

NONCIRC CDS 15,271, 15,272
CIRC CDS 15,273, 15,274 presents

"ICONS"

November 28, 2006

7:30 PM

MEANY THEATER

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy O. Salzman, conductor

CD1

- 1 SLALOM (2006)..... 8:53 CARTER PANN (b. 1953)
- 2 Comments, Salzman
- 3 LES COULEURS FAUVES (1995)..... 15:22 KAREL HUSA (b. 1921)
 - I. Persistent Bells
 - II. Ritual Dance Masks
- 4 THREE VESPERS FROM THE ALL-NIGHT VIGIL (1915)..... 10:37 SERGEI RACHMANINOFF (1873-1943)
 - II. Blagoslovi, Dushe Moya (Bless the Lord, O My Soul)
 - IV. Svete Tikyhi (O Serene Light)
 - VI. Bogoroditsye Devo, Raduisya (Rejoice, O Virgin)
- 5 SYMPHONY NO. 3, 'A SHAKER LIFE' (1997)..... 9:56 DAN WELCHER (b. 1948)
 - I. Laboring Songs
 - II. Circular Marches

CD2

UNIVERSITY OF WASHINGTON CAMPUS BAND

- 1 GOD OF OUR FATHERS (1974)..... 6:09 CLAUDE T. SMITH (1932-1987)
Scott Atchison, conductor
- 2 VARIATIONS ON A KOREAN FOLK SONG (1965)..... 7:45 JOHN BARNES CHANCE (1932-1972)
Hae Won Shin, conductor
- 3 COUNTRY GARDENS (1953)..... 2:11 PERCY GRAINGER (1882-1961)
Maggii Weitzel, conductor

UNIVERSITY OF WASHINGTON CONCERT BAND

- 4 GEORGE WASHINGTON BRIDGE (1950).....8:45.....WILLIAM SCHUMAN (1910-1992)
Paul Bain, conductor
- 5 ENGLISH FOLK SONG SUITE (1924).....7:35.....RALPH VAUGHAN WILLIAMS (1872-1958)
II. Intermezzo - "My Bonny Boy"
III. March - "Folk Songs from Somerset"
Laura Stambaugh, conductor
- 6 THE THUNDERER (1889).....2:48.....JOHN PHILIP SOUSA (1854-1932)
- 7 SYMPHONY ON THEMES OF JOHN PHILIP SOUSA (1995).....7:30.....IRA HEARSHEN (b. 1948)
II. After "The Thunderer"
Nse' Ekpo, conductor

PROGRAM NOTES

Slalom is a taste of the thrill of downhill skiing. The work is performed at a severe tempo throughout showcasing the wind ensemble's volatility and endurance. The idea for a piece like this came directly out of a wonderful discovery I made several years ago at Steamboat Springs, Colorado when I embarked on the mountain-base gondola with a cassette player and headphones. At the time I was treating myself to large doses of Shostakovich's Tenth Symphony and Rachmaninoff's *Symphonic Dances*. The exhilaration of barreling down the Rockies with such music pumping into my ears was overwhelming. After a few years of skiing with some of the greatest repertoire it occurred to me that I could customize the experience.

The work is presented as a collection of scenes and events one might come by on the slopes. The score is peppered with phrase-headings for the different sections such as "First Run", "Open Meadow, Champagne Powder", "Straight Down, TUCK" and "On One Ski, Gyration" among others. The similarities end there, however, for *Slalom* lasts ten minutes... precisely the amount of time I need to get from Storm Peak (the peak of Mt. Werner, Steamboat Springs) to the mountain base.

In the last ten years Carter Pann's music has become known for its blend of crafty, popular-sounding idioms, and both subtle and unabashed humor. His music has been performed and recorded around the world by clarinetist Richard Stoltzman, The Ying Quartet, pianist Barry Snyder, and many symphony orchestras including the London Symphony, City of Birmingham Symphony, National Repertory Orchestra, Vancouver Symphony, the National Symphony of Ireland, and various Radio Symphonies. In 2000 he received a Grammy nomination for his Piano Concerto and in 2001 *Slalom* was chosen for the Masterprize finals in London. As a pianist he has performed and recorded upwards from fifty premieres by composers living in the United States. Pann is currently a professor of composition at the University of Colorado at Boulder.

During the 2005-06 and 2006-07 seasons, orchestras, conductors, chamber ensembles and soloists worldwide will celebrate 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. Like many of his generation, Husa views America and its open arms as his home.

In 1995 Husa completed *Les Couleurs Fauves* (The Vivid Colors), a commission by alumni and friends of the Northwestern University School of Music written in honor of the 40th anniversary of John P. Paynter's appointment to the faculty. Husa became acquainted with Paynter when he drove his family to Northwestern for a one-month summer teaching

appointment in July of 1968 (the same appointment that prevented him from visiting his sister in Czechoslovakia during the "Prague Spring"). Paynter had rented a home for the Husas, which, at the last minute, did not become available until after July 4th. Husa and his family stayed for a few days in Paynter's home. Husa notes that John Paynter "was a wonderful friend and man; very gentle, and very powerful, monumental in front of the band. These two sides to Paynter are represented in the two movements of *Les Couleurs Fauves*." Regarding the composition of the work, Husa writes:

I have always been fascinated by colors, not only in music but also in art and nature. The paintings of the impressionists and Fauvists have been particularly attractive to me, and their French origin accounts for the title of my piece. The two movements (*Persistent Bells* and *Ritual Dance Masks*) gave me a chance to experiment with colors...sometimes gentle, sometimes raw...of the wind ensemble, something that John (Paynter) liked to do. John has been a wonderful friend since we met for the first time in 1968, when we both taught summer courses at Northwestern University. At that time I had written only one work for band, the Saxophone Concerto. John's devotion to wind ensemble made a great impression on me and certainly influenced me to write more for these instrument combinations. His honesty and dedication to the art of music and to teaching was exemplary. He had first-class baton technique and communicated to the players, as well as to the audiences, in a very moving way: powerful, passionate, or delicate and gentle, as the score required. I was reminded of those French painters whom I admired as young student in Paris. They called themselves fauvists (vivid, wild), for they used bold, often powerful strokes of brushes with unmixed colors. Their paintings, though, breathe with sensitivity, serenity, and gentleness, John's transcriptions as well as his conducting had these characteristics and hopefully *Les Couleurs Fauves* will remind you of them.

Paynter postponed his retirement scheduled for the fall of 1995. Even though he passed away unexpectedly in January of 1996, ten months before the premiere, he was able to see the score and discuss the impending performance with Husa.

Though Sergei Rachmaninoff avoided affiliation with the established church, elements of its music and ritual appeared in several of his compositions, and he contributed magnificent settings of the *Divine Liturgy* (1910) and the *All-Night Vigil*, op.37 (1915). The latter work's fifteen movements constitute a crowning achievement of the "Golden Age" of Russian Orthodox sacred choral music. The composition was influenced by a late-19th-century movement to return Russian sacred music to a style based on traditional Russian chant and harmonization. The Vespers setting is music for a nightlong service celebrated in Russian monasteries and, on the eves of holy days, in Russian Orthodox churches. The three movements here translated for wind band include No. 2, *Blagoslovi, Dushe Moya* (Bless the Lord, O my soul): No. 4, *Svete Tikhyy* (O Serene Light): and, No. 6, *Bogoroditsye Devo, Radutsya* (Rejoice, O Virgin). No. 6 does not contain chant per se, but uses chant-like melodic formulas with simple yet expansive harmonic textures. It is perhaps the most widely known hymn from Rachmaninoff's cycle and beautifully captures both the gentle simplicity of the angelic greeting given Mary and the awe-struck glorification of her response to God.

No. 2

Благослови, душе моя, Господа.
 Благословен еси, Господи.
 Господи Боже мой, возвеличился еси зело.
 Во исповедание и в велелепоту облечлся еси.
 На горах станут воды.
 Дивна дела Твоя, Господи.
 Посреди гор пройдут воды.
 Дивна дела Твоя, Господи.
 Вся премудростию сотворил еси.
 Вся премудростию сотворил еси.
 Слава Ты, Господи, сотворившему вся.
 Сотворившему вся.
 Псалом 103, ст. 1, 6, 10, и 14

Bless the Lord, O my soul.
 Blessed art Thou, O Lord.
 My Lord, how great Thou art.
 Thou art clothed with glory and majesty.
 The waters stood above the mountains.
 Glorious are Thy works, O Lord.
 The waters flowed through the mountains.
 Glorious are Thy works, O Lord.
 In wisdom hast Thou made them all,
 Made them all.
 Glory to Thee, O Lord, who has created all,
 Created all.
 Psalms 103, vs. 1, 6, 10 & 14

No. 4

Свете тихий святая славы Безсмертного,
 Отца Небесного, Святаго Блаженного,
 Иисусе Христе!
 Пришедше на запад солнца,
 Видевше свет вечерний,
 Поём Отца, Сына и Святаго Духа, Бога.
 Достоин еси во вся времена
 пет быти гласы преподобными,
 Сыне Божий, живот давай:
 темже мир Тя славит.

O serene light of the holy glory,
 Of the immortal heavenly Father,
 Holy, Blessed Jesus Christ,
 Having come to the setting of the sun,
 And beheld the light of the evening,
 We praise the Father, Son and Holy Spirit: God!
 Thou are worthy of praise in songs
 At all times,
 Son of God, Giver of Life,
 Hence the world glorifies Thee.

No. 6

Богородице Дево, радуйся,
Благодатная Марие, Господь с Тобою.
Благословенна Ты в женах,
и благословен Плод чрева Твоего,
яко Спаса родила еси душ наших.

Rejoice, O Virgin Theotokos,
Mary full of grace.
The Lord is with thee
Blessed are you among women
and blessed is the fruit of your womb,
for you have borne the Savior of our souls.

Dan Welcher has won numerous awards and prizes from institutions such as the Guggenheim Foundation, National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, Meet The Composer, the MacDowell Colony, the American Music Center, and ASCAP. From 1990 to 1993, he was Composer in Residence with the Honolulu Symphony Orchestra. More than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Dallas Symphony, have performed his orchestral music. Dan Welcher holds the Lee Hage Jamail Regents Professorship in Composition at The University of Texas at Austin. Of **Symphony No. 3 'A Shaker Life'**, Welcher writes:

"I have been interested of several years in certain spiritual practices outside the mainstream of American religion, and have put this interest to work in a number of musical idioms. For the Symphony No. 3, I have mined the deep spiritual and musical lode of the Shakers, a Protestant sect originally called the "Shaking Quakers." The Shakers' music is chiefly known through a single song called "Simple Gifts" made famous by Aaron Copland. Ironically, although the message of the song is to gain "true simplicity" and "come down where we ought to be," the melody has been used to sell everything from luxury automobiles to politicians. I determined immediately that "Simple Gifts" would be off-limits as source material.

"*Laboring Songs* begins with a wordless melody attributed to Mother Anne Lee, founder of the "Shaking Quakers." A second melody, "Sad Days", contains words about the sorrow and anguish that are surely to come. The melody which follows, "Turn to the Right," refers both to the turning movement of the march-step and to the "getting it right with God" message. The melody is interrupted twice by the shuffle tune "Followers of the Lamb."

"*Circular Marches* is named for a certain kind of worship practiced by the Shakers. A "circular march" was a kind of elaborately choreographed patterned march, almost like a square dance - or even a halftime show in contemporary secular usage. The vocal band would remain stationary while the other worshipers executed wheels-within-wheels, counter-marches and other elaborate patterns. The marching was more akin to step-dancing but, since the Shakers did not allow the latter kind of activity, they referred to it as marching. The first music heard is the famous "Shaker Shout," a stylized building-up of triads sung without words as a kind of call-to-worship. Some of the music is a quoted Shaker melody, "The Sealed Promise," and other music is entirely my own. There are several places where two or three different marches appear at once, loosely descriptive of the worship activity itself. The work concludes with antiphonal "Shaker Shouts" and with a spirit of unbounded joy."

Claude T. Smith attended Central Methodist College and the University of Kansas. He was in the 371st Army band during the Korean War and later taught instrumental music in Nebraska and Missouri before taking a position on the composition faculty at Southwest Missouri State University. Smith's instrumental and choral works have been performed all over the world and he was the recipient of numerous awards including the ASCAP Composer's Award and National Band Association Academy of Wind and Percussion Arts Award. Smith remained an active conductor and clinician throughout the nation until his passing in 1987. *God Of Our Fathers* is Smith's most performed work and serves as a National Hymn of the United States.

John Barnes Chance was born in Beaumont, Texas and studied composition at the University of Texas where he received both bachelors and master's degrees. Later he played percussion, conducted and arranged music for the Fourth U.S. Army Band in San Antonio, subsequently transferring to the Eighth U.S. Army Band in Korea. After his discharge from the army, Chance was selected by the Ford Foundation to be part of the Young Composers Project. The *Variations on a Korean Folk Song* was written in 1965 and was based on *Arirang*, one of the most popular folk songs in Korea for many centuries. This original melody was originated during Choson Dynasty (1392-1910) but was primarily sung during the Japanese colonial rule over Korea (1910-1945). *Arirang* symbolized the mountain passage to a dreamland of hope and freedom.

Verse I

Arirang, Arirang, Arariyo...
I am crossing over Arirang Pass.
My love, if you abandoned me here,
You will not walk even ten li because of foot pain.

Verse II

Arirang, Arirang, Arariyo...
I am crossing over Arirang Pass.
Just as there are many stars in the clear sky,
There are also many dreams in our heart.

Verse III

Arirang, Arirang, Arariyo...
I am crossing over Arirang Pass.

There, over there that mountain is *Baekdu Mountain*,
Where, even in the middle of winter days, flowers bloom.

Grainger's original setting of *Country Gardens*, for piano, was his most popular work during his lifetime. This evening's adventurous and imaginative setting [for wind band] was one of the results of the collaboration with Leopold Stokowski for an all-Grainger record made in 1950. Subsequent to the recording project Grainger [reset] the orchestral original for band with his characteristically colorful yet subtle approach to scoring. It is entirely different from the earlier setting in its use of strange dissonances, intricate rhythmic figurations and striking contrapuntal and harmonic touches. This particular setting is autobiographical as Grainger seized the opportunity presented by Stokowski to fashion an ironic, jolly/bitter personal statement of his love-hate relationship with a tune that he had to play hundreds of times throughout his life due to its popular appeal. This last *Country Gardens* is both frolic and harshly biting satire; a few well-placed wrong notes demonstrate the pain he associated with this work. Near the end, the composer (via the trombones) conclusively sticks out his tongue at the world and quietly fades away.

William Howard Schuman was one of America's leading composers, educators and music administrators of the 20th century. His early musical training was with Max Persin and Charles Housel before attending Columbia University and studying privately with Roy Harris. Schuman taught at Sarah Lawrence College and served as president of the Julliard School. He began to acquire national attention when the Boston Symphony with Serge Koussevitzky conducting premiered his *American Festival Overture* in 1939. Schuman composed for nearly every genre including orchestra, chorus, and symphonic band and was the recipient of the Pulitzer Prize in 1943.

George Washington Bridge was completed on April 17, 1950 while living in New Rochelle, New York. It was written for the Michigan School Band and Orchestra Association and first performed on July 31, 1951 at Interlochen, Michigan by The Michigan All-State band, conducted by Dale Harris. *George Washington Bridge* is subtitled "An Impression for Band" and the composer has included the following remarks within the score: There are a few days in the year when I do not see *George Washington Bridge*. I pass it on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has formed an almost human personality, and this personality is astonishingly varied, assuming different moods on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by. I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry over the great metropolis.

Credited with the 20th-century revival of English music, **Ralph Vaughan Williams** was a champion of English folk songs. **Vaughan Williams** began collecting folk songs from his native homeland in 1903, fastidiously noting who sang each song, where and when they sang it, and recording multiple versions of the same tunes. His settings of these folk songs are found in works for wind band, brass band, vocal pieces, and orchestras, reflecting the influences of his friend Gustav Holst and his studies with French composer Maurice Ravel. **Vaughan Williams' English Folk Song Suite** for wind band is a masterpiece of the wind band repertoire. Two movements will be presented on this concert. The second movement, *Intermezzo*, is based on the folk songs "My Bonnie Boy" and "Green Bushes". The songs tell the tales of a young girl whose bonny boy "was locked in another girl's arms", and of a boy whose fair damsel failed to meet him at their secret meeting spot in the green bushes. The third movement, *March*, consists of four contrasting folk songs, concluding with the rousing "High Germany".

John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still young nation. While famous as a fabulous bandmaster, Sousa was by training and experience a violinist. Prior to assuming the role of Director of the US Marine Band, his experience had almost totally centered on his role of conductor/concertmaster/composer and arranger in the American musical theater of his time. Later, his ever-touring civilian band represented America across the globe and brought music to hundreds of American towns.

The Thunderer march was dedicated to Columbia Commandery No. 2, Knight Templar, of Washington, DC, and was composed on the occasion of the Twenty fourth Triennial Conclave of the Grand Encampment held in October of 1889. The "thunderer" might have been one of the men in charge of making arrangements for the 1889 conclave - in particular, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was. In the second section of the march, Sousa included an adaptation of an earlier trumpet and drum piece, "Here's Your Health, Sir!" which he had written for the Trumpet and Drum in 1886.

Ira Hearshen received his Bachelor of Music degree in applied theory and composition from Wayne State University. In 1972, he moved to Los Angeles to study orchestration at the Grove School of Music and under the tutelage of the film composer, Albert Harris. He is currently one of the most sought-after orchestrators in Hollywood and his credits include orchestrations for the television series *Beauty and the Beast*, the Broadway show "Into the Light" and feature films *Guarding Tess*, *Big Business*, and *The Three Musketeers*. Of his *Symphony on Themes of John Philip Sousa*, Hearshen writes:

"Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of "The Stars and Stripes Forever." While the thought of transforming popular march music into a

legitimate piece for concert stage had a lot of intellectual appeal, I figured that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter of 1990-91. Sousa's melodies are all strong and of a wide variety of architectural styles. They range from complex to simple and all are stirring, intense, and above all, really fun to listen to. This is what makes Sousa's music "classic." From the audience reaction to the first performance of [after] "The Thunderer," I knew I was involved with something unusual in the realm of band music. "

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Svetlana Vdovenko, Grad., Music Perf., St. Petersburg, Russia*
Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea
Chung-Lin Lee, Grad., Music Perf., Kaohsiung, Taiwan
Zhao-Rong Chen, Grad., Music Perf., Nanjing, China
Saesha Senger, Grad., Music Perf., Hailey, ID

PICCOLO

Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea

OBOE

Sara Thompson, Grad, Music Perf., Fresno, CA*
Haley Franzwa, Jr., Music Ed., Bothell
Laura Stambaugh, Grad. Music Ed., Portsmouth, NH

ENGLISH HORN

Laura Stambaugh, Grad. Music Ed., Portsmouth, NH

BASSOON

Kirsten Alfredsen, So., Music Perf., Bellingham
George Hamilton, So., Music Perf./Near Eastern Lang., Spokane
Paul Swanson, Jr., Music Perf., Everett

CLARINET

Ysabel Sarte, Non-matric., Santa Rosa, CA*
Nsé Ekpo, Grad., Inst. Cond., Sumter, SC*
Kent van Alstyne, Jr., Microbiology/Anthropology, Chehalis
Stella Koh, So., Music/Poly Sci., Bellevue
Tim Nelson, Fr., History, Vancouver
Kate Sawatzki, Jr., Microbiology/English, Spokane
Jonathan Tu, Jr., Aeronautics/Math, Shoreline

BASS CLARINET

Shinn-Yi (Cindy) Chou, Jr., BioChem./Music, Seattle*
Jessica Lawson, Fr., Music Perf., Puyallup

ALTO SAXOPHONE

Megumi Azekawa, Jr., Music Perf., Yokohama, Japan*
Ryan Marsh, Sr., Music Perf., Maple Valley

TENOR SAXOPHONE

Anthony Pierce, So., Music Perf. Vancouver

BARITONE SAXOPHONE

Danielle Spear, Sr., Music Ed., Spokane

BASS SAXOPHONE

Yano Yuri, So., Psych., Tokyo, Japan

TRUMPET

Toby Penk, Jr., Music Perf., Renton*
Rachel Moore, Sr., Music Perf., Lake Forest Park
Sarah Nelson, Sr., Music Ed./Jazz Studies, Snohomish
Scott Atchison, Grad., Inst. Cond., Napa, CA
Shelly Devlin, Grad., Music Perf., LeGrand, IA
Paul Bain, Grad., Inst. Cond., Puyallup

HORN

Matthew Kruse, Grad., Inst. Cond., Redmond*
Cory Schillaci, So., Pre Major., Auburn
Andrew Cate, Jr., Psychology, Graham
Kyler Brumbaugh, So., Music Perf., Port Angeles
Aaron Avril, So., Physics, Shoreline

TROMBONE

Joshua Bell, Sr., Music Perf., Seattle*
Colby Wiley, Sr., Music Perf., Oak Harbor
Daniel Rossi, So., Music Perf./Music Ed., Spokane
J.J. Cooper, Sr., Music Perf., Canby, OR

EUPHONIUM

Philip Brown, Grad., Music Perf., Tacoma*
Emma Yantis, Jr., Music Perf., Grapeview
Bryce Moriarty, Fr., Undeclared, Bothell

TUBA

Jon Hill, So., Music Perf., Des Moines, IA*
Nate Lee, Sr., Music Perf., Issaquah

STRING BASS

Emily Farnham, Fr., Music Perf., Kent
Tracie L. Sanlin, Sr., American Ethnic Studies., Silverdale

PERCUSSION

Brian Yarkosky, Grd., Music Perf., Puyallup*
Christian Krehbiel, Grd., Music Perf., Spokane
Sandi Bruington, Sr., Music Ed., Mission Viejo, CA
Chris Lennard, So., Music Ed., Snohomish
Craig Wende, Grd., Music Perf., Great Falls, MT
Darren Meucci, Sr., Music Ed., Bothell
Rebecca Tapia, Sr., Music Ed., Snohomish
Katie Hurst, Grad., Music Performance, Seattle

HARP

Gabrielle Holmquist, Sr., Music Perf., San Anselmo, CA

PIANO

Akiko Iguchi, Grad., Music Perf. Yokohama, Japan

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Kristin Bott, Sr., Painting, Bothell
Tiffany Capon, So., History, Marysville
Amy T. Chen, Grad., Piano Perf., Taipei, Taiwan
Joong Kim, Jr., Biology-Physiology, Marysville
So Youn Kim, Fr., Biology, Seoul, South Korea
Jennifer Kristjanson, Sr., Neurobiology, Shoreline
Melanie O'Donnell, So., History, Vancouver
Kristen Shelton, Fr., Biology, Waxhaw, NC
Melanie Williams, So., Dance, Bremerton

OBOE

Heather Cameron, Jr., American Studies, Bishop's Stortford,
England
Erica Gonzales, Fr., Languages, Vancouver
Alicia Hall, Community Member, Technical Financial
Services Coordinator, Eureka, CA
Melanie O'Donnell, So., History, Vancouver

CLARINET

Karli Anderson, So., Music Education, Vancouver
Christina Brown, So., Medicine, Vancouver
Jonathan Cross, Grad., Math, Evergreen, CO
Laura Bott, Jr. Drama, Kirkland
Lindsey Britt, Sr., International Studies, Wilsonville, OR
Diane Condon, Jr., Biology, Kirkland
Kelly Fellows, Fr., Undecided, Lake Stevens
Jonathan Geyer, So., International Business
Annie Hahn, Jr., Biochemistry, Kirkland
Andrea Heenk, Sr., Music, Renton
Reuben Holober, So., Undecided, Millbrae, CA
Shannon Kawamura So., Biology, Federal Way
Rebecca Kim, Sr., Biochemistry, Kirkland
Elizabeth Korsmo, Fr., Chemistry, Spokane
Tianfu Shang Fr., Biochemistry, Boise, ID
Casey Stamper, Fr., Bioengineering, Richland
Jessica Tou, So., Biology, Lake Stevens
Wilson Wong, So., Business/Japanese, Bothell

BASS CLARINET

Jacquelyn Jacobson, Fr., Law Societies & Justice,
Snohomish

ALTO SAXOPHONE

Ben Garwood, So., Chemical Engineering, Spanaway
Richard Holman, Fr., Molecular & Cellular Biology, Lake
Stevens
Anthony Macasieb, Jr., Sociology & Political Science, Kent
Sam Van Daltsen, Jr. Computer Engineering., Lynwood

TENOR SAXOPHONE

Andre Gaines, So., Business, Fife
Kelly Goven, Fr., Pre-Nursing, Warden

BASSOON

Christy Lopit, Fr., Linguistics, Mukilteo
Sarah Smith, Fr. Bassoon Perf., Rochester, MN

TRUMPET

Christopher Clarke, So., Music Ed., Vancouver
Matt Decker, Fr., Engineering, Spokane
D. Chris Husky, So., Undecided, Bonnet Lake
John Keneally, Fr., Undecided, Manhasset, NY
Min-Tih Lai, Fr., Pre-Engineering, Bellevue
Zachariah Macintyre, Fr., Music, Fife
Heather Nakama, Sr., Religion, Boulder, CO
Leroy Searle, Faculty, English, Seattle

HORN

Lydia Bylsma, So., Undecided, Longview
Marshall Lance, So., Middle Eastern Civilization &
Language, Sedro-Wolley
Benjamin Renneberg, Fr., Bioengineering, Auburn
Carl Sandstrom, Sr., Music, Seattle
Corrie Strandjord, Jr., Comparative Religion, Bellevue
David Yanacek, Community Member, Programmer, Ann
Arbor, MI

TROMBONE

Bryan Clark, Fr., Cellular Biology, Chavalis
Karen Chisholm, Grad., Genome Sciences / Medicine,
Novato, CA
Christian Johnson, Sr., Psychology & American Ethnic
Studies, Seattle
Mark Sassi, Jr., Music, Carson City, NV
Natalie Schmidt, Jr., Cellular Biology, Langley
Forrest Vines, Sr., Psychology & American Ethnic Studies,
Seattle

EUPHONIUM

Caroline Huff, Fr., Music / Photography, Eugene, OR
Jake Plummer, Fr., Chemistry, Puyallup

TUBA

Karl Almgren, So., Construction Management, Mukilteo
Sam Thompson, Sr., Tuba Perf., Cusick

PERCUSSION

Michael Brennan, Fr., Undecided, Gig Harbor
Jay Holcomb, Sr., French Major/Music Minor, la Conner
Rei Okada, Sr., Sociology, Inwate, Japan
Kimmie Waterbly, Sr., Philosophy, San Angelo, TX

*All names are in alphabetical order

UW CONCERT BAND

FLUTE

Kerry Quinn, Comm. Member, Teacher, Seattle
Marilee Byers, Comm. Member, Accountant, Seattle
Nancy Gove, Comm. Member, Statistician, Seattle
Nicole Dullenty, Jr., Anthropology, Kent
Sarah Carr, Jr., Prosthetics and Orthotics

OBOE

Jamie Steffen, Comm. Member, Speech-Language
Pathologist, Snohomish
Jennifer Pulju, Sr., Speech and Hearing Sciences,
Lakewood, CO
Kelly Sixt, Fr., undecided, Seattle
Stacy Schulze, Comm. Member, Office Manager,
Richmond, TX

BASSOON

Kate Ringland, Jr., Psychology, Vancouver, WA
Susan Schmeling, Comm. Member, Cartographer, Seattle

CLARINET

Anna Brownell, Fr., undecided, Lake Forest Park
Bruce Hayes, Comm. Member, Medical Billing, Seattle
Byung Rhieu, Jr., Microbiology, Shoreline
Carrie Fowler, Comm. Member, Lead Data Architect,
Everett, WA
Catherine Hatch, Grad., Nursing, Durham, NC
Donald Responte, Sr., Bioengineering, Bellevue
Julia Hamilton, Soph., Music/Biology, Seattle
Justin Lee, Soph., Bioengineering, Diamond Bay, CA
Linda O'Gara, Comm. Member, Retired, Seattle
Maryanne Fitzgerald, Comm. Member, Seattle
Michele Fiero, Comm. Member, Bellevue
Natasha Robinett, Soph., International Studies, Kirkland
Patricia Voll, Sr., Physics, West Linn, OR
Rosie Lindeke, Jr., Molecular and Cellular Biology, Burien
Suemin Cho, Fr., Biochemistry, Vancouver
Tage Rauen, Fr., Mechanical Engineering, Vashon, WA
Emily Petersen, Comm. Member, Calistoga, CA

BASS CLARINET

Evan Howard, Soph., Oceanography, Mercer Island, WA
Jennifer Grantham, Fr., Psychology, Brier, WA

ALTO SAXOPHONE

Brian Kelly, Soph., Business, Seattle
Brian Neighbors, Sr., Spanish, Seattle
Kelly Monthie, Fr., undecided, Olympia, WA
Patrick Brewer, Jr., Mechanical Engineering, Spokane
Senyao Chen, Sr., Mechanical Engineering, Chengdu, China

TENOR SAXOPHONE

Jim Bach, Jr., Biology, Puyallup
Rebecca Hoffman, Soph., Electrical Engineering, Renton

BARITONE SAXOPHONE

Yuri Yano, Jr., Psychology, Tokyo, Japan

TRUMPET

Alan Wright, Fr., Pre-med, Olympia, WA
Alex Snyder, Jr., Computer Science, Seattle
Andrew Larkoski, Sr., Physics/Math, Tenino
Chris Pritchard, Jr., Computer Science, Seattle
Jon Caldwell, Comm. Member, Interpreter, Seattle
Michael Duble, Comm. Member, Chicago, IL
Robbie Burns, Fr., Biology, Portland, OR
Samuel Raymer, Fr., Pre-Engineering, Federal Way, WA
Seth Bishop, Comm. Member, Computer Specialist, Seattle

HORN

Brandon Parks, Sr., Physics and Astronomy, Bothell
Gordon Mitchell, Grad., Chemistry, Boring, OR
Karen Mildes, Comm. Member, Adult Literacy Tutor,
Bothell
Michelle Kriner, Fr., Biochemistry, Shoreline
Samantha Arthur, Fr., Business, Bothell

TROMBONE

Aaron Carasco, Soph., Music Education, Aloha, OR
Aaron Hossack, Soph., Mechanical Engineering, Duvall
CJ Bell, Sr., Computer Science, Olympia
Dana Hench, Jr., Philosophy
Lauren Minis, Comm. Member, Sales Assoc., Staten Island,
NY
Michael Williams, Comm. Member, Seattle
Myung Jun Hur, Soph., Business, Seoul, South Korea

TUBA

Andy Cook, Sr., Political Science, Auburn
Daniel Shontz, Jr., Music, Lake Tahoe, CA.

PERCUSSION

Paul Schernitzki, Grad., Music Ed., Seattle
Andrew Jacobson, Sr., Music Ed., Seattle
Kenneth Aphibal, Sr., Mechanical Engineering, Mukilteo
Derrick Isaacson, Comm. Member, Sandy, UT

GRADUATE CONDUCTING STUDENTS

Scott Atchison, Grad., Instr. Conducting, Napa, CA
Paul Bain, Grad., Inst. Cond., Puyallup
Nsé Ekpo, Grad., Inst. Cond., Sumter, SC
Matthew Kruse, Grad., Inst. Cond., Redmond
Hae-Won Shin, Grad., Flute Performance, Seoul, S. Korea
Laura Stambaugh, Grad., Music Ed., Portsmouth, NH
Maggii Weitzel, Grad., Inst. Cond., Redlands, CA