *An Italian Straw Hat*, for James Kudelka and the National Ballet of Canada. In 2003 Torke founded Ecstatic Records and acquired the rights to re-issue the Decca/Argo catalog of his works. The boxed set of the complete recordings was selected by The New York Times as one of the top Classical albums of the year. *The Kiss* is a recent commission from the California Band Directors Association as part of their 50th anniversary celebrations. The sensitive yet expressive theme heard at the outset is referred to throughout in the different sections of the ensemble. At times it displays a child-like innocence reminiscent of the title. The piece climaxes in a passionate outpouring of the theme that eventually fades towards a poignant conclusion.

DERIVATIONS (2003)

Marco Putz is one of the foremost composers from the Netherlands today, writing music for winds. Although he had been composing since 1987 he came to international attention in 1995 when he won the "International Clarinet Association Composition Contest" for his work *Quatuor pour clarinettes*. In the wind band world his work *Dance Sequence* written for the 2003 WASBE (World Association of Symphonic Bands and Ensembles) Conference showed him to be a composer with a very unique voice. *Derivations* started life as a commission by the Netherlands based Fanfare Partij-Wittem (A "fanfare" ensemble is best described as a brass band with a large saxophone section). It is an extended piece in contrasting moods and styles that display the full range of timbres and instrument sections of the wind ensemble.

Notes by Simon Tillier

The University of Calgary Wind Ensemble is comprised of the most advanced performers of wind and percussion instruments at the University and is internationally recognized as one of the finest groups of its kind. Following a philosophy of assigning one player per part and adopting flexible instrumentation according to the composer's intention, the full ensemble of approximately 44 players is a soloistic and virtuoso orchestra performing chamber music, selected transcriptions, concerti and original full ensemble repertoire spanning five centuries.

The ensemble performs four concerts on campus per season as well as appearing regularly in local school concerts and as special guest artists for conferences, festivals and special events.

Under the direction of Dr. Glenn D. Price, the UCWE has earned great critical acclaim for their performances, recordings and broadcasts. The ensemble's eight published CD's on four commercial labels have made a significant contribution to the field, as well as establishing the UCWE as one of the principal international leaders for musical sensitivity, technical

polish and innovative programming. Touring has been a regular feature of the ensemble's activities covering Canadian locations such as Montreal, Toronto, Winnipeg, Regina, Edmonton and Vancouver plus numerous appearances in the U.S.. Highlights include performances at the 1999 WASBE Conference in California, as well as Colorado and Texas for the National Conferences of CBDNA in 1995 and 2001.

Mr. Simon Tillier, Graduate Assistant Conductor was born in Middlesex, England near London, and studied clarinet before completing his degree at the Royal Northern College of Music in Manchester. It was there that he played in Britain's finest conservatoire wind orchestras working with noted conductors Timothy Reynish and Clark Rundell. Following a period of freelance work, Simon moved to Hertfordshire where he conducts wind ensembles and orchestras plus directing a programme of chamber music for students. Simon also holds the posts of Assistant Woodwind Coordinator for Hertfordshire and Deputy Head of the Mid Herts Centre for Music and Arts in Hatfield. Recently he conducted the European premiere of *Tranzendental Danse of Joi* by Jim Bonney and commissioned *Tongue and Groove* by the English composer, Simon Speare. In September 2006, Simon moved to Canada to commence a graduate course in conducting at the University of Calgary with Dr. Glenn D. Price.

Dr. Glenn D. Price has an international reputation as one of the leading conductors of his generation. An active conductor on the international scene, Dr. Price has conducted professional and student orchestras and wind ensembles through out North America as well as in Europe, the United Kingdom, South America, the Middle East and Asia. He is the appointed Artistic Director for the International Youth Wind Orchestra, conducts the IMC Concert Orchestra and serves as the Principal Guest Conductor for the National Youth Wind Orchestra of Great Britain. In addition to his appearances as a conductor, Dr. Price serves extensively as a prominent music educator, clinician, guest lecturer and speaker for a variety of professional organizations around the world.

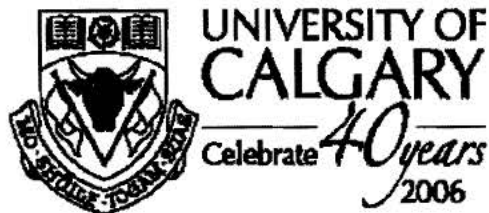
Current engagements include appearances in England for the Cheltenham International Music Festival as Guest Conductor with the Royal Northern College of Music Wind Orchestra, in Ireland for the International Youth Wind Orchestra, the Hong Kong Band Festival, the California Band Director's Association 50th Anniversary Conference, the American Bandmaster's Association and teaching the Conducting Masterclass for the Jungfrau Music Festival in Switzerland. He will appear with the top professional ensembles in both Argentina – the Banda Sinfonica de Cordoba and China – The People's Liberation Army Band. In addition he will work with student groups in New York, California, Manitoba, Alberta, Nova Scotia and Ontario.

As a percussionist, he has performed with the Canadian Opera Company, National Ballet of Canada, Calgary Philharmonic Orchestra, New Works Calgary, Eastman-Dryden Orchestra, Alberta Theatre Projects and Alberta Ballet. He has also appeared as a soloist and recitalist. His performances have been heard on radio, television, recordings and film. He recently recorded the Concerto for Timpani and Wind Ensemble at the invitation of the composer Ney Rosauero. Following Master's and Doctoral degrees at the Eastman School of Music, Dr. Price completed post-doctoral studies in conducting at the Toho Gakuen School of Music in Japan, Tanglewood Music Center in Massachusetts and advanced studies in Europe and Russia.

Dr. Price has served on the Executive Board of the World Association for Symphonic Bands and Ensembles (WASBE) since 1999. He was recently elected to the post of WASBE President and has commenced his term as President-Elect prior to assuming the office of President for 2007-2009. From 2001-2003 he relocated to Los Angeles as Head of Wind and Percussion, Professor of Conducting and Director of Wind Ensembles at The California State University, Northridge. Since this time he returned to his position as Director of Wind Ensembles and Professor of Conducting and Percussion at The University of Calgary.

Wind Ensemble Tour Executive

Taylor Berry, Jon Fisher, Jordan Ganchev, April LaBine, Austin Muir, Sean Perrin



**For information regarding programs offered,
admissions or auditions please contact:**

Lindsay Kurtze, Academic Advisor

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WWW.FINEARTS.UCALGARY.CA/MUSIC/

THE UNIVERSITY OF CALGARY WIND ENSEMBLE

Dr. Glenn Price, *Director*

Simon Tillier, *Graduate Assistant Conductor*

Graeme Tofflemire, *Concert master* / Jon Fisher, *Associate Concert master*

FLUTE

Hilary Aubin*
Eve Garber
April LaBine
Anh Phung

OBOE

Emily Marasco*
James Yoon*

CLARINET

Kirsty Gilliland
Nathan McLeod
Sean Perrin
Simon Tillier*
Marisa Willoughby

BASS CLARINET

Matt Barciak

BASSOON

Chris DaSilva
Michael Macaulay*

SAXOPHONE

Darryl Carmichael
Brennan Kovach*
John Mandybura
Dustin Stirling

HORN

Jon Fisher*
Mathew James
Peter Szakony
Alliszon Zaichkowski*

TRUMPET

Stephen Fong*
Ricardo Fonseca
Bryan Hobbs
Stephen Levy*
Leanne Paisley
Andrew Parker

TROMBONE

Taylor Berry
Jon Candel
Austin Muir*

EUPHONIUM

Jordan Ganchev
Jeff Waterbury*

TUBA

Andy Kimber*
Andrew Nowry

PERCUSSION

Andrew Ball
Stefan Hegerat
Rachel Noble
Graeme Tofflemire*

DOUBLE BASS

Darren Young*

PIANO

Meagan LaPointe*

EXTRA PLAYERS

Heather Gamber, *bassoon*
Adam Mayer, *saxophone*
Andrew Ebear, *trombone*
Dorian Cox, *percussion*
Neil West, *percussion*

*denotes section leaders

Composer **Donald Grantham** is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others have performed his works, and he has fulfilled commissions in media from solo instruments to opera. Piquant Press, Peer-Southern, E. C. Schirmer and Mark Foster publish his music, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of *The Technique of Orchestration* (Prentice-Hall). Of *Baron Cimetière's Mambo*, the composer writes:

I first came across Baron Cimetière in Russel Bank's fascinating novel *Continental Drift*, which deals with the collision between American and Haitian culture during the "boat people" episodes of the late 1970s and early '80s. Voodoo is a strong element of that novel and when my mambo began to take on a dark and sinister quality I decided to link it to Baron Cimetière, who, according to folklore, is the keeper and guardian of cemeteries.

The then twenty-five-year-old **George Gershwin** was already a successful song and show composer when bandleader Paul Whiteman approached him in 1923 to write a "jazz concerto" for Whiteman's dance orchestra for a concert to take place on Abraham Lincoln's birthday, February 12, 1924 in Aeolian Hall in New York. Whiteman was a popular bandleader with a strong missionary zeal to bring jazz - albeit a tamed, sanitized version of the genre - to a broader, more refined audience. With a showman's touch Whiteman invited a jury of famed musicians including Sergei Rachmaninoff, Jascha Heifetz and Efrem Zimbalist to judge the question "What Is American Music?" The concerto project from Gershwin was apparently not discussed concretely with the composer, who in the months preceding the concert was busy getting his new show, *Sweet Little Devil*, ready for its New York opening. Gershwin only began serious composition on *Rhapsody in Blue* a little more than a month before the concert. Gershwin quickly wrote out the piece in short score (the piano solo part along with a two-stave version of the accompaniment), which was turned over to Paul Whiteman's chief orchestrator, Ferde Grofé, for scoring. Gershwin and Grofé worked closely together, with Grofé realizing in actuality the brief indications Gershwin had made in his score, for the most part based on his idea of which players in Whiteman's band would best suit certain passages, including the opening clarinet solo, which was intended for Ross Gorman. It was Gorman who turned the original, written-out scale of the opening into a half-scale, half-glissando gesture in rehearsal - a touch that Gershwin insisted on incorporating into the final version. It was Gershwin's prerogative to keep such freedom alive in his own solo turn at the piano, and flexibility of rhythm and even of structure is a key element to the *Rhapsody*. This spontaneity and the infectious melodies and rhythm combine to keep the extended, "rhapsodic" form of the piece on point. The piece was an immediate, riotous success at its premiere, an event attended by many famous musicians of the day including Leopold Stokowski, Igor Stravinsky and John Philip Sousa. In a single, fifteen-minute span, jazz was firmly established in the American "classical" concert repertoire.

This evening's performance utilizes a new edition of the score assembled by Donald Hunsberger, former conductor of the Eastman Wind Ensemble, who based his orchestrations upon the Grofé 1924 and 1926 Whiteman band scorings.

An Original Suite was Gordon Jacob's first work for the band medium and was completed in 1928. It is assumed that the word "original" in the title was to distinguish it from transcriptions that made up the bulk of the band repertoire at the time or to alert listeners that the "folk song" themes were original. The suite begins with a *March* and includes four themes introduced by a snare drum solo. There is a recapitulation of the opening theme played over a distinctively British dotted eighth-sixteenth accompaniment, and the movement ends as it began with an unaccompanied snare drum. The *Intermezzo* opens with a seventeen bar solo for alto saxophone and ends with a somber A-minor triad. A *rubato* tempo is prevalent and subtle shading of tone pervades the movement. The *Finale* is reminiscent of the first movement. It begins with a polymer - the clarinets and saxophones play scale passages in 6/8 while the rest of the band is in 2/4. The finale *Coda* repeats the second theme of the movement and finishes with a flourish of woodwind arpeggios to the final accented chords.

Gordon Jacob was born in London on July 5, 1895 and died in Saffron Walden, England, on June 8, 1984. He received his education from both Dulwich College and the Royal College of Music, earning a Doctor of Music degree in 1935. From 1926, he was a member of the faculty at the latter institution and taught counterpoint, orchestration, and composition. A long line of his composition students, including Malcolm Arnold, Antony Hopkins, and Bernard Stevens, went on to successful careers. His orchestral and choral works include a ballet, concert overture, two symphonies, numerous concertos for wind and string instruments, many pedagogic works for piano and for chorus and a variety of chamber works, songs, and film music.

As its title suggests, *Blue Shades* alludes to the blues, and a jazz feeling is prevalent - however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue. At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era. *Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

Frank Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. He received his doctoral and master's degrees in composition from the University of Michigan, and joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, he was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Svetlana Vdovenko, Grad., Music Perf., St. Petersburg, Russia*
Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea
Chung-Lin Lee, Grad., Music Perf., Kaoh-siung, Taiwan
Zhao-Rong Chen, Grad., Music Perf., Nan-jing, China
Saesha Senger, Grad., Music Perf., Hailey, ID

PICCOLO

Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea

OBOE

Sara Thompson, Grad, Music Perf., Fresno, CA*
Haley Franzwa, Jr., Music Ed., Bothell
Laura Stambaugh, Grad. Music Ed., Portsmouth, NH

ENGLISH HORN

Laura Stambaugh, Grad. Music Ed., Portsmouth, NH

BASSOON

Kirsten Alfridsen, So., Music Perf., Bellingham
George Hamilton, So., Music Perf./Near Eastern Lang., Spokane
Paul Swanson, Jr., Music Perf., Everett

CLARINET

Ysabel Sarte, Non-matric., Santa Rosa, CA*
Nsé Ekpo, Grad., Inst. Cond., Sumter, SC*
Kent van Alstyne, Jr., Microbiology/Anthropology, Chehalis
Stella Koh, So., Music/Poly Sci., Bellevue
Tim Nelson, Fr., History, Vancouver
Kate Sawatzki, Jr., Microbiology/English, Spokane
Jonathan Tu, Jr., Aeronautics/Math, Shoreline

BASS CLARINET

Shinn-Yi (Cindy) Chou, Jr., BioChem/ Music, Seattle*
Jessica Lawson, Fr., Music Perf., Puyallup

ALTO SAXOPHONE

Megumi Azekawa, Jr., Music Perf., Yoko-hama, Japan*

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

TENOR SAXOPHONE

Anthony Pierce, So., Music Perf. Vancouver

BARITONE SAXOPHONE

Danielle Spear, Sr., Music Ed., Spokane

TRUMPET

Toby Penk, Jr., Music Perf., Renton*
Rachel Moore, Sr., Music Perf., Lake Forest Park
Sarah Nelson, Sr., Music Ed./Jazz Studies, Snohomish
Scott Atchison, Grad., Inst. Cond., Napa, CA
Shelly Devlin, Grad., Music Perf., LeGrand, IA
Paul Bain, Grad., Inst. Cond., Puyallup

HORN

Matthew Kruse, Grad., Inst. Cond., Redmond*
Cory Schillaci, So., Pre Major, Auburn
Andrew Cate, Jr., Psychology, Graham
Kyler Brumbaugh, So., Music Perf., Port Angeles
Aaron Avril, So., Physics, Shoreline

TROMBONE

Joshua Bell, Sr., Music Perf., Seattle*
 Colby Wiley, Sr., Music Perf., Oak Harbor
 Daniel Rossi, So., Music Perf./Music Ed.,
 Spokane
 J. J. Cooper, Sr., Music Perf., Canby, OR

EUPHONIUM

Philip Brown, Grad., Music Perf., Tacoma*
 Emma Yantis, Jr., Music Perf., Grapeview
 Bryce Moriarty, Fr., Undeclared, Bothell

TUBA

Jon Hill, So., Music Perf., Des Moines, IA*
 Nate Lee, Sr., Music Perf., Issaquah

STRING BASS

Emily Farnham, Fr., Music Perf., Kent
 Tracie L. Sanlin, Sr., American Ethnic Studies,
 Silverdale

PERCUSSION

Brian Yarkosky, Grd., Music Perf., Puyallup*
 Christian Krehbiel, Grd., Music Perf., Spokane
 Sandi Bruington, Sr., Music Ed., Mission Viejo,
 CA
 Chris Lennard, So., Music Ed., Snohomish
 Craig Wende, Grd., Music Perf., Great Falls, MT
 Darren Meucci, Sr., Music Ed., Bothell
 Rebecca Tapia, Sr., Music Ed., Snohomish
 Katie Hurst, Grad., Music Performance, Seattle

HARP

Gabrielle Holmquist, Sr., Music Perf., San
 Anselmo, CA

PIANO

Akiko Iguchi, Grad., Music Perf. Yokohama,
 Japan

GRADUATE CONDUCTING STUDENTS

Scott Atchison, Grad., Instr. Conducting, Napa,
 CA
 Paul Bain, Grad., Inst. Cond., Puyallup
 Nsé Ekpo, Grad., Inst. Cond., Sumter, SC
 Matthew Kruse, Grad., Inst. Cond., Redmond
 Maggii Weitzel, Grad., Inst. Cond., Redlands,
 CA

UNIVERSITY OF WASHINGTON CONCERT BAND**FLUTE**

Marilee Byers, Accountant, Kirkland
 Jenae Hamlik, Comp. Sci, Sr., Longview
 Shauna Durbin, Pub. Health/Geo., Jr., Davis,
 CA
 Samia Esseddiqi, Nursing/Fren., So., Bothell
 Rachel Arnold, Fisheries, So., Neilsville, WI
 Sarah Carr, Prosthetics/Ortho., Jr., Pt Angeles
 Nancy Gove, Statistician, Seattle
 Sonya Ortis, Business, Tenino
 Cheng-I Lin, Materials Sci./Engin., Sr., Taiwan
 Meng Chen, Physics, Sr., Taiwan
 Heather Hazard, Music, So., Tacoma
 Julia Pena, Pol. Sci., Fr., Bainbridge Island
 Nicole Dullenty, Anthropology, Sr., Kent
 Joong Kim, Bio./Physiology, Jr., Marysville
 Jill Martins, Engineer, Buxton, ME

CLARINET

Svemin Cho, Bio-Chem, Fr., Vancouver
 Natasha Robinette, Int. Studies, So., Bothell
 Donald Responde, Bio-Engin., Sr., Bellevue
 Rosie Lindeke, Biology, Jr., Burien
 Carrie Fowler, Data Architect, Everett
 Catherine Hatil, Nursing, Grad., Durham, NC
 Jun Kyu Lee, Bio-Engin., So., Diamond Bar,
 CA

OBOE

Stacy Schulze, Office Manager, Richmond, TX
 Jamie Steffen, Speech-Lang. Patho., Snohomish,
 WA

BASSOON

Susan Schmeling, Cartographer, Seattle

ALTO SAX

Kristina Lord, Chemistry, Grad., Brooklyn, NY
 Bek Wiltbank, Occup. Therapist, Seattle
 Kelly Monthie, Undeclared, Fr., Olympia
 Brian Neighbors, Spanish, Sr., Arlington
 Ryan Sluman, Art, Sr., Seattle
 Donnie Stallman, Undeclared, Fr., Burien
 Krista Hiatt, Nursing, Fr., Spokane

HORN

Brad Goring, Comp. Sci., Jr., Bothell
 Ben Renneberg, Bio-engin., Fr., Bonney Lake
 Brandon Parks, Comp. Sci., Sr. Bothell
 Gordon Mitchell, Community Member, Boring,
 OR
 Karen Mildes, Community Member, Bothell

TRUMPET

Megan Slough, Conser. Bio., Jr., Bellevue
 James Lee, C.S.E., Fr., Redmond
 Jeff Walker, Pharmacy, Sr., Seattle

Ken Snider, Community Member, Seattle

Michael Duble', Community Member, Chicago,
 IL

Joseph Hung, Business, Fr., Pasadena, CA
 Jon Caldwell, Community Member, Seattle

TROMBONE

CJ Bell, Staff Research Asst., Olympia
 Myungjun Hur, Business, Jr., Seoul Korea
 Scott Janke, Comp. Sci., So. Normandy Park
 Aaron Carasco, Music. Ed., So., Aloha, OR

EUPHONIUM

Jake Plummer, Chemistry, Fr., Puyallup
 Esther Steen, Psych./Comm., So., Port Orchard

TUBA

Andy Cook, Poli. Sci., Sr., Auburn
 Alex Hesse, Math, So., Camus

PERCUSSION

Angel Saucedo, Drama, Jr., Yakima
 Annika Donnen, Music Ed., So., Seattle
 Derrick Issacson, Software Engineer, Sandy, UT
 Joel Orsen, Music Ed., So., Lakewood
 Yeon-Hee Yim, Undecided, Fr., Kwang-ju, S.
 Korea
 Devy Pranowo, Comp. Sci., Jr., Indonesia

UNIVERSITY OF WASHINGTON CAMPUS BAND**FLUTE**

Catherine Butler, Biology, Junior, Marysville
 Amy T. Chen, Grad., Piano Perf., Taipei,
 Taiwan
 Jennifer Kristjanson, Sr., Neurobiology,
 Shoreline
 Katelynn Magano, Undecided, Freshman,
 Vancouver
 Melanie Williams, So., Dance, Bremerton
 Sarah Wrese, Biology, Junior, Federal Way

OBOE

Alicia Hall, Community Member, Tech-nical
 Financial Services Coordinator, Eureka, CA
 Melanie O'Donnell, So., History, Vancouver

CLARINET

Lindsey Britt, Sr., International Studies,
 Wilsonville, OR
 Kelly Fellows, Fr., Undecided, Lake Stevens
 Emily Hiatt, Pre-Nursing, Freshman, Bothell
 Reuben Holober, So., Undecided, Millbrae, CA
 Linda O'Gara, Retired, Seattle

Tianfu Shang Fr., Biochemistry, Boise, ID
 Casey Stamper, Fr., Bioengineering, Richland
 Jessica Tou, So., Biology, Lake Stevens
 Patricia Voll, Physics, Senior, West Linn, Or
 Wilson Wong, So, Business/Japanese, Bothell

BASS CLARINET

Jacquelyn Jacobson, Fr., Law Societies &
 Justice, Snohomish

ALTO SAXOPHONE

Chadd Berry, C.H.J.D, Senior, Arlington
 Kara Bickford, Biology Physiology, Freshman,
 Vancouver
 Ben Garwood, So., Chemical Engineering,
 Spanaway
 Richard Holman, Fr., Molecular & Cellular
 Biology, Lake Stevens
 Chuck Horkin, Electrical Engineering, Senior,
 Carnation
 Anthony Macasieb, Jr., Sociology & Political
 Science, Kent

William MacDonald, Engineering, Freshman,
 Tacoma

TENOR SAXOPHONE

Elizabeth Korsmo, Fr., Chemistry, Spokane
 Jasmine Stork, Child Studies, Junior, Delaware,
 OH

BASSOON

Christy Lopit, Fr., Linguistics, Mukilteo
 Kent Van Alstyne, Junior

TRUMPET

Christopher Clarke, So., Music Ed., Vancouver
 Hunter Decker, Engineering, Freshman,
 Vancouver
 Matt Decker, Fr., Engineering, Spokane
 Laura Grupp, Electrical Engineering, Senior,
 Lynnwood
 D. Chris Husky, So., Undecided, Bonnet Lake
 John Keneally, Fr., Undecided, Manhasset, NY
 Chris Petz, Material Science & Engineering,
 Senior, Tracy, CA

Zachariah Macintyre, Fr., Music, Fife
Stefanie Sternagel, Computer Engineering/
Japanese, Junior, Longview

HORN

Lydia Bylsma, So., Undecided, Longview
Andrew Carson, Cinema Studies, Junior, Everett
Marshall Lance, So., Middle Eastern
Civilization & Language, Sedro-Wolley
Benjamin Renneberg, Fr., Bioengineering,
Auburn
Carl Sandstrom, Sr., Music, Seattle
Rachel Schlechty, German, Junior, Carnation

Corrie Strandjord, Jr., Comparative Religion,
Bellevue

TROMBONE

Bryan Clark, Fr., Cellular Biology, Chavlis
Karen Chisholm, Grad., Genome Sciences /
Medicine, Novato, CA
Natalie Schmidt, Jr., Cellular Biology, Langley
Leroy Searle, Faculty, English, Seattle
Tanya Swarts, Undecided, Freshman, Mercer
Island
Forrest Vines, Sr., Psychology & American
Ethnic Studies, Seattle

EUPHONIUM

Erik Bailey, Sociology, Junior, Seattle
Caroline Huff, Fr., Music / Photography,
Eugene, OR

TUBA

Karl Almgren, So., Construction Management,
Mukilteo

PERCUSSION

Michael Brennan, Fr., Undecided, Gig Harbor
Jay Holcomb, Sr., French Major/Music Minor,
LaConner

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO

Alyssa Bourne, So., Comparative History of
Ideas, Kirkland

FLUTE

Janelle Arenz, So., Music/German, Mill Creek
Alyssa Bourne, Comparative History of Ideas,
Kirkland
Rebecca Cooper, Sr., Comparative History of
Ideas, Lake Forest Park
Heather Haack, Fr. English, Kekaha, HI
* Stacy Kallander, Fr., Architecture, Oak
Harbor
Aimie Lopez, Sr., Music, San Antonio, TX
Katelin Petersen, Fr., Molecular/Cellular/
Developmental Biology, Bellingham
Bo Ashley Wilson, Jr., Psychology/ Sociology,
Redmond

OBOE

Erica Gonzalez, Fr., International Studies,
Vancouver

BASSOON

Andrew Mitchell, Jr., Mechanical Engineering,
Spokane
Sarah Smith, Fr., Music Performance,
Rochester, MN

CLARINET

* Karli Anderson, So., Music Education/
Swedish, Vancouver
Dylan Antovich, So., Psychology, Seattle
Jennifer Arther, Fr., Undeclared, Redmond
Jonathan Geyer, So., International Business,
Tacoma
Thomas Glanz, Jr., Psychology, Redmond
Julia Hamilton, So., Music/Biology, Kirkland
Krista Horton, So., Earth and Space Sciences,
Aberdeen
Rebecca Kim, Sr., Biochemistry, Kirkland
Elizabeth Korsmo, Fr., Chemistry, Spokane
Kelli Luksan, Sr., Music Education/
Comparative Religion, Federal Way
Andrew Manseth, Fr., Business Administration,
Marysville
Margot Mansfield, So., Earth and Space
Sciences, Davis, CA
Madelyn Rauzi, [REDACTED]
Byung Rhieu, Sr., Microbiology, Shoreline
Kyung Nam Yun, Sr., Electrical Engineering,
Seoul, Korea

BASS CLARINET

Janet Bautista, Jr., Physics/Asian Studies,
Tacoma
Jennifer Grantham, Fr., Developmental
Psychology, Brier

ALTO SAXOPHONE

Derek Anderson, So., Business, Seattle
Brad Carl, Fr., Atmospheric Sciences, Sumner
* Brooke Leary, Grad., Public Administration,
Boston, MA
Eric Orth, Jr., Computer Engineering, Lake
Forest Park
Aaron Willis, So., English, Tacoma

TENOR SAXOPHONE

Rebecca Hoffman, So., English, Renton
Sujung Lim, Biology/Microbiology, Woodburn,
OR
Jacob Lockey, Fr., Aerospace and Aeronautics,
Puyallup

BARITONE SAXOPHONE

Greg Bickford, So., Computer Science, Chehalis

TRUMPET

Anthony Andrus, So., Undeclared, Bothell
Jordan Bice, Fr., Political Science, Lake
Oswego, OR
Cassidy Bueb, Jr., Informatics, Auburn, CA
* Christopher Clarke, So., Music Education,
Vancouver
Spencer Coates, So., Law, Societies, and
Justice, Renton
Gavin Elster, Fr., Undeclared, Seattle
Reggie Gooch, So., International Studies,
Seattle
Chelsea Jaeger, Fr., Undeclared, Seattle
Erika Lee, Fr., Undeclared, Mercer Island
John Markle, So., Music Education/Jazz, Seattle
Ethan McBride, Fr., Undeclared, Portland, OR
Allison Nichols, Fr., Biology, Seattle
Kerri Ondracek, So., Undeclared, Port Orchard
Christopher Smith, Jr., Materials Science and
Engineering, Chehalis
Anthony Squires, Fr., Mechanical Engineering,
Snohomish
Rob Squizzero, Fr., Linguistics, Providence, RI

HORN

Samantha Arthur, Fr., Business, Bothell
* Ben Cowin, Sr., Physics/Astronomy,
Kennewick
Michelle Kriner, Fr., Biochemistry, Shoreline
Kyle Long, Fr., Atmospheric Science,
Vancouver
Aaron Menkins, Jr., Civil Engineering, Gig
Harbor
Dan Reisinger, Fr., Civil Engineering, Redmond
Kaitlyn Roberts, Fr., Business, Renton
Carl Sandstrom, Jr., Music, Seattle

TROMBONE

Walker Adamson, So., Music Theory/ History
Andrew Bendokas, Community Member,
Bothell
Andrew Briggs, Fr., Undeclared, Kenmore
Scott Glasgo, Fr., Undeclared, Seattle
Andrew Ishizuka, Fr., Biochemistry, Mercer
Island
* Steven Luksan, Fr., Music, Federal Way
Blaze Paracuelles, Fr., Pharmacy, Wahia, HI
Mark Sassi, Music, Carson City, NV
Andrew Short, So., Astronomy, Bellingham

EUPHONIUM

Angela Chin, So., Earth and Space
Sciences/Music, Bainbridge Island
* Nathaniel L. Syron, Jr., Psychology,
Vancouver

TUBA

Andrew Hemmaplardh, Sr., Biology/Computer
Science, Bellevue
Quinn MacKenzie, Fr., Computer
Science/Music, Longview
Daniel Shontz, Jr., Music Performance, Lake
Tahoe, CA
* Sam Thompson, Sr., Music Performance,
Cusick

PERCUSSION

* Nick Crocker, Sr., Sociology, Seattle
Desiree Decker, So., French, Woodinville
Steve Henry, Jr., Sociology/Law, Society, and
Justice, Kennewick
Brian King, So., English, Renton

**denotes principle musician*