

noncive CDs # 161337-16,338
Presents

Compact disc
B348
2011
12-8

UNIVERSITY OF WASHINGTON
WIND ENSEMBLE
Timothy Salzman, *conductor*

UNIVERSITY OF WASHINGTON
SYMPHONIC BAND
Dr. Steven Morrison, *conductor*

UNIVERSITY OF WASHINGTON
CAMPUS BAND

7:30 PM
December 8, 2011
MEANY THEATER

CLASSICAL

KING FM 98.1

www.king.org

PROGRAM

CD1 - # 16,339

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

- 1 TOCCATA MARZIALE (1924).....4:31..... RALPH VAUGHAN WILLIAMS (1872-1958)/ed. Frank Battisti
2 remarks - Salzman
3 HEMISPHERES (2002).....20:50..... JOSEPH TURRIN (b. 1947)
 I. Genesis
 II. Earth Canto
 III. Rajas

Erin Bodnar, *conductor*

- 4 CONCERTO GROSSO (2009).....19:44..... WILLIAM BOLCOM (b. 1938)
 I. Lively
 II. Song Without Words
 III. Valse
 IV. Badinerie

Evan Smith, *soprano saxophone*
Melissa Winstanley, *alto saxophone*

Shane Valle, *tenor saxophone*
Leif Gustafson, *baritone saxophone*

CD2 - # 16,340

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

- 1 VALDRES (1904).....3:31..... JOHANNES HANSEN (1874-1967)
2 LUMINESCENCE (2009).....6:06..... DAVID BIEDENBENDER (b. 1984)
3 SUSSEX MUMMERS CHRISTMAS CAROL (1965).....3:02..... PERCY ALDRICH GRAINGER (1882-1961)/
 RICHARD FRANKO GOLDMAN (1910-1980)

Alison Farley, *conductor*

- 4 FANTASIA IN G (1982).....4:46..... TIMOTHY MAHR (b. 1956)

UNIVERSITY OF WASHINGTON CAMPUS BAND

- 5 SHEPHERD'S HEY (1918).....2:18..... PERCY ALDRIDGE GRAINGER (1882-1961)

- 6 LINDEN LEA (1902)/(1984).....2:34..... RALPH VAUGHAN WILLIAMS (1872-1958)/arr. John W. Stout

Dan McDonald, *conductor*

- 7 VARIATIONS ON A KOREAN FOLK SONG (1965).....7:41..... JOHN BARNES CHANCE (1932-1972)

Nathan Rengstorf, *conductor*

PROGRAM NOTES

RALPH VAUGHAN WILLIAMS received education at Charterhouse in London, Trinity College, and the Royal College of Music and furthered his composition studies with Bruch in Germany and Ravel in Paris. Setting out to liberate English music from its German academic tradition, Vaughan Williams collected English folk tunes and edited English church music. Along with English madrigals, these sources greatly influenced his compositional style. Most of his works were written for orchestra, but the few compositions he wrote for the wind band have become staples in the repertoire of bands all over the world. *TOCCATA MARZIALE*, composed for the British Empire Exhibition of 1924, is a rhythmically and harmonically complex work. Although written entirely in 3/4 meter, *TOCCATA MARZIALE* is quite challenging rhythmically, with implied metric shifts to 2/4, 4/4, and even allusions to 7/8 time.

JOSEPH TURRIN is a greatly valued contributor to contemporary American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher. He studied composition at the Eastman School of Music and the Manhattan School of Music, and has pursued a career that has always been multifaceted. Among the many commissioned works in his catalogue include *HEMISPHERES* commissioned for Kurt Masur's final concert with the New York Philharmonic in May 2002 and taken on tour by Masur and the orchestra to Europe and Asia in June 2002; his concertos for flute (commissioned for Carol Wincenc and the New Jersey Symphony) and for trumpet (the latter commissioned by the New York Philharmonic for Philip Smith, its principal trumpet, and conducted at its 1989 premiere by Erich Leinsdorf); the chamber works *Riffs and Fanfares* (The Chamber Music Society of Lincoln Center); *Arcade* (New Jersey Chamber Music Society); *Quadrille* (West Point Military Academy); *Chronicles* (twelve American Universities for Philip Smith); *Modinha* (Orpheus Chamber Orchestra) and numerous other commissions. The New York Philharmonic, both as an ensemble and through several of its individual members, has cultivated a longstanding relationship with Turrin. In addition to *Hemispheres*, the *Trumpet Concerto* (which Kurt Masur has also led with the Gewandhaus Orchestra in Leipzig), the Philharmonic-commissioned *Two Gershwin Portraits* (which Mr. Masur and the Orchestra premiered at the "New York 100 Celebration Concert" in Central Park in 1998, with trumpet soloists Wynton Marsalis and Philip Smith), Turrin has composed several pieces for the Orchestra's brass section, including *Jazzalogue No. 1* (featured on the Orchestra's 1997 Latin American tour) and *West Side Story Suite* (commissioned and premiered at Carnegie Hall in 2000 by the Philharmonic's brass section). In addition, he has composed numerous solo and chamber works to spotlight the talents of several Philharmonic musicians. His *Fandango* was performed on "Live From Lincoln Center" in July 2002 by Kurt Masur and the NY Philharmonic and hosted by Beverly Sills. What the NY Times said about his work *Hemispheres*: "*Mr. Turrin's music is nervous, loud, swift and aggressive to the point of violence. It is also beautifully made, negotiating its constant changes of speed and pulse with grace. Mr. Turrin's music is young, not past, not future.*" Of *HEMISPHERES* Turrin writes:

When Kurt Masur commissioned me to compose a work for his farewell concert with the New York Philharmonic he requested that it be exclusively for winds. Composing a piece for one half of the orchestra became the inspiration for the title *HEMISPHERES* (defined as one of two half spheres formed by a plane through the spheres center). *HEMISPHERES* would become the metaphor for a piece written in three movements, with the middle movement, like an equator dividing the larger halves.

While composing, I began to explore the concept of the hemisphere and how individual parts come together forming a larger more perfect whole. The idea of a sphere, a circle, the earth, evolution, the cycle, the journey, and returning to the origin seem to take hold. I thought how every culture has beliefs about creation and that somehow they are all based on a similar idea - that of returning to the origin, the full circle. Through my research on this subject I became most interested in three particular stories of creation all from very diverse cultures: The western (1. Genesis), American Indian (2. Earth Canto), and Hindu (3. Rajas). These stories became the motivation for *Hemispheres* in that the music itself also takes on a cyclical form with reoccurring themes throughout and short motifs that develop into larger groups.

Much of the music was complete by the time the horrific events of September 11, 2001 had occurred. Although there was more composing to be done, these events had a profound effect not only on me, but consequently, on the music as well. I began to look at the piece from a completely different perspective. As I continued writing, I decided to expand previous sections, cut, refine, and add new material until the work took on a new shape - something larger and more potent. What had started out as three culturally diverse stories coming together into one larger unison had now become an homage to life, earth, creation and the divine forces that drive the sphere of existence. In the shadow of September 11, 2001, I realized that I had written a memorial piece. Not as a melancholy elegy, as one might expect, but a work that is driving, forceful, exuberant, and a celebration of life itself.

WILLIAM BOLCOM maintains an active schedule of performing and composing in spite of his recent retirement from the University of Michigan where he served on the composition faculty for 35 years. As piano soloist, accompanist, and composer, Bolcom is represented on recordings for Nonesuch, Deutsche Grammophon, RCA, CBS, MHS, Arabesque, Jazzology, Vox, Advance, CRI, Philips, Laurel, First Edition, Newport Classics, Omega, Vanguard, Argo, Koch Classics, Crystal, New World, Centaur, Folkways, Naxos, and many others. Recipient of fellowships and grants from numerous major foundations, Bolcom was admitted to the American Academy of Arts and Letters in 1993. Among his many honors are the 1988 Pulitzer Prize in Music (for his 12 New Etudes for Piano), two Grammy Awards, the 2007 Composer of the Year

Award (by Musical America) and the National Medal of Arts. Bolcom, a graduate of the University of Washington School of Music ('58), was the 2003 recipient of the University of Washington Alumnus Summa Laude Dignatus award. Bolcom taught previously at the University of Washington, Queens and Brooklyn Colleges of the City University of New York, and New York University's Tisch School of the Arts. He joined the University of Michigan faculty in 1973, received the Henry Russel Award in 1977 and the Henry Russel Lectureship in 1997, was appointed Ross Lee Finney Distinguished Professor of Composition in 1994, and chaired the Composition Department from 1998 to 2003. Of *CONCERTO GROSSO*, Bolcom writes:

CONCERTO GROSSO, written for the PRISM Saxophone Quartet (which has included at different times a few of my former students in composition), was written purely as a piece to be enjoyed by performers and listeners. PRISM had mentioned wanting a concerto grosso for themselves. (To remind readers, a concerto grosso is a Baroque-era form involving a small group of instrumentalists, called the concertino, in dialog with the ripieno or large orchestra.) Although each PRISM member is an excellent soloist, I took their request to mean that I should emphasize their group identity, their 'fourness.' This immediately called up two precedents in my mind: the Schumann concerto for horn quartet which is very homophonic, and the many 20th-century groups of all sorts which often dressed alike to emphasize their uniqueness, from the Four Lads and the Beatles to the Motown groups and countless others.

The first movement, Lively, in simple sonata form, evokes blues harmonies in both its themes. Song without Words, which follows, is a lyrical larghetto. The following Valse, which has a very French cast, begins with a long solo stretch for the saxophone quartet; the development of this theme alternates with a pianissimo Scherzetto section. The final Badinerie, a title borrowed from Bach, evokes bebop and rhythm-and-blues.

The orchestral version of this work was commissioned by New Sounds Music, Inc. for the PRISM Quartet, with support from a variety of funding agencies, and premiered in 2000. I did the band transcription in 2009, stemming from a request by Professor Michael Haithcock to enable the work to be performed on the University of Michigan Symphony Band's 2011 tour of China. As a result, the version for band was commissioned by a consortium of bands organized by the University of Michigan, in partnership with Baylor University, Eric Wilson, conductor; Indiana University, Stephen Pratt, conductor; the University of North Carolina at Greensboro, Kevin Geraldí and John Locke, conductors; and the University of Texas at Austin, Jerry Junkin, conductor.

JOHANNES HANSSSEN was one of Norway's most active and influential bandmasters, composers, and teachers during the early 20th century. He was born in Ullensaker, a small town near Oslo, and played in a military band in Oslo as a young boy. He was bandmaster of the Oslo Military Band from 1926 to 1934 and again from 1945 to 1946. Hanssen received many honors in his lifetime, including the King's Order of Merit in Gold and King Haakon VIII's Jubilee Medal. The title *VALDRES* (or *Valdresmarsjen*) has both geographic and musical connotations. Valdres is a beautiful region in Norway between Oslo and Bergen. The first three measures contain the traditional signature fanfare for the Valdres Battalion based on an ancient melody formerly played on the *lur* (a straight wooden trumpet). The second theme was derived from a Hardanger fiddle tune while the trio is based on a pentatonic folk tune above a typical Norwegian drone bass. The piece was first performed in 1904 by the band of the second regiment of Norway, with the composer himself playing the baritone horn.

Born in Waukesha, Wisconsin, DAVID BIEDENBENDER's first musical collaborations were in rock and jazz bands as an electric bassist and in wind and jazz bands as a bass trombone and euphonium player. He has collaborated with such groups as Alarm Will Sound, the PRISM Saxophone Quartet, the Eastman Wind Ensemble, the Juventas New Music Ensemble, the Washington Kantorei, the Boston New Music Initiative, Composer's Inc. (San Francisco), and the University of Michigan Symphony Orchestra and Chamber Choir. Biedenbender was recently awarded an ASCAP Morton Gould Young Composer's Award and received the Third Millennium Ensemble's Composition Prize. He was formerly a member of the composition/theory faculty at the Interlochen Arts Camp and at Oakland University and is currently working on the Doctor of Musical Arts in composition at the University of Michigan in Ann Arbor. *LUMINESCENCE* is based on fragments from the 17th century melody *Ermuntre dich, mein schwacher Geist* (Rouse thyself, my weak spirit), written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. It's commonly known as the Christian hymn, *Break Forth O Beauteous Heavenly Light*. This setting is framed by overlapping percussive blocks that, over the course of the piece, reveal more and more of the recognizable melodic theme. The central section is lyrical in nature with the hymn tune scattered in both time and tonality across a series of soloistic gestures.

PERCY ALDRICH GRAINGER was born in Brighton, Melbourne, Australia and began his musical career as a concert pianist. Grainger traveled the world studying with several renowned teachers and performing. He is also recognized for his collection of folk tunes and setting these tunes for various ensembles. Grainger is thought to be innovative in his composition style, using his collected folk tunes, irregular rhythmic patterns and experimenting with tonality before composers like Stravinsky, Bartok and Varese. Richard Franko Goldman asked Grainger to arrange *SUSSEX MUMMERS CHRISTMAS CAROL* for his wind orchestra - unfortunately Grainger passed away before he could complete the commission so Goldman finished the project. The piece is based on a melody collected by Lucy E. Broadwood in Sussex between 1880 and 1881. It was originally heard during the play "St. George, The Turk and the Seven Champions of Christendom," which was sung by performers known as "tipteers" or "tipteerers." The actors of the play were known as "mummers," meaning "masks" which

were worn during these popular plays of the time. Broadwood collected several versions that were combined into the first two verses seen below.

*When righteous Joseph wedded was
Unto a virtuous [virgin] maid
A glorious angel from Heaven came
Unto that virtuous [virgin] maid*

*O mortal man, remember well
When Christ our Lord was born;
'Twas for our sins and wicked ways
And crowned with the thorn*

TIMOTHY MAHR, a native of Wisconsin and current director of bands at St. Olaf College, is best known for compositions for wind band, which have been performed by military, secondary school and collegiate ensembles around the world. *FANTASIA IN G* was written for Miles H. Johnson and the St. Olaf College Band, with the group premiering the piece on January 25, 1983. This piece was intended to be a "joyful celebration for band." Mahr subtitles the piece "Freude, Schöner, Götterfunken" when translated means, "Joy, Bright Spark of Divinity", the first line of Schiller's *Ode to Joy*, oft-quoted musically within *FANTASIA*.

SHEPHERD'S HEY is an English Morris dance tune. Although PERCY GRAINGER was a prolific collector of folk tunes, this tune was given to him by Cecil J. Sharp. Grainger set the tune using contrapuntal lines derived from the original melodies. The lines themselves are typical of Morris tunes, but the orchestration, tempo and dynamic development make this version unsuitable to actual Morris dancing. Morris dancing is a stately folk dance featuring bells, costumes and group step choreography. Alongside this traditional representation, Grainger's setting prominently features humor and an ever-increasing sense of energy and recklessness.

The song *LINDEN LEA* is British composer RALPH VAUGHAN WILLIAMS'S first published work. Vaughan Williams was 30 years old when it was published in 1902 and it remains one of his most popular songs. A poem by Rev. William Barnes, a clergyman from Dorset, served as inspiration for the original setting for voice and piano. The work captures English folk song qualities and has been arranged many times including the band version by John Stout.

While stationed with the Army Fourth and Eighth bands in South Korea in the late 1950's, JOHN BARNES CHANCE encountered the folk song *Arirang*, a sorrowful tune strongly tied to the Korean identity. Each major geographic region of Korea has a distinct version of *Arirang* that uses a unique pentatonic tuning system and rhythmic style representative of the traditional music of that region. The version Chance used in *VARIATIONS ON A KOREAN FOLK SONG* is the most well-known version which is from the region around the capitol city of Seoul. He set the tune in five contrasting variations.

Upcoming band performances at the University of Washington:

February 16, Symphonic, Campus and Concert Bands. 7:30 PM, Meany Theater.

March 6, Wind Ensemble, Symphonic, Concert and Campus Bands. 7:30 PM, Meany Theater.

April 23, Wind Ensemble and Symphonic Band. 7:30 PM, Meany Theater.

May 24, Wind Ensemble, Symphonic and Concert Bands. 7:30 PM, Meany Theater.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Elizabeth Jolly, Grad., Music Perf, San Jose, CA*
Colleen McElroy, Sr., Music Perf, Darrington*
Zoe Funai, So., Communications, Seattle
Kathleen Shin, So., Music Perf, Mukilteo

OBOE

Alyssa Sibbers, So., Oboe Perf, Vashon Island*
Paulo Ceppi, Grad., Atmospheric Sciences, Geneva,
Switzerland
Brianna Lacy, Fr., Physics/Astronomy, Bothell
Chris Aagaard, Alumni ('11), Shoreline

BASSOON

David Swanson, Jr., Computer Science, Mukilteo*
Erin Bodnar, Grad., Conducting, Rocky Mountain
House, Alberta, Canada
Andrew Marlin, Sr., Music Perf, Westlake Village, CA
Roshan Sukumar, Grad., Music Perf, Union City, CA
Adam Williams, So., Mechanical Engineering, Port
Orchard

CLARINET

Leslie Edwards, Sr., Music Perf/International Studies,
Seattle*
Yu-ting Wu, Grad., Music Perf, Taiwan
Yechan Ryu, Fr., Biology, Seoul, South Korea
Will Lacey, Fr., ~~Medical Technology, Lynnwood~~
Eric Vanderbilt-Mathews, So., Jazz Studies/ Biology,
Langley
Roger Goosey, So., Biology, Kelso
Nate Williams, So., Music, Sonoma, CA
Kimberly Wester, Grad., Music Perf, Bozeman, MT

SOPRANO SAXOPHONE

Evan Smith, Grad., Music Perf, Davenport, Iowa

ALTO SAXOPHONE

Melissa Winstanley, Sr., Computer Science/Music,
Bellevue*

TENOR SAXOPHONE

Shane Valle, So., Pre-engineering, Seattle

BARITONE SAXOPHONE

Leif Gustafson, So., Music Perf, Tacoma

TRUMPET

Jared Tanner, Sr., Music Education, Spokane*
Arthur Meng, Jr., Music Perf/Music Education,
Singapore, Singapore
Leah Miyamoto, Jr., Environmental Studies/
Communication, Mill Creek

Kellan Smith, Jr., English, Spokane

Haley Lepp, Fr., Undecided, Mercer Island

Joshua Gailey, Sr., Music Perf/Italian Studies, Port
Angeles

HORN

Nathan Rengstorf, Grad., Music Education, Seattle*
Elizabeth Janzen, So., Music Education, Snohomish*
Trevor Cosby, Fr., Music Perf, Kent
Jacob Parkin, Fr., Music Perf, Puyallup
Alison Farley, Grad., Music Education, Kansas City,
MO

TROMBONE

Masa Ohtake, Sr., Music Education/Music Perf,
Okayama, Japan*
Steven Harreld, Grad., Music Perf, Lodi, CA
Zachary Thomas, Grad., Music Perf, Gainesville, FL
Jonathon Wilson, So., Business, Kirkland

EUPHONIUM

Amy Holler, Jr., Music/Aquatic and Fisheries
Sciences, Ann Arbor, MI
Danny Helseth, Grad., Music Perf, Seattle*

TUBA

Jon Hansen, Grad., Music Perf, Bellingham*
Devin Ensz, Sr., Interdisciplinary Visual Art, Sioux
Falls, SD

PIANO

Minjie Bao, Grad., Music Perf, Zhuzhou, Hunan,
China

HARP

Olivia Cacchione, Grad., Music Perf, Poplar Bluff,
MO*
Graeme Smith, Jr., Music Perf, Olympia

STRING BASS

Kelsey Mines, So., Music Perf, Seattle
Adrian Swan, Jr., Music Perf, Seattle*

PERCUSSION

Andrew Angell, Grad., Music Perf, Moses Lake
Elizabeth Harris Scruggs, Fr., Music Education,
Mercer Island
Gabriella Vizzutti, So., Music Education, Mercer
Island*
Christopher Trimis, Fr., Music, Woodinville
Alexander Ahlgren, Fr., Undecided, Longview

* principal

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Sho Kato, Fr., Flute Perf, Shoreline*
Chloe McIntyre, Fr., Civil & Environmental
Engineering, Olympia
Mona Sangesland, Fr., Flute Perf, Kenmore
Sher-Min Yang, Jr., Music & English, Sammamish

CLARINET

Ellen Friedle, Fr., Painting & Drawing, Wheaton, IL*
Ruby Galen, Fr., Law, Societies & Justice, Everett
Kerry Sloan, Soph., Chemistry, Bothell

BASS CLARINET

Melissa Parsons, Jr., Applied & Computational Math
Sciences & Informatics, Issaquah

OBOE

Gail Stanton, Jr., Biochemistry & Applied
Mathematics, Redmond*
James Kashima, Soph., Biology, Mercer Island

BASSOON

Cameron Gerhold, Sr., Ethnomusicology, Honolulu,
HI*
Jamael Smith, Fr., Bioengineering, Mukilteo

SAXOPHONE

Michael Arguelles (alto), Jr., Aeronautics /
Astronautics, Olympia*
Ali Kamenz (alto), Soph., Accounting & Finance,
Lacey
Chris Lizotte (tenor), Grad., Geography, Nashua, NH
Logan Crecraft (bari), Fr., Biochemistry &
Neurobiology, Bend, OR

TRUMPET

Anna Mines, Soph., Ethnomusicology, Seattle*
Jeff Alcock, Fr., Electrical Engineering, Silverdale
Justin Lee DeMars, Jr., Psychology, Vancouver
Tristan Pendergrass, Sr., Economics, Seattle
Tyler Stevens, Fr., Music Education, Mercer Island
Shimpuku Uezono, Jr., Chemical Engineering, Seattle

HORN

Ruofan Yu, Soph., Physics, Bellevue

TROMBONE

Thomas Larson, Jr., Mechanical Engineering,
Olympia*
Alexander Le, Soph., Aeronautics & Astronautics,
Vancouver
Thomas O'Donnell, Fr., Physics, Vancouver
Ryan Tsujimoto, Fr., Business, Mililani, HI

EUPHONIUM

Steven Plummer, Fr., Astronomy & Physics, Puyallup*
Sunjay Cauligi, Fr., Computer Science, Vancouver
Daniel Silberman, Sr., Ethnomusicology, San
Francisco, CA

TUBA

Dustin Easz, Sr., Music Perf, Sioux Falls, SD*
Wesley Wolanski, Fr., Computer Science &
Engineering, Marysville

PERCUSSION

Zachary Oppenheim, Soph., Neurobiology, Freedom,
CA*
Nora Gunning, Soph., Music Education & History,
Everett

* principal

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Rebecca Anderson, Jr., Biology, Vader
Nicole Azus, Fr., Mukilteo
YingJie Ding, Fr., Pharmacy, Guangzhou, China
Rebecca Frankland, Fr., Bainbridge Island
Alex Hoelzen, So., Music, Bellingham
Karissa Huhner, Grad., Education, Fort Lewis
Michaela Mansfield, Sr., Civil Engineering, Spokane
Jacob Mouser, So., Biology, Spokane
Emilee Smalley, So., Business, Puyallup
Sheri Tao, So., Moses Lake
Kelci Zile, So., Business, Edgewood

CLARINET

Roger Goosey, Jr., Biology, Kelso
Chen Hai, Jr., Landscape Architecture, Taipei, Taiwan
Anne Harvey, Sr., Speech and Hearing Sciences, Kent
Taylor Ishikawa, Fr., Pre-Medicine, Mililani, HI
Shu-ning Liu, Freshman
Linda O'Gara, Community Member, Seattle
I-Cheng Wu, Fr., Pre-Dentistry, Biochemistry

BASS CLARINET

Amber Lebsock, Grad., Civil Engineering, Casper, WY

ALTO SAXOPHONE

Michael Cercado, Fr., Kent
Leigha Dale, Fr., Sultan
Christopher Morgan, Fr., Business, Ferndale
Michelle Shieh, Fr., Taichung, Taiwan
James Thompson, So., Mechanical Engineering
Tom Zuvela, Jr., LGBT Studies, Bellevue

TENOR SAXOPHONE

Fabiola Arroyo, Fr., Science, Business, Sultan
Michael Foster, Grad., Computational Linguistics

TRUMPET

Adam Brown, So., Pre-Engineering, Kenmore
Madeline Davis, Sr., Communication, Political Science,
Vancouver
Craig Douglass, So., Physics, Astronomy, Kirkland
Chip Fukuhara, Fr., Computer Science, Silverdale
Ryan Hyde, Jr., Music Education, Mukilteo
Phoebe Johnson, Sr., History, Fridley, MN
Pat Mouwdy, Sr., Physiology, Mathematics, Bremerton
Matthew Novack, Sr., Prenatal Psychology
Tamon Page, Grad., Mercer Island
Ryan Pritchett, Sr., Social Engineering
Ellie Stillwell, So., Biology, Hallsville, MO

TROMBONE

Michael Marvick, Sr., Mechanical Engineering,
Bellevue
Brian Mosier, Sr., Applied and Computational Math
Sciences, Hermosa Beach, CA
Michael Sloan, Sr., Computer Science, Newcastle
Chi Fung Tung, Fr., Pre-Engineering, Hong Kong

EUPHONIUM

Brian Condit, Jr., Chemistry, Richmond, VA
MacLean Ferguson, Jr., Music Education, Deer Park,
WA

TUBA

Melanie Wu, Jr., Ethnomusicology, Buriem
Nick Clark, Grad., Environmental and Occupational
Health, Orem, UT

PERCUSSION

Shouri Ahmady, Grad., Music Education, Seattle
Riku Katamura, Jr., Biochemistry, Tokyo, Japan
Alexander Moranee, Fr., Engineering
Pou Cheng Ny, Fr., Pre-Business, Macau, China
Zach Oppenheim, So., Neurobiology, Freedom, CA
Ziyi Zhang, Fr., Marketing