

University of Washington
THE SCHOOL OF MUSIC

presents

B348
2000
5-25



School
of
Music

University
of
Washington

THE UW CONCERT BAND
Raydell C. Bradley, *conductor*

THE UW SYMPHONIC BAND
Dr. J. Bradley McDavid, *conductor*

THE WIND ENSEMBLE
Timothy Salzman, *conductor*

With Faculty Guest Artists

Helen Callus, *viola*
and
Julian Patrick, *baritone*

8:00 PM
May 25, 2000
MEANY THEATER

DAT-13,739
CDS-13,740
13,741

PROGRAM

THE CONCERT BAND

CD-13,740

- 1 BRAVURA CONCERT MARCH.....(2:40)..... C. E. DUBLE (1884-1960)
2 COMMENTS - Bradley
3 THE SWORD AND THE CROWN.....(16:40)..... EDWARD GREGSON

THE WIND ENSEMBLE

- 4 COMMENT - J. SCOTT
5 KAMMERMUSIK #5.....(18:54)..... PAUL HINDEMITH (1895-1961)
Schnelle Halbe
Langsam
~~Massig Schnell~~
Variante eines Militarmarches
Helen Callus, viola

INTERMISSION

THE SYMPHONIC BAND

CD-13,741

- 1 INCIDENTAL SUITE.....(11:38)..... CLAUDE T. SMITH
I. Tarantella
II. Nocturne
III. Rondo
2 COMMENTS - McDavid
3 AFTER A GENTLE RAIN.....(7:20)..... ANTHONY IANNACCONE
I. The Dark Green Glistens with Old Reflections
II. Sparkling Air Bursts with Dancing Sunlight

THE WIND ENSEMBLE

- 4 FIVE SONGS ON POEMS OF ROBERT FROST.....(19:15)..... MICHAEL WEINSTEIN
The Onset
Spring Pools
Acquainted with the Night
The Aim was Song
Our Hold on the Planet
Julian Patrick, baritone
5 COMMENTS - Salzman
6 AWAYDAY.....(6:30)..... ADAM GORB

CHARLES EDWARD DUBLE was born in Jeffersonville, Indian in 1884 and died there in 1960. He wrote at least forty-five circus marches that were used by the leading tent shows during the first half of the twentieth century. In addition to this, his most popular march, he wrote marches that required very advanced technique, including *Battle of the Winds* and *Wizard of the West*.

Although the introduction and first strain of this march are in a minor key, it has a solid, "bravura" rhythmic sound that is meant for marching, not just for listening. Being a trombonist, Duble made sure that the lower brass had their share of interesting soli sections, for example the last four bars before the repeat to the beginning; interestingly enough, he wanted the introduction played twice. The upper woodwinds have their fun at the trio. Although *BRAVURA* was written for the circus and rodeo bands, this spirited march has found a much-deserved home on the concert stage.

EDWARD GREGSON offers the following notes about *THE SWORD AND THE CROWN*:

In 1988 I was commissioned by the Royal Shakespeare Company to write the music for a trilogy to be directed by Sir Adrian Noble in Stratford-upon-Avon. These plays take us from the death of Henry V to the death of Richard III. Later, in 1991, I wrote the music for Henry IV parts 1 and 2, again in Stratford. All of these plays are concerned with the struggle for power (the crown) through the use of force (the sword) and they portray one of the most turbulent periods in the history of the British monarchy.

When the Royal Air Force Music Services commissioned me to write a work especially for its British tour in 1991. I immediately thought of turning to this music and transforming some of it into a three-movement suite for symphonic band.

The first movement opens with a brief fanfare for two antiphonal trumpets (off-stage) but it only acts as a preface to a Requiem aeternam (the death of Henry V) before changing mood to the English army on the march to France. This subsides into a French victory march, but the English army music returns in counterpoint. Finally, a brief reminder of the Requiem music leads to the triumphal music for Richard Plantagenet, Duke of York, father of Edward IV and Richard III (the opening fanfare transformed).

The second movement takes music from the Welsh Court in Henry IV (part 1) which is tranquil in mood: distant fanfares freebooting battles to come are heard, but the foreboding is heard three times in different variations and the movement ends as it began with alto flute and gentle percussion.

The final movement starts with two sets of antiphonally placed timpani, drums and tam-tam, portraying the war machine and savagery of battle. Trumpet fanfares and horn calls herald a heroic battle theme that, by the end of the movement, transforms itself into a triumphant hymn for Henry IV's defeat of the rebellious forces.

The German composer, PAUL HINDEMITH was a versatile musician contributing important work as theorist, performer, teacher and conductor in addition to his large body of compositions. A noted violist, he supported himself while at the Hoch Conservatorium by performing in cafe bands, later traveling with the Amar-Hindemith Quartet. In 1934 his opera, *Mathis der Maler*, was banned by the Nazis as degenerate. He left Germany, finally settling in America taking a position as theorist at Yale University. After the war he returned to Europe teaching composition at the Zurich University.

Although the viola part is truly virtuosic, the violist does not stand in opposition with the ensemble as in the romantic tradition, but rather as the first among equals as in the Baroque. The first movement is primarily constructed on one theme worked-out in an uninterrupted line in the viola part. The viola part is again uninterrupted in the second movement that contrasts greatly in tempo and mood, projecting a more melancholy atmosphere. The third movement returns to the busy attitude of the first, though with

more contrapuntal discussion among the instruments. The fourth movement, *Variante eines Militärmarsches*, is not a set of variations but rather a variation of a previously written work. Starting in a straightforward manner, Hindemith gradually unravels this Bavarian military march until it fades away in chromatic passage work for the viola. Hindemith took the solo viola part at the premiere performance.

CLAUDE T. SMITH has become one of the most respected and most often performed composers of the latter half of the 20th century, with over 50 compositions, transcriptions, and arrangements for the concert band idiom to his credit.

INCIDENTAL SUITE, which was composed in 1966 for the traditional American concert band, has over the years become one of his most popular works among college concert bands as well as accomplished high school bands. It consists of three contrasting movements. The first movement, *Tarantella*, is true to form in that it is in rapid dance-like style and features some impressive technique. The second movement, *Nocturne*, is much slower in tempo and dreamily romantic in style. It exhibits some very expressive soloist playing. The final movement, entitled *Rondo*, displays much more exposed writing for brass and is very energetic in tempo and style. True to the form of traditional rondo style, the opening thematic material is re-introduced several times throughout the piece.

ANTHONY IANACCONE (born in 1943 in New York City) began private music study at the age of seven. He later received degrees from the Manhattan School of Music where he studied with such noted composers as Vittorio Giannini and David Diamond. He received his PhD from the renowned Eastman School of Music where he studied composition with Samuel Adler. He is credited with over three dozen published works scored for the traditional concert band as well as contemporary music ensembles. Written in 1981, *AFTER A GENTLE RAIN* is a work in two contrasting movements; the first quiet, meditative and introverted, while the second is sparkling and dance-like.

The first movement, *The Dark Green Glistens with Old Reflections*, begins with a gently rippling, arpeggiated figure that contains the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings and doublings. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds and percussion. Those colorful mixtures constantly re-define the background and foreground of this introverted scenario. The play on words in the title suggests images of light reflecting off moist green foliage in turn evoking reflections "off" old memories in a quiet, meditative context. Memories, images and colors become bolder and more powerful, culminating in a climax and gradually recede into the past with the same delicate afterglow of soft bell sounds that are heard in the opening measures.

The second movement, *Sparkling Air Bursts with Dancing Sunlight*, is an extroverted and dance-like movement which gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of rebirth and the celebration of life.

MICHAEL WEINSTEIN, currently on the faculties of Wheelock College, Berklee College of Music, and the New England Conservatory Extension Division, teaches classes in music theory, composition, horn, appreciation, and chamber music. An active performer, he is second horn of the Cape Cod Symphony and third horn with the Nashua Symphony Orchestra in New Hampshire. He is a founding member of the Capital Brass, a quintet dedicated to performing contemporary works for brass with a particular emphasis on premiering works of New England composers. Recent performances of Weinstein's music have taken place in Boston, New York, Washington, D.C., Berlin and Moscow.

Weinstein has written extensively for brass and winds, fulfilling commissions for the United States Air Force Band, Washington, D. C. (*Two Elegies* for wind ensemble, 1995), the Massachusetts Instrumental Conductor's Association (*Octet for Wind Instruments*, 1996) and the Civic Symphony Orchestra of Boston (*Serenade for Horn and Orchestra*, 1990), among many others. Tonight's work, *FIVE SONGS ON POEMS OF ROBERT FROST*, was commissioned by the Belmont High School Concert Band and premiered by that ensemble in 1995; tonight's performance is the second that the work has received.

Weinstein's music draws influence from the neo-classic style of Stravinsky and Ingolf Dahl. This influence can be heard in the clean textures and incisive rhythms in these songs; the irrepressible exuberance exhibited in several of the songs is uniquely his own and also typical of his style.

About this work the composer writes, "Frost's poems speak eloquently about our relationship to the world, about the joys of life, and above all, about optimism. My sincerest wish is that I did not obscure the meanings of Frost's words. The work is generally tonal—the pitch connections are pretty traditional and extend over and between songs. A sure model for this set was Mahler's song-cycle, 'Songs of a Wayfarer.' This might explain the quote from Mahler's first symphony in the last song. *Spring Pools* was meant to be very neo-classic, *Acquainted with the Night* to be brooding and dark, *The Aim was Song* was meant to be like a sea chantey which led into the height of optimism in *Our Hold on the Planet*."

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THE ONSET

Always the same, when on a fated night
At last the gathered snow lets down as white
As may be in dark woods, and with a song
It shall not make again all winter long
Of hissing on the yet uncovered ground,
I almost stumble looking up and round,
As one who overtaken by the end
Gives up his errand, and lets death descend
Upon him where he is, with nothing done
To evil, no important triumph won,
More than if life had never been begun.

Yet all the precedent is on my side:
I know that winter death has never tried
The earth but it has failed: the snow may heap
In long storms an undrifted four foot deep
As measured against maple, birch, and oak,
It cannot check the peeper's silver croak;
And I shall see the snow all go downhill
In water of a slender April rill
That flashes tail through last year's withered
brake
And dead weeds, like a disappearing snake.
Nothing will be left white but here a birch,
And there a clump of houses with a church.

SPRING POOLS

These pools that, though in forests, still reflect
The total sky almost without defect,
And like the flowers beside them, chill and
shiver,
Will like the flowers beside them soon be gone,
And yet not out by any brook or river,
But up by roots to bring dark foliage on.

The trees that have it in their pent-up buds
To darken nature and be summer woods—
Let them think twice before they use their
powers
To blot out and drink up and sweep away
These flowery waters and these watery flowers
From snow that melted only yesterday.

ACQUAINTED WITH THE NIGHT

I have been one acquainted with the night.
I have walked out in rain-and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,
But not to call me back or say good-by;
And further still at an unearthly height
One luminary clock against the sky
Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

THE AIM WAS SONG

Before man came to blow it right
The wind once blew itself untaught,
And did its loudest day and night
In any rough place where it caught.

Man came to tell it what was wrong:
It hadn't found the place to blow;
It blew too hard-the aim was Song.
And listen-how it ought to go!

He took a little in his mouth,
And held it long enough for north
To be converted into south,
And then by measure blew it forth.

By measure. It was word and note,
The wind the wind had meant to be-
A little through the lips and throat.
The aim was song-the wind could see.

OUR HOLD ON THE PLANET

We asked for rain. It didn't flash and roar.
It didn't lose its temper at our demand
And blow a gale. It didn't misunderstand
And give us more than our spokesman
bargained for;
And just because we owned to a wish for rain,
Send us a flood and bid us be damned
and drown.
It gently threw us a glittering shower down.
And when we had taken that into the roots of
grain,
It threw us another and then another still,

Till the spongy soil again was natal wet.
We may doubt the just proportion of good to ill.
There is much in nature against us.
But we forget;
Take nature altogether since time began,
Including human nature, in peace and war,
And it must be more in favor of man,
Say a fraction of one percent at the very least,
Or our number living wouldn't be steadily more,
Our hold on the planet wouldn't have
so increased.

ADAM GORB was born in 1958 and started composing at the age of ten. At fifteen he wrote a set of piano pieces—*A Pianist's Alphabet*—a selection of which was performed on BBC Radio 3 in 1976. In 1977 he went to Cambridge University to study music, where his teachers included Hugh Wood and Robin Holloway. After graduating in 1980 he divided his time between composition and working as a musician in the theatre. In 1987 he met Paul Paterson and started studying with him privately. He began to devote more time to composition and in 1991 started the Advanced Composition course at the Royal Academy of Music, gaining a Master of Music degree in 1992 and graduating in 1993 with the highest honours, including the Principal's Prize.

Recent compositions include a Viola Concerto written for Martin Outram and the Docklands Sinfonietta, given its first performance in 1992; *Metropolis for Wind Band*, which has won several prizes including the Walter Beeler Memorial Prize in the USA in 1994; *Prelude, Interlude and Postlude* for piano, which won the Purcell Composition Prize in 1995; *Kol Simcha* (1995), a ballet given over fifty performances by the Rambert

Dance Company; a Violin Sonata premiered at the Spitalfields Festival in 1996, *Reconciliation* for clarinet and piano, commissioned for the Park Lane Young Artists New Year Series at the Purcell Room in January 1998, and a Percussion Concerto given its first performance by Evelyn Glennie and the Royal Northern College of Music Wind Ensemble, also in 1998.

Commissions for 2000 include a piece for the Purcell School Contemporary Music Ensemble, a String Quartet for the Maggini Quartet and a work for Brass Band. Adam Gorb taught at the London College of Music and Media and the Junior Academy of the Royal Academy of Music until 1999 when he was appointed Head of School of Composition and Contemporary Music at the Royal Northern College of Music in Manchester.

About *AWAYDAY* for Wind Band, which has had several hundred performances since its premiere in 1996, the composer writes, "This piece is a six minute curtain raiser that draws its inspiration from the great days of American musical comedy with its irresistible brashness and irrepressible high spirits. If you can imagine George Gershwin, Leonard Bernstein, Igor Stravinsky and James Bond travelling together in an open top car at 100 miles per hour I think you'll get the idea." *AWAYDAY* has been recorded by the North Texas wind ensemble conducted by Eugene Corporon on the Klavier Label.

THE CONCERT BAND
Raydell C. Bradley, *conductor*

FLUTE

Dara Ayres, Community Member; Seattle
Katie Bellerud, Sr, Microbio/Medical Tech; Olympia
Barbara Guzman, Fr, undecided; Manson
Shana Gelvin Sr, Psych; Seattle
Akiko Hiki, ESL; Tokyo
Jordan Jobe
Ingrid Polston, Sr, Communications; Seattle
Andrea Smith, So, Canadian Studies; Bellevue
Debbie Stoner, Fr, Biology; Bellevue
Sylvia Wong, So, French; Seattle
Kerry Quinn, Community Member
Nancy Gove, Grad Student, Quantitative Ecology
Tim Root, Doctoral Student, Choral conducting

OBOE

Anne Pacheco, Fr, Undecided; Renton
Heather Klintworth, Jr, Molecular Biology; Marysville
Stacy Schulze, Grad, Chemistry; Richmond, TX
David Li

BASSOON

Cassidy Zimmerman, Jr, Psych; Snohomish
Matthew Nguyen, Computer Science; Cascade

CLARINET

Emma Blair
Tiffany Coulter, Grad, Chem Engr; Aruoda, CO
James Draper Sr, Biology; Camus
Malaika Edwards, So, Pre-med; University Place
Amanda Friedberg
Anana Phillips Jr, Music Education; Issaquah
Petra Herguth, Grad, Science; Germany
Amanda Korpi, Fr, Anthropology, Cloquet, MN
Matt Lease, Community Member
Kim Lintott, Community Member
Pam Macrae, Community Member
Melan Paschall, Psych, Women Studies; Honolulu
Anthony Perez, Sr, American Ethnic studies; Auburn
Nicole Scherer, Fr, Undecided; Renton
Deborah Scheibner, Community Member
Josh Seienstein, Sr, Chemistry; Bellevue
Dani Seienstein, Fr, Psychology; Bellevue
Courtney Maxwell, Jr, Business; Everett
Heidi Perry, Chemistry, Puyallup
Kelli Korpi, Community Member, Seattle
Matt Loo
Nick Llewellyn
Ali Moen, Sr, Biochemistry; Bellevue

BASS CLARINET

Ryan Yamachika, Senior, Physics; Aiea, HI
Lee Redfield, Jr, undeclared

ALTO SAXOPHONE

Jason Hammer, So, Pre-engr; Aberdeen
Dustin Hilliard, Elec Engr; Issaquah
Nicholas Noack, Jr, Cmptr Engr; Everett
Joseph Rivera, So, Oak Harbor; Business
Shannon Truax
Lucas Winstrom, So, Pre-maj; Bellevue

TENOR SAXOPHONE

Damon Postle, Junior, Music Educ; Everett

BARITONE SAXOPHONE

Pete Haroldson, Community Member

TRUMPET

David Hebert
Brian Bensky
Joseph Backholm, Jr, Sociology
Bryan Hedrich
Kyung Hong, So, Political Science; Kirkland
Eri Inoue
Cameron Lee
Matthew Jaeger, So, Drama; Kirkland
Brenda McClain, Physical Therapy; Indianola
Leroy Searle, Community, UW faculty
Steven Sirotzki, Jr, Music History; Pt Orchard
Kristin Lillquist, Community Member
Ryan Chiang
Kelly Trout, History; Lynnwood

HORN

Ashley Hutton, Fr, Pre-maj; Hoonah
Whitney Neufeld-Kaiser, Community Member
Domonique Lewis, Jr, Economics; Auburn
Kyle Sundqvist, Sr, Physic-Astronomy; Auburn
Julie Smith, Fr, pre-maj; Borng, OR
Suzann Wright, Fr, English; Renton
Patrick Wagner, Fr, Pre-maj; Bellevue
Kallie Szczepanski, Graduate, Law; Yakima

TROMBONE

Sean Doyle, Sr, Physics, Astronomy; Everett
Justin Huff, Jr, Computer engineering
Steve Johnson, Community Member
Phil McCone
Christy McDevitt, Fr, Biology; Leavenworth
Cynthia McGowan, Sr, Canadian Stu; Victoria, BC
Monika Nicholson, Fr, Undecided; Leavenworth
Andrew West, Grad student, Astronomy; Ukiah, CA
Dave White, Sr, Music Ed; Washington, D.C.
Brent Horschman, Fr, Silverdale

EUPHONIUM

Darren Augenstein, Grad, Pharmacy; Seattle
Collin Kwan, So, Architecture; San Francisco, CA
Cameron Anderson, So, undecided; Everett
Jim Herrman, Sr, Music Education; Fargo, ND

TUBA

Owen Kehoe, Sr, Civil Engr; Lk Forest Park
Peter Safranek, So, Pre; Puyallup
David Carver, undecided

PERCUSSION

Amy Gilmer, Sr, Music Education; Everett
Nina Houtkooper, Sr, Physics; Edgewood
Jeff Powell, Sr, Music Educ; The Dalles, OR
Chris Waterman, Jr, Cmptr Sci; Albuquerque, NM
R. Paul Eliot, Sr, Music Education; Kent
Ryan Burt, Sr, CHID; English
Carole Schaub, Sr, Music Educ; Gig Harbor

STRING BASS

Kathea Wicks, Sr., Music Education; Renton

THE WIND ENSEMBLE
Timothy Salzman, *conductor*

FLUTE

Dane Andersen, Music Perf; Fresno, CA
Jennifer Christie, Music Perf; Vancouver
Paula DeMoss, Music Educ; Lakebay
Ayumi Ikeda, Music Perf; Seattle
Ann Kjerulf, Music Perf/SPHSC; Kenmore
Mimi Kruger, Music Perf; Colorado Springs, CO

OBOE

Beth Antonopoulos, Music Perf; Ft Collins, CO
Darlene Franz, Music Perf; Mountain View, CA
Crystal Stohr, Music Perf; Oberlin, OH

CLARINET

Chris Brown, Undeclared; Edmonds
Rudyard Dennis, Masters in Music Perf; Auburn
Ben Fowler, Music Perf; Bothell
Lisa Lee, Business; University Place
Mathew Loo, Undeclared; Federal Way
Jennifer Muller, Oceanography; Maple Valley
Sherrie Shinjo, Psychology; Aiea, HI

BASS CLARINET

Amy Glimmer, Music Educ; Everett
Mark Oesterle, Music Educ; Seattle

CONTRA BASS CLARINET

Ryan Yamachika, Physics; Aiea, HI

BASSOON

Bryson Conley, Music Perf; Ventura, CA
Louie Fielding, Mech Engr; Gig Harbor

SAXOPHONE

Paul Eliot, Music Educ; Seattle
Bradley Fitch, Music Perf; Gardnerville, NV
Phillip Cheung, Business/Music; Decatur
Amanda Montgomery, Music Hist; Incline Village,
NV

TRUMPET

Tyson Sterne, Music Educ; Stanwood
Jonathan Eck, Chemistry/Music Comp; Tacoma
Eri Inoue, Music Perf; Japan
Rabi Lahiri, Cmptr Sci; Kent
Judson Scott, Music Perf; Seattle
John Seyler, Business IS; Bothell, WA

FRENCH HORN

Shauna Hansen, Enviro Engr; Seattle
Erika Bramwell, Music Perf; Seattle
Erica Drouin, Undeclared; Spokane
Emily Reppun, Music Perf; Bellingham
Jay Stainbrook, Philosophy; Spokane
Anna Tolan, Russian/French; Bremerton

TROMBONE

Jeff Gans, English; Seattle
Stephen Nickels, Engineering; Madison, WI
Peter Ormsby, Music Perf; Tacoma
Aaron Ruggio, Society & Justice, Tacoma

EUPHONIUM

Nelson Brodeck Bell, Music Educ; Olympia
Adam DeBruler, undeclared; Auburn

TUBA

Tyler Benedict, Music Perf; Pt Angeles
Kevin Pih, Music Perf; San Jose, CA
Tyler Smith, Music Perf; Lk Elsinore, CA

STRING BASS

Jurica Stelvna, Grad., Music Perf; Seattle
Donald Sweeney, Sr., Jazz Studies; Eureka, CA

PERCUSSION

Mathew Drumm, Music Perf; Issaquah
Christian Krehbiel, Music Perf; Colbert
Conney, Lin, Music Perf; Shoreline
Jeffrey Maurer, Cmptr Sci/Music; Bellevue
Anne Richards, Zoology; Kenmore
Mike Roling, Music Educ/Perf; Bonny Lake
Miho Takekawa, Music Perf; Tokyo, Japan

CELLO

Shiang-Yin Lee, Grad., Music Perf, Taiwan
Barbara Pearce, community member, Seattle
Jeffery Wang, Music Perf, Seattle
Peter Williams, community member, Seattle

UW SYMPHONIC BAND
Dr. J. Bradley McDavid, conductor

PICCOLO

Jennifer Scott, Ethnomusicology; Puyallup

FLUTES

Helen Lee, *principal*, Music Perf & Japanese; Seattle

Meghan Lyle, Marine Bio & Astronomy; Bothell

Oscia Timschell-Linville, Architecture; Great Falls,

MT

Alison Coady, Zoology & English; Monroe

Joe Roberts, Cmptr Sci; Federal Way

Christi Moore, Sociology; Vashon Island

Joanna Morgan, Undeclared; Kirkland

Monica Woodward, Bioengineering; Seattle

Kelly Trout, History; Lynnwood

CLARINETS

Chns Brown, *principal*, Undeclared; Edmonds

Cathy Mader, Math & French; Benicia, CA

Keith Stewart, Chem & Oceanography; Wenatchee

Luke Nervig, Mech. Engr; Nine Mile Falls

David DeTerra, Cmptr Engr; Eagle River, AK

Desiree Clement, Physics & Astronomy; Bothell

Jennifer Hixson, English; Seattle

Laurel Greenidge, Australian Studies; Renton

Emily Ross, Business; Boise, ID

Katie Williams, ACMS; Renton

Sharon Gundersen, Pre-Engr; Poulsbo

Matt Loo, Undeclared; Federal Way

Edward Allred, Undeclared; Seattle

Jennifer Mann, Math; Tacoma

BASS CLARINET

Susan Ellison, Communications & Poli Sci; Kent

CONTRA BASS CLARINET

Matt Brown, Social Science; Bothell

OBOE

Tisha Marosi, *principal*, Music & Enviro Studies;

Brush Prairie

Josh Seidenstein, Chemistry; Bellevue

BASSOON

Melissa Rogers, *principal*, ACMS; Kent

Will Harvey, Music Comp; Bellevue

Nicole Connis, English Educ; Woodinville

TENOR SAXES

Matt Tokola, *principal*, Psych/English; Vancouver

Levi Barnett, Undeclared; Washougal

ALTO SAXES

Derek Viita, *principal*, Psychology; Richland

TJ Becerra, Undeclared; Federal Way

BARI SAX

Yoji Konno, Pre-Med; Kirkland

TRUMPETS

Tim Fowler, *principal*, Music Educ; Kenai

Chris Pearson, Physics; Seattle

Joy Lyons, Physics & Music; Seattle

Brian Unger, Pre-Engr; Pt Angeles

Chad Lyle, Pre-Engr; Brner

Elaina DeVera, Microbiology; Federal Way

Will Wheat, Drama; Seattle

Jesse Coe, Cmptr Sci; Fallon

MacKenzie Hughes, General Studies; Redding

HORNS

Andrew Gingras, Biology; Albuquerque, NM

Oleg Gouts, Microbiology; Redmond

Domonique Lewis, Economics; Auburn

Karen Mildes, Grad., Ed. Psych; Lynnwood

Danny Vaughn, Undeclared; Kirkland

Becca Sillifant, Sociology; Des Moines

TROMBONES

Marcus Pimpleton, *principal*, Music Educ; Seattle

Brad Norton, Society & Justice; Wenatchee

Mike Leone, Music Educ; Mill Creek

Albert Mungin, Pre-Engr; Seattle

Kelly Clingan, Music Ed./Women's Studies; Seattle

EUPHONIUM

David Carver, Undeclared; Bellevue

TUBAS

Erik Mildes, Paper Sci & Engr; Bothell

Jonathan Zull, Music; Arlington

PERCUSSION

Shelley Bloom, Speech & Hearing Sci; Tacoma

Daniel Brecht-Haddad, Music & Cmptr Sci; Seattle

Michele Fleck, Pre-Science, Bellevue

Mike Nederhood, Undeclared; Olympia

Christopher Twigg, Math & Cmptr Sci; Federal Way

John Ulrich, General Studies; Seattle