

B348
2006
5-25

NONCIRC CDS # 15,199
15,200

presents

FINAL FRONTIERS

with

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy O. Salzman, *conductor*

UNIVERSITY OF WASHINGTON CONCERT BAND

UNIVERSITY OF WASHINGTON CAMPUS BAND

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
J. Bradley McDavid, *conductor*

May 25, 2006

7:30 PM

MEANY THEATER

CD# 15,201

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy O. Salzman, *conductor*

- 1 FINISH LINE (2006) 6:26 CINDY McTEE (b. 1953)
- 2 COMMENTS, Salzman 6:00 Scott Fry, *conductor*
- 3 ARCTIC DREAMS (1991)..... 24:07 MICHAEL COLGRASS (b. 1932)

CD# 15,202

UNIVERSITY OF WASHINGTON CONCERT BAND

- 1 BALLAD (1946) 8:33 MORTON GOULD (1913-1996)
Paul Bain, *conductor*
- 2 CHESTER (1956)..... 6:03 WILLIAM SCHUMAN (1910-1992)
Scott Fry, *conductor*

UNIVERSITY OF WASHINGTON CAMPUS BAND

- 3 CHORALE PRELUDE: TURN NOT THY FACE (1967) 6:12 VINCENT PERSICETTI (1915-1987)
Margaret Young-Weitzel, conductor
- 4 CHORALE AND SHAKER DANCE (1971) 9:49 JOHN ZDECHLIK (b. 1937)
Thomas Slabaugh II, conductor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

J. Bradley McDavid, conductor

- 5 FANFARE FOR A NEW ERA (2000) 2:34 JACK STAMP (b. 1954)
Alexandre Trevino, conductor
- 6 COMMENTS, McDavid
- 7 SYMPHONY NO. 1, "THE LORD OF THE RINGS" (1987) 27:10 JOHAN DE MEJI (b. 1953)
I. Gandalf
III. Gollum
V. Hobbits

GUEST ARTISTS

VOCALISTS

Adam Burdick, Grad, Choral Cond., Clallam Bay
Justin Beal, So., Music, Bremerton
James Alviar, Hoquiam
Jason Anderson, Grad, Choral Cond., Franklin, IN
John Williams, Grad, Choral Cond., Vancouver, B.C.
Scott Shawcroft, Fr., Comp. Eng., Hansville
Tess Altiveros, Sr., Music, Seattle
Rachel Beltran, Sr., Music/Business, Puyallup, WA

Laura Cervinsky, Sr., Music, Bremerton
Ellen Pepin, Jr., Music Education, Seattle
Rachel Stone, So., History and Swedish, Seattle
Carmen Van Soest, Post Bacc. Music Ed., Puyallup
Katie Wallace, Fr., English, Bellingham
Ariana Stinson, So., Music Ed., Poulsbo
Kathleen Alviar, Grad., Choral Cond. Hoquiam
Alish C. Matak, Jr., Art History, Kirkland

FIFE

Shauna Durbin, So., Public Health/Music, Davis, CA

ACCORDIAN

David Locke, Community Member, Seattle

Centered in Italy at the beginning of the 20th century, the artistic movement known as Futurism embraced an aesthetic that glorified the speed and power of machines, especially automobiles. The Futurist Manifesto of 1909 by F. T. Marinetti proclaimed that "a racing automobile...is more beautiful than the Victory of Samothrace." Is it any wonder, then, that Italy has led the pack in producing finely crafted racing machines noted for their style and grace.

I decided to use the work of futurist artist, Giacomo Balla, as a point of departure for the creation of Finish Line and chose several paintings suggesting the transformation of landscape by the passage of a speeding automobile. The title of one work in particular, Abstract Speed + Sound, suggests that Balla sought to render on canvas the whirling noise of the automobile itself.

In FINISH LINE, the use of repeated fragments (ostinatos), a quickly-moving steady pulse, and a spirited tempo attempt to portray the swirling gestures and mechanized agitation of Balla's paintings. Multiple points of view (characteristic of futurist art) are represented by the simultaneous presentation of two tempos at the beginning and end of the work, and also by a seamless, temporal transformation process analogous to gear shifting, where the speed, or RPM, of the engine modulates smoothly to a new frequency.

I also composed three short sections in Finish Line in which forward momentum and time are slowed down and ultimately suspended. This is achieved by inserting varying amounts of silence between the repetitions of melodic fragments which are therefore heard in ever changing relationships to create a non-linear texture of circles within circles and a dream-like, hovering, effect.

Italian Futurists were, of course, not the only artists affected by the dawn of the machine age. Russian composer, Igor Stravinsky, is actually the composer credited with having produced the first important piece of 'machine music', the Rite of Spring, its rhythmic pulsations depicting not just prehistoric, ritualistic dance, but also the nervous energy of a modern, mechanized city. There are references to this famous work at the beginning and end of Finish Line.

Pitch structures in my piece are derived from both octatonic (8-note) and 12-note scales while the note A, (for Amarillo) launches the piece in a flurry of percussion.

I completed most of the work on *Finish Line* by mid-summer of 2005 and then set out on a 6000-mile road trip, often imagining myself racing through Balla's paintings. Like Balla, I too delighted in the ability of a speeding automobile to transform time and space, with vast expanses of changing landscape playing like a movie on my windshield. Fasten your seatbelts!

[Cindy McTee]

Hailed by critics as a composer whose music reflects a "charging, churning celebration of the musical and cultural energy of modern-day America," CINDY MCTEE brings to the world of concert music a fresh and imaginative voice.

McTee has received numerous awards for her music, most significantly a "Creative Connections Award" from Meet The Composer, two awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, a Fulbright Fellowship, and a Composers Fellowship from the National Endowment for the Arts. She was winner of the 2001 Louisville Orchestra Composition Competition, and in 2002 was selected to participate with the National Symphony Orchestra in "Music Alive", a residency program sponsored by Meet The Composer and the American Symphony Orchestra League.

McTee has been commissioned by the Amarillo, Dallas, and National Symphony Orchestras, Bands of America, the American Guild of Organists, the Barlow Endowment, the College Band Directors National Association, and Pi Kappa Lambda.

Her music has been performed by leading orchestras, bands, and chamber ensembles in Japan, South America, Europe, and the United States in such venues as Carnegie Hall, the Kennedy Center, and the Sydney Opera House. Among the many ensembles to have performed her music are: the North Texas and Dallas Wind Symphonies, the Buffalo Philharmonic, the Cleveland Orchestra, the National Symphony Orchestra, Tokyo's NHK Symphony Orchestra, London's Philharmonia Orchestra, the United States Army Field Band, and the symphony orchestras of Colorado, Columbus, Dallas, Detroit, Chicago, Houston, Indianapolis, Rochester, Saint Louis, San Antonio, Seattle, and Sydney.

A Regents Professor at the University of North Texas, she has taught and lived in Denton, TX since 1984. Her works are published by MMB Music and she is affiliated with BMI.

In "A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band" (T. Salzman, editor), David Fullmer writes the following:

"A description of McTee's compositional style would include humor; expectation denied; unexpected silences and rhythmic displacement; jazz textures; post minimalism. She believes, as Stravinsky, that music either sings or it dances. She characterizes her music as intentionally playful and humorous.

'As far as specific musical influences are concerned, I can say that my current interest in expressing humor through music may be attributable to Penderecki. When thinking of Penderecki's music, most people probably recall Threnody, the St. Luke Passion, the Dies Irae, and other solemn works. However, there are also several capriccio's and a comic opera. I think Penderecki may have given me the courage to break away from the notion that modern music need always express serious modes of thinking and feeling.'

Structurally her music embraces traditional forms that are unified through unrelenting chains of ostinati which, via clever asymmetrical variations, run counter to predictable strong beat/weak beat relationships. Those variations in typical accent structures draw the listener into a deeper mode of concentration, as one is never sure where the next rhythmic displacement will occur.

There is a pervasive jazz influence in her music rhythmically, harmonically and melodically. Her technically complex melodic fragments comprised of a step-wise chromaticism as well as disjunct leaps are clearly references to the be-bop jazz era. Rhythmically, many of those melodic fragments conclude on an offbeat and are frequently broken up by brief, syncopated tutti statements. Driving bass lines, snare drum rim shots and the use of ride cymbal and hi-hat percussive effects are also hallmarks of her composition's jazz textures."

ARCTIC DREAMS is a tone poem for symphonic wind ensemble inspired by the Arctic and by the lives and legends of the Inuit who live there. Michael Colgrass lived for a short time with an Inuit family in Pangnirtung, Baffin Island, just north of the Arctic Circle, and was fascinated by their way of life, their humor, and their sense of mystery and wonder at the awesome nature around them. Colgrass says of his experience and this music:

The Arctic is like a great unconscious. Therefore, the title of Barry Lopez's wonderful book *Arctic Dreams* seemed also an apt description of this music. I did a lot of reading and lived there [Pangnirtung, Baffin Island] for about one month with [an Inuit] family. Barry Lopez' book is a book to read whether you are interested in the Arctic or not. He is a wonderful writer. He had a lot of interesting stuff about the Arctic, but it is also a philosophical book. He uses the Arctic as a metaphor for life. It is quite a compelling book...some aspects were informative to me about the piece and I liked the title so I used that. But, I was perhaps most influenced by a book called *People of the Deer* by Farley Mowat. It is a really interesting book about his adventure up in the arctic and it is partly fiction partly non-fiction. He was asked by the government to investigate what happened to a certain tribe of Inuit people called the Ihalmiut from north of Winnipeg. He went up there with a couple of Eskimo guys and they trekked through and finally found a lot of skeletons of people who died of small pox. He writes the book almost like a novel and it is so mysterious and interesting -- it is evocative and magical and it gave a kind of aura to the Arctic that I had not [gotten] from a lot of the other books that were more factual. So, all that stuff came together when I

lived up there for a while. I got a feeling just being there, stuff you can't get without being there...for example, the wind is always blowing, even when its not blowing it is blowing, even when it's not a windy day it is always going on and that turns up in the piece. There are several movements where the winds come in and out and you hear ice cracking. It sounds kind of like distant explosions, a quiet or subtle explosion, and those sounds made their way into the piece -- gently hitting the inside of the piano with a bass drum beater sounds like ice shifting. The other aspect is the playfulness of the Inuit people. You don't quite pick that up unless you're there. They are always kidding around. They are like children in that way; they like to kid and play tricks on you. They like to laugh; maybe it is because they are so close to death all the time. The Arctic is a very dangerous place. I mean to say, death is a way of life there. They don't live in igloos anymore. They live in little framed Quonset type huts. You can, in winter, go walking out from your house and get caught in a white-out where the wind is blowing, it's snowing and everything is white. I have never experienced anything quite like it. It is like an overexposed film. You can't see the ground, the sky or the horizon and you can't see a foot in front of you. You lose your balance it is so disorienting physically. You don't realize how much you use things around you to orient your equilibrium. So when all that is taken away from you, you teeter...you certainly lose your sense of direction. So you can walk out 25 feet from your house and get caught in a white-out...you may walk in the wrong direction and they will find your body in the morning, or they may find your body 10 feet from the front door; it is possible, it happens all the time. But, the Arctic is like this and so they have a high respect for nature. Unlike us, thinking we can control the world with our technology, they know they don't control nature. This is my analysis as to why they have a good sense of humor. Because they just more or less say, well God, you take over and you are more or less in control and we are just lucky to be here so let's have a good time. They are healthy people. Except they have a morbid side to them if they drink, [so] it is illegal to drink there.

The composer describes the work as follows: "In the opening section, *Inuit Landscape*, a solo trombone represents a lone human being calling out over a vast space amidst the sound of wind and storm. In *Throat Singing with Laughter* we hear the indomitable spirit of the Inuit through their sense of humor. Throat singing is a unique form of Inuit music, created by the rapid in- and out-takes of breath on fast rhythms, which incites almost continual laughter in the singers and onlookers alike. In the *Whispering Voices of the Spirits Who Ride With the Lights in the Sky*, we hear mysterious mutterings that make a gradual transformation into "gossamer curtains of light that seem to undulate across the Arctic skies," (Lopez' description of the aurora borealis). The next section, *Polar Night*, is a montage of Arctic sounds (ghosts, wind, wolves), through which we hear the voices of Norwegian sailors whose boat is frozen in the ice for the winter.

In *Spring Light: Ice Floating in the Sun*, the winter ends and the thaw begins with the light increasing to an almost unbearable brightness. This leads directly into the next-to-last section, called *The Hunt*. To the Inuit, spring is literally the resurrection of life. The ominous four-month winter darkness ends and brings back the caribou, their primary source of food. Following the hunt is a joyous celebration, led by the *Drum Dancer*. The sculptures of Karoo Ashevak, several of which are called *Drum Dancer*, were my inspiration for this section.

Arctic Dreams, (Colgrass' third work for wind ensemble), was commissioned by James Keene for the 100th Anniversary of the University of Illinois Symphonic and Concert Bands, and to honor the retirement of my friend Jack McKenzie, dean of the College of Fine and Applied Arts. I want to express my appreciation to the Canada Council for the Senior Arts Grant that enabled me to travel to the Arctic, and do research and development for this work. *Arctic Dreams*, respectfully dedicated to Rosie Okpik and Enukie Akulukjuk of Pangnirtung, was premiered on January 16, 1991 by James Keene, conducting the University of Illinois Symphonic Band, in the Foellinger Great Hall of the Krannert Center for the Performing Arts.

MICHAEL COLGRASS was born in Chicago on April 22, 1932. After graduating from the University of Illinois in 1956 in music performance and composition, Colgrass relocated to New York City where he free-lanced as a percussionist with such diverse groups as the New York Philharmonic, Dizzy Gillespie, the original West Side Story orchestra on Broadway and numerous ballet, opera and jazz ensembles.

His compositions have been commissioned and performed by The New York Philharmonic, The Boston Symphony, The Minnesota Orchestra, The Detroit Symphony, The Toronto Symphony, The Lincoln Center Chamber Music Society, The Corporation for Public Broadcasting, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm Foundation and Ford Foundation, and numerous other orchestras, chamber groups, choral groups and soloists. Colgrass' works have been played by major symphony orchestras in the United States, Canada, and throughout Europe, Great Britain and Japan, and have been recorded by the St. Louis Symphony, the Boston Symphony, American Symphony Orchestra, the Toronto Symphony Orchestra and numerous chamber groups and soloists.

Colgrass has received many prizes and awards: the 1978 Pulitzer Prize in Music for "Deja Vu," commissioned and premiered by the New York Philharmonic; First Prize in the Barlow and Sudler International Wind Ensemble Competitions; Guggenheim fellowship awards in 1964 and 1968; a Rockefeller Grant; and the 1988 Jules Léger Chamber Music Prize for *Strangers: Irreconcilable Variations for Clarinet, Viola and Piano*.

Although he makes his living as a composer, for the past 25 years Colgrass has also been giving workshops in performing excellence, combining Grotowski physical training, Neuro-Linguistic Programming (NLP) and hypnosis. Most recently he has given these workshops in Indonesia, South Africa, Argentina, and Uruguay, and will this coming year give them in Moscow and Taiwan. These techniques were featured on the PBS documentary about Michael Colgrass called "Soundings: the Music of Michael Colgrass" which won an Emmy Award in 1982. His strategies for creativity are explained in Robert Dilts' book *Tools For Dreamers*. He is the founder of *Deep Listening*, a technique for using hypnosis for audiences, which is featured in the book *Leaves Before The Wind*. His ideas on new approaches to performing are outlined in his book, *My Lessons With Kumi*, published by Real People Press.

Michael Colgrass currently resides with his wife in Toronto, writing music and giving workshops on an international scale.

BALLAD FOR BAND was commissioned by the Goldman Band and was premiered by that ensemble on June 21, 1946. Based on the style and elements of the Negro spiritual, *Ballad* does not contain any direct quotes from existing spiritual melodies. It is, instead, an original expression of what Gould called "the Negro folklore idiom" that intrigued him as a composer. "The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual has a universal feeling; it comes from the soul; from the gut."

As an active composer in the 1930s, Gould had not written any works for band. In fact, few American composers had taken the medium seriously enough to devote any attention to producing music for band. However, after having heard the University of Michigan Band under William Revelli, Gould "realized what a great music-making machine we had." *Ballad for Band* is perhaps the earliest example of an original master work for band by an American composer.

MORTON GOULD was born in Richmond Hill, New York. A child prodigy, he played piano by the age of four and at the age of six published his first composition, a waltz aptly titled *Just Six*. Gould was only eighteen when appointed staff pianist at Radio City Music Hall and at twenty-one landed his own radio program on the WOR-Mutual network, conducting a full symphony orchestra for which he composed many of his most notable works. By the early 1940s his music had been conducted by Leopold Stokowski, Fritz Reiner, Arturo Toscanini, Sir John Barbirolli, and Arthur Rodzinski. Gould's preeminent stature as a composer of wind music is due not only to the excellence of his works, but also to his early pioneering and promotion of the American band as a legitimate and viable performance medium.

The music of William Billings, the early American composer, provides the basic material for this work. Billings is now seen as a major figure in American music. He wrote many simple, sturdy tunes that were popular with the colonists, and he organized singing schools, composing music for them. Some of these singing school tunes were published in 1778 in a book called 'The Singing Master's Assistant'.

CHESTER is the third part of Schuman's 'New England Triptych', written for orchestra in 1956. In subsequent years he transcribed the music for band, greatly enlarging on some of it. The first movement, 'Be Glad Then, America' is highlighted by timpani solos and two part chordal counterpoint. 'When Jesus Wept', the second movement, is a sensitive setting of a Billings round. The third and final portion is a brilliant apex for the set. The tune on which 'Chester' is based was a famous American Revolutionary War hymn and marching song of the same name. It was the unofficial national anthem during the war. Schuman developed and extended the orchestral version, making 'Chester' into an overture for band, and it has become one of the great classics of band music. In the first section, Schuman introduces the tune first in the woodwinds and then in the brasses. In the next section, the melody is given a more contemporary setting with mid-twentieth century rhythmic and harmonic devices utilized to vary the material and sustain interest. The final section brings back the hymn treatment of the theme and the work is brought to a dramatic close.

WILLIAM SCHUMAN (1910-1992) was one of America's leading composers. Completing study at the Malkin Conservatory in New York, Teacher's College of Columbia, and the Mozarteum Academy in Salzburg, Schuman became music instructor at Sarah Lawrence College. Later, he was appointed president of the Juilliard School of Music, where he instituted the partnership with the school and Lincoln Center. Schuman has received numerous awards, most notably the first Pulitzer Prize awarded in music, for his work 'A Free Song'. Schuman's music is generally characterized by great emotional import.

CHORALE PRELUDE: TURN NOT THY FACE was commissioned and first performed in 1967 by the Ithaca High School Band, under the leadership of Frank Battisti, in memory of President John Fitzgerald Kennedy. The chorale prelude was an organ form popular in Bach's day. Persichetti, a church organist like Bach, served in the Arch Street Presbyterian Church in Philadelphia for nearly 20 years after his appointment at the age of 16. Based on a tune of his own, which appears in his Hymns and Responses for the Church Year, this chorale prelude begins in a calm and reflective manner. It builds with tension and it becomes plaintive about the life and circumstances to which it is dedicated. Finally, the melody resolves into a repose, reminiscent of the feeling of hearing Taps played from a distant knoll.

Born in Philadelphia in 1915, VINCENT PERSICHETTI began his musical life at age five, first studying piano, then organ, double bass, tuba, theory and composition. By the age of 11, he was paying for his own musical education and helping to support himself by performing professionally as an accompanist, radio staff pianist, orchestra member and church organist. At 16, he was appointed organist and choir director for the Arch Street Presbyterian Church in Philadelphia, a post he held for nearly 20 years. A virtuoso pianist and organist, he combined extraordinary versatility with an osmotic musical mind, and his earliest published works, written when the composer was 14, exhibit mastery of form, medium and style.

CHORALE AND SHAKER DANCE was written in 1971 and premiered in March 1972 at the National MENC Convention in Atlanta by the Medalist Band of Bloomington, MN with the composer conducting. The work was commissioned by Earl Benson and the Thomas Jefferson High School Band of Bloomington, MN. The work contains two basic ideas: The chorale, which is a simple, single phrased melody, and the Shaker song, *The Gift to be Simple*. These melodies are used throughout in alternation, combination, and with extreme rhythmic variation throughout the composition.

JOHN ZDECHLIK (b. 1937) is a native of Minneapolis, Minnesota and developed an interest in composition while playing trumpet and piano in his high school jazz band. He holds degrees in music education, as well as composition and theory, from the University of Minnesota (Ph.D. in 1970). His composition instructors included Paul Fetler and Frank Beniciscutto. While working on his Ph.D he taught full time at the University of Minnesota. Zdechlik is retired from his position at Lakewood Community College, where he was a Professor and Chairman of the Music Department. He has written numerous commissioned and published works for high school and college concert bands, including *Celebrations*, *Chorale and Shaker Dance*, *Grand Rapids Suite*, *Passacaglia*, and *Faces of Kum Ba Yah*, *Grace Variants*, *Grand Rapids Suite*. An active member of the American Bandmasters Association, Zdechlik has conducted in 35 states and in Japan, England, and Scotland.

FANFARE FOR A NEW ERA was written as a celebration of Lt. Col. Lowell E. Graham's appointment as Commander of the United States Air Force Band. The composer states, "As I envisioned the piece, I knew that I heard something energetic and vibrant, highlighting the talents of this fine ensemble..."

The work derives its framework from the opening trumpet motif. The motif is expanded and developed through a variety of musical techniques including chorale, fugue, augmentation, polychordal techniques, and minimalism.

JACK STAMP (b. 1954) is Professor of Music and Conductor of Bands at Indiana University of Pennsylvania (IUP), where he teaches courses in undergraduate and graduate conducting. He received his Bachelor of Science in Music Education degree from IUP, a Master's in Percussion Performance from East Carolina University, and a Doctor of Musical Arts degree in Conducting from Michigan State University. Dr. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull. He has studied with American composers David Diamond and Joan Tower and with conductor Eugene Corporon. He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain.

THE LORD OF THE RINGS is based on the 1955 fantasy trilogy of that name by the British philologist and writer J.R.R. Tolkien (1892-1973). The symphony, composed between March 1984 and December 1987, consists of five movements, each illustrating a personage or an important episode in the book. Tolkien's fantasy tells of a ring, made by primeval forces, that decides the safety or destruction of the world. For years it was in the possession of the creature Gollum, but when it falls into the hands of the Hobbits, the evil forces awake and the struggle for the ring begins. The only way to save the world is to destroy the ring where it was forged, in the country of the evil Lord Sauron. Hobbit Frodo is given the task, assisted by Gandalf the wizard and the Fellowship of the Ring. The companions, secretly followed by the evil Gollum, meet with many mishaps before reaching their familiar home, "The Shire."

The first movement is a musical portrait of Gandalf, the wizard, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in the fifth movement. The sudden opening of the *allegro vivace* is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse "Shadowfax." The third movement describes the monstrous creature Gollum, a slimy, shy being represented by the soprano saxophone. It mumbles and talks to itself, hisses and lisps, whines and snickers, is alternately pitiful and malicious, is continually fleeing and looking for his cherished treasure, the Ring. The fifth movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "The Grey Havens," in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

This was his first substantial composition for symphonic band and received the prestigious Sudler Composition Award in 1989.

JOHAN DE MEIJ (b. 1953) studied trombone and conducting at the Royal Conservatory of Music at The Hague. He has earned international fame as a composer and arranger. His catalogue consists of original compositions, symphonic transcriptions and arrangements of film scores and musicals.

GRADUATE CONDUCTING STUDENTS

Paul Bain, Puyallup
Nsé Ekpo, Sumter, SC

Scott Fry, Tacoma
Thomas Slabaugh II, Sacramento, CA

Alexandre Trevino, San Antonio, TX
Margaret Young-Weitzel, Redlands, CA

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

<p>FLUTE Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea* Zhao Rong Chen, Grad., Music Perf., Nanjing, China Saesha Senger, Grad., Music Perf., Hailey, ID Alysa Treber, Fr., Music Perf., Graham Torrey Kaminski, Jr., Music Performance/ Architecture, Seattle</p> <p>OBOE Jennifer Muehrcke, Grad. Music Perf., Cleveland, OH Laura Stambaugh, Grad. Music Ed., Portsmouth, NH Haley Franzwa, Jr., Music Ed., Bothell</p> <p>BASSOON Thomas Ng, Fr., Physics, Bothell* Kirsten Alfredsen, Fr., Music Perf., Bellingham Rebecca Solomon, Fr., Phil., Redmond Bruce Carpenter, Grad., Music Perf., Houston, TX</p> <p>CONTRA BASSOON Madison Paxton, Fr., Music Perf., Elizabeth, CO</p> <p>CLARINET Kent van Alstyne, So., Physics, Chehalis* Matthew Nelson, Grad., Music Perf., Vancouver Jonathan Tu, Jr., Aeronautics/Math, Shoreline Wilson Wong, Fr., Intl. Studies, Bothell Ryan Brumbaugh, Sr., Music Ed, Port Angeles Kate Sawatzki, So., Biology/English, Spokane Stella Koh, Fr., Music/Poly Sci., Bellevue Nsé Ekpo, Grad., Inst. Cond., Sumter, SC</p> <p>BASS CLARINET Ben Leis, Community Member, Seattle* Cindy Chou, So., BioChem/Music, Seattle</p>	<p>ALTO SAXOPHONE Barbara Larson, Sr., Music Perf./ Anthropology, Kent* Ryan Marsh, Sr., Music Perf., Maple Valley</p> <p>TENOR SAXOPHONE Anthony Pierce, Fr., Music Perf. Vancouver</p> <p>BARITONE SAXOPHONE Paul Swanson, Fr., Music Perf., Everett</p> <p>TRUMPET Edward Castro, Grad., Music Perf., New York City, NY* Toby Penk, So., Music Perf., Renton, WA Sarah Holt, Sr., Music Ed., Lakewood Paul Bain, Grad., Inst. Cond., Puyallup Rachel Moore, Jr., Music Perf., Lake Forest Park Shelly Devlin, Grad., Music Perf., LeGrand, IA</p> <p>HORN Matthew Kruse, Grad., Music Perf., Redmond* Severn Ringland, Fr., Music Perf., Brush Prairie, WA Kenji Ulmer, So., Music Perf., Olympia Andrew Cate, So., Psychology, Graham Josiah Boothby, Community Member, Music Perf., Seattle Cory Schillaci, Fr., Pre Major, Auburn D. J. Ankney, Community Member, Renton</p> <p>TROMBONE Joshua Bell, Jr., Music Perf., Seattle* J. J. Cooper, Sr., Music Perf., Camby, OR Jenny Kellogg, So., Jazz Studies, Redmond Vincent LaBelle, Grad., Music Perf., Spokane</p>	<p>Caleb Lambert, So., Music Perf., Olympia Sean McCarthy, Fr., Comp. Sci./Music Perf., Seattle Colby Wiley, Jr., Music Perf., Oak Harbor</p> <p>EUPHONIUM Phillip Brown, Grad., Music Perf., Tacoma* Emma Yantis, So., Music Perf., Grapeview</p> <p>TUBA Jon Hill, Fr., Music Perf., Des Moines, IO* Nate Lee, So., Music Perf., Issaquah</p> <p>STRING BASS Anna Brodie</p> <p>PERCUSSION Scott Fry, Grad., Inst. Cond., Tacoma* Katie Hurst, Grad., Music Performance, Seattle Rebecca Tapia, Sr., Music Perf./Music Ed., Snohomish Everett Blindheim, Sr., Music Perf./Chem. Engr., Puyallup Darren Meucci, Sr., Music Ed., Bothell Mazia Joyner, Grad., Music Ed./Music Perf., Olympia Chris Lennard, Fr., Music Perf., Snohomish</p> <p>HARP Gabrielle Holmquist, Sr., Music Ed., San Anselmo, CA Ashley Wong, So., Music., Kirland</p> <p>PIANO Akiko Iguchi, Grad., Music Perf. Tokyo, Japan</p>
---	---	---

UNIVERSITY OF WASHINGTON CONCERT BAND

<p>FLUTE Bill Schultze, Community Member, Portsmouth, NH Nancy Gove, Community Member, Seattle Elise Rosenblum, Staff, Seattle Traci Czyzyk, Post Graduate, Pharmacology, Lynnwood Yoko Nozawa, Sr., Biology, Lake Oswego, OR Nathania Snaer, Fr., Biology, Guam Melanie Williams, So., Dance, Bremerton Megan Wagoner, So., Math, Olympia Loretta Ho, Fr., Undecided, Hong Kong, China Samia Esseddigi, Fr., Pre-nursing, Bothell Karen K. Shell, Jr., Geology, Kent Ann Lin, So., Music, Redmond Brieanne Conkin, Sr., Linguistics, Gig Harbor</p> <p>OBOE Alicia Hall, Community Member, Eureka, CA Jamie Fowler, Community Member, Redmond Jen Pulju, Jr., Finnish/SPHSC., Lakewood, CO</p> <p>CLARINET Patricia Voll, Jr., Physics, West Linn, OR Megan Monnett, So., Nursing, Tacoma Carrie Fowler, Community Member, Everett Nicholas Carver, So., Intl. Studies, Arlington, VA Seth Alexander, Sr., Music, Seattle Donald Responde, Jr., BioEng., Bellevue Thomas Chan, Sr., Elec Engr, Seattle</p>	<p>Lindsey Britt, Jr., Intl. Studies, Wilsonville, OR Kelly Gorr, Jr., Psych., Arlington Rosie Lindeke, Jr., Molec. Bio., Burien Jonathan Kane, Jr., Math, Redmond Jose Mesa, So., Sociology, Yakima</p> <p>ALTO SAXOPHONE Chris Klontz, Jr., Mech. Eng., Lake Tapps Brian Neighbors, Jr., Spanish, Arlington Erin Gorr, Fr., Psych., Arlington Alyssa Bourne, Fr., Music/PolySci., Kirkland Jupiter Crabtree, Fr., Mech. Eng., Usk</p> <p>TENOR SAXOPHONE Ken Ploeger, Fr., BioChem., Bellingham Theresa Porter, Fr., Undecided, Seattle Elisa Howatson, Sr., Biology, Fox Island</p> <p>HORN Gordon Mitchell, Community Member, Borng, OR Karen Mildes, Community Member, Bothell Sam Sudar, So., Music, Longview Maria Joyner, Grad., Music Ed/ Perf., Olympia</p> <p>TRUMPET Carey Rayburn, Fr., Music, Seabeck Adnan Ball, Fr., Marketing, Puyallup Alex Cho Snyder, So., CompSci., Seattle Tamon Page, So., Pre Eng., Mercer Island Andrew Larkoski, Jr., Physics/Mathematics, Tenno</p>	<p>T. J. Werle, Fr., Pre Eng., Burien Kenn Backholm, Jr., Economic, Everett Jon Caldwell, Community Member, Seattle Reggie Gooch, Fr., Undecided, Seattle Kerri Ondracek, Fr., Undecided, Port Orchard</p> <p>TROMBONE Kris Koski, Sr., CivEng., Aberdeen Jonathan Reid, Grad., Rocket Sciences, Seattle Aaron Hossack, Fr., Physics, Duvall Joshua Teter, Sr., ESS, Seattle Mark Sassi, So., Undecided, Carson City, NV Natalie Schmidt, So., Biology, Langley Ilya Katsel, Sr., Math/Stats, Portland OR</p> <p>BARITONE Megan Costa, Fr., Undecided, Stockton, CA</p> <p>TUBA David Carver, Grad, Music Ed., Bellevue Andy Cook, Jr., PolySci., Auburn Eric Schoening, Sr., Atmosph.Sci., Austin, TX</p> <p>PERCUSSION Emily Kimes, So., Music, Kent Toby McKes, Jr., Dig. Arts, Everett Brian Goetz, Sr., Music Ed., Seattle Paul Schernitzki, Grad., Music Ed, Cabooi, MO</p>
--	---	--

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Sherly Angesti, Fr., Exchange - Arts and Sciences, Indonesia
 Kirstun Bott, Jr., Art Education, Bothell
 Tiffany Capon, Fr., History, Marysville
 Toby Lee Dankbaar, So., Psychology, Sydney, Australia
 Teagan Decker, Grad., English, Healdsburg, CA
 Nicole Dullenty, Jr., Anthropology, Kent
 Ashli Green, Fr., Music, Olympia
 Katy Jacobson, Sr., Biochemistry, Lynnwood
 Katherine A. Kieinski, Fr., Political Science, Vashon
 Jennifer Kristjansson, Jr., Neurobiology, Shoreline
 Canssa Rush, Sr., Business, Vancouver
 Shelly Thompson, So., Sociology, Sun Valley, ID
 Laura Pepka, Sr., Spanish, Issaquah
 Sam Van Dalfsen, So., Comp. Engineering, Lynnwood

OBOE

Brent McGee, Grad., Music Education, Rapid City, SD
 Stacy Schulze, Community Member, Richmond, TX
 Sarah Wiener, Fr., Japanese/Japan Studies, San Carlos, CA

CLARINET

Ben Cowin, Sr., Physics/Astronomy, Kennewick
 Jill Ann Edwards, So., Mathematics, Moscow, ID
 Andrea Heenk, Sr., Music, Renton
 Reuben Holober, So., Undeclared, Millbrae, CA

Ali Hull, So., Physiology, Carnation
 Carla Ines, So., Sociology, Vancouver
 Ryan Kosai, Jr., EE/Molecular Biology, Renton
 Linda O'Gara, Community Member, Seattle
 Jessica Ton, Fr., Undecided, Lake Stevens
 Ginny Tremblay, Fr., Visual Art, Sonoma, CA
 Stephanie Watson, Sr., Law Societies & Justice, Edmonds

ALTO SAXOPHONE

Benjamin Garwood, Fr., Engineering, Spanaway
 Chuck Horkin, Jr., Electrical Engineering, Carnation
 Cheng-I Lin, Jr., Indus. Engin./Mat. Sci., Taichung, Taiwan
 Joseph Mault, Sr., Atmospheric Sci, Sammamish
 Sean Michael Verlander, Jr., Biology, Kent

TENOR SAXOPHONE

Derek DeVries, So., Economics, Granger, WA
 Shauna Durbin, So., Public Health, Davis, CA

BARITONE SAXOPHONE

Jim Bach, So., Biology, Puyallup

TRUMPET

Eric Bol, Sr., Aeronautics & Astronautics
 Cassidy Bueb, So., Pre-Engineering, Auburn, CA
 Jeff Epler, So., Mechanical Engineering, Edmonds
 Laura Grupp, Jr., Electrical Engineering, Lynnwood
 Andrew Hultgreen, Fr., Undecided, Kailua, HI
 Chris Huskey, Fr., Undecided, Sumner
 Tucker Kraght, Fr., Music Ed., Lynden

Keenan Robert Morrison, So., Biology, Seattle
 Ryan Murfelt, Grad., Music Ed., Seattle
 Stefanie Sternagel, So., CSE, Longview

FRENCH HORN

Lydia Bylsma, Fr., Undeclared, Longview
 Carl Sandstrom, Jr., Music, Seattle

TROMBONE

CJ Bell, Sr., Computer Science, Olympia
 Jeremy Cho, Jr., Computer Science, Shoreline
 Karen Chisholm, Grad., Medicine/Genome Science, Novato, CA
 Scott Janke, Fr., Computer Science, Normandy Park
 Gerald Larkins, Community Member, Seattle
 Craig Tyler, Sr., Economics, Camas

BARITONE

David Mamer, Fr., Undeclared, St. Paul, MN

TUBA

Alex Hesse, Fr., Mathematics, Moses Lake
 Val Scrivner, So., Mathematics Education, Seattle

PERCUSSION

Charles Kit Fitzsimmons, Jr., Biology, Ferndale
 Hiedi Gummeringer, So., Business, Tacoma
 Matthew Peteshal, Sr., Communications/Political Science, Redmond
 Brooke Ellen Thayer, So., Chemical Engineering, Kirkland

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO

Shauna Durbin, So., Public Health/Music, Davis, CA

FLUTE

Janelle Arenz, Fr., Undeclared, Mill Creek
 Alyssa Bourne, Fr., Music/Political Sci, Kirkland
 Rebecca Cooper, Jr., Comparative History of Ideas, Shoreline
 Shauna Durbin, So., Public Health/Music, Davis, CA*
 Christina Gangan, Fr., Psychology, Redmond, OR
 Heather Hazard, Fr., Undeclared, Tacoma
 Jennifer Kristjansson, Jr., Neurobiology/Cell & Molecular Biology, Shoreline
 Cheng I Ling, Jr. Materials Science & Engr, Taiwan
 Roxanne McCurry, Fr., Biology, Woodinville
 Bo Wilson, So., Psychology/Sociology, Redmond

OBOE

Victoria Osea, Jr., Psychology, Gig Harbor

BASSOON

Dana Brandt, Fr., Undeclared, Mercer Island
 Andrew Mitchell, So., Mechanical Engr, Spokane

CLARINET

Karli Anderson, Fr., Music Ed., Vancouver*
 Dylan Antovich, Fr., Undeclared, Seattle
 Jonathan Geyer, Fr., Business, Tacoma
 Thomas Glanz, So., Undeclared, Redmond
 Julia Hamilton, So., Music/Pre-Med., Kirkland
 Krista Horton, Fr., Undeclared, Aberdeen
 Evan Howard, Fr., Chemical Engineering/Oceanography, Mercer Island
 Lauren Keller, Grad., Music Ed., Bothell

Kyung Nam Yun, Jr., Elec Engineering, Seoul, Korea

BASS CLARINET

Janet Bautista, So., Physics/Asian Studies, Tacoma
 Brady Hodgson, Sr., Physics, Marysville
 Jennifer Morris, Sr., Speech & Hearing Sciences, Woodinville

ALTO SAXOPHONE

Logan Foster, Fr., Sociology, Yelm
 Brooke Leary, Grad., Public Admin, Boston, MA*
 Eric Orth, Jr., Computer Engineering, Lk Forest Park
 Matt Wenman, Jr., Music Ed., Gig Harbor

TENOR SAXOPHONE

Rolf Hermanson, Fr., Chemistry, Edmonds
 Jessica Jablinske, Sr., Culture, Literature, & the Arts, Everett*

BARITONE SAXOPHONE

Conan McLemore, Sr., Music History, Monroe

TRUMPET

Anthony Andrus, Fr., Undeclared, Bothell
 Christopher Clarke, Fr., Music Ed., Vancouver
 Brian Goetz, Sr., Music Ed., Seattle*
 Jenny Hanna, Jr., ESS-Physics, Maple Valley
 Ian Kronheim Johnson, So., Aerospace Engineering, Kenmore
 Mike Loomer, So., Music/Women's Studies, Los Gatos, CA
 Ian Simensen, So., Music Ed., Pflugerville, TX

HORN

Kyler Brumbaugh, Fr., Music Ed., Port Angeles
 Ben Cowin, Sr., Physics/Astronomy, Kennewick*

Brad Goring, So., Undeclared, Bothell

Aaron Menkins, Fr., Undeclared, Gig Harbor
 Laura Morus, Sr., Business Administration, Entrepreneurship & CISB, Woodinville
 Jennifer Payne, Sr., History, Kirkland
 Carl Sandstrom, Jr., Music, Seattle
 Rachel Schlechty, Fr., German, Carnation

TROMBONE

Andrew Bendokas, Sr., Business, Bothell
 Devon Barrett Crumlish, So., English, Matawan, NJ
 Amee Kehrer, So., Psychology, Seattle
 Alexander Middleton, Fr., Undeclared, Kirkland*
 Andrew Short, Fr., Astronomy, Bellingham

EUPHONIUM

Grant Ausley, So., Music Perf., Graham*
 Nathaniel L. Syron, So., Psychology, Vancouver

TUBA

Hemmaplardh, Jr., Computer Science, Bellevue
 Josh Rusk, Sr., Bioengineering, Park City, UT
 Daniel Shontz, Jr., Music Perf., Lake Tahoe, CA
 Sam Thompson, Jr., Music Perf., Cusick*

PERCUSSION

Desiree Decker, So., French, Woodinville
 Ryan Hanzawa, So., Computer Engr, Maui, HI
 Angel Saucedo, So., Drama, Yakima
 Justin Watilo, Jr., History, Chehalis, WA

PIANO

Carla Geiger, Grad., Music Ed., West Palm Beach, FL