

University of Washington
THE SCHOOL OF MUSIC

Presents

COMPACT
DISC
B348
2002
4-29

SONGS FOR BAND

DAF 14,163

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, *conductor*

UNIVERSITY OF WASHINGTON CONCERT BAND
David Waltman, *conductor*

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

April 29, 2002

7:30 PM

Meany Theater

PROGRAM

CD 14,164

THE WIND ENSEMBLE

- 1 SYMPHONY #3 ("SHAKER LIFE") (1997).....10:59..... DAN WELCHER
I. *Laboring Songs*
- 2 SONGS WITHOUT WORDS (2002).....18:10..... DAVID STANHOPE
I. *Questions*
II. *Innocence*
III. *Acceptance*

Brad Fitch, *soprano saxophone* / Nicole Barnes, *tenor saxophone*
Barbara Larson, *tenor saxophone* / Mark Montemayor, *baritone saxophone*

THE CONCERT BAND

- 3 ELEGY FOR A YOUNG AMERICAN.....7:35..... RONALD LO PRESTI (b. 1933)
- 4 AN IRISH RHAPSODY.....6:58..... CLARE E. GRUNDMAN (1913-1996)

THE SYMPHONIC BAND

- 5 SEA SONGS.....4:24..... RALPH VAUGHAN WILLIAMS
- 6 IRISH TUNE FROM COUNTY DERRY.....4:26..... PERCY GRAINGER
- 7 GOLDEN LIGHT.....9:22..... DAVID MASLANKA

Conducted by Eric Wiltshire

UW
School of Music

Born in Rochester, New York, in 1948, composer-conductor DAN WELCHER first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978, creating the New Music Ensemble there and serving as Assistant Conductor of the Austin Symphony Orchestra from 1980 to 1990. It was in Texas that his career as a conductor began to flourish, and he has led the premieres of more than 120 new works in a twenty-two year period. He now holds the Lee Hage Jamail Regents Professorship in Composition at the School of Music at UT/Austin, teaching Composition and Orchestration, and serving as Director of the New Music Ensemble. He has won numerous awards and prizes from institutions such as the Guggenheim Foundation (a Fellowship in 1997), National Endowment for the Arts, The Readers Digest/Lila Wallace Foundation, the Rockefeller Foundation, the MacDowell Colony, Yaddo, The Bellagio Center, the American Music Center, and ASCAP. More than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Atlanta Symphony, have performed his orchestral music. His works for symphonic wind ensemble, notably *Zion* (which won the ABA/Ostwald Prize in 1996) and *SYMPHONY NO. 3 (SHAKER LIFE)* have earned him new accolades in non-orchestral venues. Regarding his *Symphony #3* Welcher writes;

"For *Symphony #3* I have mined the deep spiritual and musical lode of the Shakers, a Protestant sect (originally called the "Shaking Quakers") that emigrated from Great Britain to New England in the mid-eighteenth century. This group, founded by "Mother" Anne Lee and two of her brothers, is now nearly extinct—chiefly because its practice of celibacy has kept its members from reproducing. As the number of converts has waned, the surviving Shakers have diminished in number to such a degree that fewer than a dozen living practitioners of the religion remained when I began to write the piece in 1997.

"The Shakers' music is chiefly known through a single mid-Nineteenth century song called "*Simple Gifts*", which was made famous by American composer Aaron Copland.

"(Ironically, although the message of the song is to gain "true simplicity" and "come down where we ought to be", the melody has been used to sell everything from luxury automobiles to politicians.) I determined immediately that "*Simple Gifts*" would be off-limits as a source. In researching the Shakers' other music, I looked at well over 300 spiritual songs, hymns, wordless melodies, and "laboring songs". The last of these categories refers to the use of vocal music in Shaker worship: the "band" of singers would stand in the middle of the meeting house, while the other worshippers would "labor", executing marches, shuffles, and various other dance-steps as a means of worshipping God. The "shaking" that often overtook them in their zeal was mentioned in the music as well, and references to "shaking" in such songs as "*Come Life, Shaker Life*" would infer that the physical movement was an outward manifestation of a desire to rid the body of unclean thoughts and desires:

*Come life, Shaker life,
Come life eternal;
Shake, shake out of me
All that is carnal*

"The Symphony is cast in the form of two large movements, which may be played separately as independent pieces. Movement 1, *Laboring Songs*, begins with a wordless melody moving in serene 4/2 and 3/2 meters, attributed to "Mother" Anne Lee herself (the very first Shaker music had no words, because words were considered to be too "worldly"). Assigned to a solo trumpet at first, this melody draws more and more adherents to it, as the Shakers themselves were able to do, through its simple strength and purity. A second melody arrives to accompany this tune, which will later be revealed as "*Sad Days*", which contains words about the "sorrow and anguish" of the "Sad Days, which are surely to come". The music fills and grows until the slow pulse will no longer contain it, and then a fast tune ("*Shaker Life*") breaks out in a vigorous 2/4. "*Sad Days*" makes its reappearance in the solo euphonium with bits of "*Shaker Life*" accompanying it, and finally causes the fast meter to collapse into a state of "suspended animation". Three offstage flutes intone a rather primitive wordless part-song, supposedly given in dictation by an angel to its unknown transcriber. When the pulsed music returns, in a slow 5/4 meter, the melody that emerges is "*Turn to the Right*", which refers both to the turning movement of the march-step and to the "getting right with God" message. This melody is treated to a series of constantly accelerating variations, interrupted twice by the shuffle tune "*Followers of the Lamb*", first heard in the bassoons. After the final version of "*Turn To The Right*", Mother Anne's wordless melody returns as a benediction, with echoes of the other melodies dividing the phrases. A repeated mantra of "*Come Life, Shaker Life*" concludes the work, as a throbbing meditation over the resounding final chord."

SONGS WITHOUT WORDS was commissioned by a consortium of twenty United States universities and colleges (organized by Tim Salzman) and received its premiere performance on March 23rd, 2002 by the College Band Directors National Association Western/Northwestern Division Intercollegiate Band, composer conducting. Of the work Stanhope writes:

"In 1983 I wrote a work for soprano and string orchestra using texts from three poems by the Australian poet Gwen Harwood. This did receive a workshop performance, but, as I was not happy with the composition as a whole, I withdrew it. A few sections from one movement were subsequently used in another composition for trombone quartet. Several years later I decided much of the original "*Three Poems*" could be salvaged if I made a complete revision of it, this time expanding the solo aspect to four "voices" together with a richer accompaniment. The result is a new work with which I am very pleased, one where the lyrical qualities of the saxophone quartet are to the fore, with a wide range of timbre in the accompaniment. Although *Songs Without Words* is largely an introspective work, there are a few moments when the full power of the ensemble is released, particularly the ecstatic section near the end. The titles I have given reflect the general mood of each movement."

Australian musician DAVID STANHOPE, featured conductor/composer on the March 12th, 2002 University of Washington Band(s) concert, played french horn for several years, mostly as a free-lance performer performing with numerous professional orchestras in Australia and London. In 1984 he changed instrument to bass trombone, freelancing with the Sydney, Melbourne and Adelaide Symphony Orchestras. As a pianist, he has made recordings with EMI, and in 1980 undertook a concerto tour for the Australian Broadcasting Corporation. After joining the music staff of The Australian Opera in 1986, Stanhope conducted seasons of *Albert Herring*, *Turn Of The Screw*, and *Les Pcheurs De Perles*. Recent conducting engagements with the Australian Opera and the State Opera of South Australia have included the Australian stage premiere season of Berg's *Lulu*, the Sydney and Melbourne premieres of Janacek's *The Makropulos Secret*, as well as seasons of *Peter Grimes*, *Hansel and Gretel*, *Salome*, *Ariadne Auf Naxos*, *Eugene Onegin*, *La Traviata*, *Jenufa* and *Fidelio*. He is a guest conductor and recording artist for the Australian Broadcasting Corporation and Symphony Australia, including CDs, concerts and engagements with the Sydney, Melbourne, West Australian, Queensland, Adelaide and Tasmanian Symphony Orchestras. 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. Stanhope's most recent compositions include several items commissioned for the opening and closing ceremonies of the Sydney 2000 Olympics.

He has conducted the soundtracks of *Babe*, *Children of the Revolution*, *Paradise Road* and *Passion*. For the last-named film based upon a year in the life of Percy Grainger, he also recorded the entire solo piano repertoire for the soundtrack and is the on-screen hand 'double' for actor Richard Roxburgh.

RONALD LO PRESTI was born in 1933 in Williamstown, Massachusetts. He graduated from the Eastman School of Music and received several Ford Foundation grants to young American composers, having also served as a Ford Foundation "composer-in-residence." LoPresti, a clarinetist, taught at Texas Technical University, Indiana University of Pennsylvania, and finally at Arizona State University in Tempe. The *ELEGY FOR A YOUNG AMERICAN* was written in 1964 and is dedicated to the memory of President John F. Kennedy. It received its premiere in April of that year by the Indiana University of Pennsylvania Wind Ensemble, conducted by Daniel DiCicco. The tempo of the work is a slow adagio, with the exception of a ten-measure allegro near the end. A simple scalar motif in the opening clarinet develops melodically and harmonically throughout the elegy, giving the listener a full musical experience of pain, grief, and loss. Solo instruments alternating with small sectional groupings and the tutti wind ensemble provide contrast and balance. In a brilliant stroke by Lo Presti, the final knells of the funeral chimes leave the listener not with despair and emptiness, but rather a sense of growth and inner peace.

CLARE EWING GRUNDMAN was born on May 11, 1913 in Cleveland, Ohio. He received bachelors and masters degrees from The Ohio State University. After three years as an instrumental music teacher, he returned to OSU as an instructor of orchestration, bands, and woodwinds. During WWII, he served as chief musician in the U.S. Coast Guard. Grundman credited Manley R. Whitcomb with first encouraging him to write for bands and Paul Hindemith with providing practical techniques for composition. He wrote scores and arrangements for radio, television, motion pictures, ballet, and Broadway musicals. His many honors and awards include the Edwin Franco Goldman Memorial Citation, the Academy of Wind and Percussion Arts Award, and the Mid-West International Band and Orchestra Clinic Medal of Honor. Grundman's many works for band range in difficulty from music suitable for inexperienced instrumentalists to that which demands the technical and musical maturity of professional performers. Notable among his band works are those which draw on folk and popular melodies for their substance. *AN IRISH*

RHAPSODY is an outstanding example of Grundman's works for band based on folk tunes. Incorporating six well known Irish melodies—*The Minstrel Boy*, *I Know Where I'm Going*, *Shepherd's Lamb Reel*, *Cockles and Mussels*, *The Rakes of Mallow* and *Kathleen O'More*—this work is enjoyable for both audiences and performers, and reminding the listener of simpler times.

RALPH VAUGHAN WILLIAMS was born in 1872 and was part of a group of nationalist composers active in England in the early 20th century. During his travels through many parts of England he collected and researched a great many folk songs that ultimately became the basis for much of his work. *SEA SONGS* is based on the English sailing songs "*Princess Royal*," "*Admiral Benbow*," and "*Portsmouth*." It is written in march style, but the lyric quality of the folk songs is still clearly evident. Written for military band, the music has a distinct English character, similar in many ways to the music of Gustav Holst, who was writing at about the same time.

IRISH TUNE FROM COUNTY DERRY is based upon the famous Irish folk song "*O Danny Boy*", first published in Ireland in 1885. PERCY GRAINGER wrote four settings of this song, each with differing instrumentation and all between the years 1902-1918. The title page bears the inscription, "Lovingly and reverently dedicated to the memory of Edvard Grieg." Grieg, a close friend of Grainger's, died near the time of publication. The composition is relatively short and all in the key of F and features Grainger's love of counterpoint and his technique of burying the melody occasionally within the texture.

"*GOLDEN LIGHT* is an energetic and joyous piece which evolved out of brisk walks in the woods of upper Manhattan near which I lived for many years. The title was inspired by the play of sunlight in the trees, especially in late afternoons. The mildly hypnotic state induced by walking at a rapid pace brought about a music of short, repetitive melodic fragments and interweaving polyrhythms. The influence is distinctly traditional African where many voices arise out of a stable tonality to weave and blend together."

[DAVID MASLANKA]

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Lana Abramova, Fr., Music Perf., Federal Way
Amber Cannon, Fr., Music Perf., S. Jordan, UT
Jennifer Christie, Sr., Music Perf., Vancouver
Ann Kjerulf, Sr., Music Perf., Spanish & Audiology,
Stockton, CA*
Katie Plimpton, Soph., Music Ed., Seattle

OBOE

Yuh-Pey Lin, Grd., Music Perf., Taiwan, R.O.C.*
Chris Sigman, Music Ed., Lynnwood

BASSOON

Aaron Chang, Jr., Bassoon Perf., Mt. Vernon

E^b CLARINET

Ben Fowler, Sr., Music Perf., Bothell

CLARINET

Dan Audette, Jr., Speech Comm & Poli Sci, Seattle
Kristen Brady, Fr., Undeclared, San Luis Obispo, CA
Michael Byerly, Soph., Music Perf., Aloha, OR*
Chih-Chieh Chen, Atmos. Sci., Taiwan
Clement Lee, Fr., Music, Seattle
Lisa Lee, Sr., Business, University Place
Rachael LoBosco, Grad, Applied Math, Chicago, IL
Matthew Loo, Jr., Pre-Engineering, Federal Way
Matt Nelson, Soph., Pre-Engineering, Vancouver
David Stauffer, Soph., Aerospace Engineering, Spokane

BASS CLARINET

Benjamin Lee, Community Member, Seattle
Mathew Brown, Jr., Music Ed., Bothell

ALTO SAXOPHONE

Brad Fitch, Sr., Music Perf., Gardnerville, NV*
Nicole Barnes, Soph., Music Perf., Tacoma

TENOR SAXOPHONE

Barbara Larson, Fr., Music/Sax Perf., Kent

BARITONE SAXOPHONE

Mark Montemayor, Grad., Music Ed. Graduate, Federal Way

TRUMPET

John Benedetti, Sr., Music Perf., Ravensdale
Dan Davies, Soph., Music & Poli Sci, Bainbridge Island
Michael Dorr, Soph., Music Perf., Lynnwood
Eri Inoue, Soph., Music Perf., Toyama, Japan*
Micah Warren, Grad., Math, Kirkland

TROMBONE

Nathan Brown, Grad., Music Perf., Thousand Oakes, CA
David Carver, Music Ed., Bellevue
Ali Kazemian, Fr., Undeclared, Edmonds
Ryan Wagner, Grad., Music Perf., Federal Way*

HORN

Amy J. Ferguson, Grad., Music Perf., Seattle
Matt Gregory, Biology, Lynnwood
Amanda Morzov, Grad., Horn Perf., Diamond Springs, CA*
Michael Tisocco, Horn Perf., Hammond, IN

EUPHONIUM

Adam Debruler, Sr., Architectural Studies, Auburn*
Jeremy Horlick, Fr., Music Ed., Auburn

TUBA

Tyler Benedict, Sr., Music Ed., Port Angeles
Tyler Smith, Sr., Music Ed., Lake Elsinore, CA

STRING BASS

Charlotte Cox, Fr., Pre-Arts, Bothell
Donnie Joe Sweeney, Sr., Jazz Studies, Arcata, CA

PERCUSSION

Dan Brecht-Haddad, Music Ed. & Perc. Perf., Seattle
Kanna Hudson, Fr., CHID, Edmonds
Andy Kalinski, Jr., Perc. Perf., Bellevue
Doug Maiwurm, Perc. Perf., Tacoma
David Reeves, Sr., Perc. Perf., Seattle
Miho Takekawa, Grd., Perc. Perf., Tokyo, Japan*

PIANO

Conney Lin, Sr., Piano Perf., Seattle

UNIVERSITY OF WASHINGTON CONCERT BAND

PICCOLO

Michelle Choate, Soph., Music Major, Kingston

FLUTE

Dara Ayres, Alumni, Seattle
 Emily Barnes, Fr., Undeclared, Kent
 Katherine Blair, Fr., Undeclared, Kent
 Eileen Hsu, Sr., Bellevue
 Elizabeth Kerschner, Fr., Undeclared, Marblemount
 Julianne Leavy, Jr., St. Louis, MO
 Bin Ma, Soph., Kent
 Jessica Schrader, Soph., Business, Boise, ID
 Kristen Shuyler, UW Staff, Seattle
 Rachel Sommers, Soph., Political Science, Vashon Island
 Debbie Stoner, Jr., Chemical Eng., Bellevue
 Marissa Uchima, Soph., Linguistics, Aiea, Hawaii

OBOE

Lara Bergen, Soph., Econ & Statistics, Coeur d'Alene Idaho
 Chris Domschke, Fr., Bend, OR
 Sara Dubrasich, Fr., Corvallis, OR
 Ray Feb, Fr., Mt. Vernon
 Heather Klintworth, Sr., Molecular Biology, Lake Forest Park
 David Li, Sr., Edmonds
 Stacy Schulze, Community Member, Richmond, TX

CLARINET

Amanda Baker, Soph., Kent
 Jeremy Barnes, Jr., Engineering, Kent
 David Dearing, Jr., Kent
 Erika Eggers, 5th Year Grad., Physiology & Biophysics, Jefferson City, MO
 Marisa Hartman, Community Mbr., Lake Stevens
 Lisa Kajitani, Sr., Seattle
 Gloria Kim, Soph., Puyallup
 Phdar Kinlow, Soph., Music Ed. & Psychology, Renton
 Yuya Kobayashi, Jr., Undeclared
 Jeff Lewis, Soph., Undeclared, Kent
 Kim Lintott, Community Member, Edmonds
 Nick Llewellyn, Sr., Biochemistry, La Conner
 Kathryn Mercurio, Soph., Marketing, Simi Valley, CA
 Melissa Nystrom, Fr., Mt. Vernon
 Justin Ruser, Jr., Kent
 Lisa Schramm, Fr., Architecture, Selah

BASS CLARINET

Linda, O'Gara, Community member, Seattle

ALTO SAX

Jerome Chen, Fr., Pre-science, Daville, CA or Seoul, Korea
 Dustin Hillard, Sr., Electrical Engineering, Sammamish
 Sujin Kang, Soph., Seoul, Korea
 Scott Newton, Soph., Graham
 Nick Noack, Sr., Computer Eng., Everett

TENOR SAX

Daniel Jernigan, Fr., Poulsbo

HORN

Cassandra Miller, Fr., Undeclared, Aloha, OR
 Ryan Phillips, Fr., Undeclared, Covington
 David Power, Fr., Pre-Engineering, Olympia
 Laura Steinkamp, Soph., Pre-Computer Science, Portland, OR
 Ashley A. Vian, Fr., Pre-Dental/Undeclared, Auburn, CA

TRUMPET

Colin Adams, Fr., Pre-Engineering, Edmonds
 Bryan Baker, Soph., Undeclared, Federal Way
 Kristin Bush, Sr., Music Education
 Edlyn Clevenger, Fr., Undeclared, Vancouver
 Jesse Coe, Jr., Fallon, NV
 Peter Craig, Jr., Civil Engineering, Chehalis
 Cary Huang, Jr., Vancouver
 Katie Johnson, Soph., Bremerton
 Shawn Lackman, Fr., Bremerton
 Chad Lyle, Jr., Computer Engineering, Brier
 Cassandra Millet, Fr., Sequim
 Todd Owen, Grad., Electrical Eng., Lake Oswego, OR
 Thomas Terreau, Jr., Aerospace Engineering
 Craig Terry, Soph., Engineering, Vashon
 Amy Uhrich, Fr., Nursing, Vancouver

TROMBONE

Kristen Bechtold, Fr., Bellevue
 Hunter Close, Grad., Austin, TX
 Nicholas Eckstein, Sr., Atmospheric Science & Mathematics, Gahanna, Ohio
 Joanne Gerry, Fr., Undeclared, Snohomish
 Brandi Hair, Fr., Battleground
 Collin Kwan, Sr., Architecture, San Francisco, CA
 Ryan May, Soph., Undeclared, Mt. Vernon
 Lloyd Rhoads, Jr., Chemical Engineering, Kelso
 Melissa Rogers, Sr., ACMS, Kent
 Chris Spangler, Sr., Computer Science, Bellevue
 Brian Wick, Fr., Undeclared, Dallas, TX

EUPHONIUM

Mike Chen, Grad, Kent
 Nicholas Klein, Soph., Electrical Engineering, Bremerton
 Leroy Searle, Faculty, English & Comp. Lit., Seattle
 Melissa Trozky, Soph., Boston, MA

TUBA

Nicholas Boos, Fr., Pre Science, Edmonds
 Anneliese Steuben, Fr., Anthropology, Sonora, CA
 James R. Temple, Soph., Creative Writing, Spokane

STRING BASS

Ryan Prins, Fr., Pre-major, Eden Prairie, MN

PERCUSSION

George Meaders, Sr., Music Education, Seattle.
 Graham Mitchell, Sr., Bellevue
 Suin Son, Sr., Music Education, Seattle
 Brian Turner, Soph., Pre-major, Bellevue

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Lori Bockovich, Communications, Bothell
Cassandra Engle, Undeclared, Sacramento, CA
Audrey Eschright, Geography, Portland OR
Katie Jenks: Physical Oceanography, Kent
Meghan Lyle: Biology/Zoology, Bothell
Jen Murdock: Undeclared, Seattle
Krista Novstrup: Chem. Engineering, Edmonds
Katie Plimpton: Music Education, Seattle*
Joe Roberts: Computer Science, Federal Way
Margaret Varilek: English, Rapid City, SD
Heather Walmsley: Music Education, Lynnwood
Erin Waters: Undeclared, Bellevue

PICCOLO

Katie Plimpton: Music Education, Seattle

CLARINET

Edward Allred: Comp. Sci./Physics, Ok. City, OK
Elissa Backholm: Civil Engineering, Everett
Kristen Brady: Undeclared, San Luis Obispo, CA
Michal Brehm: History/ Education, Sammamish
Chris Brown: Informatics, Edmonds*
Sean Casey: Atmospheric Science, Mesa, AZ
Desiree Clement: Geology, Bothell
Emily Evenson: Undeclared, Yakima
Eileen Hash: Computer Science, Longview
Petra Herguth: Chemistry, KonStanz, Germany MSE
Emily Ross: Accounting, Boise, ID
Keith Stewart: Chemistry/ Oceanography, Wenatchee

BASS CLARINET

Brady Hodgson: Pre-MAJ, Marysville

CONTRA BASS CLARINET

Matt Brown: Music Education, Bothell

OBOE

Meridith Grogan: Zoology, Bellevue
Rania Rampersad: Pre-Business, Bellevue

BASSOON

Will Harvey: Music Composition, Bellevue

ALTO SAXOPHONE

Chad Gagabat: Undeclared, Silverdale*
Eric Haskins: Undeclared, Wenatchee

TENOR SAXOPHONE

Ian Schempp: Math, Tucson, AZ

BARIOTNE SAXOPHONE

Andrew Stoneman: Computer Science/Math, Portland, OR

TRUMPET

Shane Boyd: Pre-Engineering, Portland, OR
Jesse Coe: Japanese Linguistics, Fallon, NV
Elaina DeVera: Biology, Federal Way
Casey Eastman: Undeclared, Port Orchard
Daniel Flieder: Music, Bainbridge Island
Joy Lyons: Physics/Music, Seattle
Mary Ellen Olafson: Architecture, Mukilteo
Chris Pearson: Physics, Bothell
Nick Pounders: Music, Seattle
Josh Sullins: Music, Sequim
Keith Thunstedt: Microbiology, Vancouver*
Casey Tiley: Undeclared, Salem, OR
Jeff Westerberg: Business/ Math, Olympia
Hilma Yantis: Music, Grapeview

FRENCH HORN

Jennifer Bach: Undeclared, Seattle
Julie French: Cell & Molecular Biology, Port Orchard
Andrew Gingras: Biology, Albuquerque, NM
Matt Gregory: Biology/ Pre-Med., Lynnwood
Carrie Lawson: Undeclared, Everett
Annika Mildes: Undeclared, Bothell
Karen Mildes: Educational Psych, PhD, Bothell,*
Becca Sillifant: Pre-Nursing, Des Moines

TROMBONE

Andrew Bendokas: Business, Bothell
Brandon Freeman: Undeclared, Bonney Lake
Jeremy Keller: Physics, Camas
Jon McIrvine: Undeclared, Kent
Albert Mungin III: Elec. Engineering, Seattle
Reilly Pittman: Architecture, Kirkland*

BASS TROMBONE

Eric Wiltshire: Music Education, Indianapolis, IN

EUPHONIUM

Patrick Johnson: Music Education, Tacoma*
Jefferson Kim: Music, Seattle
Jon Leidheiser: Undeclared, Worthington, OH

TUBA

Erik Mildes: Paper Science Engineering, Lynnwood*
Jonathan Zull: Music Education, Arlington

PERCUSSION

John Bailey: Undeclared, Richland, WA
Michele Fleck: Cell & Molecular Biology, Bellevue
Trevor Rymill: Undeclared, Enumclaw
Reid Stinzi: Zoology, Tumwater
Jonathan Viray: Undeclared, Aviano, Italy