

8348
2007 12.4

Noncirc CDs # 15,540 presents
15,541

From Sea to Shining 'C'

December 4, 2007

7:30 PM

MEANY THEATER

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor

CD # 15,542

- 1 AMERICA THE BEAUTIFUL (1963) 3:48 SAMUEL WARD (1847-1903)/CARMEN DRAGON (1914-1984)
- 2 remarks, Salzman
- 3 SEA DRIFT (1993) 15:32 ANTHONY IANNOCCONNE (b. 1943)
 - I. Out of the Cradle, Endlessly Rocking
 - II. On the Beach at Night
 - III. A Song for All Seas

Eric Smedley, conductor*

- 4 THE IMMOVABLE DO (1939) 3:52 PERCY GRAINGER (1882-1961)
Scott Atchison, conductor*

- 5 A CHILD'S GARDEN OF DREAMS (1981) 32:18 DAVID MASLANKA (b. 1947)
 - I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
 - II. A drunken woman falls into the water and comes out renewed and sober.
 - III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
 - IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
 - V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds

CD # 15,543

UNIVERSITY OF WASHINGTON CAMPUS BAND

Scott Atchison, conductor

- 1 GOLDEN GATE OVERTURE (1961) 6:01 FRANK ERICKSON (1923-1996)
- 2 PACEM (2005) 3:37 ROBERT SPITTAL (b. 1963)
- 3 CHORALE AND SHAKER DANCE (2002) 9:43 JOHN ZDECHLIK (b. 1937)

UNIVERSITY OF WASHINGTON CONCERT BAND

Eric Smedley, *conductor*

- 4] MOTHER EARTH (2006) 3:20 DAVID MASLANKA (b. 1943)
- 5] FROM SHIRE AND SEA (1966) 5:41 ALBERT OLIVER DAVIS (b. 1920)
- 6] OVERTURE IN C (1792) 8:16 CHARLES SIMON CATEL (1773-1830)
- 7] AMERICA THE BEAUTIFUL (1967) 2:51 SAMUEL WARD (1847-1903)/arr. John Cacavas (b. 1930)

*performance given in partial fulfillment of the requirements for the degree, Doctor of Musical Arts, Instrumental Conducting

PROGRAM NOTES

*O beautiful for spacious skies
For amber waves of grain
For purple mountain majesties
Above the fruited plain!*

*America! America!
God shed his grace on thee
And crown thy good with brotherhood
From sea to shining sea!*

Katharine Lee Bates, long-time professor at Wellesley College, couldn't have known that her poem, *AMERICA THE BEAUTIFUL*, hastily scribbled into a notebook on a trip West in 1893, would attain such fame. Atop Pikes Peak in Colorado Springs, the beauty that was her country mesmerized her, and in writing what later became, passed on that intense love for her country to all Americans. Miss Bates, who was lecturing at Colorado College's summer session joined an expedition to the summit of Pikes Peak in a prairie wagon. She wrote, "It was then and there, as I was looking out over the sea-like expanse..." She rewrote some sections, and the new version was published in *The Boston Evening Transcript* on November 19, 1904. Following the 1904 publication, part of the third stanza (of the four stanza poem) was altered and thereafter the poem stayed the same, for Miss Bates retained the copyright, protecting it from misprints and deliberate changes. The only payment she ever received for her efforts was a small check from *The Congregationalist* when the poem was initially published. In 1926, the National Federation of Music Clubs held a contest to put the poem to music, but none of the entries was deemed suitable. Later in that same year a strong push was made to adopt the hymn as the national anthem. But the older, more established *Star-Spangled Banner* instead won official status when on March 3, 1931, President Herbert Hoover signed a bill proclaiming it so. Today *AMERICA THE BEAUTIFUL* is almost exclusively sung to Samuel A. Ward's *Materna*.

The three movements of *SEA DRIFT* derive their titles and inspiration from three poems in the Walt Whitman collection entitled *Sea Drift*.

Out of the Cradle, Endlessly Rocking is a poem that blends extended metaphor with a variety of techniques to deal with a tripartition core: birth, life (love), and death (rebirth). The poem is in the form of childhood reminiscence, told by the poet about an experience involving a mockingbird that loses his mate, the sea, and the poet's self-discovery of his poetic voice. Much of this poem and the first movement of *Sea Drift* imply an undulating, rocking quality with music that rises and falls or swells and ebbs. Peaks of happiness plunge to troughs of despair, all against the background of the endlessly rocking cradle of life and death-the sea. The music of the first movement is filled with both the longing and the wave-like qualities suggested by Whitman's poem. The sad song of the mockingbird is fused with the song of the poet and the whispers of the sea to form a unity and reconciliation out of diversity and conflict. The poetic trio of bird-boy-sea is symbolized in the music by the timbres of flute/clarinet (oboe)/horn. The complete cycle of birth-life-death is suggested by an overall trajectory of cumulative and disintegrating textures, unfolding in music which is, by turn, lyrical/static, angular/dynamic/conflicting, and finally, song-like and static again.

The second movement, *On the Beach at Night*, evokes a reflective scene in which a father and child are contemplating a sky of shimmering stars, some of which appear to be devoured by ravenous dark cloud masses. Out of this

symbolic celestial conflict, several starts, some delicate, some radiant, emerge victoriously, intimating the poet's mystical intuition of the immortality of the cosmic spirit. The music, marked *sognando* (dreaming), is built on interplay of resonant, ringing sonorities. These sonorities range from delicate and gentle treble sounds to lustrous and richer full ensemble chords with sharp attacks and overlapping decays. The top notes of these chords outline song-like material heard earlier in the first movement.

The third movement, *Song for All Seas*, is marked 'Like wind over waves.' This music, like that of movements one and two, is largely derived from the pitch materials first heard in the clarinet solo at the beginning of movement one. Here, however, these pitches are transformed into rhythmic and textural shapes that suggest the mercurial energy of the sea. Tranquil waves are quickly altered into aggressive surges of water and energy. The movement ends in climactic swells of colliding rhythmic figures that culminate in a final burst on B^b.

PERCY GRAINGER was born in Melbourne, Australia in 1882. As a child, he studied piano with his mother and later with Louis Pabst (a pupil of Anton Rubenstein) and Adelaide Burkitt. At the age of ten, Grainger presented a series of recitals that ultimately financed his continued study in Germany and England. By 1900, Grainger began a career as a virtuoso pianist, achieving tremendous success in England, Australia, and South Africa.

Grainger immigrated to the United States in 1914, where he enlisted as an Army bandsman following the outbreak of WWI. There he learned to play and appreciate most of the wind instruments (particularly the saxophone), and began to score and arrange some of his previous compositions for concert band. Along with *Lincolnshire Posy*, some of Grainger's most popular pieces include: *Irish Tune from County Derry*, *Children's March*, *Shepherd's Hey*, *Ye Banks and Braes O' Bonnie Doon*, *Colonial Song*, and *Country Gardens*. These pieces not only demonstrate Grainger's intelligent mastery of wind instrument scoring, but also his innovative treatment of melodic and rhythmic material. Grainger completed *THE IMMOVABLE DO* between 1933 and 1939. Regarding this piece, the composer commented:

THE IMMOVABLE DO draws its title from one of the two kinds of Tonic Sol-fa notation, one with a 'movable Do' ('Do' corresponding to the key-note of whatever key the music is couched in, from moment to moment; so that the note designated by 'Do' varies with modulation) and the other with an 'immovable Do' (in which 'Do' always stands for C). In my composition—which is not based on any folksong or popular tune—the 'immovable Do' is a high drone on C that is sounded throughout the whole piece. From the very start (in 1933) I conceived the number for any or all of the following mediums, singly or combined: for organ (or reed organ), for mixed chorus, for wind band or wind groups, for full or small orchestra, for string orchestra or eight single strings. It seemed natural to me to plan it simultaneously for these different mediums, seeing that such music hinges upon intervallic appeal rather than upon effects of tone-color.

A CHILD'S GARDEN OF DREAMS was commissioned by the Northwestern University Wind Ensemble and John and Marietta Paynter in 1980 and was premiered in 1982 at the College Band Directors National Association convention held at the Ohio State University with John Paynter conducting. The composer writes of the programmatic inspiration for the work:

The following is from *Man and His Symbols* by Carl Jung: "A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a series of twelve dreams she had had when she was 8. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father... In the unabridged German original, each dream begins with the words of the old fairy tale: 'Once upon a time.' By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them... The little girl died of an infectious disease about a year after that Christmas... The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations... The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back on life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, 'Life is a short dream,' rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an 'adumbratio' (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection – the transformation of death into eternal life.

Maslanka selected five of the twelve dreams as motifs for the movements of this composition.

DAVID MASLANKA was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria,

and did graduate work in composition at Michigan State University with H. Owen Reed. His compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana where he composes on a full time basis.

FRANK ERICKSON, born in Spokane, Washington, started playing the piano at age eight, the trumpet at age ten, and began composing while in high school. After four years in the U.S. Army Air Corps, followed by two years as a dance band arranger, he received his Bachelor's degree from the University of California in 1950 and his Master's degree the next year. His primary composition teachers were Mario Castelnuovo-Tedesco and Halsey Stevens. Erickson's published works include more than 150 arrangements and 100 original works. *GOLDEN GATE OVERTURE* was composed in 1961 and was premiered that same year.

ROBERT SPITTAL'S music reflects the range of his pursuits as a composer, conductor, and teacher. Spittal has composed works for brass choir, wind ensemble, and chamber music for woodwind quintet, brass quintet, and guitar ensemble. Professional, collegiate and high school ensembles throughout the United States have performed his wind band compositions. Spittal conducts the Wind Symphony and Chamber Winds at Gonzaga University, where he has served as a chair of the Music Department since 2000. Dr. Spittal resides in Spokane, Washington with his wife and daughter.

Dr. Spittal states:

As is the case for most of my compositions, I wrote *PACEM – A HYMN FOR PEACE* for a friend who also happens to be a musician. The work was composed for Patrick Brooks and his Wind Ensemble at Idaho State University. The themes and structure of the piece are based on the 2nd movement of my Consort for Ten Winds, which impressed Pat at a chamber recording session I led in 1999. I intended Consort to be a contemporary reflection of older music, and for the 2nd movement to reflect the beautiful, imitative motet style of the Renaissance composer I admire, such as Josquin Des Prez and Palestrina. The musical proportions in *Pacem* range from the introspective to the epic, reflecting the scope of humanity's persistent, hopeful and often difficult struggle toward the realization of personal and universal peace.

JOHN ZDECHLIK is a native of Minneapolis, Minnesota. While playing trumpet and piano with his high school jazz band, he developed an interest in composition. 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 Bencrisutto. Zdechlik is now retired from his position at the 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 *Z's Blues*. An active member of the American Bandmasters Association, Zdechlik has conducted in 35 states and in Japan, England, and Scotland.

This 1971 composition combines a simple chorale theme, introduced by the woodwinds, with variations of the well-known Shaker Hymn "Simple Gifts." There is a progression of instrumental timbres and chord textures as the themes alternate and commingle. Brief solos for flute, clarinet, saxophone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing a fiery obbligato based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending.

DAVID MASLANKA drew inspiration from St. Francis of Assisi for his work *MOTHER EARTH*, a composition commissioned by and dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana.

Praise be You, my Lord, for our sister, MOTHER EARTH,
Who nourishes us and teaches us,
Bringing forth all kinds of fruits and colored flowers and herbs.
[St. Francis of Assisi]

FROM SHIRE AND SEA is dedicated to Donald E. McCathren and the Mid-East Instrumental Music Conference where the work was premiered; and to the premiering ensemble, the Williamsville, N.Y., high school band and its director, Frank Del Russo.

"The ballad-maker only wields his power for as long as he is the interpreter of the popular will. Laws may be imposed on the unwilling, but not songs." [Countess Martinego-Caesaresco]

"The unsophisticated man is more the master of direct, effective expression in a few words than he who has received a regular-literary education." [Goethe]

The authors of these two brief statements have revealed the source of the timeless strength of true folk music – basic truth, directly and effectively expressed. The greatest of composers has not surpassed, most have never equaled, the peculiar power of the folk song to express universal human feeling with a few unadorned notes.

Folk ballads were used for centuries in many countries to commemorate great events and the exploits of heroes, or simply to tell stories. In ancient England, one of the most popular subjects for ballad singers was Robin Hood. Dozens of verses have been preserved which tell of his adventures and encounters with typical members of medieval society. An air from one of these, *Robin and the Tanner*, can be heard in *From Shire and Sea*, along with several other popular folk ballad themes that the arranger has incorporated into this work.

In the final movement, the listener will recognize a melody that above all others has come to symbolize the pomp and glory of empire and romance of the sea. It is the noble and exciting *Rule Britannia*, by Thomas Augustine Arne. This famous patriotic song was originally written as the finale of a masque (a ceremonial entertainment consisting of drama, music, dancing, and pageantry) performed for the first time in the year 1740.

CHARLES SIMON CATEL was one of the important French musicians of his period. He studied under Sacchini and Gossec, and held his first professional post at the age of fourteen. In 1790, when he was seventeen years of age, he became chief of the band of the National Guard, sharing his position with Gossec. When the National Conservatory was founded in 1795, Catel became professor of harmony. His textbook on harmony was for many years the standard work of its kind in France. Catel became a member of the Institute in 1817, and in 1824 was made a Chevalier of the Legion of Honor. Catel's compositions include operas, symphonies and chamber music, as well as many works for wind instruments. He is thus, with Gossec and Mehul, one of the very first important composers whose name is associated with the development of bands.

The *OVERTURE IN C*, composed in 1792 for the Band of the National Guard, shows Catel at his best. In its elegance and clarity, it is characteristic of the perfection of late eighteenth century style, and compares more than favorably with similar works by Mehul, Gossec or Cherubini. It is one of the most delightful of all the works composed for wind band during this period. The influence of Mozart is clearly recognizable. The Overture is in straightforward sonata form, with a slow introduction. It was re-discovered by Richard Franko Goldman, and edited for present-day use by Mr. Goldman and Roger Smith. The Goldman Band, Richard Franko Goldman conducting on June 19, 1953, gave the first American performance of this Overture.

CONDUCTORS

ERIC SMEDLEY is in the first year of a Doctor of Musical Arts in Instrumental Conducting degree at the UW, where he serves as a Graduate Assistant Director of the Husky Marching Band. Eric holds Bachelor of Music Education and Master of Music (Wind Conducting) degrees from the Indiana University Jacobs School of Music. Eric comes to the UW after three years as the Associate Director of Bands/Director of Athletic Bands at Western Kentucky University. During his time at WKU, Eric directed the Big Red Marching Band, the Big Red Basketball Band, the Symphonic Band, and assisted with the Wind Ensemble. Eric also taught various music education and general education courses. During his final semester at WKU, Eric served as Acting Director of Bands. Eric's public school experience includes: Cocoa Beach High School in Cocoa Beach, Florida; Lincoln Middle School in Santa Monica, California; and Lincoln Middle School in Kenosha, Wisconsin. Eric has studied trumpet with Harry Herforth, Ed Cord, Mark Eichner, and Marvin Perry, and is currently studying trumpet with Allen Vizzutti. During his time at IU, Eric studied conducting with Ray Cramer, Stephen Pratt, and Robert Porco, and is currently studying conducting with Tim Salzman. Eric is a member of the College Band Director's National Association, Music Educator's National Conference, Kentucky Music Educator's Association, National Band Association, International Trumpet Guild, and Phi Mu Alpha Sinfonia. He is an active arranger, clinician, and trumpet performer.

SCOTT-LEE ATCHISON is in his second year of study towards a DMA in instrumental conducting and is a student of Tim Salzman. He is the Teaching Assistant for the University Concert Bands, Wind Ensemble, and undergraduate conducting classes. Prior to attending the University of Washington, Mr. Atchison received his Masters Degree from the University of Tennessee where he was a conducting student of Dr. Gary Sousa, Dr. David Stutzenberger, and James Fellenbaum. While at the University of Tennessee, he served as the Graduate Assistant with the Pride of the Southland Marching Band as well as the Director of the Men's Basketball Band. In addition to his primary conducting teachers at the University of Tennessee, he has studied conducting at various symposiums with John Whitwell, Eugene Corporon, Jerry Junkin, Jack Stamp, H. Robert Reynolds, Allan McMurray, Craig Kirchoff, Richard Floyd, and Robert Halseth. Mr. Atchison received his Bachelors in Music Education from the University of North Texas where he studied trumpet with Keith Johnson and Dr. Leonard Candelaria. Upon graduating from the University of North Texas Atchison taught public school in California's central valley where he served as the Director of Instrumental Music at Hanford East High School.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Hsiao-Chieh Lin, Grad., Music Performance, Taoyuan,
Taiwan*
Ching-Yi Ho, Grad., Music Performance, Taipei,
Taiwan
Jessica Polin, Grad., Music Performance, Buckley
Chung-Lin Lee, Grad., Music Performance, Kaohsiung,
Taiwan

PICCOLO

Hae-Won Shin, Grad., Music Performance, Seoul, S.
Korea
Chung-Lin Lee, Grad., Music Performance, Kaohsiung,
Taiwan

OBOE

Sara Thompson, Grad, Music Performance, Fresno,
CA*
Justin Henderlight, So., Music Education, Huntsville,
AL
Alyssa Sorenson, Fr., Engineering, Olympia

ENGLISH HORN

Alyssa Sorenson, Fr., Engineering, Olympia

BASSOON

Kirsten Alfredsen, Jr., Music Performance, Bellingham*
Sarah Smith, So., Music Performance, Rochester, MN
Kent van Alstyne, Sr., Microbiology/Anthropology,
Chehalis

CLARINET

Ysabel Sarte, Non-matric., Santa Rosa, CA*
Yong Kim, Fr., Music Performance, Bellevue
Jonathan Tu, Sr., Aeronautics/Math, Shoreline
Shinn-Yi (Cindy) Chou, Sr., BioChem./Music, Seattle
Kim Wester, Grad., Music Performance, Bozeman, MT
Karli Anderson, Jr., Music Education, Vancouver
Tim Nelson, So., History, Vancouver
Lite Wu, So., Undeclared, Bellingham

E^b CLARINET

Kim Wester, Grad., Music Performance, Bozeman, MT

BASS CLARINET

Kent van Alstyne, Sr., Microbiology/Anthropology,
Chehalis
Shinn-Yi (Cindy) Chou, Sr., Bio-Chemistry/Music,
Seattle
Katherine Miller, Fr., Music Performance, Snohomish

ALTO SAXOPHONE

Bryan Smith, Grad., Music Performance, Portland, OR*
Megumi Azekawa, Sr., Music Performance, Yokohama,
Japan

TENOR SAXOPHONE

Paul Gillespie, Post Bacc., Music Education, Edmonds
Anthony Pierce, Jr., Music Performance, Vancouver

BARITONE SAXOPHONE

Yuri Yano, Sr., Psychology, Tokyo, Japan

TRUMPET

Eric Smedley, Grad., Instrumental Conducting, Solon,
OH*
Toby Penk, Sr., Music Performance, Renton
Ian Simensen, Sr., Music Education, Auburn
Josh Gailey, Fr., Music Performance, Port Angeles
Shelly Devlin, Grad., Music Performance, LeGrand, IA
Brennan Carter, Fr., Jazz Studies, Kenmore

HORN

Matthew Kruse, Grad., Inst. Conducting, Redmond*
Cory Schillaci, Jr., Physics, Auburn
Kenji Olnier, Jr., Music Performance, Olympia
Andrew Cate, Sr., Psychology, Graham
Kyler Brumbaugh, Jr., Music Education Port Angeles
Aaron Avril, Jr., Physics/ Music Performance, Shoreline
Maggie Capwell, Fr., International Studies, Spokane

TROMBONE

Joshua Bell, Sr., Music Perf., Seattle*
Daniel Rossi, Jr., Music Performance, Music Education,
Spokane
Emma Yantis, Sr., Music Perf., Grapeview

EUPHONIUM

Bryce Moriarty, So., Undeclared, Bothell*
Reece Beigh, Fr., Music Perf., South Prairie

TUBA

Jon Hill, Jr., Music Performance, Des Moines, IA*
Nate Lee, Sr., Music Performance, Issaquah
D. J. Schontz, Sr., Music Performance, Seattle

STRING BASS

Kelsey Schwichtenberg, So., Undeclared, Renton
Shaunessey Fischer Scott, Music Perf., Woodland, CA

PERCUSSION

Christian Krehbiel, Grad., Music Performance,
Spokane*
Brian Yarkosky, Grad., Music Performance, Puyallup
Chris Lennard, Jr., Music Performance, Music
Education, Snohomish
Craig Wende, Grad., Music Education, Great Falls, MT
Joel Orsen, Jr., Music Education, Lakewood
Jenna Schroeter, Music Performance, Boulder, CO

HARP

Ashley Wong, Sr., Music Performance, Kirkland

PIANO

Akiko Iguchi, Grad., Music Performance, Yokohama,
Japan

ORGAN

Tomoko Maki, Grad., Music Performance, Tokyo,
Japan

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Christina Boscole, Fr., Art, Renton
Cynthia Becker, Grad, Education, Graham
In Hae Lee, Fr., Chemistry/Neurobiology, Auburn
Jazmin Marroquin, Fr., Mathematics, Hood River, OR
Kailan Tyler-Babrkirk, Fr., Undecided, Spokane
Melanie Williams, Jr., Dance, Bremerton
Meghan Tanner, Fr., Neurobiology, Valdez, AK
Natalie Mace, Fr., Pre-Art, Auburn
Tiffany Capon, Junior, History, Marysville

PICCOLO

Melanie Williams, Jr., Dance, Bremerton

OBOE

Melanie O'Donnel, Jr., History, Vancouver
Sharelle Pampo, Fr., Pre-Med/Math Education,
Spanaway

BASSOON

Christy Lopit, So., English/CHID, Mukilteo
Eve Zaunbrecher, Fr., Internat'l Studies, Lafayette, LA
Kent van Alstyne, Sr., Anthropology, Chehalis

CLARINET

Abby Burton, Fr., Undecided, Renton
Alix Dantzler, Fr., Nursing / Music, Pe Ell
Casey Stamper, So., Pre-Pharmacy, Richland
Elizabeth Korsmo, So., Chemistry, Spokane
Emily Hiatt, So., Pre-Nursing, Bothell
Jessica Kerr, Fr., Undecided, Auburn
Jessica Ton, Jr., Biology LST, Lake Stevens
Jonathon Cross, Grad, Mathematics, Evergreen, CO
Ju-Hsin Lee, Fr., Art Design, Vancouver
Kelly Fellows, So., History/Biology, Lake Stevens
Kendall Kosei, Fr., Undecided, Renton
Kyung nam Yun, Sr., Electrical Engrg, Seoul, Korea
Laura A. Murphey, Fr., International Studies, Spokane
Linda O'Gara, Comm. Member, Seattle
Maria Khavin, Grad, Music Education/Performance,
Bothell
Matt Wenman, Sr., Music Education, Gig Harbor
Rachel Vam Rijn, Fr., Chinese Communications,
Auburn
Ryan Kosai, Sr., Electrical Engineering, Renton
Wallis Thompson, Fr., Biochemistry, Port Orchard

BASS CLARINET

Christina Philipp, Fr., Undecided, Snohomish
Jennifer Grantham, So., Psychology, Brier, NA
Rebecca Hoffman, Sr., English, Renton

ALTO SAXOPHONE

Amanda Flores, Fr., Nursing, Oak Harbor
Anna Lee, Fr., International Studies, Chicago, IL
Anthony Macasieb, Sr., Political Science, Kent
Donnie Stallman, So., Civil Engineering, Burien
Ryan Brown, Jr., Law Societies & Justice, Camas
Zak Scholl, So., ACMS & Physics, Portland, OR

TENOR SAXOPHONE

Lane Dalton, Fr., Undecided, Snohomish

TRUMPET

Christopher Clarke, Jr., Music Education/Performance,
Vancouver
D. Chris Huskey, Jr., Philosophy, Bonney Lake
Jason Nutter, Fr., Computer Science, Olympia
Jordan Bice, So., Political Science, Lake Oswego, OR
Matt Decker, So., Electrical Engineering, Spokane
Matthew Feltrup, Fr., Undecided, Yakima
Min-Tih Lai, So., Materials Science & Engineering,
Bellevue
Timothy Martin, So., Architecture, Redmond
Will Johnson, Fr., Computer Science, Kenmore
Zachariah MacIntyre, So., Music Education/Psychology,
Fife

HORN

Benjamin Renneberg, So., Undecided, Lake Tapps
Jennifer Schliet, Grad, Pathology, Yarmouth, Nova
Scotia, Canada
Tamon Page, Sr., Materials Science & Engineering,
Mercer Island
Vivian Pauley, Fr., Undecided, Bellingham

TROMBONE

Lane Dalton, Fr., Undecided, Snohomish
Bryan Clark, So., History/Economics, Chehalis
Forrest Vines, Jr., Computer Science, Vancouver
Matty Michell, Fr., Business, Mukilteo
Natalie Schmidt, Sr., Biology, Langley
Royce Hale, Grad, Biology/Education, Sheridan, WY
Tom Shonka, Fr., Undecided, Renton

EUPHONIUM

Erik Bailey, Sr., Sociology, Hockinson
Scott Rinnan, Post Bacc., Math, Eugene, OR
Sean Bucy, Fr., Undecided, Mukilteo

TUBA

Jennifer Stewart, Fr., Undecided, Mukilteo
Sam Thompson, Sr., Music Performance, Cusick

PERCUSSION

Aleta Corboy, Fr., Business, Mukilteo
David Jiang, Fr., Economics, Madison, WI
Deontay Ebiriekwe, So., Biology/Physics, Los Angeles,
CA
Kyle Schalzen, Fr., Pre-Art, Kent
Mary Ziegler, Grad, Education, Seattle
Michael Brennan, Sr., Philosophy, San Angelo, TX

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Nathan Akamine, Fr., Pre Health Sciences, Honolulu, HI
Riley Cho, Jr., Biology, Korea
Anton Coleman, Sr., Music Education, Beaumont, TX
Nicole Dullenty, Sr., Anthropology, Kent
Samia Esseddiqi, Jr., French/Nursing, Bothell
Hona Jang, Soph., Physics, Korea
Aimie Lopez, Sr., Music, San Antonio, TX
Ji Sun Park, Jr., Bioengineering, Korea
Kelsi Wusterbarth, Fr., Psychology/Pre-Med, Spanaway
Holly Zepernick, Fr., Music Perf., Woodinville

PICCOLO

Nancy Gove, Comm., Seattle

OBOE

Stacy Schulze, Comm., Richmond, TX
Jamie Steffen, Comm., Snohomish

BASSOON

Jeralee Anderson, Grad., Civil Engineering, San Luis Obispo, CA
Sarah Smith, Soph., Music, Rochester, MN

CLARINET

Melissa Caras, Grad., Neurobiology and Behavior, Peabody, MA
Pei-Chi Chu, Comm., Taipei, Taiwan
Carrie Fowler, Comm., Everett
Mary Kawamura, Fr., Renton
Michelle Kim, Soph., Nursing, Seattle
Joanna Kwok, Jr., Biology, Mukilteo
Hannako Lambert, Fr., Port Orchard
Jinho Lee, Fr., Computer Science, Korea
Justin Lee, Jr., Bioengineering, Diamond Bar, CA
Hyung-Sup Lee, Sr., Biochemistry, S. Korea
Rosie Lindeke, Sr., Molecular Bio, Burien
Alexandra Mackenzie, Sr., Biochemistry/Biology, Kent
Peter Mann-King, Fr., Colville
Eric Nguyen, Jr., Biology/Computer Science, Bellevue
Byung Rhieu, Sr., Shoreline
George Roth, Fr., Informatics, American Falls, ID

BASS CLARINET

Katherine Miller, Fr., Music Performance, Snohomish

ALTO SAXOPHONE

Patrick Brewer, Sr., Mechanical Engineering, Spokane
Eric McCambridge, Sr., Bellevue
Kelly Monthie, Sr., Psychology/Sociology, Olympia

TENOR SAXOPHONE

Jim Bach, Sr., Biology, Puyallup

BARITONE SAXOPHONE

Paul Gillespie, Post Bacc., Music Education, Edmonds

TRUMPET

Anderson Arifin, Sr., Civil Engineering, Indonesia
Jon Caldwell, Comm., Longview
Anders Dallum, Fr., West Seattle
Michael Duble', Comm., Chicago, IL
Jan Rey Pioquinto, Fr., Renton
Daniel Shafer, Fr., Freeland
Ken Snider, Comm., Bellingham
Alan Wright, Soph., Environmental Science, Olympia

HORN

Abbie Lambert, Grad., Biomolecular Structure and Design, Lake Stevens
Karen Mildes, Comm., Bothell
Gorden Mitchell, Grad., Chemistry, Boring, OR

TROMBONE

Oisin Gunning, Fr., Everett
Richard Mitchell, Fr., Sammamish

EUPHONIUM

Jake Plummer, Soph., Materials Science and Engineering, Puyallup

TUBA

D. J. Shontz, Sr., Music Performance, Lake Tahoe, CA

PERCUSSION

Mark Chilenski, Soph., Aero Engineering, Renton
Brandon Fidler, Fr., Lynnwood
Stephanie Jahja, Soph., Indonesia
Adam Page, Soph., Music Education, Anacortes
Devy Pranowo, Jr., Indonesia
Justin Watilo, Sr., History, Chehalis

CLASSICAL

KING FM 98.1