

University of Washington  
2005-2006

*School of Music*

*presents*

B348  
2006  
2-16

**“COLORS AND CONTOURS”**

*with the*

UNIVERSITY OF WASHINGTON  
SYMPHONIC BAND

Dr. Brad McDavid, *conductor*

UNIVERSITY OF WASHINGTON  
CAMPUS BAND

UNIVERSITY OF WASHINGTON  
CONCERT BAND

7:30 PM  
February 16, 2006  
MEANY THEATER

PROGRAM

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Brad McDavid, *conductor*

- [1] PURPLE CARNIVAL (1933).....3:49.....HARRY ALFORD (1875-1939)  
    *Comments, McDavid*
- [2] COLOURS (1997).....14:29.....ROGER CICHY (b. 1956)  
    *Comments, McDavid*
- [3] VAN GOGH PORTRAITS (1996).....18:54.....RALPH ALDO FORTE (b. 1953)

Alex Trevino, *conductor*

UNIVERSITY OF WASHINGTON CAMPUS BAND

- [4] THEMES FROM GREEN BUSHES (1905).....4:07.....PERCY GRAINGER (1882-1961)
- [5] THE PURPLE TWILIGHT (1987).....7:38.....ROBERT LONGFIELD (b. 1947)

Thomas Slabaugh II, *conductor*

UNIVERSITY OF WASHINGTON CONCERT BAND

- [6] FANFARE FOR A GOLDEN SKY (2003).....3:15.....SCOTT BOERMA (b. 1964)
- [7] WALLS OF ZION (2000).....6:15.....GREG DANNER (b. 1958)
- [8] COLOR (1984).....6:45.....BOB MARGOLIS (b. 1949)

Paul Bain, *conductor*

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**HARRY ALFORD** (1875-1939) wrote the *THE PURPLE CARNIVAL MARCH* in 1933, dedicating it to Glenn Cliffe Bainum and the Northwestern University Band. It was edited for concert band by Frank Erickson in 1969 and has continued to grow in popularity. The brass fanfares and idiomatic use of woodwinds reveal Alford's knowledge of instrumental color and technique.

From Norman E. Smith's *March Music Notes*:

Earlier in his career Harry Alford had been an itinerant trombonist for vaudeville, minstrel and Wild West shows and had become steeped in the music of America. This background served him well and he later sold compositions to Sousa and arranged and orchestrated music for such American legends as Scott Joplin, W.C. Handy and Irving Berlin. (James Fay)

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*COLOURS* was commissioned by the Kansas State University band program and was premiered on May 11<sup>th</sup>, 1997 on the Manhattan, Kansas campus, with composer **ROGER CICHY** conducting. It is an impressionistic composition consisting of 6 movements, each presenting a particular color. The piece is not intended to represent a "literal" musical interpretation of each hue but rather the separate pigments that must be mixed together in order to achieve them. Additionally, when contemplating the melodic, harmonic and rhythmic structures, the composer translated the color of each separate pigment into what he defined as their symbolic meaning. For example, in depicting the color *green*, he imagined that it would symbolize such terms as: "warm, organic, middling qualities, immortality, and neutrality." With each movement the musical interpretations of each separate pigment are woven into the structure in order to create the impression of each primary color. Of the work, the composer writes:

The work represents the association of color symbolism as interpreted through music as opposed to 'orchestra colors,' or timbres. Obviously, the whole matter of color symbolism is highly subjective. It should also be stated that color symbolism can differ among cultures as well."

Award winning composer, Roger Cichy is continuing to establish a prominent reputation among the popular wind band composers of today. He has received numerous awards including The American Society of Composers, Authors, and Publishers (ASCAP) as well as frequent commissions. In addition to his works for wind ensemble Cichy has also composed for chamber ensemble, marching band, concert band, symphony orchestra, brass band, and commercial media. His works have been performed throughout the United States as well as Japan, Britain, Germany, Austria, Switzerland, Australia, Russia, Canada, Argentina, Italy, Malaysia, Spain, France, Netherlands, and Mexico.

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*From the composer...*

*VAN GOGH PORTRAITS* is a major work for concert band inspired by five paintings of the great Dutch master Vincent Van Gogh. The composition is dedicated to Captain Larry H. Lang and the United States Air Force Heritage of America Band. I have been drawn to Van Gogh's art for many years. *VAN GOGH PORTRAITS* was written between January and April 1996. The piece consists of five contrasting movements which share the relationships established by three pitches: Bb, D, and A. The movements are further unified by a motif representing Van Gogh himself, which undergoes transformations as it progresses through each of the movements.

**The Potato Eaters**, the inspiration for the first movement, is a very dark painting from the artist's early period employing primarily the colors black and dull yellow. It depicts a poor family of peasants eating a simple meal of potatoes in a dimly lit room. Van Gogh spent some time as a missionary in the Borinage region of Belgium and was drawn to the plight of these peasants whose lives, like his own, were burdened with many cares. The music reflects the painting's tragic and somber mood. The sound is mostly dark and the instruments are largely confined to their lower tessitura. The "Van Gogh motif" is stated by the solo euphonium in bars 2-5 and again in bars 52-55.

**La Berceuse** is the lighthearted and rollicking second movement of the set. It draws its inspiration from the portraits of the maternal Madame Roulin, the wife of Van Gogh's postman, which the artist painted during his stay in Arles. Van Gogh believed that this image of a mother beside her infant's cradle could serve as a consolation to the lonely, a reminder of happier days. I, however, take the painting at face value: a rather chubby woman with a "matter of fact" snooty expression and dressed in green with orange hair stands out against a background of green oriental wallpaper accented with light colored flowers. In one of his letters, Van Gogh makes a reference to "the

counterpoint of reds and greens" to be found in these portraits. The music contrasts the "chubby woman" theme, first introduced by low brass at the beginning of the movement, with the oriental flavor depicted through quartal harmonies, parallel fourths, and pentatonic scales. Piquant solos for trombone, tuba and Eb clarinet are rudely interrupted by trombone glissandi and bass drum strokes, reminding one of a "nagging" mother-in-law continuously interrupting a conversation! The Eb clarinet solo should indeed be played in a "nagging" style! The "Van Gogh motif" appears in a full tutti statement in bars 71-74 of this movement.

The Zouave, the third and shortest movement, features the percussion section. Zouaves, soldiers of North African origin, were first brought to European awareness by Napoleon. Their brightly colored uniforms with flamboyant red pants were incorporated into many field units. In a letter to his brother Theo, Van Gogh makes a reference to having found a Zouave model to paint. The music begins slowly with the traditional rhythms of the zouave cadence and gradually speeds up to a feverishly fast tempo. The tom toms symbolize the sound of the zouave's large boots on the brick floor. The snare drum exemplifies the military nature of the soldier, while the use of a Chinese cymbal hints at the Middle Eastern origin of the zouave. Many of the rhythms found in the movement forecast those found in the finale of the composition. Brass instruments make a brief appearance beginning in bar 62, intoning a somewhat inverted statement of the "Van Gogh motif".

The fourth movement, The Drawbridge, was inspired by Van Gogh's painting of the Langlois Bridge. This is the most exposed and delicately scored movement of the work. It features the woodwinds, primarily the clarinet section. A variety of water sounds are explored including the sound of rippling waters (solo clarinet 1), the constant motion of water (trills in solo clarinets 2 and 3), and water splashing on the shore (suspended cymbal). This texture is further enhanced by the impression of a fog horn played by the bass clarinet. These and other water sounds contrast with crescendos and diminuendos in the brass section symbolizing the opening and closing of the bridge. After a development of these ideas depicting somewhat turbulent waters, the solo clarinet 1 intones the "Van Gogh motif" (bars 26-31). Afterward, the movement ends calmly with a return to the water sounds.

I have always respectfully referred to Van Gogh as "the artiste": Thus, I have chosen to call the last movement of the work, *Finale - Self Portrait of the Artiste*. This last movement was actually the first to be written. It is a musical essay on the last and one of the greatest of the self portraits. Van Gogh painted this work while recuperating at the mental asylum in Saint-Remy, France only months before his suicide. In keeping with the compulsive and restless ornament of the painting's background, the music features sudden changes in emotion ranging from anger and confusion to jubilation and a tragic and transfixed catatonic and hypnotic state: Eventually the anxiety of the music builds to a cacophonous climax and the "Van Gogh motif" is stated one last time in a chaotic and dissonant manner (bars 140-148). Quick tutti 16th notes (bars 149-151) depicting the suicide bullets lead to a slow and glorious section symbolizing the artistic legacy of Van Gogh. The work ends with a bright and spirited coda.

--ALDO RAFAEL FORTE

ALDO RAFAEL FORTE is Composer/Arranger with the United States Air Force Heritage of America Band at Langley AFB, Virginia, and Adjunct Professor of Composition at Christopher Newport University in Newport News, Virginia. Born in Havana, Cuba, Forte came to the United States at the age of nine. He was exposed to music at an early age by his father, a professor of mathematics and amateur classical guitarist and guitar maker. The composer spent his formative years in Huntsville, Alabama. Forte 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. Forte has composed a variety of works ranging from chamber pieces to major compositions for band and orchestra. He has received composition fellowships from the Cintas Foundation and the Alabama State Council on the Arts as well as commissions from such groups as the Southwest German Radio Orchestra, the premier tuba ensemble Symphonia, and various university bands and ensembles. His works have been performed and recorded by such diverse groups as the Alabama Symphony Orchestra, the Southwest German Radio Orchestra, the Filharmonie Bohuslav Martinu Orchestra of the Czech Republic, and by various universities and professional bands including those of The University of Georgia, Indiana University of Pennsylvania, The University of North Texas, Kansas State University, the Mobile Symphonic Pops Band, the USAF Heritage of America Band, and "The President's Own" United States Marine Band, among others. His music has been heard at such places as Carnegie Recital Hall in New York City, the J.F.K. Center for the Performing Arts in Washington, DC, and at numerous music conventions including MEA conventions in Kansas, Maryland, and Virginia, and the Mid-West International Band and Orchestra Clinic in Chicago, Illinois. In 1999 his music was performed by All-State Bands in Texas, Tennessee, and New Jersey. Forte is a member of ASCAP and is the recipient of several ASCAP Special Awards. His music is recorded on Mark Records, Bayer Records (Qualiton Imports), and Klavier Records, and others. Among the publishers of his music are TRN, Ludwig, Kjos, and Masters Music Publications.

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**THEMES FROM GREEN BUSHES** (subtitled *Passacaglia on an English Folksong*) was written by **PERCY ALDRIDGE GRAINGER** in London and Denmark between November 16, 1905, and September, 1906. Sources for the composition include a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset and the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. *Green Bushes* (or *Lost Lady Found* or *The Three Gypsies*) was apparently a widely-known melody; Grainger accumulated ten different variations of it during his folksong collection career, and used one of them as the final movement of his landmark work for the wind band, *Lincolnshire Posy* in 1937. Though the song is of English origin, it has also been found in Ireland and America. Ralph Vaughan Williams used it in the *Intermezzo* of his Folk Song Suite, as did George Butterworth in *The Banks of Green Willow*.

.....  
January 28, 1986 - a date etched in our collective consciousness as clearly as that horrific fireball with its white cascading streamers was etched against a perfect morning sky. When the Space Shuttle Challenger roared into the heavens it carried with it the best of us - male, female, black, white, Japanese American, Jewish, Catholic, Protestant - American heroes who paid the price of progress with the ultimate sacrifice. Composer **ROBERT LONGFIELD**, an award-winning composer and educator, was one of over 11,000 applicants for the Teacher-in-Space Program, an appointment ultimately awarded to Challenger astronaut Christa McAuliffe. **THE PURPLE TWILIGHT** was written as a memorial to the crew of Shuttle Mission 51-L, the "Challenger Seven" as they came to be known. Rather than mourn their tragic passing, the work celebrates the spirit of adventure and romance that led them to reach for the stars.

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Mark H. Hindsley Memorial Commissioning Project, **FANFARE FOR A GOLDEN SKY** was written as an intense, powerful concert opener. The title is derived from a 5-note recurring motive, which was borrowed from the inspirational Rodgers and Hammerstein song *You'll Never Walk Alone*, a tune with great personal meaning to the composer. The motive is taken from the second half of the phrase, "at the end of the storm, there's a golden sky". Although often dark and menacing, the fanfare maintains an optimistic hopefulness throughout. **SCOTT BOERMA** is currently Director of Bands at Eastern Michigan University, where he conducts the Wind Ensemble and marching band and teaches instrumental methods.

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The American spiritual tradition has provided the world with beautiful melodies. **WALLS OF ZION** is a free setting of the revival spiritual "Zion's Walls". A favorite at camp meetings and revivals during the late 1800s, the melody suggests a noble simplicity coupled with energy and vitality. This setting for band develops the melodic material throughout, with particular emphasis on varied tonal colors and instrumental textures. The work is dedicated to the composer's daughter, Katie, whose love of this melody suggested the composition. Composer **GREG DANNER** is Professor of Music at Tennessee Technological University.

.....  
Quite a few melodies were looked over before choosing the ones for this suite. The entire Playford's English Dancing master (1651), and most of van Eyck's *Der Fluuyten Lust-hof* (1646) were consulted for the tunes, which are all English country dances, that is, instrumental folk dances. Yet the fact is, the focus of this music is not melody, but rather setting, that is, the accompaniment, the texture, the color, and the harmony.

It might be argued that to some extent not only the focus but the very substance and reason-for-being of this piece is its setting; that the style has become the thing itself; and more specifically, that the aspect most important thereof is the timbre, or instrumental color. Thus the title, **COLOR**.

**BOB MARGOLIS** studied at Brooklyn College and at the University of California before founding the publishing firm of Manhattan Beach Music in 1981. Active also as a composer and arranger, he has published a series of band works which explore the rich history of instrumental dance music of the Renaissance, all with a trade ear for interesting sonorities and idiomatic writing.

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

**PICCOLO**

Shauna Durbin, So., Public Health/Music, Davis, CA

**FLUTE**

Janelle Arenz, Fr., Undeclared, Mill Creek  
Steffani Bjornstrom, Fr., Undeclared, Burien  
Alyssa Bourne, Fr., Music/Political Science, Kirkland  
Shauna Durbin, So., Public Health/Music, Davis, CA\*  
Christina Gangan, Fr., Psychology, Redmond, OR  
Heather Hazard, Fr., Undeclared, Tacoma  
Roxanne McCurry, Fr., Biology, Woodinville  
Jessica Stein, So., Drama, Seattle  
Melina Wilson, Jr., Psychology, Seattle

**OBOE**

James Antony, Prof., Education, Seattle  
Victoria Osea, Jr., Psychology, Gig Harbor

**BASSOON**

Andrew Mitchell, So., Mechanical Engineering, Spokane

**E♭ CLARINET**

Carla Geiger, Grad., Music Ed., West Palm Beach, FL

**CLARINET**

Karli Anderson, Fr., Music Ed., Vancouver\*  
Dylan Antovich, Fr., Undeclared, Seattle  
Alex DeLeon, Fr., Undeclared, Maple Valley  
Jonathan Geyer, Fr., Business, Tacoma  
Lisa Gilbertsen, Fr., Undeclared, Longview  
Thomas Glanz, So., Undeclared, Redmond  
Julia Hamilton, Fr., Music/Pre-Med., Kirkland  
Krista Horton, Fr., Undeclared, Aberdeen  
Evan Howard, Fr., Chemical Engineering, Mercer Island  
Lauren Keller, Grad., Music Ed., Bothell  
Claire Elyse Vandenberg, So., Economics, Lynden  
Miriam Yoneda, Jr., English Literature, Yokosuka, Japan  
Kyung Nam Yun, Jr., Electrical Engineering, Seoul, Korea

**BASS CLARINET**

Janet Bautsista, So., Physics/Asian Studies, Tacoma  
Brady Hodgson, Sr., Physics, Marysville  
Jennifer Morus, Sr., Speech & Hearing Sciences, Woodinville

**ALTO SAXOPHONE**

Brooke Leary, Grad., Public Administration, Boston, MA\*  
Eric Orth, Jr., Computer Engineering, Lake Forest Park  
Daniel Suskin, Fr., Computer Science, Olympia  
Matt Wenman, Jr., Music Ed., Gig Harbor

**TENOR SAXOPHONE**

Rolf Hermanson, Fr., Chemistry, Edmonds  
Jessica Jablinske, Sr., Culture, Literature, & the Arts, Everett\*  
Lindsey Louise Sumner, Fr., Music Ed./Music Perf., Glendale,  
CA

**BARITONE SAXOPHONE**

Conan McLemore, Sr., Music History, Monroe

**TRUMPET**

Anthony Andrus, Fr., Undeclared, Bothell  
James Bronoske, Fr., Pre-Music Ed., Lakewood  
Cassidy Bueb, So., Undeclared, Auburn, CA  
Angela Chin, Fr., Music Ed., Bainbridge Island  
Christopher Clarke, Fr., Music Ed., Vancouver  
Lindsay Fuchs, Jr., Art/French, Kent  
Brian Goetz, Sr., Music Ed., Seattle  
Jenny Hanna, Jr., ESS-Physics, Maple Valley  
Ian Kronheim Johnson, So., Aerospace Engineering, Kenmore  
Clare Krier, Jr., Music Ed., Yakima  
Mike Loomer, So., Music/Women's Studies, Los Gatos, CA  
Sarah Nelson, Sr., Jazz Studies/Music Ed., Snohomish  
Ian Simensen, So., Music Ed., Pflugerville, TX\*  
Kyle Thomas, Fr., Microbiology, Richland

**FRENCH HORN**

Kyler Brumbaugh, Fr., Music Ed., Port Angeles  
Ben Cowin, Sr., Physics/Astronomy, Kennewick\*  
Brad Goring, Fr., Undeclared, Bothell  
Natalie Husmann, Fr., Undeclared, Woodinville  
Laura Morus, Sr., Business Administration, Entrepreneurship  
& CISB, Woodinville  
Carl Sandstrom, Jr., Music, Seattle  
Rachel Schlechty, Fr., Undeclared, Carnation  
Renwick Taylor III, Sr., Psychology/Pre-Med., University  
Place

**TROMBONE**

Andrew Bendokas, Sr., Business, Bothell  
Devon Barrett Crumlish, So., English, Matawan, NJ  
Alexander Middleton, Fr., Undeclared, Kirkland  
Andrew Short, Fr., Astronomy, Bellingham\*

**EUPHONIUM**

Grant Ausley, So., Music Perf., Graham\*  
Dennis Flynn, Fr., Business, Covington  
Nathaniel L. Syron, So., Music, Vancouver

**TUBA**

Adam Campagna, Sr., Music Ed., Poulsbo\*  
Josh Rusk, Sr., Bioengineering, Park City, UT  
Sam Thompson, Jr., Music Perf., Cusick

**PERCUSSION**

Alex Bond, Fr., Political Science & Economics, Seattle  
Desiree Decker, So., French, Woodinville  
Brian Fraser, Sr., Music Ed., Everett  
Ryan Hanzawa, So., Computer Engineering, Maui, HI  
Sam Hutchison, Sr., History/Japanese, Hillsboro, OR  
Brian King, Fr., Undeclared, Renton  
Cameron Ramelli, So., Political Science, Albuquerque, NM

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### FLUTE

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Tiffany Capon, Fr., History, Marysville  
Sarah Chaviers, Jr., Psychology, Puyallup  
Nicole Dullenty, So., Anthropology, Kent  
Samia Esseddiqi, Fr., Pre-nursing, Bothell  
Loretta Ho, Fr., Undeclared, Hong Kong  
Katy Jacobson, Sr., Biochemistry, Lynnwood  
Katherine A. Kicinski, Fr., Political Science, Vashon  
Jennifer Kristjansson, Jr., Neurobiology, Shoreline  
Carissa Rush, Sr., Business, Vancouver  
Bill Schultze, Community Member, Portsmouth, NH  
Jennifer Walby, Community Member, Seattle  
Ting Ting Wu, So., Pre-Business, Taipei, Taiwan

### OBOE

Stacy Schulze, Community Member, Richmond, TX  
Sarah Wiener, Fr., Interdisciplinary Visual Art, San Carlos,  
CA

### CLARINET

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Larissa Busch, Grad., Muscology, Flemington, NJ  
Jonathan Cross, Grad., Math, Evergreen, CO  
Jessica Hartling, So., Political Science, Colville  
Reuben Holober, So., Undeclared, Millbrae, CA  
Chan Lee, So., Undeclared, Seattle  
Erin Lee, Sr., Political Science, Kenmore  
Margot Mansfield, Fr., Earth and Space Science, Davis, CA  
Linda O'Gara, Community Member, Seattle  
Jessica Ton, Fr., Undeclared, Lake Stevens  
Stephanie Watson, Sr., Law Societies & Justice, Edmonds

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Chuck Horkin, Jr., Carnation  
Ethan Jones, Fr., History, Seattle  
Brian Melvin, Jr., Chemical Engineering, Boring, OR

### TENOR SAXOPHONE

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Ben Cowin, Sr., Physics/Astronomy, Kennewick  
Sean Michael Verlander, Jr., Biology, Kent

### TRUMPET

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Jeff Epler, So., Mechanical Engineering, Edmonds  
Laura Grupp, Jr., Electrical Engineering, Lynnwood  
Andrew Hultgreen, Music Ed., Honolulu, HI  
Chris Huskey, Fr., Undeclared, Bonney Lake  
Chris Petz, Jr., Material Science & Engineering, Tracy, CA  
David Rome, Fr., Undeclared, Deerfield, IL  
Scott Schactler, Fr., Microbiology, Eatonville  
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Stefanie Sternagel, So., CSE, Longview

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Marshall Lance, Fr., Near Eastern Language and  
Civilization, Seattle  
Carl Sandstrom, Jr., Music, Seattle  
Corrie Strandjord, So., Comparative Religion, Bellevue

### TROMBONE

CJ Bell, Sr., Computer Science, Olympia  
Karen Chisholm, Grad., Medicine/Genome Science,  
Novato, CA  
Heather Deardorff, Fr., Undeclared, Colville  
Scott Janke, Fr., Computer Science, Normandy Park  
Natalie Schmidt, So., Biology, Langley  
Craig Tyler, Sr., Camtown

### BARITONE

David Mamer, Fr., Undeclared, St. Paul, MN  
Maggii Weitzel, Grad, Conducting, Redlands, CA

### TUBA

Karl Almgren, Fr., Construction Management  
Andrew Hemmaplardh, Jr., Computer Science, Bellevue  
Sam Thompson, Jr., Music Performance, Cusick

### PERCUSSION

Toby McKes, Jr., DX Arts, Everett  
Charlotte Reese, Sr., Music Ed., Montlake Terrace  
Angel Sausedo, So., Drama/Spanish, Yakima

## GRADUATE CONDUCTING STUDENTS

Paul Bain, Puyallup  
Nsé Ekpo, Sumter, South Carolina  
Scott Fry, Tacoma  
Joel Heredia, Longview  
Margaret Young-Weitzel, Redlands, CA

Lauren Keller, Seattle  
Matthew Kruse, Redmond  
Thomas Slabaugh II, Sacramento, CA  
Laura Stambaugh, Portsmouth, NH

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Traci Czyzyk, Post Doc. Fellow., Medecine, Lynnwood  
Nancy Gove, Community Member, Seattle, WA  
Hasmik Kalantarian, Fr., Pre-engineering, Redmond, WA  
Ann Lin, So., Nursing, Redmond, WA  
Cheng-I Lin, Jr., Indus. Engin./Mat. Sci., Seattle, WA  
Yoko Nozawa, Sr., Biology, Lake Oswego, OR  
Jen Pulju, Jr., Speech, Lakewood, CO  
Rachel Smith, Jr., Psych., Kent  
Danielle Spear, Sr., Music Ed., Spokane  
Kristi Wiant, Sr., Music, Lynnwood  
Melanie Williams, So., Dance, Bremerton

### OBOE

Alicia Hall, Community Member, Eureka, CA  
Jamie Fowler, Community Member, Redmond

### CLARINET

Seth Alexander, Sr., Music, Seattle  
Lindsey Britt, Jr., Int. Studies, Wilsonville, OR  
Allison Burke, Jr., Psych., Bremerton  
Nicholas Carver, So., Int. Studies, Arlington, VA  
Thomas Chan, Sr., EE., Seattle, WA  
Allison Cusick, Sr., Biology, Bothell  
Carrie Fowler, Community Member, Everett  
Kelly Gorr, Jr., Psych., Arlington  
Bruce Hayes, Community Member, Seattle  
Andrea Heenk, Sr., Music, Renton  
Jonathan Kane, Jr., Math, Redmond  
Ryan Kosai, Jr., EE/Biology, Renton  
Rosie Lindeke, So., Biology, Buriem  
Josephina Mesa, So., Sociology, Yakima  
Vanessa Palmer, So., Chem/Bio-Chem., Wiliston, ND  
Donald Responde, Jr., Bio. Eng., Bellevue  
Patricia Voll, Jr., Physics, West Linn, OR

### BASS CLARINET

Kate Gayle, HS Student, Seattle  
Jennifer Grantham, HS Student, Brier

### BASSOON

Susan Schmeling, Community Member, Seattle

### ALTO SAXOPHONE

Kristina Clari, Sr., Bus. Mktg., Bozeman, MT  
Heidi Clarke, Sr., Spanish/Econ., Everett  
Erin Gorr, Fr., Geography, Arlington, WA  
Chris Klontz, Jr., Mech. Engr., Lake Tapps  
Brian Neighbors, Jr., Pre Engr., Arlington  
David Pate, Sr., Chem. Engr., Seattle

### TENOR SAXOPHONE

Meir Hammer, Fr., Const. Mngmt., Redmond  
Theresa Portzer, Fr., Undeclared, Seattle

### HORN

Karen Mildes, Community Member, Bothell  
Markie Miller, Fr., Micro Bio., Port Angeles  
Gordon Mitchell, Grad., Chem., Boring, OR  
Sam Sudar, So., Music, Longview

### TRUMPET

Kevin Atkinson, So., Architecture, Tri-Cities  
Jon Caldwell, Community Member, Seattle  
Philip Guan, Fr., Pre-Engr., Bothell  
Reggie Gooch, Fr., Undeclared, Seattle  
Ryan Josal, Sr., ACMS, Bremerton  
David Kurtz, Jr., Informatics, Vancouver  
Ryan Murfelt, Grad., Music Ed., Seattle  
Carey Rayburn, Fr., Music Perf., Seabeck  
Nicole Savage, So., Psych., Portland, OR  
Alex Cho Snyder, So., Comp. Sci., Seattle  
T.J. Werle, Fr., Pre-Engr., Buriem

### TROMBONE

Aaron Carsco, Fr., Pre-Med, Aloha, OR  
Jimmy Cho, Sr., Jazz Studies, Kirkland  
Kris Koski, Sr., Civ. Engr., Aberdeen  
Craig Meinschein, So., Undeclared, Tigard, OR  
Joshua Teter, Sr., E.S.S., Kirkland  
Sean Woody, Fr., Undeclared, West Linn, OR

### EUPHONIUM

Megan Costa, Fr., English, Stockton, CA  
Sarah McCrum, Community Member, Seattle  
Elizabeth Uttecht, Sr., Accounting, Lincoln, NE

### TUBA

Andy Cook, Jr., Political Sci., Auburn  
Daniel Shontz, Jr., Music Perf., Lake Tahoe, CA

### PERCUSSION

Kenneth Aphibal, Jr., Mech. Engr., Seattle  
Emily Kimes, So., Music Perf., Kent  
James Maveety, So., Pre-Sci., Seattle