

non circ CDS 15,039-15,040  
Circ CDS 15,041-15,042 Presents

“LIGHTS, CAMERA, ACTION”

with the

UW WIND ENSEMBLE  
UW CAMPUS BAND  
UW CONCERT BAND

Compact  
disc  
B348  
2005  
11-29

November 29, 2005

7:30 PM

Meany Theater

CD 15,041

UW WIND ENSEMBLE  
Timothy Salzman, *conductor*

- 1 WALKING TUNE (1912).....5:24.....PERCY GRAINGER (1882-1961)  
2 comments, Salzman, 3'  
3 RECOIL (2004).....12:08.....JOSEPH SCHWANTNER (b. 1943)  
4 HOLY ROLLER (2001).....10:27.....LIBBY LARSEN (b. 1950)  
Barbara Larson, *alto saxophone*  
5 BANG! (2005).....15:07.....DAVID KECHLEY (b. 1947)

CD 15,042

UW CAMPUS BAND

- 1 THE FLORENTINER (1980).....5:03.....JULIUS FUCIK (1872-1916) arr. by M. L. Lake  
Laura Stambaugh, *conductor*  
2 AT MORNING'S FIRST LIGHT (2004).....3:57.....DAVID R. GILLINGHAM (b. 1947)  
Thomas Slabaugh II, *conductor*  
3 HERMES---SWIFT OF MOTION (1999).....2:37.....ALDO RALPH FORTE (b. 1953)  
Margaret Young-Weitzel, *conductor*

UW CONCERT BAND

- 4] *CACIA AND CHORALE* (1976) ..... 6:36 ..... CLIFTON WILLIAMS (1923-1976)  
 Scott Fry, *conductor*
- 5] *LUX AURUMQUE* (2005) ..... 4:31 ..... ERIC WHITACRE (b. 1970)  
 Paul Bain, *conductor*
- 6] *OTHELLO* (1977) ..... 10:19 ..... ALFRED REED (1921-2005)  
 II. *Aubade (Cyprus)*  
 III. *Othello and Desdemona*  
 IV. *Entrance of the Court*  
 Nse E. Ekpo, *conductor*

PROGRAM NOTES

*WALKING TUNE* was written in 1905 for a woodwind quintet and was published in 1912. It's based on a melody written during a trip through Argyleshire, west Scottish Highlands, in 1900, and is one of Grainger's most melodious tunes. Leopold Stokowski asked Grainger to expand the instrumentation to an orchestral wind section. Unfortunately it was not recorded subsequently

GEORGE PERCY GRAINGER was born on 8 July 1882 at Brighton, Victoria. Quite precocious at an early age, Grainger made his first concert tour as a pianist when he was twelve. He became a close friend of Norwegian composer Edvard Grieg whose love of national music inspired Grainger to look closely at English folk music. With the aid of a phonograph, he collected songs from folk-singers.

*RECOIL* (2004) is the latest work by Schwantner for wind ensemble, following in the line of his three descriptive tone poems in this medium ...and the mountains rising nowhere... (1972), *From a Dark Millennium* (1981), and *In evening's stillness* (1996). *Recoil* is a departure from the previous three works in that it is not based on poetic devices, but on a single descriptive term. The literal definition of the title (e.g. "to spring, shrink, or fall back") has now become the motivic inspiration for music that rhythmically "springs away" from the typical rhythmic pulse of the metric structure. The result is a work that shifts between moments of stability and instability, creating a vehicle for musical virtuosity for the entire ensemble.

*Recoil* was commissioned by the University of Connecticut and the Raymond and Beverly Sackler New Music Foundation, and premiered on November 3, 2004 by the University of Connecticut Wind Ensemble, Jeffery Renshaw, conductor, in Carnegie Hall, New York City.

JOSEPH SCHWANTNER was born in Chicago (1943) and received his musical and academic training at Chicago's American Conservatory and Northwestern University, completing a doctorate in 1968. He had a long and distinguished career in academia, serving on the faculty at Pacific Lutheran University, Ball State University, Eastman School of Music, the Julliard School, Yale University, eventually returning to and retiring from the Eastman School of Music faculty in 2000.

Schwantner has served as composer-in-residence with the Saint Louis Symphony Orchestra as part of the MEET THE COMPOSER/Orchestra Residencies Program. He has been the subject of a television documentary entitled, *SOUNDINGS*, produced by WGBH in Boston for national broadcast.

Schwantner's many awards include the Charles Ives Scholarship from the American Academy of Arts and Letters in 1970, four National Endowment for the Arts grants between 1974 and 1979, first prize in the 1981 Kennedy Center Friedheim Competition for his chamber piece *Music of Amber*, and the 1970 Pulitzer Prize for his orchestral work *Aftertones of Infinity*. His work *Magabunda* "Four Poems of Agueda Pizarro," recorded on Nonesuch Records by the Saint Louis Symphony, was nominated for a 1985 Grammy Award in the category "Best New Classical Composition," and his *A Sudden Rainbow*, also recorded on Nonesuch by the Saint Louis Symphony, received a 1987 Grammy nomination for "Best Classical Composition." He has also been a subject on the television series *Soundings* produced by WGBH of Boston. In May 2002 he was elected to the American Academy of Arts and Letters.

The longest running revival meeting in America took place on Azusa Street in Los Angeles, California and lasted from 1906 to 1909. Night after night, the Reverend William Seymour preached so passionately that he brought about an ecstatic outpouring from the congregation. They wept, shouted, and jerked uncontrollably. They dropped into dead faints. They spoke

in tongues. They danced in the aisles. It is said that the Pentecostal movement in the United States was born of this three-year revival meeting.

*HOLY ROLLER* is inspired by classic revival preaching. To me, revival sermons are stunning musical masterpieces of rhythm, tempo, and extraordinary tension and release. The music flows directly for the language, cajoling, and incanting, at the same time magnetizing and mesmerizing the listener with its irresistible invocations. The music is the language, the language is the music and the result transports the spirit to other states of being. *Holy Roller* is a revival sermon captured in the sounds of the alto saxophone and piano. (Libby Larsen)

Dr. LIBBY LARSEN has been described as an "adventurous composer without being self-consciously avant-garde," and her music has been praised for its contemporary American spirit. As one of the most performed composers working today, her compositional output encompasses over 250 works for multiple genres ranging from solo vocal and chamber music to large-scale orchestra, wind band, and opera productions. She is able to work solely from commissions and has never held, nor sought, a full-time academic appointment.

Eminently respected for her commitment and authority on issues related to concert music tradition and music education, she is at the forefront of defining the composer's role in today's society. A highly articulate spokesperson, she has served as mentor, public speaker, writer, and advisor to many organizations including the American Symphony Orchestra League, Meet the Composer, the College Music Center, the Camargo Foundation of Music, ASCAP, and the National Endowment for the Arts.

Larsen is the first woman to serve as resident composer with a major orchestra, having held composer-in-residence positions with the Minnesota Orchestra, Colorado Symphony, and Charlotte Symphony. Additionally, she has held similar composer-in-residence postings with the Aspen Summer Institute, California Institute of the Arts, Arnold Schoenberg Institute, Philadelphia School of the Arts, and the Cincinnati Conservatory.

Dr. Larsen has been the recipient of numerous awards and wide critical acclaim including a Grammy as producer of *The Art of Arleen Auger*. She has been awarded a Lifetime Achievement Award from the American Academy of Arts and Letters, a Young Artist Award from the American Council on the Arts, fellowships from both the National Endowment for the Arts and the Bush Foundation, commissions from Meet the Composer/Readers Digest Lila Wallace Foundation, and numerous honorary doctorate degrees. (A composer's Insight, Linda Moorhouse)

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*BANG!* begins with a musical statement that is clearly enough to explain its title. In fact, the entire first section of the piece is generated by repetitions of a cluster of drums as they continue to trigger the woodwinds into ever expanding and contracting lines before they ultimately fragment as new explosions emerge. Beyond this literal reference, the musical ideas and structure of this work are, in fact, inspired by the concept of the "big bang" theory in which the universe is constantly expanding having started from a single point. It seems that, like a rubber band, it may also begin to contract, at some point in the distant future, all the way back to that single point and even beyond! It is impossible to truly wrap one's mind around this but it is quite fascinating to try.

Above all this is a piece of music with melodies, harmonies, timbres, and rhythms that will hopefully excite, delight, frighten, amuse and perhaps even give comfort at times. It is not an attempt to represent such cosmic ideas as the "big bang". How futile that would be! However, these ideas do provide interesting musical analogies that can be heard in the outer sections of the piece. There are harmonic progressions, widely spaced chords that contract into tone clusters or move in the opposite way from the densest possible aggregate of notes to expanded structures that are more sonorous due to the open spaces between the notes. Chords and melodies throughout the piece are constantly moving toward or away from each other at similar rates. Even the opening lines which provide the thematic basis for much of the work are always presented as at least two lines in mirror image which continue to move both higher and lower simultaneously. Percussive explosions are often the impetus for the bursts of energy created by the winds and brass.

Although the work is continuous, there are clearly three primary sections. The middle section is perhaps more humanly inspired as it features a full flute choir with bass and alto flutes playing a modal chorale interspersed with various solo instruments which play more expressive versions of the material that opens the work. However, even this tranquility becomes more restless as external forces continue to bombard and undermine it. The pent up emotion of the flute choir's plaintive song does reach full fruition however, before the drum cluster once again triggers an explosion, which this time expands even further in displays of musical fireworks and intensity. The final seconds of the work bring new meaning to its title if one considers it in the context of a slightly different theory postulated by T.S. Eliot in his poem *The Hollow Men*:

This is the way the world ends

Not with a bang but with a whimper.

DAVID KECHLEY was born in Seattle and received the Bachelors degree in 1970 from the University of Washington. He completed a Doctorate in Composition at the Cleveland Institute of Music in 1979 where his teachers included *Paul Tufts*, *James Beale*, *Robert Suderburg*, *William Bergsma* and *Donald Erb*. Kechley's work reflects a wide variety of musical experience from popular to serial music. In particular, the visual and spiritual impact of his visits to temples in Kyoto, Japan in 1990 have had a profound influence on his musical thinking. He has received grants from the NEA and a Fellowship from the John Simon Guggenheim Memorial Foundation. He is currently chairman of the Department.

Since the 1968 premiere of *Second Composition for Large Orchestra* by the *Seattle Symphony*, Kechley's compositions have been performed and/or commissioned by the *Minnesota Orchestra*, *Cleveland Orchestra*, *Boston Pops*, *Seattle Symphony*, *North Carolina Symphony*, *St. Paul Chamber Orchestra*, *Kronos Quartet*, *Lark Quartet*, and a number of others. Kechley's works have also been featured at national and international conferences, including the Music Educators National Conference, American Harp Society, American Society of University Composers, College Music Society, World Saxophone Congress and New Music and Art Festival at Bowling Green State University.

His work has been recognized by prizes and awards including those from the National Endowment for the Arts and the Guggenheim Foundation. On the Faculty of Williams College since 1986, Kechley lives in Williamstown, Massachusetts with his wife and children.

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*FLORENTINER MARCH* was originally titled "La Rosa di Toscana" by its composer JULIUS FUCIK. For political reasons, he changed the title from honoring the entire region of Tuscany to glorifying just its capitol of Florence. Composed when marches were the popular music of the day, *Florentiner March* is regarded as an exemplary concert march. In addition, it has often also been labeled an operatic march due to its length and development of themes.

Fucik (1872-1917) was born in Prague and studied composition with Antonin Dvorak (1841-1904). In addition to composing, Fucik was bandmaster to the 86<sup>th</sup> Hungarian Infantry Regiment at Budapest. He is most frequently remembered as the composer of *Thunder and Blazes (Entry of the Gladiators)*, most commonly known as the 'circus entry' music. This edition of *Florentiner March* was edited by Frederick Fennell in 1980.

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Since moving to a house on a beautiful lake 17 miles west of Mt. Pleasant, Michigan, I have been witness to many striking sunrises. The window in our kitchen nook faces the east and I have often watched the sun come up over the lake. At first it peaks its bright red face from the tops of homes across the lake as it pushes its way through the cloudy haze of the horizon. Before long, it rises above the clouds and its rays spread brilliantly in all directions across the lake. It is a glorious moment as the beauty of the day is revealed. It is a miracle we take for granted and *AT MORNING'S FIRST LIGHT* seeks to musically depict this wonderful beginning of the new day. – David R. Gillingham

DAVID R. GILLINGHAM (b. 1947) earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion, with many of these works now being considered standards in the repertoire. His commissioning schedule dates well into the first decade of the 21st century. His numerous awards include the 1981 DeMoulin Award for Concerto for Bass Trombone and Wind Ensemble and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*.

Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991) a Research Professorship (1995), and the recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of the Society of Composers International and ASCAP and the recipient of the ASCAP Standard Award for Composers of Concert Music in from 1996-2002.

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*HERMES: SWIFT OF MOTION* is only one movement that make up *Olympus: Four Mythological Legends*. The piece takes its name from Mount Olympus and its movements were inspired by four characters from mythology. Hermes is known for his swiftness and athleticism, with wings on his helmet, sandals and on his magical wand *Caduceus*. He is messenger of the gods and the solemn guide of the dead, the Divine Herald who leads the souls to their last home. This is the shortest movement and embodies the flightiness of Hermes. The piece itself is a study of the elements that go with A<sup>b</sup> and its enharmonic G-sharp. Virtually every measure contains one of these two pitches.

ALDO RAFAEL FORTE is a composer with the United States Air Force Heritage of America Band at Langley Air Force Base and Adjunct Professor of Composition at Christopher Newport University, both in Virginia. He has studied composition with Ross Lee Finney, William Presser, and Robert Jager. He holds music degrees from Tennessee Technological University and the University of Southern Mississippi.

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"While it remains open to question whether music can convey any message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with *CACCIA AND CHORALE*, two title words borrowed from Italian because of their allegorical significance. The first, *Caccia*, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The *Chorale* is, by contrast, an urgent and insistent plea for greater humanity, a return to a religious or ethical concepts."

[CLIFTON WILLIAMS]

"Caccia and Chorale is very much in the signature of Clifton Williams; however, the futility of the Caccia and its ultimate exhaustion into the Chorale bring us yet another dimension of this composer. As the Caccia continues its relentless pursuit of greater heights of frenzy, it is finally interrupted by a morse code-like figure (based on the symbols for D-E-G, drawn from the initials of Donald E. Greene- see below), which persist over the sustained block chords of what signals the futility of the 'chase' as Dr. Williams describes it. The material found in the Chorale represents some of the most powerfully emotional music to come from Williams' pen; not only in volume, but in the tension-maintaining harmonic structure which is as dramatic as any fortissimo climax found in any of his music. The music leaves one with a somewhat unresolved, restless feeling, although the final pianissimo chord makes every attempt to negate this through its musical consonance." [James D. Wayne]

Caccia and Chorale was commissioned by the State University of Wisconsin (Stevens Point) Wind Ensemble, Donald E. Greene, conductor.

*LUX AURUMQUE* began its life as an a cappella choral work I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera "Paradise Lost".

"Lux Aurumque" received its premiere at the 2005 conference of the Texas Music Educators' Association, and is dedicated with deep admiration for my dear friend Gary Green. [ERIC WHITACRE]

from the choral score:

After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthoy Silvestri. A simple approach is essential to the success of the work, and if the tight harmonies are carefully tuned and balanced they will shimmer and glow.

Lux Aurumque

Light,

Warm and heavy as pure gold

and the angels sing softly

new-born baby.

Lux,

calida gravisque pura velut aurum

et canunt angeli molliter to the

modo natum.

This score was commissioned by the Master Chorale of Tampa Bay, and is dedicated with love to Dr. Jo-Michael Scheibe

Born in 1970, ERIC WHITACRE received his M.M. in composition from the Juilliard School of Music, studying with John Corigliano and David Diamond. Today, Eric Whitacre is one of the bright stars in contemporary concert music, and has quickly become a much commissioned, published and performed choral and symphonic composer, as well as an accomplished conductor and clinician. In addition he also writes for the motion pictures and has a Grammy nomination to his name. Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. In 2001 he became the youngest recipient ever awarded the coveted Raymond C. Brock Commission by the American Choral Directors Association.

Mr. Whitacre has already achieved substantial critical and popular acclaim. The American Record Guide named his first recording, "The Music of Eric Whitacre," one of the top ten classical albums in 1997, and the Los Angeles Times praised his music as "electric, chilling harmonies; works of unearthly beauty and imagination." His "Water Night" has become one of the most popular choral works of the last decade, and is one of the top selling choral publications in the last five years. "Ghost Train, his first instrumental work written at the age of 23, is a genuine phenomenon; it has received thousands of performances in over 50 countries and has been featured on 40 different recordings. His music has been the subject of several recent scholarly works and doctoral dissertations, and his published works have sold well over 350,000 copies world wide.

Internationally, Whitacre conducted the first in an annual series of wind symphony concerts in Tokyo, Japan, and was named music director of the Narashino Wind Consortium. He has conducted concerts of his choral and symphonic music in Japan, Australia, Singapore, much of Europe, and dozens of American universities and colleges.

The works of William Shakespeare undoubtedly have inspired more musical compositions than those of any other writer in the English language. Incidental music for the plays on stage, in film, and on television: settings of the songs, sonnets, and excerpts from the dramatic texts: overtures, tone poems, suites, and operas fashioned from the plays (sometimes just from the basic ideas or themes) and so on...the list is endless, and new works appear almost yearly. Composers of every nationality, style and temperament have found themselves fascinated at one period or another with the wealth of creative material in the Bard's pages. And there is every reason to believe that this will ever continue.

*OTHELLO*, A Symphonic Portrait for Concert Band/Wind Ensemble in Five Scenes (after Shakespeare), is a concert suite. Each movement characterizes musically the mood or feelings generated by a scene from the play, and is prefaced by a quotation from the text itself.

The second movement, *Aubade* (Cyprus), is a morning song, or serenade, played by itinerant musicians under Othello and Desdemona's window (Act III, Scene I), titled, appropriately, "Good morning, General." The third, *Othello and Desdemona* Portrays the deep feeling between them, passionate yet tender, and is prefaced by a quotation from Othello's famous speech

to the Venetian Senate in Act I, telling of his wooing her: "She loved me for the dangers I had passed, and I loved her that she did pity them." The fourth movement, The Entrance of the Court describes a majestic triumphal scene.

University of Washington Wind Ensemble  
**GRADUATE CONDUCTING STUDENTS**

Paul Bain, Puyallup  
Nsé Ekpo, Sumter, South Carolina  
Scott Fry, Tacoma

Joel Heredia, Longview  
Lauren Keller, Seattle  
Matthew Kruse, Redmond

Thomas Slabaugh II, Sacramento, CA  
Laura Stambaugh, Portsmouth, NH  
Margaret Young-Weitzel, Redlands, CA

*UNIVERSITY OF WASHINGTON WIND ENSEMBLE*

*\*Principal*

FLUTE

Zhao Rong Chen, Grad., Music Perf.,  
Nanjing, China\*  
Hae-Won Shin, Grad., Music Perf., Korea  
Ada Rose Williams, Sr.,  
Architecture/Music, Bellevue  
Torrey Kaminski, Jr., Music  
Perf./Architecture, Seattle  
Saesha Senger, Grad., Music Perf., Hailey,  
ID  
Pamela Saunders, Fr., Music Perf., San  
Diego, CA

OBOE

Jayne Drummond, Sr., Music Perf.,  
Seattle\*  
Laura Stambaugh, Grad., Music Ed.,  
Portsmouth, NH  
Haley Franzwa, Jr., Music Ed., Bothell

BASSOON

George Hamilton, Fr., Music Perf./Near  
Eastern Lang., Spokane\*  
Rebecca Solomon, Fr., Phil., Redmond

CONTRA BASSOON

Kirsten Alfredsen, Fr., Music Perf.,  
Bellingham

CLARINET

Matthew Nelson, Grad., Music Perf.,  
Vancouver\*  
Nsé Ekpo, Grad., Inst. Cond., Sumter,  
South Carolina  
Kent van Alstyne, So., Physics, Chehalis  
Stella Koh, Fr., Music/Poly Sci., Bellevue  
Libby Sandusky Grad., Music Perf., Seattle  
Dmitry Pavlyuk, Music Perf./Music  
Education, Kharkov, Ukraine  
Kate Sawatzki, So., Biology/English,  
Spokane

BASS CLARINET

Ben Leis, Community Member, Seattle

CONTRA BASS CLARINET

Lauren Keller, Grad., Music Ed., Seattle

ALTO SAXOPHONE

Barbara Larson, Sr., Music Perf./  
Anthropology, Kent\*  
Ryan Marsh, Sr., Music Perf., Maple  
Valley  
Matthew Wenman, Jr., Music Perf., Gig  
Harbor

TENOR SAXOPHONE

Ryan Murtfeldt, Grad. Music Ed., Seattle

BARITONE SAXOPHONE

Anthony Pierce, Fr., Music Perf.,  
Vancouver

TRUMPET

Edward Castro, Grad., Music Perf., New  
York City, NY\*  
Toby Penk, So., Music Perf., Renton  
Shelly Devlin, Grad., Music Perf.,  
LeGrand, IA  
Rachel Moore, So., Music Perf., Lake  
Forest Park  
Hilma Yantis, Sr., Music Ed., Grapeview  
Paul Bain, Grad., Inst. Cond., Puyallup

HORN

Matthew Kruse, Grad., Music Perf.,  
Redmond\*  
Josiah Boothby, Sr., Music Perf., Seattle  
Cory Schillaci, Fr., Music Perf.,  
Severn Ringland, Fr., Music Perf., Brush  
Prairie, WA  
Andrew Cate, So., Psychology, Graham  
Stephanie Reger, Sr., Sociology, Everett

TROMBONE

Vincent LaBelle, Grad., Music Perf.,  
Spokane\*  
Daniel Rossi, Fr. Music Ed., Spokane  
Caleb Lambert, So., Music Perf., Olympia  
Grant Ausley, So., Music Perf., Graham

EUPHONIUM

Phillip Brown, Grad., Music Perf.,  
Tacoma\*  
Jenny Kellogg, So., Jazz Studies, Redmond

TUBA

Nate Lee, So., Music Perf., Issaquah\*  
Jon Hill, Fr., Music Perf., Des Moines, IO  
Ryan Schultz, Grad., Music Perf., Stevens  
Point, WI

STRING BASS

Peter Griffin, Sr., Informatics, Juneau, AK

PERCUSSION

Scott Fry, Grad., Inst. Cond., Tacoma\*  
Rebecca Tapia, Sr., Music Perf./Music Ed.,  
Snohomish  
Katie Hurst, Grad., Music Performance,  
Seattle  
Everett Blindheim, Sr., Music Perf./Chem.  
Engr., Puyallup  
Emily Kimes, So., Music Perf., Renton  
Joel Orsen, Fr., Music Ed., Tacoma  
Chris Lennard, Fr., Music Perf.,  
Snohomish

PIANO

Yoonji Kwon, So., Music Perf./Medical  
Tech., Seoul, S. Korea

HARP

Gabrielle Holmquist, Sr., Music  
Performance, San Anselmo, CA  
Ashley Wong, So., Music Perf., Kirkland

UNIVERSITY OF WASHINGTON CAMPUS BAND

LUTE

Imie Abrams, Jr., Music Perf.  
Justin Bott, Jr., Art Education, Kirkland  
Jeffani Bjornstrom, Fr., Undecided, Seattle  
Cathy Jacobson, Sr., Biochemistry, Lynnwood  
Amia Esseddiqi, Fr., Pre-nursing, Bothell  
Sarah Jones, Jr., undecided, Anchorage, AK  
Vincent Wu, So., Biology, Mililani, HI  
Sarah Chaviers, Jr. Psychology, Puyallup  
Sylvia Wong, Community member, Seattle  
Niffany Capon, Fr., History, Marysville  
Christina Gangan, Fr., Psychology, Redmond, OR  
Myssa Bourne (piccolo), Fr., Music/Political Science,  
Kirkland  
Mackenzie Houck, Jr., International Studies, Vancouver  
Jessica Kang, Fr., English, Bellevue  
Loretta Ho, Fr., undeclared, Hong Kong

OBOE

Laura Stambaugh, Grad., Music Education, Portsmouth,  
NH  
Sarah Weiner, Fr., Interdisciplinary Visual Art, San  
Carlos, CA

CLARINET

Karli Anderson, Fr., Music, Amboy  
Ben Holober, Fr., Millbrae, CA  
Joe Huehnerhoff, Jr., Physics/Astronomy, Arlington  
Ryan Evans, Jr., Comparative History of  
Ideas, Sammamish,  
Jonathan Kane, Jr. Math, Redmond  
Jon Geyer, Fr., International Business, Tacoma  
Linda O'Gara, community member, Seattle  
Emily Ashjian, So., Biology, Kennewick  
Evan Howard, Fr., Chemical Engineering, Mercer Island  
Jonathan Cross, Grad., Math, Denver, CO

BASS CLARINET

Conan McLemore, Sr., Music History, Monroe

BASSOON

Melanie Rudd, Jr., Business Administration, Enumclaw

ALTO SAXOPHONE

Brian Melvin, Sr., Chemical Engineering Boring, OR  
Ethan Jones, Fr., History, Tukwila

TENOR SAXOPHONE

Jim Bach, Biology, Puyallup

BARITONE SAXOPHONE

Airlie Chapman, Sr., Aeronautics and Astronautics,  
Sydney, Australia

TRUMPET

Chris Huskey, Fr., Undecided, Bonney Lake  
Greg Frost, Sr., Civil Engineering, Kirkland  
Corey Freeman, So., Political Science, Bonney Lake  
Laura Grupp, Jr., Electrical Engineering, Lynnwood  
Chris Prichard, So., Physics, Vancouver  
Arne Phillips, Fr., Biochemistry, Olympia  
Paul Schernitzki, Grad., Music Ed. M.A., Cabool, MD

HORN

Corrie Strandford, So., Comparative Religion, Bellevue  
Greg Sexton, So., Business/Pre-Med, Spokane  
Katrina Grigsby, Jr., Prosthetics and Orthotics, Bonney  
Lake  
Lydia Bylsma, Fr., Pre-Major, Longview  
Marshall Lance, Fr., Pre-Engineering, Seattle

TROMBONE

CJ Bell, Sr., Computer Science, Olympia  
Natalie Schmidt, So., Biology, Langley  
Joshua Teter, Sr., Earth and Space Sciences, Kirkland  
Mark Sassi, So., undeclared, Carson City, NV  
Karen Chisholm, Grad., Medicine/Genome Science,  
Novato, CA

BARITONE

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

TUBA

Sam Thompson, Jr., Music Performance, Cusick  
Daniel Shontz, So., Music Performance, Lake Tahoe,  
CA

PERCUSSION

Joel Orsen, Fr., Music Education, Tacoma  
Ly Nguyen, So., Pre-major, Mannheim, Germany  
Heath Thompson, Sr., Music Education, Renton

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Janelle Arenz, Fr., Undeclared, Mill Creek  
Marilee Byers, Community Member, Kirkland  
Cindy Chou, So., Biochemistry/Music, Seattle  
Cortney Cline, Fr., Chemistry, Tigard, OR  
Sean Conte, Fr., Jazz/Physics, Davis, CA  
Traci Czyzyk, Post-doctoral, Medicine, Lynnwood  
Nichole Dullenty, So., Anthropology, Kent  
Nancy Gove, Community Member, Seattle  
Jenae Hamlik, Jr., Computer Science, Longview  
Lindsey Herron, Fr., Spanish, Kent  
Lisa Kim, Fr., Business, Anchorage, AK  
Jennifer Lee, So., Chemistry, Lake Oswego, OR  
Julie Lee, Biology/Biochemistry, Vancouver, B.C.  
Yoko Nozawa, Sr., Cellular/Molecular Biology, Lake  
Oswego, OR  
Sarah Schillen, Jr., Business, Edmonds  
Rachel Smith, So., Japanese/Dance, Kent  
Kathy Smythe, Grad., EE, Auburn  
Kristi Wiant, Sr., Music, Lynnwood  
Melanie Williams, Fr., Music, Bremerton

OBOE

Alicia Hall, Community Member, Seattle  
Stacy Schulze, Community Member, Richmond, TX

BASSOON

Susan Schmeling, Community Member, Seattle  
Patience Shelhorn, Fr., Comparative History of Ideas,  
Bothell

CLARINET

Lindsey Britt, So., International Studies, West Linn, OR  
Bruce Hayes, Community Member, Seattle  
Andrea Heenk, Sr., Music, Renton  
Rebecca Hoffman, Fr., Undeclared, Renton  
Lauren Keller, Grad., Music Education, Bothell  
Ryan Kosai, Jr., Electrical Engineering/Biology, Renton  
Rosie Lindeke, So., Biology, Burién  
Josie Mesa, So., Sociology, Yakima  
Donald Responde, Jr., Bioengineering, Bellevue  
Christopher Stagg, Grad., Music Education, Seattle  
Ryan Tucker, So., Computer Science, Olympia  
Patricia Voll, Jr., Physics, West Linn, OR  
Wilson Wong, Fr., Undeclared, Bothell

BASS CLARINET

Jennifer Grantham, H.S. Sr., Brier

ALTO SAXOPHONE

Heidi Clarke, Sr., Spanish, Everett  
Erin Gorr, Fr., International Studies, Arlington  
David Kim, Fr., Pre-Med/Religious Studies, Kent  
Cheng-I Lin, Jr., Materials Science Engineering, Taiwan  
Brian Neighbors, Jr., Undeclared, Arlington  
Daniel Suskin, Fr., Computer Science, Olympia

TENOR SAXOPHONE

Seth Alexander, Sr., Music, Seattle  
Shauna Durbin, So., Public Health/Music, Davis, CA  
Tom Glanz, So., Undeclared, Redmond

TRUMPET

Adrian Ball, Fr., Marketing, Puyallup  
Phillip Guan, Fr., Bioengineering, Bothell  
Cho li Lee, Jr., Biochemistry, Los Angeles, CA  
Mike Loomer, So., Undeclared, Los Gatos, CA  
Carey Rayburn, Fr., Music, Seabeck  
Alex Cho Snyder, So., Undeclared, Seattle  
T.J. Werle, Fr., Mechanical Engineering, Burién

HORN

Melissa Ellerbeck, Sr., Biology, Everett  
Karen Mildes, Community Member, Bothell  
Gordon Mitchell, Grad., Chemistry, Boring, OR  
Sam Sudar, Soph., Undeclared, Longview  
Brandon Zahl, Fr., Music, Spokane

TROMBONE

Aaron Carasco, Fr., Pre-Med/EU Studies, Aloha, OR  
Devon Crumlish, So., English, Matawan, NJ  
Sean McCarthy, Fr., Computer Science/Music, Seattle  
Craig Meinschein, So., Undeclared, Tigard, OR  
Craig Tyler, Sr., Economics, Camas  
Lucia Vojtech, Grad., Molecular Biology, Seattle

EUPHONIUM

Megan Costa, Fr., Undeclared, Stockton, CA

TUBA

Andy Cook, Jr., Political Science, Auburn  
Josh Rusk, Sr., Bioengineering, Park City, UT  
Joseph Schultz, So., Music, Bozeman, MT

PERCUSSION

Brian King, Fr., Undeclared, Renton  
Rich Snider, Fr., Bioengineering, Woodinville  
Miki Sugahara, Sr., American Ethnic Studies, Nara