

presents

‘Cornerstones’

May 29, 2008

7:30 PM

Meany Theater

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor

CHEETAH (2007)..... KAREL HUSA (b. 1921)

SUITE FRANÇAISE (1945) DARIUS MILHAUD (1892-1974)

I. *Normandie*

II. *Ile de France*

III. *Alsace – Lorraine*

IV. *Provence*

SYMPHONY IN B^b (1951)..... PAUL HINDEMITH (1895-1963)

I. *Moderately Fast, with vigor*

II. *Andante grazioso*

III. *Fugue*

*Scott Atchison, conductor**

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

*Eric M. Smedley, conductor**

TOCCATA MARZIALE (1924) RALPH VAUGHAN WILLIAMS (1872-1958)

SYMPHONY NO. 4 FOR BAND “WEST POINT” MORTON GOULD (1913-1996)

I. *Epitaphs*

II. *Marches*

UNIVERSITY OF WASHINGTON COMBINED CONCERT AND CAMPUS BANDS

FIRST SUITE IN E^b (1909) GUSTAV HOLST (1874-1934)

I. *Chaconne*

II. *Intermezzo*

III. *March*

Scott Atchison, conductor

SECOND SUITE IN F (1911).....GUSTAV HOLST (1874-1934)

- I. *March*
- II. *Song Without Words*
- III. *Song of the Blacksmith*
- IV. *Fantasia on the Dargason*

Eric M. Smedley, *conductor*

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

PROGRAM NOTES

During the 2005-06 and 2006-07 seasons, orchestras, conductors, chamber ensembles and soloists worldwide celebrated the 85th Birthday of Czech-American composer KAREL HUSA. Born in Prague on August 7, 1921, Husa's life has geographically followed a course dictated by others. Narrowly escaping forced labor in a German factory in 1941, he continued studies at the Prague Conservatory until the final year of the war when all classes were suspended until Allied liberation in 1945. In 1946 he traveled to Paris, honing his skills with the French masters of the day and earning accolades (both as composer and conductor) from the international press. In 1949, the communist government of Czechoslovakia rescinded his passport, making him a man without a country. In 1953 he conducted the first European recording of Bartok's *The Miraculous Mandarin*. In 1954, famed American musicologist Donald Grout invited Karel Husa to America. Cornell University granted him tenure and he remained there nearly 40 years. In the ensuing years, Karel Husa was awarded the Pulitzer Prize in Music (Third String Quartet), the Grawemeyer Award (Cello Concerto), the Friedheim Award (Recollections), and the Sudler Award (Concerto for Wind Ensemble), among numerous other awards and honors. Husa writes that "*CHEETAH* is a portrait of a magnificent wild animal, now an endangered species – its color, movements, power, speed – and finally exhaustion after an unsuccessful chase..."

SUITE FRANÇAISE was composed for high school bands in gratitude to the American people for their contribution to the Allied victory in World War II. The Goldman Band performed the premiere of Suite Française in New York in 1945. The piece was well received and the composer was asked to rescore it for orchestra: The New York Philharmonic premiered this version. Of this piece, Milhaud wrote:

The five parts of this suite are named after French provinces: the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country— Normandy, Brittany, Ile-de-France, Alsace-Lorraine, and Provence. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of these parts of France where their fathers and brothers fought.

DARIUS MILHAUD was born in Aix-en-Provence, France and he received his musical education at the Paris Conservatoire. During World War I, he spent his military assignment in Rio de Janeiro with Paul Claudel, the French minister to Brazil, and spent several years traveling around the world, including time in the United States. When Milhaud returned to France, he became associated with a revolutionary circle of young musicians that was heavily influenced by Jean Cocteau and Erik Satie. In 1920, an article referred to this group as "Les Six," drawing a parallel to the Russian Nationalist movement of "The Five". This new name endured, and the membership included Milhaud, Georges Auric, Francis Poulenc, Louis Durey, Arthur Honegger, and Germaine Tailleferre. Trying to simplify musical expression as a reaction against Impressionism, "Les Six" came to symbolize music that was direct in approach and free of pretensions. With the prospects of war growing between France and Germany in the late 1930s, Milhaud immigrated to the United States where he taught at Mills College in Oakland, CA, and at the Aspen Festival. His new connection to the American musical landscape led to the commission of Suite Française.

- Kevin Gerald -

PAUL HINDEMITH began to show interest in music at the age of eleven by playing the violin. By the time he was twenty, he was concertmaster of the Frankfurt Opera (1915-23). After making the viola his specialty, he toured Europe with the Amar-Hindemith Quartet. In 1927 Hindemith was appointed professor of composition at the Academy of Music in Berlin, and out of this teaching experience grew his famous theoretical work, *The Craft of Musical Composition*. Published in 1937, it was one of the most comprehensive theories of harmony ever devised. In 1940,

Hindemith was appointed to the Yale University School of Music faculty. Later, he took up residence in Switzerland and made frequent visits back to the United States until his death in 1963. In addition to operas, symphonies, and numerous other orchestral works, Hindemith wrote much music for chamber groups, keyboard instruments, and choral combinations. His sonatas for each of the wind instruments have long served as exemplary material for advanced performers.

The *SYMPHONY IN B^b* for concert band was composed at the request of Lt. Colonel Hugh Curry, former leader of the United States Army Band, and was premiered in Washington, D.C. on April 5, 1951 with the composer conducting. The three-movement symphony shows Hindemith's great contrapuntal skill, and the logic of his organization and utilization of complex rhythmic variation add energy and intensity to the strength of his melodies. The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence. The *Symphony in B^b* holds an eminent place in wind band history as one of the greatest works written for this medium in the twentieth century. This work is said to have influenced other first-rank composers to write for the band idiom. (Giannini, Persichetti, Creston and Hovhaness)

RALPH VAUGHAN WILLIAMS was of English and Welsh descent. Born in Down Ampney, Gloucestershire, he grew up in London. While his family lineage contained lawyers, parsons, and scientists (he was related to Charles Darwin), he was educated in history and music. Graduating from the Royal College of Music and the University of Cambridge, his principal teachers included Hubert Parry, Charles Stanford, and Maurice Ravel. In his early twenties, Vaughan Williams met Gustav Holst, in whose friendship he found a lifelong colleague and critical music peer. Much of Vaughan Williams' music was inspired by English folk song, where he found many melodic ideas, texts, and an historical foundation. Not only a composer, he was a conductor, teacher, editor and writer for several music journals and was an active organist as well. His contribution to music is wide ranging and covers nearly every musical genre as he wrote nine symphonies, several orchestral works, operas, choral pieces, hymns, songs, and band pieces.

TOCCATA MARZIALE is also one of the early twentieth century cornerstones that helped form England's military band tradition. The word "toccata" literally means "to touch, hit, or tap." Similar to the *ricercar* or *fantasia*, the *toccata* had its musical beginning as a virtuoso composition for keyboard and was intended to have the impression of being played impromptu. Several twentieth century composers produced single-movement *toccatas*, including Debussy, Ravel, Krenek, Poulenc, and Holst. Vaughan Williams' *toccata* is in 3/4 meter and is a simple ternary ABA form. It incorporates five basic motivic ideas that all stem from a simple two bar motive first appearing in the clarinets, trombones, and horns. The key throughout is B^b major, but other keys are established through internal chromatics. Full of rhythmic complexity, contrapuntal texture and folk-like melodies, all formed from a single motive, this piece presents each performer with several formidable challenges.

MORTON GOULD was born on December 10, 1913, in Richmond Hill, New York. He composed and published his first work, *Just Six*, at the age of six. While Gould was growing up during the worst years of the Great Depression, he helped his family by taking jobs as a vaudeville pianist, backing the famous ballroom dance team of Renee and Tony DeMarco, and was part of a piano duo with Bert Shefter. As a teen, Gould was the in-house pianist for the 1932 opening of Radio City Music Hall. Gould joined ASCAP in 1935 and became very active as a member and as part of Foundation programs. Soon after, Gould became President for ASCAP. He received the Kennedy Center Honor in 1994 and Pulitzer Prize in Music in 1995. Some of his other works for band are *Ballad for Band*, *Mini-Suite for Band*, *Santa Fe Saga* and *Jericho Rhapsody*. He was an award winning recording artist with twelve Grammy nominations and one Grammy award in 1966. Morton Gould died at the age of 82 on February 21, 1996, in Orlando.

The *WEST POINT SYMPHONY* was one of numerous pieces commissioned for the West Point Sesquicentennial celebration. It was written in 1952 on a commission from Francis E. Resta. Morton Gould considered this, his fourth symphony, to be one of his most important works, and he conducted the first performance with the Academy Band at a gala concert on April 13th. The piece consists of two extended movements, "Epitaphs" and "Marches", which suggest a particular mood, but do not suggest the piece to be overly programmatic. Subtle references to military life, including bugle calls and stylized marching tunes, are so skillfully placed into the thematic development of the piece that any extra-musical sound connotations become secondary to the work's intrinsic musical meaning. Thematic material is treated to exhaustive and imaginative transformations. The *Symphony* is high in technical demands and rich in musical concepts.

About the work, Gould wrote:

“The first movement is lyrical and dramatic. The work starts with a quiet and melodic statement of the main theme and motifs that are used and expanded through the entire piece. There is a contrast between sonorous brass statements and poignant and contemplative reflections in the woodwinds. This resolves into a broad and noble exposition of one of the motifs, followed by a transition to what serves as both an extended Coda of the movement and a transformation and peroration of the preceding sections. The form here is a passacaglia based on a martial theme first stated in the tuba. On this is built a series of variations that grow in intensity. They mount to a dynamic peak, and after a final climactic variation the movement recalls the previous lyricisms, but with the passacaglia motif hovering in the background, the movement finishes quietly.

“The second and final movement is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variations. At one point there is a simulation of a Fife and Drum Corps which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso Coda of martial fanfares and flourishes.”

GUSTAV HOLST was thoroughly at home in the world of military and brass bands, for he had been a trombone player at the age of eighteen. As a composition student at the Royal College of Music, he supplemented his scholarship by playing on the pier at Blackpool and Brighton during the summer holidays and in pantomimes during the Christmas season. Later, after he had left college, he toured with the Carl Rosa Opera Company and the Scottish Orchestra. He gave up the trombone in 1904, but he began practicing it again near the end of his life.

Holst's passionate interest in folk music had begun as early as 1905 when his friend Ralph Vaughan Williams was busy collecting traditional tunes from singers in small country villages. Holst wrote the *FIRST SUITE IN E^b*, Opus 28a for Military Band in 1909 and the work is thought to have been premiered by the Royal Marine Band at Kneller Hall in 1922. The same anomaly appears with the Second Suite in F, composed in 1911 but not performed until 1922. It is one of the few band originals that have been transcribed for symphony orchestra.

The music of the three movements is founded on the same short motive, the first three notes of the piece. The opening "Chaconne" draws a wealth of variety from each repetition of the theme; it is obviously influenced by Purcell, whose music had brought a "great awakening" to Holst when he first heard it. The opening theme is repeated sixteen times by various instruments as others weave patterns around the ground theme; the theme is at one point inverted for two statements. Other instruments weave varied styles and textures around the ground theme that rolls as continuously as the Thames River, which Holst lived near his whole life. The second movement, "Intermezzo," is a sparkling scherzo and is based on a variation of the rising three-note motive that began the "Chaconne." This movement begins in a lively style with an accompaniment of constant staccato eighth notes, has a contrasting section in a lyrical mood, and ends with a combination of both themes. The only tempo indication is "Vivace" which tells more about the style than the tempo; the title of the movement gives more tempo information. The nature of the intermezzo throughout history has been one of contrast, as when it referred to acts of comic opera between the acts of an opera seria. The final "March" follows the traditional pattern of military band marches but is entirely characteristic of Holst. The principle theme is also based on the opening intervals of the first movement. The suite ends with a return of the opening theme with fragments from the second movement in a majestic coda.

The *SECOND SUITE IN F*, Opus 28b for Military Band, dedicated to James Causley Windram, was written in 1911 and founded on old English tunes. The "March" at the beginning of the suite contains three folk tunes: the quick, energetic "Morris Dance", a sea-song with a broad sweeping melody called "Swansea Town", and a cheerful Irish-sounding song called "Claudy Banks." "Song Without Words," merely thirty-seven measures long, is a setting of the folksong "I'll Love my Love." HOLST uses the entire range of the winds in rolling arpeggios that pass from one instrument group to another. In the third movement, "Song of the Blacksmith," the entire band joins the percussion in imitating the resounding strokes on the anvil. The last movement, "Fantasia on the 'Dargason'," also appeared in a version for string orchestra in Holst's *St. Paul's Suite* (1913). Holst combines a lilting dance tune as an ostinato with the slower tune of "Greensleeves" in a brilliantly skillful way.

For the third consecutive year the SEATTLE SYMPHONY has extended an invitation to the UW Wind Ensemble to present a concert as a part of its spring music festival. This year the festival is entitled "*Coming to America*" and features the works of immigrant composers. The UW Wind Ensemble will be giving a performance at

6:00 PM, Saturday, May 31, 2008 in Benaroya Hall (downtown Seattle)

The UW Wind Ensemble concert is a FREE ADMISSION event.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Hsiao-Chieh Lin, Grad., Music Performance, Taoyuan, Taiwan*

Alysa Treber, Jr., Music Performance, Graham
Pamela Saunders, Jr., Music Performance, San Diego, CA

Ching-Yi Ho, Grad., Music Performance, Taipei, Taiwan
Catherine Bender, Grad., Music Performance,
Chung-Lin Lee, Grad., Music Performance, Kaohsiung, Taiwan

PICCOLO

Chung-Lin Lee, Grad., Music Performance, Kaohsiung, Taiwan

OBOE

Sara Thompson, Grad, Music Performance, Fresno, CA*
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

CONTRA BASSOON

Gary Claunch, Community member, Seattle

CLARINET

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

BASS CLARINET

Katherine Miller, Fr., Music Performance, Snohomish
Evan Yount, Fr., undeclared, Mercer Island
Jennifer Grantham, So., Psychology, Brier

ALTO SAXOPHONE

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

TENOR SAXOPHONE

Anthony Pierce, Jr., Music Performance, Vancouver

BARITONE SAXOPHONE

Yuri Yano, Sr., Psychology, Tokyo, Japan

BASS SAXOPHONE

Jay Easton, Community member, Seattle

TRUMPET

Eric Smedley, Grad., Instrumental Conducting, Solon, OH*
Toby Penk, Sr., Music Performance, Renton
Carey Rayburn, Jr., Music Performance, Seabeck
Ian Simensen, Sr., Music Education, Auburn
Brennan Carter, Fr., Jazz Studies, Kenmore
Josh Gailey, Fr., Music Performance, Port Angeles

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, Shoreline

TROMBONE

Joshua Bell, Sr., Music Perf., Seattle*
Daniel Rossi, Jr., Music Performance, Music Education, Spokane
Emma Yantis, Sr., Music Perf., Grapeview
Dwayne La Force, Fr., Music Perf., Lawrence, KS

EUPHONIUM

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

TUBA

Nate Lee, Sr., Music Performance, Issaquah*
Jon Hill, Jr., Music Performance, Des Moines, IA

STRING BASS

Kelsey Schwichtenberg, So., Undeclared, Renton
Adrian Swan, Community member, Seattle

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 Performance, Great Falls, MT
Joel Orsen, Jr., Music Education, Lakewood
Adam Page, So., Music Education, Anacortes

*Section Leader

UNIVERSITY OF WASHINGTON COMBINED BAND

FLUTE

Nathan Akamine, Fr., Pre Health Sciences, Honolulu, HI
Riley Cho, Jr., Biology, Korea
Ji Sun Park, Jr., Bioengineering, Korea
Christina Boscole, Fr., Art, Renton
In Hae Lee, Fr., Chemistry / Neurobiology, Auburn
Cheng-I Lin, Sr., Economics, Taichung, Taiwan
Wei Kong, So., Biochemistry, Vancouver
Cat Adams, Sr., Biology, Juanita
Sarah Carr, Sr., Prosthetics & Orthotics, Port Angeles
Erica Nelson, Fr., Medical Technology, Renton
Martha Chan, Fr., Public Health / LSJ, Snohomish
Kristi Ferchland, Fr., Pre-Nursing, Springfield, OR
Kristen Shelton, Fr. History, Waxhaw, NC
Tiffany Capon, Jr., History, Marysville
Heather Haack, So., English, Kekaha, HI
Sydney Anderson, Fr., Undecided, Enumclaw
Kailan Tyler-Babkirk, Fr., Interdisciplinary visual arts,
Spokane
Jessica Stein, Sr., Tech. Theatre / Jewish Studies, Seattle
Janelle Bailey, Fr., Nursing, Redmond
Natalie Mace, Fr., Undecided, Auburn
Rachael Wright, Comm., Olympia
Inae Kim, Fr., Undecided, Seoul, Korea
Nancy Gove, Comm., Seattle
Irene Lee, Fr., Biology, Lake Forest Park
Joong Kim, Sr., Biology, Seattle

OBOE

Melanie O'Donnel, Jr., History, Vancouver
Stacy Schulze, Comm., Richmond, TX
Jamie Steffen, Comm., Snohomish
Libby Sandusky, Comm., Seattle

BASSOON

Christy Lopit, So., English/CHID, Mukilteo
Sam Olive, Fr., Political Science / History, Puyallup
Susan Schmeling, Comm., Seattle

CLARINET

Melissa Caras, Grad., Neurobiology and Behavior,
Peabody, MA
Carrie Fowler, Comm., Everett
Jinho Lee, Fr., Computer Science, Korea
Hyung-Sup Lee, Sr., Biochemistry, S. Korea
Rosie Lindeke, Sr., Molecular Bio, Burién
Peter Mann-King, Fr., Colville
Byung Rhieu, Sr., Shoreline
Casey Stamper, So., Pre-Pharmacy, Richland
Jeff Prouty, So., Computer Science, Spokane
Elizabeth Korsmo, So., Chemistry, Spokane
Ju-Hsin Lee, Fr., Art Design, Vancouver
Rachel Van Rijn, So., International Studies, Auburn
Josephina Mesa, Sr., Sociology, Yakima
Kendall Kosai, Fr., Undecided, Renton
Laura A. Murphy, Fr., International Studies, Spokane
Maria Khavin, Grad, Music Educ / Performance, Bothell
Jessica Ton, Jr., Biology / LSJ, Lake Stevens
Michelle Moore, Fr., Biology, Mountlake Terrace
Allison Brewer, So., Astronomy, Bellevue

Lauren Turner, So., Paper Sci & Engineering, Richland
Micaela Bacon, Fr., Undeclared, Berkley, CA
Krista Horton, Jr., Political Science, Aberdeen
Tayla Sampaco, Junior, Chemical Engineering, Bellevue
Alix Dantzler, Fr., Photography, Pe Ell
Edward Charles Jr., Fr., Undecided, Fort Lewis

BASS CLARINET

Anthony Macasieb, Sr., Political Sci/Sociology, Kent
Christina Philipp, F., English, Snohomish
Jennifer Grantham, So., Psychology, Brier
Katherine Root, Jr., Engineering, Seattle

ALTO SAXOPHONE

Zak Scholl, So., ACMS & Physics, Portland, OR
Romulos Ragudos Jr., Fr., Civil Engineering, Seattle
Eric Orth, Sr., Computer Engineering, Lake Forest Park
Eric McCambridge, Sr., Computer Science, Bellevue
Ryan Juve, Fr., Undecided, Hockinson
Kelly Monthie, Sr., Psychology/Sociology, Olympia
Nick Bolten, Jr., Microbiology, Missoula, MT
Steven Mataya, Fr., Business, Maple Valley
Ruby Garza, Junior, Math, Moses Lake
Andrew Murray, So., Drama / Anthropology, Sultan
Allison Cook, So., Environmental Studies, Albany, OR
Michael Komatsu, So., Music / Economics, Burién

TENOR SAXOPHONE

Lane Dalton, Fr., Undecided, Snohomish
Jeremy Wright, Fr., Mathematics, Everett
Mike Siedlik, Fr., Chemical Engineering, Marysville
Shauna Durbin, Sr., Public Health/Geography, Davis,
CA
Theresa Portzer, Jr., Computer Science, Seattle
Megan Travlos, Fr., Geography, Kensington, CA
Andrew Alan Manseth, Sr., Business, Marysville

BARITONE SAXOPHONE

Patrick Brewer, Sr., Mechanical Engineering, Spokane

TRUMPET

Anderson Arifin, Sr., Civil Engineering, Indonesia
Jon Caldwell, Comm., Longview
Jan Rey Pioquinto, Fr., Undecided, Renton
Daniel Shafer, Fr., Undecided, Freeland
Alan Wright, Soph., Environmental Science, Olympia
Christopher Clarke, Jr., Music Educ/Performance,
Vancouver
D. Chris Huskey, Jr., Philosophy, Bonney Lake
Jason Nutter, Fr., Computer Science, Olympia
Matt Decker, So., Electrical Engineering, Spokane
Matthew Feltrup, Fr., Undecided, Yakima
Crystal Komenda, Fr., Undecided, University Place
Zachariah MacIntyre, So., Music Education, Fife
Michael Ruch, Fr., Business, Vancouver
Braden Coppole, Fr., Pre-engineering, Sultan
Keith Stone, Fr., Computer Science, Kent
Brian Kelley, Jr., Business, Spokane
Chris Wituchowski, Jr., Materials Sci & Engineering,
Philadelphia PA

Dante Wallen, Jr., Undecided, Seattle
Emily Ogura, Comm., Mill Creek
Tim Hannifin, Comm., Redmond
Michael Duble, Comm., Miami FL

HORN

Vivian Pauley, Fr., Undecided, Bellingham
David Snow, Post-Bacc, History, Kenmore
Karen Mildes, Comm., Bothell
Patrick Olson, Fr., Linguistics, Seattle
Benjamin Renneberg, So., Pre-engineering, Lake Tapps
Sam Sudar, Sr., English, Longview
Rachel Schlechty, Sr., German Cultural Studies,
Carnation
Brad Goring, Jr., Computer Science, Bothell
Abbie Lambert, Grad, Biomolecular Structure & Design,
Seattle

TROMBONE

Forrest Vines, Jr., Computer Science, Vancouver
Charlotte Campbell, Fr., English, Lincoln, RI
Anthony Johnson, Fr., Pre-Engineering, Kent
Sean Strohm, Sr., Physics, Olympia
Blaze Paracuelles, So., Microbiology, Wahiawa, HI
Scott Janke, Jr., Applied Math, Normandy Park
Royce Hale, Grad, Biology / Education, Sheridan, WY
Oisin Gunning, Fr., Everett
Daniel Henrickson, Fr., English, Vancouver
Allan Engelhardt, Fr., Electrical Engineering, Vancouver
David Schmidt, Jr., Political Science / Pre-Law, Sultan
Seth Mollerup, Fr., Cinema Studies, Hockinson

EUPHONIUM

Sean Bucy, Fr., Undecided, Mukilteo
Jake Plummer, Soph., Materials Science and
Engineering, Puyallup
Esther Steen, Jr., Communications, Victorville, CA
Andrew Calkins, So., International Studies, Hockinson

TUBA

Djay Shontz, Sr., Music Perf., Lake Tahoe
Andrew Van Winkle, Sr., Political Science & Asian
Studies, Spokane
Alex Hesse, Jr., Economics, Camas

PERCUSSION

Stephanie Jahja, Soph., Indonesia
Jared Tonge, Fr., Astronautic Engineering, Seabeck
Andrew Bendokas, Comm., Bothell
Devy Pranowo, Jr., Indonesia
Aleta Corboy, Fr., Business, Mukilteo
Kyle Scholzen, Fr., Pre-Art, Kent

STRING BASS

Eric Vincent Ogle, Fr., Undecided, Poulsbo