

*presents*

# *JOURNEYS*

*with the*

UNIVERSITY OF WASHINGTON WIND ENSEMBLE  
Timothy Salzman, *conductor*

*and*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND  
Dr. Steven Morrison, *conductor*

7:30 PM  
April 28, 2014  
MEANY THEATER

CLASSICAL

---

**KING FM 98.1**

[www.king.org](http://www.king.org)

# Journeys

**Jennifer Higdon** has been hailed by the *Washington Post* as a “savvy, sensitive composer with a keen ear, an innate sense of form, and a generous dash of pure esprit.” One of the most performed living American composers, among her impressive list of commissioners include The Cleveland Orchestra, The Philadelphia Orchestra, eighth blackbird, the Tokyo String Quartet, and The United States Marine Band. Higdon received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, and the Pulitzer committee’s citation referred to the work as a “deeply engaging piece that combines flowing lyricism with dazzling virtuosity.” She has also received a surfeit of prestigious awards from a wide array of agencies including the Guggenheim Foundation, ASCAP, the National Endowment for the Arts, the Academy of Arts and Letters, Meet the Composer, and the Pew Fellowship in the Arts. Her *Percussion Concerto* received the 2010 Grammy Award for ‘Best Contemporary Classical Composition’. The National Wind Ensemble Consortium Group comprised of more than 30 institutions, commissioned ***Road Stories*** in 2011. The composer was undoubtedly inspired by her lifestyle of travel: however, she wrote the piece, a description of life’s journeys, at home between trips, commenting thusly:

*Road Stories* is a series of portraits of life journeys. In “Speed Bike”, the listener moves along in a joyful ride over sudden lifting hills and along paths that are comprised of quick twists and turns; there is a relishing of freedom and the speed of youth. “Winding Tree Lane” moves at a much slower pace...a quiet street of leafy sunlit patterns, absorbed by the traveler in slow footfalls; this is time movement in contemplative moments. “Rail Lights” is the visual phenomena of being on a train, looking through windows at fast passing lights. No picture is clear, but sometimes a space will go by, where the passenger can see a larger picture than the momentary shifts of light slivers. The traveling that we all do while moving from one day to the next often shows us only passing glimmers, but there are those moments when a clear picture shifts into the focus of a larger world.

The University of Maryland chapters of Kappa Kappa Psi and Tau Beta Sigma (the honorary band service fraternity and sorority) commissioned ***Four Maryland Songs***. The commission was to honor Director of Bands, John Wakefield's thirty years on the College Park campus. After discussions with Professor Wakefield, I decided to write a work based on poetry about Maryland and feature a soprano soloist with wind ensemble. The poetry, a majority of which was found in the collection *Maryland in Prose and Poetry*, is diverse as is the music that accompanies it. *At the Edge of the Choptank River*, by J. P. Gelletly, is very rhythmic to accentuate the consistent, pounding shore. However, Gelletly brings religious symbolism into the text and the music adjusts accordingly. *A Maryland Road*, by W. C. Thurston, is somewhat pastoral, and is reminiscent of the music of Aaron Copland or, at least, has a distinct "American" flavor. *On Chesapeake Shores: A Fisherman's Sonnet*, by Albert Dawling, is a humorous look at the "after-life" with or without fishing. The music is rhythmic, earthy, polytonal, and folk-like. There is a brief "tongue-in-cheek" quote of the state song in the translation. *The Sires of Seventy-Six*, by John N. McJuton, is the most serious of the four movements. The text deals with our forefathers and their strife for independence. Between verses there is a serious quote of "Maryland, My Maryland" (which I learned as a fourth grader and can still remember the words).

[Jack Stamp]

**David Stanhope** is one of Australia's leading conductors and a brilliant pianist. After his conducting debut at the Sydney Opera House, the chief music critic of the national newspaper, 'The Australian', described him as "a new highly talented and very lively young conductor - more please". He has worked for The Australian Opera for several years, and has wide experience as a répétiteur. In addition to conducting major productions at the Sydney Opera House, he is guest conductor with the Australian Broadcasting Corporation and a regular guest conductor of other groups in various parts of Australia. As a concert pianist, he has performed concertos with all major Australian symphony orchestras, including the Rachmaninoff 3rd Concerto in d minor. He has made a number of recordings with EMI, and undertook a concerto tour for the Australian Broadcasting Corporation. Tall Poppies Records released his CD, *Virtuoso Transcriptions*, in 1996 and "David Stanhope plays" in 1999. His early musical experience was as a hornist; he held the position of principal horn, The Australian Opera and principal horn, Australian Chamber Orchestra; he was also a free-lance player in London, playing with the Royal Opera House Covent Garden, the English National Opera, the Royal Philharmonic Orchestra and the London Sinfonietta.

In 1984 he changed instruments to bass trombone, free-lancing with the Sydney, Melbourne and Adelaide Symphony Orchestras.

After joining the music staff of the Australian Opera in 1986, Stanhope conducted seasons of *Albert Herring*, *Turn of the Screw*, and *Les Pecheurs de Perles*. He is now developing a career as a freelance conductor. Recent engagements with the Australian Opera and the State Opera of South Australia have included seasons of *Peter Grimes*, *Hansel and Gretel*, *Salome*, *Lulu*, *Ariadne Auf Naxos*, *Eugene Onegin*, *La Traviata*, *Jenufa*, *Fidelio* and *The Makropoulos Secret*. He is a guest conductor for the Australian Broadcasting Corporation, including concerts and engagements with the Sydney, Melbourne, West Australian, Queensland, Adelaide and Tasmanian Symphony Orchestras. He is also a regular guest conductor with Australia's leading contemporary group, Sydney Alpha Ensemble and The Australian Ballet. He has numerous compositions to his credit, ranging from songs and chamber music to numerous works for large orchestra and symphonic wind band. The Australian Opera gave the first performances of his 3 act opera "The Un-Dead" in November 1990. Sir Charles Mackerras has described him as "an absolutely outstanding musician". He has written numerous compositions for all kinds of instrumental and vocal ensembles, but is especially known as a writer for wind band and brass. His most recent compositions include a three-act opera, a symphony (recorded by the West Australian Symphony Orchestra), and the suite for string orchestra, *String Songs*. Publishers of his works include Southern Music Company, Novello & Co., Tezak, The Hornists' Nest, Action Music and H.L. Music. Stanhope is particularly interested in the use of music in film, and has conducted the soundtracks of *Babe*, *Children of the Revolution*, *Paradise Road* and *Passion*. For the last-named film he also recorded the entire solo piano repertoire for the film and is the hand 'double' for Richard Roxburgh. In 2000 Stanhope conducted the Sydney Symphony Orchestra in several items for the opening ceremony of the Sydney Olympic Games. He also wrote fanfares and fireworks music for both the opening and closing ceremonies.

Written for solo baritone, male chorus and wind band, *The Bold Benjamin* is a beautifully scored work recounting the legend of an English ship, the Bold Benjamin, and the disastrous loss of life experienced by its crew after an epic battle with the Spanish Armada during one of the English/Spanish conflicts of the 16<sup>th</sup> or 17<sup>th</sup> centuries.

Completed in 1949 for Woody Herman's big band as part of a series of commissioned works that already included Stravinsky's *Ebony Concerto*, *Prelude, Fugue and Riffs* was never performed by Herman. Instead, it received its premiere as part of composer **Leonard Bernstein's** Omnibus television show, "The World of Jazz" on October 16, 1955, with Benny Goodman – Bernstein's Tanglewood neighbor and friend since the 1940s – as the soloist to whom the work is now dedicated. In 1952 Bernstein revised the score from its original instrumentation for a more conventional pit orchestra, and the work was then incorporated into a ballet sequence in the first draft of the musical comedy *Wonderful Town*, the sister piece of *On the Town*. The revised version of *Prelude, Fugue, and Riffs* did not survive and the majority of the music was cut from the final version of the *Wonderful Town* score with the exception of a few phrases in the musical's "Conquering the City" and "Conversation Piece". Lukas Foss later transcribed the work for clarinet and orchestra.

A distinctly idiosyncratic voice among twentieth century composers, Australian-born **Percy Grainger** is nonetheless a name synonymous with wind bands since their inception. Also an accomplished concert pianist and conductor, many of his works -- such as *Country Gardens* and *Lincolnshire Posy* -- stand as some of the most recognizable and popular in the wind genre. An advocate of evocative and direct musical texture, Grainger's exploration of non-traditional compositional practices such as tonal freedom, "beatless music," and electronic instruments predate their acceptance by mainstream composers of the early- to mid-twentieth century. He is also well known for his collections and settings of folk tunes from throughout the English-speaking world.

Among these, *Spoon River* is an example of Grainger's mature output for the wind band. Ostensibly owing its title to Edgar Lee Masters' 1914 *Spoon River Anthology*, the original fiddle tune at the core of the work was collected in Stark County, Illinois in 1857. Passed on to Grainger by Masters, it was originally scored for saxophone quintet. Later versions included piano, orchestra, and wind band. Cascading through the ensemble in a characteristically Grainger-like fashion, the fiddle tune pulses with rhythmic energy and relentless drive to a scintillating and brilliant finale.

A graduate of Arizona State University's film school, **Michael Markowski** is a largely autodidactic composer. His work *Shadow Rituals* was the 2006 winner of the first Frank Ticheli Composition Contest, and

he has since had subsequent works performed throughout the United States and Canada. Of his 2009 work, *Instinctive Travels*, Markowski relates,

“[It is]... a seven-minute musical excursion. This brisk and busting escapade will propel an audience through defibrillating rhythms, indulgent mood swings and a kaleidoscope of instrumental colors.”

**Michael Colgrass** began his musical career in Chicago where his first professional experiences were as a jazz drummer. He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a freelance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra’s *Stravinsky Conducts Stravinsky* series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller’s recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60). Colgrass has received commissions from the New York Philharmonic and The Boston Symphony, as well as the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto, the National Arts Centre Orchestra, The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists. He won the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary “Soundings: The Music of Michael Colgrass.” He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

Colgrass’ work, *Bali*, is the result of two summer residencies the composer spent in Ubud, a small artistic community in mountainous central Bali. Broadly programmatic in structure, the work is bookended by multi-textured dance rhythms encasing a contrasting lament, all bearing the musical essence of the Balinese Gamelan tradition. Employing non-traditional harmonies and instruments, including ceramic pots and aluminum bowls, *Bali* seeks to portray the spirit of the Balinese people, as experienced by Colgrass during his time there.

**Eric Whitacre** is one of the most popular and performed composers of the early twenty-first century. A graduate of the Juilliard School (New York), and student of John Corigliano, his choral and wind works have been recorded to great acclaim. A TED presenter and creator of the YouTube sensation that is the *Virtual Choir*, [Whitacre](#) has addressed the United Nations Leaders programme and the Ciudad de las Ideas “Brilliant Minds” conference. Currently he serves as the Composer in Residence at Cambridge University (Sidney Sussex College, UK).

Regarding his work, *Noisy Wheels of Joy*, he relates, “In 1999 I attended the ASCAP Film Scoring Workshop. It was an *incredible* experience, three weeks of seminars with film music agents, music contractors, and composers. At the end of the three week session a hat was passed around the room, and each of the ten student composers pulled a piece of paper from it. On each piece of paper was the name of a different movie, all movies that were in theaters at that time. I received the Glenn Close live-action version of *101 Dalmatians*.

“We were each given a 3-4 minute scene from the film we had pulled from the hat, and were told that we had three days to score it for a 40 piece orchestra. On top of that, we would conduct our score “to picture” and would record with an A-list ensemble on the legendary Newman sound stage at Sony.

“After the workshop, I transcribed the cue for wind ensemble and called it *Noisy Wheels of Joy*, which is a line from the e. e. cummings poem “i walked the boulevard.” For the record, I nearly called it *There’s Magic Everywhere*, a tribute to the last line that Calvin says to Hobbes in their last comic strip; but my friend and fellow Juilliard composer Jonathan Newman convinced me to go with the cummings.”

## GUEST ARTISTS

Soprano **Kari Ragan** holds degrees from Indiana University (BMus, MMus) and the University of Washington (DMA). Her dissertation, “The Ballad of Baby Doe: Historical Accuracy and Gender Ideology in the Characterization of August and Baby Doe,” focused on feminist perspective of Douglas Moore’s 1956 opera. In 2012, Dr. Ragan was the recipient of the Van L. Lawrence Fellowship, a prestigious award presented jointly by The Voice Foundation and the National Association of Teachers of Singing (NATS). Her research topic for this fellowship is “The Parameters and Utility of Vocal Cool Down Exercises.” In 2011, she earned the Wicklund Singing Voice Specialist Certificate and in 2010 the New York Singing Teachers (NYSTA) Association’s Distinguished Voice Professional Certificate. As an active performer she has sung with such companies as Seattle Opera, Spokane Opera, Fort Collins Symphony, Helena Symphony, Washington East Opera, Spokane Symphony, Lyric Opera Northwest, and Opera Idaho, among others. In addition, she is a frequent recitalist, having recently presented a series of recitals throughout the Northwest with Maestro Dean Williamson at the piano. She has been recognized as the Regional finalist for the Metropolitan National Council Competition and the MacCallister Competition. Dr. Ragan joined the University of Washington voice faculty in the fall of 2010 and teaches graduates and undergraduates in applied voice, vocal pedagogy, Italian diction, and French art song literature. Additionally, she has developed and maintained a thriving and collaborative independent voice studio for over twenty-five years.

**Adrian Packel**, a second-year Ph.D. student in classics, performs regularly with several groups on campus. Originally from Lake Forest, IL, he studied ancient Greek and computer science at Swarthmore College, where he sang the role of Papageno in a production of *Die Zauberflöte*. Before moving to Seattle he lived in Boston for several years, performing such roles as Ping (*Turandot*), Dick Deadeye (*HMS Pinafore*), and Seneca (*L'incoronazione di Poppea*). At the UW, he most recently appeared with conductor Jiannan Cheng in selections from *Lucia di Lammermoor* (as Enrico) and *La Boheme* (as Marcello). He has also been seen with the University of Washington Orpheus Ensemble in several of their outreach performances, and in scenes with Opera Workshop, most recently as Hans Sachs (*Die Meistersinger von Nürnberg*) and the title character in *Rigoletto*, and as Falke in their Fall 2012 production of *Die Fledermaus*.

**The University of Washington Men’s Glee Club**, Dr. Steven Demorest, conductor, is a non-audition, all male choir that sings a varied repertoire of classical, doo-wop, barbershop, and traditional collegiate glee club literature. They usually perform one large concert each quarter as well as perform at sporting events and other campus and community activities. They are joined in this performance by the men from **The University of Washington Chorale**, Dr. Giselle Wyers, conductor. The UW Chorale is an auditioned advanced undergraduate ensemble of music and non-music majors from the Seattle campus. UW Chorale has appeared as guest ensemble with the Seattle Symphony, in joint concerts with Revalia Male Chamber Choir in Estonia, and for the Princess of Sweden. UW Chorale appeared at the Latvian Song Festival in Riga, during the summer of 2013 as one of the only American choirs. Their first solo CD, *Climb*, is now available for purchase at iTunes, CD Baby or from Dr. Wyers.

**Jennifer Nelson** joined the School of Music faculty as a clarinet instructor in Fall 2009. She is currently principal clarinet with the Pacific Northwest Ballet and Auburn Symphony orchestras. She also has an active freelance career, playing shows at the Fifth Avenue and Paramount Theaters, performing as an occasional extra with the Seattle Symphony, Seattle Opera and Northwest Chamber Orchestra, and recording for various television and motion picture scores. Nelson has also traveled throughout the United States with the national touring companies of *Phantom of the Opera* and the New York City Opera. Her orchestral and recital performances have taken her to Mexico, Japan, Germany, Liechtenstein, Austria, Honduras, and most recently India.

## UNIVERSITY OF WASHINGTON WIND ENSEMBLE

### FLUTE

Joyce Lee, Jr., Music Performance, Tacoma\*  
Elizabeth Jolly, Grad., Music Performance, San Jose,  
CA  
Mona Sangesland, Jr., Music Performance, Kenmore  
Sabrina Bounds, Fr., Music Performance, Edmonds

### OBOE

Cooper Sumrall, community artist, Yelm\*  
Brian Jacoby-McCurdy, Jr., Psychology/Russian  
Language, Gig Harbor

### ENGLISH HORN

Brian Jacoby-McCurdy, Jr., Psychology/Russian  
Language, Gig Harbor

### BASSOON

Jamael Smith, Jr., Music Performance/Microbiology,  
Mukilteo\*  
Nicholas Navin, Roosevelt High School, Seattle

### CLARINET

Angelique Poteat, community artist, Seattle\*  
Alexander Tu, Fr., Neurobiology & Psychology,  
Renton  
David Zeng, So., undeclared, Seattle  
Ben Jensen, Fr., undeclared, Silverdale  
Nate Williams, Sr., Music Performance, Sonoma, CA  
Sayo Osaki, Jr., Political Science, Kobe, Japan

### BASS CLARINET

David Bissell, So., Chemical Engineering, Bellevue

### ALTO SAXOPHONE

Evan Smith, Grad., Music Performance, Davenport,  
IA\*  
Leif Gustafson, Sr., Music Performance, Tacoma

### TENOR SAXOPHONE

Brendon McGovern, Jr., Music Performance &  
Computer Science, Seattle  
Bryan Van Pelt, Sr., Jazz Studies/Music Education,  
Folsom, CA

### BARITONE SAXOPHONE

Sidney Hauser, So., Music Performance and  
Interdisciplinary Art, Clinton

### TRUMPET

David Sloan, Grad., Music Performance, Pasadena,  
TX\*  
Tyler Stevens, Jr., Music Education, Mercer Island  
Anna Mines, Sr., Ethnomusicology & Environmental  
Studies, Seattle  
Andrew Pendergrass, Fr., undeclared, Seattle  
Erik Reed, alum (MM, Music Performance, '11),  
Owasso, OK  
Elizabeth Solon, So., Music Performance, Cedar Falls,  
IA

### HORN

Matt Anderson, Grad., Music Performance, Los  
Angeles, CA\*  
Elizabeth Janzen, Sr., Music Education, Snohomish  
Trevor Cosby, Jr., Music Performance, Kent  
Jacob Parkin, Jr., Music Performance & Mathematics,  
Puyallup  
Alison Farley, Grad., Music Education, Kansas City,  
MO

### TROMBONE

Rebecca Musselwhite, Community Artist, Seattle\*  
Jonathon Wilson, Sr., Accounting and Political Science,  
Kirkland  
Sara Mayo, Alumnae, Seattle  
Steven Gellersen, Community Artist, San Antonio,  
Texas

### EUPHONIUM

Sunjay Cauligi, Jr., Computer Science/Mathematics,  
Vancouver\*  
Haruka Tamura, International Public Policy, Osaka,  
Japan

### TUBA

Julio Cruz, Grad., Music Performance, Lindenhurst,  
NY\*  
Andrew Abel, Fr., Music Performance, Issaquah

### PIANO

Pei-Jung Huang, Grad., Music Performance, Taipei,  
Taiwan

### STRING BASS

Kelsey Mines, Sr., Music Performance, Seattle\*  
Ramon Salumbides, Jr., Music Performance, Kearney,  
NE

### PERCUSSION

Andrew Angell, Grad., Music Performance, Moses  
Lake  
Chris Trimmis, Jr., Music Performance, Woodinville  
Gabriella Vizzutti, Sr., Music Education, Mercer  
Island\*  
Neal Goggans, Grd., Music Performance, San Jose, CA  
Peyton Levin, Fr., Music Education, Vashon Island  
Elizabeth Harris Scruggs, Jr., Music Education, Mercer  
Island  
Evan Berge, Fr., Music Performance, Woodinville

### GRADUATE STUDENT CONDUCTORS

Jiannan Cheng, Grad. (MM), Chengdu, China  
Lewis Norfleet, Grd. (DMA), Grants Pass, OR  
Dan McDonald, Grd. (DMA), Barnstable, MA  
Cory Meals, Grd., (PhD Music Education), Titusville,  
PA  
David Sloan, Grad., Music Performance, Pasadena, TX

## UNIVERSITY OF WASHINGTON SYMPHONIC BAND

### FLUTE

Laura Colmenares, So., Music Performance, Bellevue  
Roxanne Fairchild, Jr., Music Education, Vancouver  
Arin Greenwood, Sr., Chemical Engineering, Napa,  
CA  
Daniel Hickey, Fr., Undeclared, San Anselmo, CA  
Maya Anne Reiter, Sr., Psychology, Tel-Aviv, Israel  
Barrie Sugarman, Fr., Biology, Kalispell, MT

### OBOE

Gail Stanton, Community Member, Redmond\*  
James Kashima, Sr., Neurobiology, Mercer Island

### ENGLISH HORN

Gail Stanton, Community Member, Redmond

### BASSOON

Erik Dekker, Fr., Computer Science, Bellevue\*  
Matthew Valuet, Fr., Biochemistry, Bellevue

### CLARINET

Sophie Roben, Jr., Political Science, Edmonds\*  
Mayowa Aina, So., International Studies, Tacoma  
Benjamin Brosseau, Fr., English (Creative Writing),  
Seattle  
Paula Cieszkiewicz, Fr., Electrical Engineering, Seattle  
Kaila Eason, Near Eastern Studies - Arabic, Mount  
Vernon  
Roger Goosey, Sr., Biology, Kelso  
Matt Heid, Sr., Mathematics, Vancouver  
Sarah Oliphant, Fr., Bioengineering, Covington  
Preson Sahabu, Sr., Computer Science, Brier  
Bobby Shih, Fr., Cognitive Metadynamics, Bellevue  
Kerry Sloan, Sr., Chemistry, Bothell

### BASS CLARINET

David Bissell, So., Chemical Engineering, Bellevue

### CONTRABASS CLARINET

Victor Morgan, So., Undeclared, Kingston

### ALTO SAXOPHONE

Calvin Cotton, So., Applied Computational  
Mathematical Sciences, San Jose, CA\*  
Corey Jones-Weinert, Community Member, Tucson,  
AZ

### TENOR SAXOPHONE

Timothy Flock, Fr., Music Performance, Clarkston

### BARITONE SAXOPHONE

Zachary Perry, Jr., Aeronautical and Astronautical  
Engineering, Vancouver

### TRUMPET

Ryan Doenges, Fr., Atmospheric Actuarial Interactive  
Studies, Mayberry, NC\*  
Christopher Fischer, Fr., Pre-Engineering, South  
Prairie  
Danielle Lemmon, Sr., Physics, Renton  
Nicholas Ruhland, Fr., Computer Science, Shoreline  
Philemon Sim, Fr., Neurobiology, Bellevue

### HORN

Karen Altergott, Fr., Bioengineering, Elmhurst, IL  
Kelly Brown, Fr., Computer Engineering & Music  
Performance, Snohomish  
Ryan C. Campbell, Grad., Engineering Education  
Research, Lakewood, CO\*  
Evan Goldman, Jr., Biology, Mission Viejo, CA  
Toni Ruo, Fr., Business Administration, Shawnee, KS  
Clovis Wong, So., English & Philosophy, Redmond

### TROMBONE

Nicholas Ruof, So., Physics & Astronomy, Torrance,  
CA\*  
C. J. Allen, So., Civil Engineering, Mountain View,  
CA  
Dylan Chase-Woods, So., Physics & Astronomy, Los  
Angeles, CA  
Gene Kim, Jr., Computer Science, Bellevue  
Christian Read, Fr., Civil Engineering, Graham

### EUPHONIUM

Sunjay Cauligi, Jr., Computer Science/Mathematics,  
Vancouver\*  
Amy Holler, Fr., Neurobiological Parasitics,  
Springfield, IL

### TUBA

Andrew Abel, Fr., Music Performance, Issaquah\*  
Kirsten Rarich, Sr., Microbiology, Belle Mead, NJ

### PIANO

Connie Chien, So., Biochemistry, Saratoga, CA

### PERCUSSION

John Aguilar, So., undeclared, Seattle  
Melanie Anderson, So., Electrical Engineering, Union  
City, CA  
Megan Drews, Jr., Biology & Physiology, Kirkland\*  
Michael Meechan, So., Chemistry, Pleasanton, CA  
T. J. Orgovan, Fr., Subdermal Metarefractory  
Transference, Pawnee, IN