

DAT# 14,397

Presents:

CD# 14,398-14,399

B348

2003

4-28

“ANIMAL HOUSE”

April 28, 2003

7:30 PM

Meany Theater

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

CD# 14,398

Timothy Salzman, *conductor*

- 1 THE COWBOYS (1980) ..... 9:47 ..... JOHN WILLIAMS (b. 1932)  
    *comments, Tim Salzman*
- 2 DOG BREATH VARIATIONS (1983) ..... 6:00 ..... FRANK ZAPPA (1941-1993)
- 3 DER SCHWANENDREHER (1935) ..... 28:19 ..... PAUL HINDEMITH (1895-1963)
1. *Zwischen Berg und tiefem Tal*
  2. *Nun laube, Lindlein laube! Der Gutzgauch auf dem Zaune sass*
  3. *Variationen "Seid ihr nicht der Schwanendreher."*
- Helen Callus, *solo viola*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

CD# 14,399

Dr. J. Bradley McDavid, *conductor*

- 1 BLACK HORSE TROOP MARCH (1924) ..... 3:00 ..... JOHN PHILIP SOUSA (1854-1932)
- 2 BUFFALO JUMP RITUAL (2000) ..... 7:44 ..... DANIEL BUKVICH (b. 1954)  
    *comments, Brad McDavid*  
    Eric S. Wiltshire, *conductor*
- 3 OF SAILORS AND WHALES (1990) ..... 22:00 ..... FRANCIS MCBETH (b. 1933)
1. *Ishmael*
  2. *Queequeg*
  3. *Father Mapple*
  4. *Ahab*
  5. *The White Whale*

Julian Patrick, *narrator*

UNIVERSITY OF WASHINGTON CONCERT BAND

- 4 RISE OF THE FIREBIRD (2000) ..... 2:48 ..... STEVEN REINEKE (b. 1970)  
    Mitchell Lutch, *conductor*
- 5 GODZILLA EATS LAS VEGAS! (1996) ..... 12:58 ..... ERIC WHITACRE (b. 1970)  
    Christopher C. Chapman, *conductor*

In 1980 John Williams was named the nineteenth conductor of the Boston Pops, succeeding the late Arthur Fiedler. To mark the occasion he composed an overture based on his score for the 1972 John Wayne film *THE COWBOYS*. The movie concerned an aging rancher (Wayne) whose ranch hands desert him because of a gold rush immediately preceding a big cattle drive. Wayne is forced to hire a group of schoolboys as replacements; they quickly mature under his tutelage. When a villain (Bruce Dern) kills Wayne and steals his cattle the boys stage an attack to reclaim the herd and drive them to market. While the original score used a small studio orchestra that included harmonica and guitars, Williams scored the concert version for full symphony orchestra; Jim Curnow's transcription for band retains the no-holds-barred brass and woodwind writing of the orchestral score.

Known late in his life primarily for the song *Valley Girl* (featuring his daughter Moon Unit) and his crusade against record-labeling, Frank Zappa, guitarist, satirist, producer and founder of the band The Mothers of Invention, considered himself first and foremost a composer.

When he was fourteen, Zappa read an article in *Look* magazine about Sam Goody's record store which stated that Mr. Goody could sell anything, even The Complete Works of Edgard Varese. Zappa decided that he must have a copy of the LP, and even though Mrs. Zappa banned her son from playing it in the living room, Frank listened to it over and over, eventually branching out to Stravinsky, Webern and Stockhausen. His fifteenth birthday present was a long distance phone call to Varese. Zappa began to compose, taking up the drums in high school (where he was kicked out of marching band for smoking in uniform) and teaching himself guitar.

He moved into rock and roll because he couldn't persuade anyone to play his classical music, eventually founding The Mothers. Their first album *Freak Out* was a major influence on the Beatles' Sgt. Pepper, and subsequent releases continued to break ground. Zappa's use of occasional scatological lyrics, avant-garde recording techniques and quotations of Stravinsky, sought to upset the popular music establishment just as Varese did the world of classical music. Regardless of the type of group in which he was playing, Zappa demanded perfection from himself and his fellow performers; because his high expectations were not always met, he made early use of the Synclavier in composition and performance. Zappa continued to compose for a variety of ensembles and Zubin Mehta, Pierre Boulez and Kent Nagano performed his orchestral music. His "serious" works (if such an adjective can be used to describe music so full of humor) fall into two basic categories: atonal compositions influenced by Varese and more tuneful works which evolved from his rock pieces. The *DOG BREATH VARIATIONS* falls into the latter classification.

In 1968 Zappa and The Mothers released a concept album entitled *Uncle Meat* that was to have been the soundtrack for a film of the same name. The movie was never released due to financial problems, but some of the musical material (including the title track, scored for harpsichord and percussion, and Dog Breath) was later reworked into *Low Budget Dog Meat*, played by the post-Mothers group The Grand Wazoo on their 1972 tour. For a 1977 Royce Hall performance by his 40-piece Abnuceals Emuukha Electric Symphony Orchestra, Zappa reshaped it yet again into its present form. Six years later the Netherlands Wind Ensemble commissioned a re-orchestration (this is the version used for today's performance). The mixed meters in the first section evoke Stravinsky, but the harmonic language is unique to Zappa.

In his later years, Zappa remained a staunch supporter of First Amendment rights for the music industry, befriended Vaclav Havel and served for a time as the unofficial Czech ambassador for trade and culture to the United States, sponsored voter registration drives for young people and even considered running for president. Frank Zappa succumbed to prostate cancer on December 4, 1993, two weeks before his 54th birthday. Commenting on Zappa's legacy as a composer, Pierre Boulez wrote, "I think his pop work will survive because it is very characteristic of a period. And I think the serious work will survive because it is serious, without a doubt."

[Jeff Eldridge]

Paul Hindemith composed "*DER SCHWANENDREHER*" subtitled *Concerto for Viola and Small Orchestra Based on Old Folksongs* in the summer and fall of 1935 and played the viola solo in the first performance on November 14, 1935, in Amsterdam. A "Schwanendreher" is a "swan-turner" - that most specialized of kitchen jobs - the person responsible for turning the swans roasting on a spit. It apparently was a position of such importance in medieval Germany that the "Schwanendreher" was the subject of a folk song, "*Are you not the swan-turner?*" that Hindemith decided to use in the viola concerto he composed in 1935.

Hindemith was partial to old German tunes. When a young man, he bought a copy of Franz Böhme's *Altdeutsches Liederbuch*, a collection of folksongs from the twelfth through the seventeenth centuries that he often turned to for inspiration throughout his career. Böhme's songbook had already served him well in the composition of *Mathis der Maler*, his masterful opera about the life of Matthias Grünewald (the sixteenth-century German altar painter), where the old German melodies helped set the time and place of the drama.

After Hindemith completed the opera in the summer of 1935, he began writing a new viola concerto. His decision to base the score on four German folk songs must be seen in light of the political situation of the time. Hitler had become chancellor of Germany in January 1933, the year Hindemith began *Mathis der Maler*. Although Hindemith wasn't Jewish, his wife Gertrude was, and so he was particularly concerned about the new government's policies. It's hardly surprising that Hindemith became almost fanatically absorbed in the story of Grünewald, who was torn between a self-centered commitment

to his art and a life of political activism. (Hindemith had already experienced Hitler's scorn, when, years before, the rising political leader had walked out of a performance of Hindemith's opera *News of the Day* because he was incensed by the sight of a soprano singing in a bathtub.)

Just as Grünewald ultimately realized that he could better mankind only by painting, Hindemith followed *Mathis* by beginning a new work for himself to play. Hindemith was one of the few great composers who might have made a big career as a performer. Although he had mastered several instruments (he claimed he could play every part in his seven *Kammermusik*) and was a particularly fine clarinetist and violinist, the viola had become his instrument of choice. He even gave the first performance of William Walton's *Viola Concerto* in 1929. Over the years, as he wrote a dozen pieces to play himself, he was recognized as a modern-day version of the age-old complete musician —the composer and performer rolled into one. That, in a sense, was his starting point in composing *Der Schwanendreher*. In the preface to the score, he writes:

A musician joins at a merry gathering and displays what he had brought with him from afar: songs both serious and gay, and a dance to end with. As the real musician he is, he expands and embellishes these melodies according to his skill and inspiration, experimenting and improvising.

To affirm his standing as a "real musician," Hindemith picked four old German melodies from Böhme's collection and used them as the basic material of his new concerto. *Der Schwanendreher* has been viewed as a necessary breather for Hindemith after he finished his magnum opus - a genial folk-song setting - but it is, in its own modest way, a powerful statement about the enduring quality of art.

Hindemith begins, pointedly, with the musician alone; ten measures for the viola soloist (Hindemith himself at the premiere) unaccompanied, like a medieval minstrel. (Although this is the first music we hear, it's not the main theme.) This movement is based on the song which begins "Between mountain and deep valley, a free road runs; she who cannot have her sweetheart must let him travel it." (The metaphor for escape can't have been lost on Hindemith at the time.) Hindemith greatly expands and embellishes the melody, as his preface dictated, and the result is a masterful elaboration on the simplest of material.

The second movement begins with a gentle waltz for viola, accompanied by harp, that leads directly into a simple chorale harmonization of the tune "*Leaf out now, little linden tree.*" The middle section is a jaunty fuguelike treatment of the song "*The cuckoo sat on the hedge.*" It is the linden tree and the viola, however, which have the last word.

The finale brings us to our "Schwanendreher" with a set of variations on "Are you not the swan-turner?" (In his score, Hindemith drew pencil caricatures of himself cranking a mechanical swan.) Hindemith begins with the song, set for noisy wind band, followed by eleven variations, the seventh in essence a cadenza, and "a dance to end with," as promised.

[Phillip Huscher]

John Philip Sousa (1854-1932) loved horses, in spite of the fact that a fall from a high-spirited steed named Patrician Charley in 1921 limited the use of his left arm for the rest of his life. Only three years after the fall Sousa wrote **THE BLACK HORSE TROOP** and dedicated it to the mounted troops of a Cleveland National Guard unit. Years before, in 1881, he had marched with his U.S. Marine Band and the same mounted troop unit in the funeral cortege of President Garfield. When Sousa and his band premiered *The Black Horse Troop* in Cleveland in 1925, the troopers rode their beautiful black horses right up on the stage with the band.

[Band Music Notes, 1989]

**BUFFALO JUMP RITUAL** was written for the Montana All-State Band. Bukvich was commissioned to write a work playable by and accessible to most Montana school bands, with a Montana theme. The title is derived from the ancient American Indian practice of driving herds of buffalo over a cliff when hunting for large quantities of food. After weeks spent locating and herding the buffalo, and prior to initiating the stampede that would lead them over the cliff, a ritual was performed in which the tribal elders or medicine men would hit rocks together and chant softly.

While working with the Great Falls Symphony on the piece, "*From the Journals of Lewis and Clark*", band director Bill Larson took Dan to visit Ulm Pishkun, a famous buffalo jump site outside of Great Falls, Montana. Ulm Pishkun is possibly the largest buffalo jump site and was used by the men and women of the Great Plains between 900 and 1500 A.D. The cliffs there extend for more than a mile; below them approximately 13 feet of compacted bison bones have been uncovered.

**OF SAILORS AND WHALES, FIVE SCENES FROM MELVILLE FOR SYMPHONIC BAND** is a five-movement work based on five scenes from Herman Melville's *Moby Dick*. It was commissioned by and is dedicated to the California All-State Band Directors Association and was premiered in February 1990 by the California All-State Band conducted by the composer. The work is sub-dedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor.

#### *Movement I: ISHMAEL*

Call me Ishmael. I go to sea as a simple sailor, right before the mast, plumb down into the forecastle (folk-sul), aloft there to the royal masthead. I am tormented with an everlasting itch for things remote. I love to sail forbidden seas and land on barbarous coasts.

For these reasons, the whaling voyage was welcome; the great floodgates of the wonder-world swung open. There floated in my inmost soul endless processions of the whale, and one grand, hooded phantom-like a snow hill in the sky.

*Movement II: QUEEQUEG*

Queequeg's father was a High Chief, a King; his uncle, a High Priest. There was excellent blood in his veins-royal stuff. It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state-neither caterpillar nor butterfly.

Savage though he was, and hideously marred about the face, his countenance yet had something in it; through all his unearthly tattooings, and in his large, deep eyes, fiery black and bold, there seemed tokens of a spirit that would dare a thousand devils.

*Movement III: FATHER MAPPLE*

There was a low rumbling of heavy sea-boots among the benches, and all was quiet again, and every eye was on the preacher.

Father Mapple rose, and in prolonged solemn tones, like the continued tolling of a bell in a ship that is foundering at sea in a fog-in such tones he commenced reading the following hymn.

*Movement IV: AHAB*

As I leveled by glance towards the taffrail, foreboding shivers ran over me; Captain Ahab stood on his quarterdeck. So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood.

*Movement V: THE WHITE WHALE*

Bedraggled with trailing ropes, and harpoons, and lances, Moby Dick seemed possessed by all the angels that fell from heaven. Retribution, swift vengeance, eternal malice were in his whole aspect.

The birds!, the birds!, they mark the spot.

The whale, the whale! Up helm, up helm! Oh, all ye sweet powers of air, he turns to meet us. My God, stand by me now!

[W.F. McBeth/H. Melville]

**RISE OF THE FIREBIRD**, a fanfare for winds and percussion, was premiered in December of 2000 at the Midwest International Band and Orchestra Clinic in Chicago, Illinois. The Firebird is a mythological creature able to consume itself by fire, bursting forth in flames only to rise again from the ashes stronger and more powerful than before. This fabled bird is a symbol of hope, triumph and immortality.

Born in 1970 and raised in Tipp City, Ohio, Steven Reineke focused his youthful pursuits on learning to play the trumpet and piano. He received bachelor degrees in trumpet performance and music composition from Miami University in Oxford, Ohio. After graduating from college in 1993, Mr. Reineke moved to California where he conducted the Los Angeles Guild Orchestra as well as the Warner Brothers Studio Orchestra. In the summer of 1995, Mr. Reineke joined the Cincinnati Pops Orchestra as Music Assistant and Principal Composer and Arranger.

Eric Whitacre (b. 1970) is quickly becoming one of the bright stars of the American music scene. He is a regularly commissioned and published composer, and his works have received numerous performances throughout the world. Mr. Whitacre has received awards from ASCAP, the American Choral Directors Association, and was a finalist for the prestigious Ostwald Award. His degrees are from the University of Nevada, Las Vegas where he studied composition with Virko Baley and John Morris Russell, and Masters of Music degree from the Julliard School of Music where he studied with John Corigliano and David Diamond. **GODZILLA EATS LAS VEGAS!** adheres to the following 'script' as provided by the composer;

PART ONE It is a bright and sunny day as the sequined curtain rises on Tinsel Town and the excitement of a new day filled with the possibility of the Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as suddenly we hear:

<i>Cut to Desert</i>	A lone shakuhachi flute ushers the arrival of something really VERY bad.
<i>Cut Back to Band</i>	A relaxed rumba, showgirls blissfully jiggle.
<i>Cut to Military Command Center</i>	Morse code signals the confirmation of approaching doom
<i>Cut Back to Band</i>	The players finish off their third set and head for the bar; outside we hear:
<i>Slow Zoom</i>	Oh no, oh no, oh no, it's:
<i>Close Up</i>	Godzilla! Glorious Godzilla!
<i>Various Quick Cuts</i>	Godzilla destroys cars, screaming tourists, etc.
<i>Cut Back to Band</i>	The band, quasi Greek Chorus, calls for Godzilla to Mambo.
<i>Godzilla, Full Frame</i>	Godzilla mambos, casually crushing hysterical Vegans without missing a step.
<i>Extreme Close-Up</i>	A tiny terrier barking bravely, then:

*Cut Back to Godzilla* Demolishing everything in his path... not even the doggie escapes!  
*Wide Pan* As Godzilla heads down the Strip, searching relentlessly for:  
*Close-Up* Frank Sinatra (stomped), Wayne Newton (stamped), Liberace (stepped upon)  
*Various Cuts* The village gods destroyed, Godzilla continues his carnage until the City of Sin is leveled!

PART TWO

*Fade Up* A fearless army of Elvises (Elvi) appear in the distance, formation marching through the littered streets  
*Various Close-Ups* The Elvi attack, using bombers, missiles, etc.  
*Extreme Close-Up* One wicked laugh from Godzilla and the Elvi scatter like mice!  
*Quick Cut* The Sphinx sits outside the Luxor, looking seductive in a Mae West sort of way.  
*Close Up* Godzilla takes one look and his eyes pop out of his head.  
*Quick Cuts* The Sphinx (Sphinxtruss?) seduces the reptile, who instantly falls in love and begins to:  
*Wide Shot* Tango with her.  
*Split Screen* As they dance, the Elvi slowly regroup and head for the:  
*Quick Cut* Pirate ships at Treasure Island  
*Action Sequence* The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.  
*Quick Close-Ups* The cannonballs hit their mark, and Godzilla:  
*Wide Shot* Falls to the ground, annihilated. The Elvi are triumphant!  
*Crossfade* The lounge is open again, and the city of Las Vegas toasts the victory. The scene climaxes with:  
*Various Cuts* People happy, tearful, etc. stock footage, stock music  
*Slow Fade Out / Fade Up* A dark, ominous, VERY familiar sound...  
*Slow Zoom* Godzilla Lives! Godzilla lives! Complete terror (possible sequel?) The show is over.  
*The End* Fade to Black

**HELEN CALLUS**, Violist, joined the faculty of the University of Washington at the age of 26 and is currently Assistant Professor of Viola. Other violists to hold this position include Donald McInnes, Yizhak Schotten, Paul Coletti, Milton Katims and Eric Shumsky. She has been praised by critics nationwide and pursues a busy career as a teacher, solo recitalist and chamber music artist. In 1998 she was invited to join the critically acclaimed Bridge Ensemble Piano Quartet described by critics as ranking "in the top echelon of today's chamber music groups." The Seattle Times was moved to remark that "nowhere else on disc can you find quartet playing better than The Bridge Ensemble."

Ms. Callus was born in Britain and obtained her degrees from the Royal Academy of Music, London and the Peabody Institute of Music of the Johns Hopkins University, Maryland. Here she studied with Paul Coletti and was his teaching assistant for four years. Ms. Callus has received many prestigious scholarships and is a Countess of Munster of London Award Winner. She has won numerous competitions in the U.S. and also in the United Kingdom including a special prize at the Lionel Tertis International Viola Competition and Congress. A regular artist on TV and radio, Ms. Callus has appeared on such national programs as St. Paul Sunday, Minnesota Public Radio and National Public Radio's "Performance Today."

Ms. Callus has performed extensively throughout Europe with esteemed artists in many major concert halls. In London she has appeared at such venues as The Royal Festival Hall, The Queen Elizabeth Hall and the Wigmore Hall. Other international performances have taken her to Russia, Germany, Switzerland, Holland and Canada. As a guest solo and chamber music artist she has performed at festivals across the U.S., in many major cities including New York, Baltimore, Chicago, Philadelphia, Portland, Seattle, San Diego, Los Angeles and San Francisco.

She is currently President of the Seattle Chapter of the American Viola Society and is guest faculty with the Seattle Youth Orchestras, The Academy of Music Northwest and The Seattle Conservatory. She recently joined the advisory panel of the Seattle Young Artists Music Festival and has served as an adjudicator for such organizations as ASTA. As the founding director of B.R.A.T.S (Bratche Resources And Teaching in the Schools- which has received numerous funding grants), she has continued her commitment to teaching and outreach programs in the high schools. She has been invited to give masterclasses in schools and colleges throughout the U.S. and also serves on the faculties of many summer programs including the Killington Music Festival in Vermont, The International School for the Musical Arts, Toronto and Marrowstone Music Festival in WA.

Ms. Callus' recordings can be found on the ECM New Series Label.

## UNIVERSITY OF WASHINGTON WIND ENSEMBLE

### FLUTE

Jennifer Christie, Sr., Music Perf.,  
Vancouver\*  
Danijela Djakovic, Grad., Music  
Perf., Novi Sad, Yugoslavia  
Lana Abramova, Soph., Music  
Perf., St. Petersburg, Russia  
Jennifer Eblen, Post-Bacc, Music  
Ed., Tigard, OR  
Katie Plimpton, Jr., Music Ed.,  
Seattle

### OBOE

Jane Drummond, community  
member, Seattle  
Megan Leir, Soph, Art History,  
Puyallup

### BASSOON

Tracy Bergmann, Grad.,  
Biostatistics, Milwaukee, WI\*  
Jie Feng, Fr., Premajor, Bothell

### CLARINET

Michael Byerly, Jr., Music Perf.,  
Aloha, OR\*  
Christine Gilbert, Soph., Music  
Perf., Aloha, OR  
Jack Chen, Grad., Atmos. Sci.,  
Taipei, Taiwan  
Ben Fowler, Sr., Music Perf.,  
Bothell  
David Stauffer, Jr., Aerospace  
Engineering, Spokane  
Rachael LoBosco, Grad, Applied  
Math, Chicago, IL  
Andrew Chang, Fr., Premajor,  
Portland, OR  
Starlet Jacobs, Sr., Music  
Perf./Visual Art, Silverdale  
Maren Mitchell - Grad., Public  
Admin./English, San Antonio,  
TX

### BASS CLARINET

Benjamin Leis, Community  
Member, Seattle  
Mathew Brown, Sr., Music Ed.,  
Bothell

### ALTO SAXOPHONE

Nicole Barnes, Jr., Music  
Performance, Tacoma\*  
Barbara Larson, Soph., Music  
Perf./Anthropology, Kent

### TENOR SAXOPHONE

Anna Blindheim, Fr., Mus.  
Perf./Drama, Puyallup

### BARITONE SAXOPHONE

Andrew Bowerly, Fr., Music  
Ed./Perf., Othello

### TRUMPET

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Toyama, Japan  
Chris Chapman, Grad., Inst.  
Cond., Columbus, Ohio\*  
John Benedetti, Sr., Music Perf.,  
Ravensdale  
Mike Dorr, Jr., Music Perf.,  
Lynnwood  
Micah Warren, Grad., Math,  
Kirkland  
Hilma Yantis, Soph., Music Ed.,  
Grapeview  
Daniel Rivas, Jr. Political  
Science, Portland, OR

### HORN

Matthew Kruse, Grad., Music  
Perf., Redmond\*  
Veronica Reed, Fr., Music Perf.,  
Woodinville  
Kestrel Wright, Jr., Music Perf.,  
Dubuque, IA  
Stephanie Reger, Fr., Premajor,  
Everett  
Nadia Zane, Post-Bach., Music  
Ed., Stockton, CA

### TROMBONE

Emily Asher, Sr., Music Ed./Jazz  
Studies, Seattle\*  
Angela Hiatt, Fr., Biochemistry,  
Bothell  
J. J. Cooper, Freshman, Music  
Performance, Canby, OR  
Donal McLean, Fr., Music,  
Tukwila

### EUPHONIUM

Jeremy Horlick, So., Music Ed.,  
Auburn\*

### TUBA

Tyler Benedict, Sr., Music Ed.,  
PortAngeles\*  
Rob Barnes, Post-Bach., Music  
Ed., Mercer Is.

### STRING BASS

Leslie Woodwarth, Junior, Bass  
Perf., Baker City, OR  
Gavin Kovite, Senior, Latin,  
Seattle  
Thomas G. Mayes

### CELLO

Paige Stockley, community  
member, Seattle  
Gretchen Yanover, community  
member, Seattle  
Ara Chang, Grad., Cello Perf.  
Brad Hawkins, community  
member

### PERCUSSION

Andy Kalinski, Sr., Perc. Perf.,  
Bellevue\*  
Miho Takekawa, Grad., Perc.  
Perf., Tokyo, Japan  
Dan Brecht-Haddad, Sr., Music  
Ed/Performance, Seattle  
Katie Hurst, Jr. Music  
Performance, Seattle  
Ben Thomas, Grad., Perc. Perf.,  
Seattle  
Miki Sugahara, Fr., Nara, Japan

### PIANO

Conney Lin, Sr., Piano Perf.,  
Seattle

### HARP

Gabrielle Holmquist, Freshman,  
Music Performance, San  
Anselmo, CA

### GUITAR

Raymond Toru Garofalo, Senior,  
Music Performance, Tacoma

\* Principal

## UNIVERSITY OF WASHINGTON CONCERT BAND

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Leslie Au, Jr., Chem., Bio., Pearl City, HI  
 Ricky Chang, Sr., Elec. Eng., Vancouver  
 Brienne Conklin, Fr., Psychology, Gig Harbor  
 Janelle Critchfield, Sr., Chem. Engr., Hopkinton, MA  
 Allyss Dillon, Sr., Psych/Philos, Mill Creek  
 Danijela Djakovic, Grad., Music Perf., Novi Sad, Yugoslavia  
 Amanda Eron, Jr., Sociology, Bethesda, MD  
 Heather Fuller, Jr., Biology, Kingston  
 Elizabeth Kerschner, So., Internat'l. Studies, Marblemount  
 Anna Lodahl, Jr., Math/Physics, Othello  
 Ian Masterson, Jr., Philosophy, Des Moines  
 Kimberly Murakami, Jr., Biology, Kona, HI  
 Yoko Nozawa, Fr., Science, Lake Oswego, OR  
 Nika Pelc, community member, Seattle  
 Laura Pepka, Fr., Premajor, Issaquah  
 Kerry Quinn, community member, Seattle  
 Deborah Stoner, Sr., Chem. Eng., Bellevue  
 Marissa Uchima, Jr., Linguistics, Aiea, HI  
 Kate Webb, Fr., Zoology, Kirkland  
 Jacquelyn Wilson, Fr., Biology, Enumclaw  
 Sylvia Wong, Sr., French & Sociology, Seattle

### OBOE

Raymond Febus, So., Biochem., Mount Vernon  
 Stacy Schulze, Grad., Lib. Sci., Richmond, TX

### BASSOON

Adrienne Baltz, Fr., Premajor, Tracyton  
 Susan Schmeling, community member, Seattle

### CLARINET

Elissa Backholm, Jr., Civil Eng., Everett  
 Marie Chase, Fr., Pre-Major, Longview  
 Diana El-Hinn, Fr., Mech. Eng., Bremerton  
 Kristie Fenn, Sr., Public Horticulture, Curtis  
 Phdar Kinlow, Sr., Music Ed., Renton  
 Yuya Kobayashi, Sr., Molec/Cellular Bio, Poli Sci, Everett  
 Tsan Lee, Fr., Premajor, Seattle  
 Nick Llewellyn, Sr., biochem., LaConner  
 Matthew Loo, Sr., Physics, Federal Way  
 Adam Mills, Sr., Electrical Eng., Puyallup  
 Jevian Polite, So., Communication, History, Kent  
 Heather Reese, Fr., Premajor, Vancouver  
 Miyuki Yamakami, Internat. Business, Tokyo, Japan

### BASS CLARINET

Anna Dukes, Fr., Eng., Gig Harbor  
 Kim Lintott, community member, Edmonds  
 Carrie Wardell, Jr., Accounting/Econ., Arlington

### ALTO SAX

Kristin Coberly, So., Sammamish  
 Brenda Deal, Fr., Biology, Pomery  
 Dustin Hillard, Grad., Elec. Eng., Sammamish  
 Amanda Montgomery, Sr., Music, Incline Village, NV  
 Scott Newton, Jr., Spanish, Graham  
 Libby Sandusky, community member, Seattle  
 Charmaine Wong, Sr., Biochemistry, Biology, Hong Kong

### TENOR SAX

Amanda Suchanek, Fresh, Premajor, Maple Valley

### BARITONE SAX

Steve Naramor, Fr., Comp. Sci., Kirkland

### FRENCH HORN

Kai Lam Choi, Jr., Accounting/Info. Systems, Hong Kong  
 Laura Hodgson, So., Premajor, Spokane  
 Gordon Mitchell Grad., Chem., Boring, OR  
 Brandon Parks, Sr., Physics/Astronomy, Bothell  
 Ryan Phillips, Jr., Comp. Sci., Covington  
 Andrea Ruppap, Gr., Special Ed., Buffalo, NY

### TRUMPET

Colin Adams, Jr., Eng., Edmonds  
 Colin Anderson, Sr., Aeronautical Eng., Kailua-Kona, HI  
 Nate Blaga, Jr., Mech. Eng., Kirkland  
 James Craig, Fr., Construction Management, Vancouver  
 Peter Craig, Sr., Civil Eng., Chehalis  
 Greg Frost, Fr., Kirkland  
 Luke Granlund, Fr., Comp. Sci., Portland, OR  
 Sigurd Gustafsson, Jr., Vis. Communic. Design, Seattle  
 Bryan Heidrich, Jr., Biology, Seattle  
 Dan Hoogestraat, Jr., Biochem, Bremerton  
 Bryan Johnson, Jr., Scandinavian Studies, Arlington  
 Peter Lindstrom, So., Physics, Yakima  
 Todd Owen, Grad., Electcl Eng., Lake Oswego, OR  
 Leroy Searle, faculty, English Dept.  
 Alexis Zoulas, So., Poli Sci., Edmonds

### TROMBONE

Christian Bell, Fr., Science, Olympia  
 Kristopher Koski, Fr., Pre-Eng., Aberdeen  
 Gerald Larkins, community member, Seattle  
 Patrick Moores, Fr., Chemical Eng., Aliso Viejo, CA  
 Jonathan Reid, Jr., Mech. Eng., Everett  
 Lloyd Rhoads, Sr., Chem., Eng., Kelso  
 Josh Teter, Fr., Comp. Sci., Kirkland  
 Christopher Wiley, Sr., Aeronautical, Aerospace Eng., Kona, HI

### EUPHONIUM

Megan Benton, Fr., Pre-Nursing, Vancouver  
 Mike Chen, Grad., Education, Kent  
 Sarah McCrum, Sr., Internat. Studies/Community Environ. Planning, Monroe

### TUBA

Nicholas Boos, So., Pre. Comp. Sci, Edmonds  
 Josh Rusk, Fr., Bio. Eng., Park City, UT

### PERCUSSION

Robert Campbell, Grad., Chinese, Seattle  
 Everett Blindheim, Sr., Music, Chem. Eng., Puyallup  
 Lindsay Enbysk, Sr., Music Ed., Tualatin, OR  
 Ashley Forsyth, Fr., Communications, Chehalis  
 Desmond Lee, Sr., Psych., Music, Hong Kong  
 Jeff Maurer, Sr., Comp. Sci./music, Bellevue  
 Nick Molenda, Fr., Music Perf., Jazz Studies, Rainier  
 Pedro Silva, So., Comp. Eng., So., Rio de Janeiro, Brasil  
 Rebecca Tapia, Fr., Music, Snohomish  
 Nic Wolfe, Fr., Pre-Law, Rainier

## **SYMPHONIC BAND**

### **FLUTE**

Sarah Bowerman, Bethel, AK,  
Sophomore, Pre-Major  
Michelle Choate, Kingston, Junior,  
Music  
Amanda Eron, Bethesda, MD,  
Sociology  
\*Sara Hamilton, Renton, Freshman,  
Pre-Med/ Zoology  
Jen Murdock, Seattle, Sophomore,  
Political Science/ English  
Krista Novstrup, Edmonds, Junior,  
Chemical Engineering  
Cat Ray, Seattle, Sophomore,  
Biology/ Biochemistry  
Katy Salter, Lynnwood, Sophomore,  
Molecular Biology  
Brooke Wieser, Colorado Springs,  
CO, Freshman, Psychology

### **OBOE**

\*Chris Domschke, Bend, OR,  
Sophomore, Wildlife Science  
Darcy Jennings, Olympia, Graduate  
Student, Biostatistics

### **BASSOON**

Will Harvey, Bellevue, Senior, Music  
Education

### **CLARINET**

Katie Andrus, Bothell, Freshman, Pre-  
Major  
Kristen Brady, San Luis Obispo, CA,  
Sophomore, Comparative History of  
Ideas  
Michal Brehm, Sammamish, Senior,  
History  
\*Ryan Brumbaugh, Port Angeles,  
Freshman, Pre-Major  
Jon Clark, Portland, OR, Sophomore,  
Pre-Med  
Desiree Clement, Bothell, Senior,  
Geological Sciences  
Dawn Dominick, Mount Vernon,  
Freshman, Pre-Major  
Jesse Fish, Monroe, Freshman, Pre-  
Major  
Gina Guyer, Spokane, Freshman,  
International Studies  
Eileen Hash, Longview, Junior,  
Computer Science  
Andrea Heenk, Renton, Sophomore,  
Music  
Petra Herguth, Konstanz, Germany,  
Graduate Student, Materials  
Science

### **BASS CLARINETS**

Brady Hodgson, Marysville,  
Sophomore, Astrophysics

### **ALTO SAXOPHONE**

\*Ryan Marsh, Maple Valley,  
Freshman, Music Performance  
Eric Haskins, Wenatchee, Senior,  
Geography

### **TENOR SAXOPHONE**

Sarah Grow, Bothell, Freshman, Pre-  
Major  
\*Guy Smith, Blaine, Senior, Music

### **BARITONE SAXOPHONE**

Andrew Stoneman, Portland, OR,  
Junior, Computer Science/ Math

### **HORN**

Jennifer Bach, Seattle, Sophomore,  
Earth and Space Sciences  
Julie French, Manchester, Senior, Cell  
& Molecular Biology  
\*Matt Gregory, Lynnwood, Junior,  
Biology/Pre-Med  
Kristina Hanson, Lakewood,  
Astronomy/ Physics  
Ren Taylor, University Place,  
Sophomore, Psychology

### **TRUMPET**

Jesse Lee Coe, Fallon, NV, Senior,  
Japanese Linguistics  
Joseph Ho, Seattle, Senior, Electrical  
Engineering  
Sarah Holt, Lakewood, Freshman,  
Music Education  
Elizabeth Kercher, Sumner, Senior,  
Art  
Christina Martin, Yakima, Junior,  
Speech Communication  
Chris Pearson, Bothell, Senior,  
Physics  
Erik Peters, Seattle, Sophomore,  
Anthropology/ History  
Derek Shanman, Manhattan Beach,  
CA, Freshman, Psychology  
Sara Zwiefelhofer, Winlock,  
Freshman, Pre-Engineering

### **TROMBONE**

Brandon Freeman, Bonney Lake,  
Junior, Communications  
\*Adam Krinke, Renton, Senior,  
Physics/ Chemical Engineering  
Reilly Pittman, Kirkland, Junior,  
History/ Architecture  
Sarah Smith, Sequim, Sophomore,  
English

### **BASS TROMBONE**

J. J. Cooper, Canby, OR Freshman,  
Music

### **EUPHONIUM**

\*Patrick Johnson, Seattle, Senior,  
Music Education  
Jon Leidheiser, Columbus, Ohio,  
Sophomore, Ancient Near Eastern  
Studies

### **TUBA**

Adam Campgna, Poulsbo, Freshman,  
Pre-Music Education  
Nick Lew, Seattle,  
Junior, Political Science/ History

### **PERCUSSION**

John Bailey, Richland, Junior,  
Business  
Michele Fleck, Bellevue, Senior, Cell  
& Molecular Biology  
Darren Meucci, Bothell, Freshman,  
Music Education  
Nick Molenda, Rainier, Freshman,  
Pre-Music Performance  
Trevor Rymill, Enumclaw,  
Sophomore, Pre-Engineering  
Blaine Vendettuoli, Kent, Senior,  
Psychology

### **PIANO**

Sara Zwiefelhofer, Winlock,  
Freshman, Pre-Engineering

\* denotes principal chair