

DAF #14,639

Presents

COMPACT
DISC
B348
2004
5-27

"JOURNEYS"

with the

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

UNIVERSITY OF WASHINGTON CAMPUS BAND

UNIVERSITY OF WASHINGTON CONCERT BAND

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

May 27, 2004

7:30 PM

MEANY THEATER

CD#14,640

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

1 CIRCUITS (1990).....5:37..... CINDY McTEE (b. 1953)
Christopher C. Chapman, *conductor**

2 ...AND THE MOUNTAINS RISING NOWHERE (1977).....10:46..... JOSEPH SCHWANTNER (b. 1943)
Harumi Makiyama, *piano*

3 COMMENTS, M. LUTCH

4 RESTLESS BIRDS BEFORE A DARK MOON (2000).....13:55..... DAVID KECHLEY (b. 1947)
Nicole Barnes, *alto saxophone*
Mitchell Lutch, *conductor**

CD#14,641

UNIVERSITY OF WASHINGTON CAMPUS BAND

1 DOWN A COUNTRY LANE (1962).....3:09..... AARON COPLAND (190-1990)
Matthew Kruse, *conductor*

2 SYMPHONIC DANCE NO. 3 "FIESTA" (1964).....7:08..... CLIFTON WILLIAMS (1923-1976)
Thomas Slabaugh II, *conductor*

* in partial fulfillment of the degree, Doctor of Music Arts, instrumental conducting

UNIVERSITY OF WASHINGTON CONCERT BAND

- 3] *COMMANDO MARCH* (1942) 3:31 SAMUEL BARBER (1910-1981)
 Melia McNatt, *conductor*
- 4] *MYSTIC CHORDS OF MEMORY* (2000) 7:58 ROBERT JAGER (b. 1939)
 Christopher C. Chapman, *conductor*
- 5] *SHORTCUT HOME* (2003) 3:06 DANA WILSON (b. 1946)

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Brad McDavid, *conductor*

- 6] *NOISY WHEELS OF JOY* (2001) 3:46 ERIC WHITACRE (b. 1970)
- 7] *THE PASSING BELL* (1974) 8:41 WARREN BENSON (b. 1924)
 Mitchell Lutch, *conductor*
- 8] *Comments*, T. Salzman
- 9] *RIDE!* (2002) 3:25 SAMUEL R. HAZO (b. 1966)
 Eric Wiltshire, *conductor*

The University of Washington Wind Ensemble would like to publicly thank Tomio Yamamoto, our friend from Kobe, Japan (in attendance this evening) for his generous and dedicated support of our tour to Japan. Without his efforts our "journey" would not have been possible.

PROGRAM NOTES

Dr. CINDY McTEE is Professor of Music Composition at the University of North Texas in Denton. She has received numerous awards for her music, most significantly a Guggenheim Fellowship, a Senior Lecturer Fellowship, a Goddard Lieberson Fellowship from the American Academy of Arts and Letters, and a Composers Fellowship from the National Endowment of the Arts. McTee's compositions have received performances by leading orchestras, bands, and chamber ensembles in the United States, Japan, South America, and Europe. She is a native of Eatonville, Washington and her mother and father performed as members of the Concert Band at the University of Washington under the direction of Walter Welke. *CIRCUITS* was written in 1990 for the Denton Chamber Orchestra of Denton, Texas and the composer has provided the following information regarding the work:

"The title, *CIRCUITS* is meant to characterize several important aspects of the work's musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of rapid notes at a quick tempo."

Among JOSEPH SCHWANTNER'S many compositional awards are 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.

Commissioned by Donald Hunsberger and the Eastman School of Music through a grant from the National Endowment for the Arts, ...AND THE MOUNTAINS RISING NOWHERE was premiered by the Eastman Wind Ensemble in 1977. The work is dedicated to Carol Adler and the title is taken from her poem, *Arioso*:

arioso bells
 sepia
 moon-beams
 an afternoon sun blanked by rains
 and the mountains rising nowhere
 the sound returns
 the sound and the silence chimes

Although obviously somewhat experimental, Schwantner describes ...*AND THE MOUNTAINS RISING NOWHERE* as Baroque in character, given its ornamental nature and complexity. As the work contains so many different elements—tonality, atonality, serialism, aleatory—Schwantner acknowledges the influence especially of Rochberg, taking the opportunity to point “in many different directions within one piece of work.”

[Scott Higbee]

RESTLESS BIRDS BEFORE A DARK MOON was commissioned by the United States Military Academy Band and written for alto saxophonist, Staff Sergeant Wayne Tice who played the premiere at the World Saxophone Congress in Montreal, July 7, 2000. David Kechley won the 24th Annual National Band Association/William D. Revelli Memorial Band Composition Contest for this work. As the title suggests, the mood ranges from foreboding to frenetic. Despite its extremely energetic opening there is also an underlying lyricism throughout much of the piece. This lyricism comes to fruition at the close of the middle section with the saxophone soaring above a darkly colored brass chorale. The composer employs both modal and chromatic materials with equal vigor. Although the opening passages are modal they are soon interrupted by sharp and sudden chromatic interjections that evolve into sustained and sweeping descending harmonies in the middle section. The interjections return again in their original form near the end of the piece just before a final burst of kinetic energy, highlighting the soloist and ensemble in rapid-fire unison.

DAVID KECHLEY was born in Seattle where he received his Bachelors Degree in 1970 and Masters in 1974 from the University of Washington. He completed a Doctorate in Composition at the Cleveland Institute of Music in 1979. He is presently Professor of Music at Williams College in Williamstown, MA. His orchestral compositions have been performed by the Seattle Symphony, Cleveland Orchestra, Boston Pops, St. Paul Chamber Orchestra and the Kronos Quartet, just to name a few. Kechley has twice received grants from the *National Endowment for the Arts* and in 1979 was awarded a Fellowship by the *John Simon Guggenheim Memorial Foundation*.

For the better part of four decades AARON COPLAND was considered to be the quintessential American compositional voice and his growth as a composer mirrored important trends of the time. After his return from studies with Nadia Boulanger in Paris he worked with jazz rhythms in his *Piano Concerto* (1926). His *Piano Variations* (1930) were strongly influenced by Igor Stravinsky's Neoclassicism. In 1936 he altered his composition orientation toward a simpler style, more meaningful to the large music-loving audience being created by radio and the movies. His most important works during this period were based on American folklore including *Billy the Kid* (1938), *Rodeo* (1942) and a series of movie scores including *Of Mice and Men* (1938) and *The Heiress* (1948). In his later years Copland's work reflected the serial techniques of the so-called 12-tone school of Arnold Schoenberg. Notable among these was *Connotations* (1962) commissioned for the opening of Lincoln Center.

DOWN A COUNTRY LANE was written in 1962 as the result of a commission from *Life* magazine. Copland explained that the music “is descriptive only in an imaginative, not a literal sense. I didn't think of the title until the piece was finished—just happened to fit its flowing quality.” He subsequently orchestrated the work in 1965.

CLIFTON WILLIAMS' *SYMPHONIC DANCE NO. 3 "FIESTA"* is one of a group of five dances originally commissioned by the Minnie Steven Piper Foundation commemorating the 25th anniversary of the San Antonio Symphony Orchestra in 1964. Williams rescored the work for band in 1965. In the original suite, each of the five dances represented the spirit of a different time and place relative to the history of San Antonio, Texas. Fiesta is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called “the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, the colorful legacy of a proud people.” The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brasses herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

SAMUEL BARBER ranks among America's most successful composers, having been the recipient of numerous awards and prizes including the *American Prix de Rome*, two Pulitzers, and election to the American Academy of Arts and Letters. When he was inducted into the Army Air Corps in 1943, the military recognized his abilities by assigning, as part of his duties while in service, the composition of two works. The first work, the *Second Symphony*, was premiered in Boston in 1944 and included an electronic instrument that represented wartime radio signals. Barber was then ordered by a general of the Air Corps to write a march with quartertones, symbolizing the Air Corps' forward-thinking approach. Barber chose to apply his own style to the piece, rather than that of the general. *COMMANDO MARCH* received instant critical acclaim and holds position among the great American compositions for concert band. The Army Air Force Technical Training Command Band under the direction of the composer premiered the work in Convention Hall, Atlantic City, New Jersey on May 23, 1943.

ROBERT JAGER was raised in Binghamton, New York and is a graduate of the University of Michigan. For four years he served as the staff arranger at the Armed Forces School of Music while a member of the United States Navy. Currently he is Professor of Music and Coordinator of Academic Studies in the Department of Music and Art at Tennessee Technological

University in Cookeville, Tennessee. He is a widely commissioned composer with some 115 works to his credit. In 1998 he was selected to receive Tennessee Tech University's highest faculty award, the first member in the arts to receive this annual award.

The United States Navy Band, Commander Ralph M. Gambone, Officer in Charge/ Leader, in recognition of the band's 75th Anniversary, commissioned *MYSTIC CHORDS OF MEMORY* premiering the work on March 4th, 2000. On February 25th, 1960, a contingent of musicians from the U.S. Navy Band flew to Brazil to perform for events surrounding the visit to that country of President Dwight D. Eisenhower. Upon leaving Rio de Janeiro for the return flight home, the plane suddenly crashed killing all aboard. The work, dedicated to the memory of those lost, utilizes elements of jazz, baroque, and classical form to create a solemn and dignified elegy. Hidden within the texture are fragments of the Navy hymn *Eternal Father Strong to Save* and *Anchors Aweigh*.

DANA WILSON holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University. *SHORTCUT HOME* is a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving toward "home," in this case a C major chord. The underlying rhythmic current of the piece is rapidly transmitted through the ensemble while establishing short, interruptive and elegant melodic fragments from solo instruments. The winds in the ensemble take a percussive role in propelling the work unrelentingly towards completion.

ERIC WHITACRE has degrees in music at the University of Nevada, Las Vegas and the Julliard School of Music. His works for choir, band and orchestra have received several performances throughout the world and have gathered numerous awards. Whitacre's compositions for band and choir have attained a high level of esteem in their respective communities, finding pieces performed by many of America's finest university ensembles.

Eric Whitacre has degrees in music at the University of Nevada, Las Vegas and the Julliard School of Music. Commissioned by the Band Consortium Masterworks, Thomas G. Leslie, consortium chairman, *NOISY WHEELS OF JOY* was premiered on March 8th, 2002 at the American Bandmaster's Association National Convention by the University of Nevada, Las Vegas Wind Symphony, Takayoshi Suzuki, conducting. The composer writes: "The piece is pure, simple fun, written in the tradition of the great comic operatic overtures, and serves as a carefree, light-hearted musical jaunt for the modern concert band. The structure is formal in design, but the three themes (love, adventure, and buffo) are transferred between instrumental sections of the ensemble "with wild abandon".

Dennis Rathjen, in whose memory *THE PASSING BELL* was composed, was a clarinetist in and concertmaster of the Luther College Concert Band. His early death of Hodgkin's disease in 1968 was the impetus for the commissioning of this work. WARREN BENSON selected the title in reference to the tolling of a bell that often accompanies funeral rites and based this composition on two hymns, *Jesu, Meine Zuversicht*, (Jesus, My Confidence) and *Merthyr Tydvil*, a triumphant Welsh hymn of faith. *THE PASSING BELL* is constructed in three sections followed by a short coda. The first section establishes a somber, reflective mood with climaxes rife with anguish. The second is built around a single statement of *Jesu, Meine Zuversicht*, and the third section contains two nearly complete statements of *Merthyr Tydvil* layered with several phrases of the first hymn. A pedal C, sustained in the clarinet part, is representative of Dennis Rathjen. Tension is created through stacked quartal/quintal harmonies in combination with slowly evolving harmonic rhythm and increased frenetic percussive rhythmic activity.

Self taught in percussion, Warren Benson has written nearly 150 works for bands, orchestras, choruses, chamber ensembles as well as solo instrumental and vocal compositions. He received his bachelor's and master's degrees in music theory from the University of Michigan in 1949 and 1951 respectively. Upon earning his master's degree, he received a Fulbright scholarship to conduct and teach music at Anatolia College in Salonika, Greece. Returning to the United States in 1952, he served as Director of Band and Orchestra at Mars Hill College in North Carolina. Beginning in 1953, Benson held the position of professor of music and composer-in-residence at Ithaca College for 14 years. From 1967 until his retirement in 1994 he taught composition at the Eastman School of Music. He currently resides in Pittsford, New York, where he continues to compose.

[Alan Wagner]

SAMUEL R. HAZO, recipient of the National Band Association's 2001 Biennial Composition Award, has written for the professional, university and public school ensembles in addition to composing original scores for television, radio and the stage. He received two degrees from Duquesne University, and currently serves as a clinician and music teacher in the Upper St. Clair School District in Pittsburgh, Pennsylvania. Of his work *RIDE!*, Mr. Hazo writes: "In late April of 2002, Jack Stamp, wind band conductor and composer on the faculty of Indiana University of Pennsylvania, invited me take part in a composer's forum he had organized for his students. Following the first day of the forum, Jack invited all of the composers to his house. Since I didn't know how to get to Jack's residence from the university, he told me to follow behind him. *Ride* was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were as equal in their inspiration as the beautiful Indiana, Pennsylvania countryside blurring past my car window."

NICOLE BARNES is a senior Music Performance major at the University of Washington. She has been playing the saxophone for twelve years, studying first with Tracy Knoop in Tacoma for seven years, and currently with Michael Brockman. In 2002, Nicole won the *UW Concerto Competition*, and performed as soloist with the UW Symphony. She has received multiple scholarships from the UW School of Music, including the Brechemin and Marsh scholarships, and has also received three Husky Marching Band scholarships. In 2003, she was awarded a soloist position with the *American Collegiate Symphony*, offering her a three-week concert residency in London or Prague with all expenses paid. Prior to coming to the UW, Nicole won second place at the annual Washington State Solo and Ensemble competition. She has also been apart of the KIRO 7 News Band (which performs for KIRO charity functions). After she completes her Bachelors Degree, Nicole plans to attend graduate school at the New England Conservatory of Music in Boston.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Danijela Djakovic, Grad., Music Perf., Novi Sad, Serbia*
Lana Abramova, Jr., Music Perf., St. Petersburg, Russia*
Denise Jungbluth, Grad., Music Ed., Seattle
Elizabeth Stockton, Jr., Music Perf., Seattle
Torrey Kaminski, Fr., Architecture/Music Perf., Seattle
Emily Slack, Soph., Civil/Environmental Engineering, Seattle

OBOE

Jennifer Muehrcke, Grad., Music Perf., Cleveland, OH*
Jane Drummond, Jr., Music Perf., Seattle
Angela Walker, Post-Bacc., Music Perf., San Francisco, CA
Magen Fletcher, community member, Seattle

ENGLISH HORN

Jane Drummond, Jr., Music Perf., Seattle

BASSOON

Aaron Chang, Jr., Music Perf., Mt. Vernon*
Bruce Carpenter, Grad., Music Perf., Houston, TX
Candice Ryu, Fr., Premajor, Shoreline
Jay Easton, Grad., Music Perf., San Diego, CA

CONTRABASSOON

Bruce Carpenter, Grad., Music Perf., Houston, TX

CLARINET

Michael Byerly, Sr., Music Perf., Aloha, OR*
Matt Nelson, Sr., English, Vancouver
Christine Gilbert, Jr., Music Perf., Aloha, OR
Dimitri Pavluk, Music Ed., Mountlake Terrace
Andrew Chang, So., Econ./El. Engr., Portland, OR
Holly Hess, Math/Music Perf., Oak Harbor
David Stauffer, Sr., Aerospace Engineering, Spokane
Ryan Brumbaugh, So., Music Perf., Port Angeles

BASS CLARINET

Benjamin Leis, community member, Seattle
Mathew Brown, Sr., Music Ed., Bothell

ALTO SAXOPHONE

Nicole Barnes, Sr., Music Performance/Ed., Tacoma*
Barbara Larson, Jr., Music Perf./Anthropology, Kent

TENOR SAXOPHONE

Anna Blindheim, So., Earth & Space Sci./Drama, Puyallup

BARITONE SAXOPHONE

Jay Easton, Grad., Music Perf., San Diego, CA

TRUMPET

Ben Clark, Grad., Music Perf., Pekin, IL*
Brian Chin, Grad., Music Perf., Moscow, ID
John Benedetti, Sr., Music Perf., Ravensdale
Rachel Moore, Fr., Music Perf., Shoreline
Hilma Yantis, Jr., Music Comp., Grapeview

HORN

Matthew Kruse, Grad., Music Perf., Redmond*
Josiah Boothby, Jr., Music Perf., Seattle
Veronica Reed, So., Music Perf., Woodinville
Stephanie Reger, Jr., Psych., Everett
Bradley Leavens, So., Music Perf., Puyallup

TROMBONE

Ryan Wagner, Grad., Music Perf., Federal Way*
Sara Mayo, Grad., Music Perf., Gig Harbor
Andrew Lippert, Fr., Music Perf., Shoreline
Colby Wiley, Fr., Music Perf., Oak Harbor

EUPHONIUM

Jeremy Horlick, So., Music Ed., Auburn*
Eric Cranfield, Fr., Music Perf., Bothell

TUBA

Nate Lee, Fr., Music Perf., Issaquah*
Darren Smith, So., Music Perf., Bothell

STRING BASS

Leslie Woodworth, Sr., Music Perf., Baker City, OR*
Tracie L. Sanlin, So., Music Perf.

PERCUSSION

Doug Maiwurm, Sr., Music Perf., Tacoma *
Everett Blindheim, Sr., Music Perf./Chem. Engr., Puyallup
Rebecca Tapia, So., Music Perf., Snohomish
Dan Brecht-Haddad, Sr., Music Ed/Performance, Seattle
Katie Hurst, Jr., Music Performance, Seattle
Thomas Slabaugh, Grad., Inst. Conducting, Sacramento, CA

PIANO

Harumi Makiyama, Grad., Music Perf., Fukuoka, Japan

* *Principal*

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Kristin Bott, Fr., Art Education, Kirkland
Wei-Ting Chen, Fr., Biochemistry, Taiwan
Hyoejoo Ashley Choi, Soph., Industrial
Design/Chemistry, Portland, OR
Jessica Lynn Cromheccke, Jr., Biochemistry, Tacoma
Lily Dodge, Jr., Social Work/Sociology, Coupeville
Cheng - I Lin, Fr., Engineering, Taiwan
Tracy Martin, Sr., English, Bothell
Nika Pelc, Staff, Communication, Seattle
Laura Pepka, Soph., Spanish, Issaquah
Lee Redfield, Sr., Music Ed, Puyallup
Amanda Woodward (Picc.), Fr., Microbiology, Seattle

OBOE

Julia Hanke, Fr., Mech. Eng., Yelm, WA
Stacy Schulze, Grad., Libr. Info Sci., Richmond, TX

BASSOON

Rebecca Elliott, Fr., Astronomy, Redmond
Julia Kingrey, Sr., English, Olympia

CLARINET

Tyler Casey, Fr., Undecided, Klamath Falls, OR
Breanne Davies, Jr., Engineering, Dallas, Oregon
Christine Gilbert (Eb Sop), Jr., Music Perf., Aloha, OR
Lana Harvey, Fr., Pre Major, Laguna Niguel, CA
Phdar Kinlow, Sr., Music Ed., Renton
Nick Llewellyn, Community Member, La Conner
Donald Responde, Fr., Bioengineering, Bellevue
Amanda Rice, Sr., English, Kalamazoo, MI
Patricia Voll, Fr., Physics, West Linn, OR
Stephanie Watson, Soph., LSJ, Edmonds

BASS CLARINET

Michael Byerly, Sr., Music Perf., Aloha, OR
Marla Koberstein, Soph., Biology, Portland, OR

ALTO SAX

Eric Fitzgerald, Fr., Computer Eng., Las Vegas, NV
Brian Melvin, Jr., Chem. Eng., Boring, OR
Chuck Horkin, Fr., Pre Major, Carnation
Tiffany Driver, Fr., Undecided, Seattle

TENOR SAX

Corey Pilgrim, Fr., Mathematics, Maple Valley
Sean M. Verlander, Fr., Computer Science, Kent

BARITONE SAX

Danny Greene, Fr., Music & Business, Olympia

HORN

Cassandra Miller, Jr., History/Psychology, Aloha, OR
Ryan Phillips, Jr., Computer Science, Covington

TRUMPET

Dan Blaga, Jr., Mech. Eng., Kirkland
Eric Brunt, Fr., Architecture, Olympia
James Craig, Soph., Const. Management, Vancouver, WA
Luke Granlund, Soph., Comp. Science, Portland, OR
Daniel Hahm, Soph., Biology, Bellevue
Kyle Hoover, Jr., Physics, Poulsbo, WA
Stephen Hopkins, Fr., Foreign Language, Bellevue
Jeremy Kelley, Sr., Sociology, Seattle
Leroy Searle, Faculty, English, Seattle

TROMBONE

Karen Chisholm, Grad., Med/Genome Science, Novato,
CA
Jim Davenport, Jr., Physics & Astronomy,
Naches/Yakima, WA
Leah Harrell, Sr., Anthropology, Poulsbo
Jane Johnston, Sr., History/German, University Place,
WA
Dylan Peterson, Fr., Music, Port Angeles
Thong Pham, Soph., Political Science, Kennewick

EUPHONIUM

Melissa Trotzky, Sr., Earth & Space Sciences,
Hubbardston, MA

TUBA

Travis Saunders, Sr., Community & Environmental
Planning, Fremont, NE
Andrew Hemmaplard, Fr., Biology, Bellevue
A.J. Noll, Fr., Business, Vancouver

PERCUSSION

Marques Gittens, Fr., Pre Major, Tacoma
Will Harvey, Sr., Music Ed, Seattle
Ester N. Kim, Sr., Music Ed., Korea
Nichola Mayes, Post-Bacc., Music Ed, Ohio
Matthew Petechel, Fr., Music, Redmond

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Allison Borthwick, Fr., Undecided, Renton
Brienne Conklin, Soph., Undecided, Gig Harbor
Sarah Chaviers, Fr., Psychology, Puyallup
Lindsey Cooper, Fr., Undecided, Anacortes
Kylie Fullmer, Fr., Pre-Architecture, Richland
Suzanne Hayward, Fr., Physics, Kennewick
Tomoe Kitajima, Jr., Psychology, Japan
Maribeth Magbulos, Fr., Pre-Nursing, Puyallup
Yoko Nozawa, Soph., Biochemistry, Lake Oswego, OR
Kerry Quinn, community member, Seattle
Krystal Salandanan, Fr., Psychology, Anacortes
Kate Webb, Soph., Biology, Kirkland
Jacquelyn Wilson, Fr., Biology, Enumclaw

OBOE

Jennifer Baerny, Fr., Undecided, Renton
Ray Febus, Sr., Microbiology, Mt. Vernon
Emiri Fujihira, Jr., Eng. for International Bus., Osaka,
Japan

BASSOON

Adrienne Baltz, Soph., Premajor, Tracyton
Susan Schmeling, community member, Seattle

CLARINET

Aimi Ahmad-Shukri, Fr., Mech. Eng., Seremban,
Malaysia
Alison Fujimoto, Fr., Undecided, Tacoma
Kelly Gorr, Soph., Biology, Arlington
Ryan Kosai, Fr., Bio Eng., Renton
Linda O'Gara, Community member, Seattle
Lloyd Parlee, Soph., Computer Eng., Vancouver
Douglas Potter, Community member, Seattle
Libby Sandusky, Community member, Seattle
Miyuki Yamakami, Internatl. Business, Tokyo, Japan

BASS CLARINET

Anna Dukes, Soph., Eng., Gig Harbor
Carrie Wardell, Sr., Accounting/Econ., Arlington

ALTO SAX

Miriam Aflakian, Fr., Pre-Major, Mill Creek
Dustin Hillard, Grad., Elec. Eng, Sammamish
Renee Lovell, Jr., Psychology, Seattle
Jared Silva, Jr. Chemistry, Richland
Chelsea Toby, Soph., Law, Societies and Justice, San
Ramon, CA

TENOR SAX

Jordan Dyer, Fr., Pre-med., Rexburg, ID
Patrick Hyde, Fr., Undecided, Anacortes
Chris Templeton, Grad., Biology, Ann Arbor, MI

BARITONE SAX

Steve Naramor, Soph., Comp. Sci., Kirkland

FRENCH HORN

Kenneth Aphibal, Fr., Pre-Eng., Mukilteo
Stephanie Kimball, Fr., Pre-Major, Redmond
Karen Mildes, Community member, Bothell
Gordon Mitchell, Grad., Chemistry, Boring, OR

TRUMPET

Colin Adams, Jr., Aero/Astronautics, Edmonds
Corey Freeman, Fr., Undecided, Sumner
Greg Frost, Soph., Undecided, Kirkland
Eric Haddenham, Fr., Psychology, Renton
Eri Inoue, Sr., Music, Toyama, Japan
Ryan Kelso, Sr., Geography, Vancouver
James Lovell, Soph., Asian History, Seattle
Devin W. Silvia, Fr., Astronomy, Richland
Alexis Zoulas, Jr., Political Sci., Edmonds

TROMBONE

Christian Bell, Soph., Comp. Science, Olympia
Kristopher Koski, Soph., Civil Eng., Aberdeen
Melissa Rogers, Sr., Applied/Computational Math
Sciences, Kent
Josh Teter, Soph., Comp. Sci., Kirkland

EUPHONIUM

Ben Cowin, Fr., Math/Physics, Kennewick
Brian Dable, Post. Doct., Chem., Delafield, WI
Elizabeth Uttecht, Soph., Accounting, Lincoln, NE

TUBA

Josh Rusk, Soph., Bio., Eng., Park City, Utah
Anneliese Steuben, Sr., Geography, Sonora, CA

PERCUSSION

Sandi Bruington, Soph., Music Ed., Sumner
Josh Fulfs, Fr., Music Perf., Kennewick
Brian Fraser, Soph., Music Perf., Everett
Gillian Huang, Sr., Accounting, Vancouver
Nic Wolfe, Soph., Eng./Soc., Rainier

Adam Gross, double bass

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Michelle Choate, Sr., Music, Kingston
Rebecca Cooper, Fr., Undeclared,
Shoreline
Crystal Hahnlen, So., Music Ed./
Business, Seattle
Jessica Hewitt, Fr., Biology,
Sammamish
Torrey Kaminski, Fr., Engineering/
Music, Seattle*
Jennifer Murdock, Jr., English/ Political
Science, Seattle
Lisa Rung, Fr., Neurobiology/ Pre-Med,
Corvallis, Or.
Kristi Wiant, Jr., Music, Seattle
Ada Rose Williams, So., Music,
Bellevue
Melina Wilson, Fr., Undeclared, Seattle

OBOE

Heather Corini, Fr., Undeclared, Los
Gatos CA
Victoria Farrington, Fr., Music, Gig
Harbor
Haley Franzwa, Fr., Music Education,
Bothell*

CLARINET

Katie Andrus, So., Psychology/
Elementary Education, Bothell
Kevin Barry, Fr., Undeclared,
Sammamish
Ryan Brumbaugh, So., Music, Port
Angeles*
Ben Cowin, Fr., Undeclared,
Kennewick
Nathan Fulfs, Sr., Math, Kennewick
Andrea Heenk, Jr., Music, Renton
Kelli Luksan, So., Music Education/
Comparative Religion, Federal Way
Aimee Racine, So., Astronomy,
Marysville
Sally Spohn, Fr., Undeclared, Olympia
Jonathan Tu, Fr., Aeronautics/
Aeronautics, Shoreline
KyunNam Yun, Fr., Civil Engineering,
Seoul Korea

BASS CLARINET

Brady Hodgson, Jr., Astrophysics,
Marysville
Jenny Morus, So., Undeclared,
Woodinville

ALTO SAXOPHONE

Andy Bowerly, So., Music Education,
Othello
Jeremy Kelley, Jr., Sociology, Everett
Ryan Marsh, So., Music Performance,
Maple Valley*
Mathew Wenman, Fr., Music, Gig
Harbor

TENOR SAXOPHONE

Patrick Hyde, Fr., Undeclared,
Anacortes
Amanda Suchanek, So., Pre-Nursing,
Maple Valley

BARITONE SAXOPHONE

Andrew Stoneman, Sr., Computer
Science/ Math, Portland OR

BASSOON

Stephanie Robson, Sr, History, Seattle

TRUMPET

James Bronske, Fr., Undeclared, Kent
Stephen Buller, Fr., Undeclared, Vashon
Lindsay Fuchs, Fr., Art, Kent*
Sarah Holt, So., Music Education,
Lakewood
Stephanie Johnson, Fr., Speech &
Hearing Sciences, Kirkland
Ryan Josal, Jr., Computer Science,
Bremerton
Clarie Krier, Fr., Undeclared, Yakima
David Kurtz, Fr., Paper Science/
Chemical Engineering, Vancouver
WA
Sarah Nelson, So., Music/ Jazz Studies,
Snohomish
Aaron Pettis, Jr., Civil Engineering,
Renton
Kane Roeder, Fr., Forestry, Stevenson
Derek Shanman, So., Psychology,
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HORN

Jennifer Bach, Sr., Earth and Space
Sciences, Seattle
Rick Choi, Sr., Accounting,
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Nathan Condell, Fr., Chemical
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Matt Gregory, Sr., History/ Pre-Med,
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Benjamin Laughlin, So, Physics, Seattle
Laura Morus, So., Business
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Carl Sanstrum, Fr., Undeclared, Seattle
Renwick Taylor, Jr., Psychology,
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Nathan Crissey, Fr., Pre-Engineering,
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Brandon Freeman, Sr.,
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Adam Krinke, Sr., Physics/ Chemical
Engineering, Kent
Jon Leidheiser, Jr., Comparative
Religion, Columbus OH
Patrick Moores, So., Bio-Chemistry,
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Reilly Pitman, Sr., History, Kirkland

EUPHONIUM

Pat Johnson, Sr., Music Education,
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TUBA

Adam Campagna, So., Music
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Andy Cook, Fr., Music Performance,
Auburn
Dylan Peterson, Fr., Music, Port
Angeles
Daniel Shontz, Fr., Undeclared, Lake
Tahoe, CA

PERCUSSION

John Bailey, Sr., Political Science,
Richland
Robert Campbell, Grad., Chinese, New
York NY
Nick Crocker, Fr., Undeclared, Seattle
Adam Gross, Post-Bac., Music Ed.,
Rochester, NY
Sam Hutchison, Fr., Architecture,
Hillsboro OR
Brian Leaf, Fr., Undeclared, Mountlake
Terrace
Darren Meucci, So., Music Education,
Bothell
Blaine Vendettuoli, Sr., Psychology,
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