

*presents*

***RUAH: Wind & Spirit***

WIND ENSEMBLE

Timothy Salzman, *conductor*

SYMPHONIC BAND

Steven Morrison, *conductor*

CONCERT BAND

CHAMBER SINGERS

Geoffrey Boers, *conductor*

MEN'S GLEE CLUB

Steven Demorest, *conductor*

7:30 PM  
May 27, 2010  
Meany Theater

CLASSICAL

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**KING FM 98.1**

## PROGRAM

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**University of Washington Wind Ensemble**  
Timothy Salzman, *conductor*

**University of Washington Chamber Singers**  
Dr. Geoffrey Boers, *conductor*

*ANGELS IN THE ARCHITECTURE* (2008)..... FRANK TICHELI (b. 1958)  
Joyce Guyer, *soprano*

*AIR MOSAIC* (1991)..... RODNEY ROGERS (b. 1958)  
II. *The Evidence of Things Not Seen*

*THE FUTURE OF FIRE* (2010).....ZHOU LONG (b. 1953)

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**University of Washington Symphonic Band**  
Dr. Steven Morrison, *conductor*

**University of Washington Men's Glee Club**  
Dr. Steven Demorest, *conductor*

*MEDIUM FUNK PRELUDE* (2009) ..... PAUL RICHARDS (b. 1969)

*CHORALE AND ALLELUIA* (1954) ..... HOWARD HANSON (1896-1981)  
Alison Farley, *conductor*

*THE LAST WORDS OF DAVID* (1949) ..... RANDALL THOMPSON (1899-1984)

*LITURGICAL MUSIC* (1963).....MARTIN MAILMAN (1932-2000)  
I. *Introit*  
II. *Kyrie*  
III. *Gloria*  
IV. *Alleluia*

Eric Smedley, *conductor*

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### **University of Washington Concert Band**

*HOLD THIS BOY AND LISTEN* (2008) ..... CARTER PANN (b. 1972)  
Vu Nguyen, *conductor*

*THREE CHORALE PRELUDES* (1956)..... WILLIAM LATHAM (1917-2004)  
I. *Break Forth O Beauteous Heavenly Light*  
II. *My Heart is Filled with Longing*  
III. *Now Thank We All Our God*  
Kirsten G. Cummings, *conductor*

*COURTLY AIRS AND DANCES* (1996) ..... RON NELSON (b. 1929)  
VI. *Allemande*

FRANK TICHELI'S music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times) and "brilliantly effective" (Miami Herald). Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. His orchestral works have received considerable recognition in the U.S. and Europe, with performances by the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, among many others. Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. Of his newest work for wind band, Ticheli writes:

*ANGELS IN THE ARCHITECTURE* received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from the countries of Australia and the United States. The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil. The Sydney Opera House served as inspiration for the title of the work, with its halo-shaped acoustical ornaments hanging directly above the performance stage. But the title also connects to the following quote by 20th century Catholic mystic and writer, Thomas Merton:

*"The peculiar grace of a Shaker chair is due to the fact that it was built by someone capable of believing that an angel might come and sit on it."*

*Angels in the Architecture* begins with a single voice singing a 19th-century Shaker song:

*I am an angel of Light  
I have soared from above  
I am cloth'd with Mother's love.  
I have come, I have come,  
To protect my chosen band  
And lead them to the promised land.*

This "angel"—represented by the singer—frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light—played by instruments rather than sung—include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem"), and the well-known 16th-century Genevan Psalter, "Old Hundredth." These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals – peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

RODNEY ROGERS has written numerous works for orchestra, chorus, wind ensemble and a wide variety of chamber ensembles. His honors include the ASCAP Foundation Grant for Young Composers, a Tanglewood Composition Fellow, and the "Distinguished Composer of the Year" award from the Music Teachers National Association for his composition *Riffing in Tandem*. Rogers currently teaches composition at Arizona State University. ***The Evidence of Things Not Seen***, the second movement of Rogers' three-movement "*AIR MOSAIC*," was commissioned for the 50<sup>th</sup> Anniversary of the College Band Directors Association and was premiered at its national convention, along with the first movement, in February of 1991. The UW Wind Ensemble gave the first complete performance of the work in December of that year. The movement performed this evening utilizes three settings of the Southern Hymn "*Prospect*" (from the same period as "*Amazing Grace*"). In the opening section, the percussion instruments intone bell-like effects in their accompaniment of a sonorous woodwind presentation of the principal thematic material set in an unconventional metric scheme. As the movement progresses, the brass instruments ultimately capture the melody, leading to a pastoral full ensemble presentation. The composition concludes with a quiet return of the opening bell tones.

ZHOU LONG is internationally recognized for creating a unique body of music that brings together the aesthetic concepts and musical elements of East and West. Deeply grounded in the entire spectrum of his Chinese heritage, including folk, philosophical, and spiritual ideals, he is a pioneer in transferring the idiomatic sounds and techniques of ancient Chinese musical traditions to modern Western instruments and ensembles. His creative vision has resulted in a new music that stretches Western instruments eastward and Chinese instruments westward, achieving an exciting and fertile common ground.

Zhou Long was born into an artistic family and began piano lessons at an early age. During the Cultural Revolution, he was sent to a rural state farm, where the bleak landscape with roaring winds and ferocious wild fires made

a profound and lasting impression. He resumed his musical training in 1973, studying composition, music theory, and conducting, as well as Chinese traditional music. In 1977, he enrolled in the first composition class at the reopened Central Conservatory of Music in Beijing. Following graduation in 1983, he was appointed composer-in-residence with the National Broadcasting Symphony Orchestra of China. Zhou Long traveled to the United States in 1985 under a fellowship to attend Columbia University, where he studied with Chou Wen-Chung, Mario Davi-dovsky, and George Edwards, receiving a Doctor of Musical Arts degree in 1993. After more than a decade as music director of Music from China in New York City, he received ASCAP's prestigious Adventurous Program-ming Award in 1999. A United States citizen since 1999, Zhou Long is married to the famous composer-violinist Chen Yi.

*THE FUTURE OF FIRE*, commissioned by the Tokyo Philharmonic for its New Millennium Celebration concert series, was premièred in October 2001. It derives its melodies from folk music from the Shaanxi region of China. The hugely popular original folk tune "San Shi Li Pu" ("Thirty Miles Village") for Chinese instrumental ensemble, is earthy and full of a happiness that only the simple peasant folk of China understand. This arrangement adds an element of something rather more aboriginal, "tribal", one might say. The orchestral parts have a heavy emphasis on the percussion – Chinese drums and gongs are used, and the harmonies add something fresh to the old piece. The inspiration of the work comes from the personal experience of the composer who writes:

No matter where we live, we have been touched by fire. During the Cultural Revolution, I was sent to a rural state farm, where natural scenes of roaring winds and fierce land fires made profound impressions on me.

|   |   |
|---|---|
| A little spark,                             | Starts a new world --                         |
| What a raging fire,                         | The wilderness becomes a sea of flames!       |
| Sparks are dancing and circling,            | Columns of flames are flying to the heaven!   |
| As a golden deer,                           | The flames run faster than the wind!          |
| In the sunrays the soaring mist,            | As layers and layers of clouds!               |
| Wildly the flames are laughing and running, | Breaking through the brambles and the thorns! |
| The fire is marching forward,               | Fertilizing the land!                         |
| Quickly sharpening our ploughs,             | To open up a new era on the land!             |

Born in New York City, PAUL RICHARDS has been engaged with music since childhood, including forays into vari-ous popular styles, the Western canon, and Jewish sacred and secular music through his father, a cantor. All of these experiences inform his creative activities, which have included numerous orchestral, vocal, chamber, and theatrical works. Hailed in the press as a composer with "a strong, pure melodic gift, an ear for color, and an appreciation for contrast and variety," and praised for his "fresh approach to movement and beautiful orchestral coloration," his works have been heard in performance throughout the country and internationally on six continents. Richards's music appears on the Naxos, Centaur, Capstone, Mark, Summit, ERM, and MMC labels, including a recent record-ing featuring famed clarinetist Richard Stoltzman and the Slovak Radio Orchestra. Currently associate professor of composition at the University of Florida, he previously taught at Baylor University. *MEDIUM FUNK PRELUDE* is a brief dance in which a small group of figures are transformed and tossed about the ensemble. The title comes from the experience of leafing through a jazz fake book, where tunes are given tempo markings such as slow swing, fast samba, or medium funk.

HOWARD HANSON was a prominent conductor, composer and music theorist who served as director of the Eastman School of Music in Rochester, New York for 40 years. His composition students included Martin Mailman and William Latham, both of whom are featured on tonight's concert. Hanson won the Pulitzer Prize in 1944 for his Symphony No. 4, "Requiem." *CHORALE AND ALLELUIA* was composed in 1954 and is Hanson's most popular wind ensemble composition, his first for the idiom. It was premiered at the American Bandmasters Association conven-tion that same year at West Point. This piece is composed in two contrasting sections but hints of both sections can be heard throughout. The opening chorale features lush and flowing brass, interspersed by an active woodwind motive. The alleluia is bold with bell-like elements and complicated offset melodic sequences.

The American composer and music educator RANDALL THOMPSON was an undergraduate at Harvard University when his interest in choral music was piqued. After being rejected from the all-male Harvard Glee Club, he sought advice from its director Archibald T. Davidson as to how to improve his musical skills. Davidson became one of his primary teachers, along with Ernest Bloc, with whom he studied in New York. After a brief time in Europe, Thompson returned to New York in 1931 and embarked on a three-year study of music education in the United States funded by the Association of American Colleges. His influential 1935 report emphasized moving from a skill-based music education system toward a liberal arts model. Thompson went on to a long academic career,

teaching at the University of California at Berkeley, the Curtis Institute of Music, the University of Virginia at Charlottesville, and his alma mater Harvard University, where he ended his career. While Thompson is perhaps best known for his choral works, his output includes chamber and orchestral works, several string quartets, a variety of piano solo pieces, and two dramatic pieces written for radio broadcast. Thompson's choral output contains both sacred and secular works, and are written and arranged for a variety of choirs and accompaniments. *THE LAST WORDS OF DAVID* is often performed by mixed choirs with piano accompaniment, though tonight's performance was set for 4-part men's voices. The text, taken from 2 Samuel, is King David's last advice before he dies and passes leadership to the next king of Israel. David's expressive writing describes both the majesty and the humility of "ruling in the fear of God." Thompson's setting echoes the text beautifully, its bombastic beginning painting the grandeur, while the gradual crescendo of the second section depicts the "light of the morning," followed by the humble and grateful "Alleluia."

DR. MARTIN MAILMAN was Composer in Residence and Regents Professor of Music at the University of North Texas, Denton, Texas. A composition student of Louis Mennini, Wayne Barlow, Bernard Rogers, and Howard Hanson, he received his B.M., M.M., and Ph.D. degrees from the Eastman School of Music, Rochester, New York. He was among the first of contemporary American composers chosen in 1959 to participate in The Young Composers Project sponsored by the Ford Foundation and the National Music Council. Dr. Mailman received numerous awards, among which include two American Bandmasters Association/Ostwald prizes for composition, the National Band Association/Band Makers Company prize for composition, the Edward Benjamin Award, Composer of the Year by the Texas Music Teachers Association, and the 1982 Queen Marie-Jose Prize for composition. His works include chamber music, band, choral, and orchestral music, film scores, television music, an opera, and a requiem for chorus, orchestra, and soloist. A frequently sought-after clinician and teacher, Dr. Mailman served as guest conductor-composer at more than ninety colleges and universities across the United States and Europe.

*LITURGICAL MUSIC FOR BAND, OP. 33*, completed in 1963 in Greenville, North Carolina, was commissioned by the Greenville County High School Band, Emporia, Virginia, John Savage, director, and was premiered by that group in 1963. Since then, the piece has become a landmark work in the band repertoire with countless performances and several generations of students having played it. The piece is based on four movements selected from the Mass Proper and Ordinary. The band plays in a chime-like style to announce the opening movement, "Introit." The second movement has the same three sections as the Kyrie from the Mass and its' theme has the same rhythm as the word "Kyrie." The theme of the third movement is the same rhythm as the word "Gloria" and the style is jubilant, reflective of the Mass text ("Glory to God in the highest..."). The fourth movement, "Alleluia", features an energetic fugue and an exciting climax.

CARTER PANN is one of the most versatile young talents among composers of his generation. His music has been performed around the world by ensembles and soloists including the London Symphony, City of Birmingham Symphony, Seattle Symphony, Budapest Symphony, Irish National Symphony, New York and Chicago Youth Symphonies; the Radio Symphonies of Berlin, Stockholm, and Finland; the National Repertory Orchestra; Richard Stoltzman, the Ying Quartet, pianists Barry Snyder and Winston Choi, and the Antares Ensemble. In 2000 his Piano Concerto No. 1 was nominated for a Grammy Award. Pann is currently on faculty at the University of Colorado in Boulder. *HOLD THIS BOY AND LISTEN* was conceived as a song for Pann's third nephew, with sections of the music described by the composer as "mystical," "an entranced prayer," and "with hushed innocence." The work is a radical departure from the flashy pyrotechnics that typically characterize his work. *HOLD THIS BOY AND LISTEN* is Pann's sixth work for band and was commissioned by Matthew Roeder and the Colorado Wind Ensemble in 2008.

WILLIAM P. LATHAM composed over one hundred works during his lifetime, only half of which were published. He served as Professor of Music in theory and composition at the University of Northern Iowa and at the University of North Texas College of Music. Latham studied composition with Eugene Goossens and Howard Hanson, both of whom conducted some of his band and orchestral works. *THREE CHORALE PRELUDES* is written in early eighteenth-century style and is based on familiar chorale melodies. *Break Forth, O Beauteous Heavenly Light* is based on a Christmas hymn by Johann Rist. *My Heart is Filled With Longing* is best known as the "Passion Chorale" or "O Sacred Head Now Wounded," a tune Bach utilized in the "St. Matthew Passion." *Now Thank We All Our God* was written by Johann Cruger and Bach used the tune in his "Cantata for Reformation Sunday".

RON NELSON has composed a number of wind band works, many of which are significant contributions to the idiom. He received all of his music degrees from the Eastman School of Music and, following his doctoral work, studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993. In 1991, Dr. Nelson

was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia* (Homage on B-A-C-H) made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize.

Soprano faculty soloist JOYCE GUYER, professor of voice at the University of Washington School of Music, has been featured at New York's Metropolitan Opera over 16 seasons in more than 190 performances. She has appeared 10 times at Carnegie Hall and performed for five years in four Wagner operas at the Bayreuther Festspiele in Germany. Guyer has been heard on dozens of worldwide Texaco, NPR, and PBS opera broadcasts. She has also appeared at the Washington National Opera, the Dallas Opera, New York City Opera, Pittsburgh Opera, Opéra de Nice, Opéra de Lyon, Teatro Massimo Bellini di Catania, Opera Grand Rapids, Knoxville Opera, Lyric Opera of Kansas City, and New Orleans Opera. Guyer's notable concert appearances include the New York Philharmonic, Philadelphia Orchestra, Mostly Mozart Festival at Lincoln Center, Orchestra of St. Luke's, Southwest Florida Symphony in Ft. Myers, New Jersey Symphony, Seattle Symphony, Florida Philharmonic, St. Cecilia Chorus at Carnegie Hall, Collegiate Chorale, Musica Sacra, and with the US Naval Academy Chorus and Orchestra. She can be heard on numerous recording labels including Deutsche Grammophone.

**THE UNIVERSITY OF WASHINGTON CHAMBER SINGERS**, conducted by Dr. Geoffrey Boers, is the UW's longest-standing choral organization, formed in the early 1930s. The group gained wide recognition through its conductors Gerald Kechley, Rodney Eichenberger, and Joan Conlon. The current Chamber Singers, consisting of graduate and advanced undergraduate music majors, vocal performance majors, and music education majors, has expanded in size and repertoire to focus on challenging repertoire of all periods. They have been featured at many honor festivals, conventions, and workshops, including Musicfest Canada, Canada's national music festival. In April 2000, the UW Chamber Singers sang at the National Kodaly Conference, and in June 2000, they traveled to the Baltic countries for an extended concert tour. Most recently, the Chamber Singers performed for the Washington State Music Educator's Convention in the Spring of 2002, and recorded a CD as they premiered a new work by Seattle-area composer Linda Waterfall, as a part of a Seattle Arts Commission award. In the summer of 2003 the choir performed with the internationally acclaimed Kronos Quartet in a premier of Terry Riley's *Sun Rings*. They returned to the Baltic for another concert tour in 2005 and toured to Hungary in 2007.

| SOPRANO               | ALTO              | TENOR           | BASS              |
|-----------------------|-------------------|-----------------|-------------------|
| Tess Altiveros        | Sylvia Baba       | Bret Amundson   | Eric Barnum       |
| Jennifer L. Carpenter | Dayna Clevenger   | Miah Cawley     | Garrett Black     |
| Karen Hendricksen     | Jennifer J. Cole  | Jeshua Franklin | Drew Dresdner     |
| Megan Huckabay        | Hyokyong Byun     | Deryl Harter    | Yuly Kopking      |
| Rachael Kim           | Jean-Marie Kent   | Kris Jenkins    | Isaiah Lin        |
| Raevynn Leach         | Dora Ulhye Kim    | Pyoung Kim      | Andrew Schmidt    |
| Wendy Moy             | Jane Lin          | Levi Lindsey    | Jeremiah Selvey   |
| Kyra Settle           | Sarah Marroquin   | David Margulis  | Nicholas Steltzer |
| Brittney Stout        | Laney McClain     | Arne Phillips   | Philip Tschopp    |
|                       | Jocelyn McCurtain |                 |                   |
|                       | Julie Ann Parsons |                 |                   |

## UNIVERSITY OF WASHINGTON WIND ENSEMBLE

### FLUTE

Maggie Stapleton, Grad., Music Perf, Clemson, SC\*  
Chung-Lin Lee, Grad., Music Perf, Kaohsiung, Taiwan  
Alysa Treber, Sr., Music Perf, Graham  
Sydney Gordon, So., Music Perf./French, Pt Angeles  
Lydia Walsh, So., Music Perf, Seattle

### OBOE

Chris Aagaard, Sr., Math, Shoreline\*  
Alyssa Sibbers, Fr., Music Perf, Vashon Island  
Alyssa Sorenson, Jr., Aeronautical Engineering, Olympia

### BASSOON

David Swanson, Fr., Music Perf, Mukilteo\*  
Alexandra Dolk, Fr., Environmental Science, Blaine

### CONTRABASSOON

Andrew Marlin, So., Music Perf, Los Angeles, CA

### CLARINET

Geoffrey Larson, Grad., Instr. Conducting, Seattle\*  
Miriam Champer, Jr., Music Perf, Eugene, OR  
Leslie Edwards, So., Music Perf, Seattle  
Tim Nelson, Sr., History, Vancouver  
Kim Wester, Grad., Music Perf, Bozeman, MT  
Yong Kim, Jr., Music Perf, Bellevue  
John Benefiel, So., Classics/Music Perf, Lake Stevens

### BASS CLARINET

Kirsten Cummings, Grad., Instr. Conducting, Mukilteo\*  
Jacob Bloom, Fr., Undeclared, Mercer Island

### ALTO SAXOPHONE

Melissa Winstanley, So., Music Perf./Biology, Bellevue\*  
T. J. Pierce, Sr., Music Perf, Vancouver

### TENOR SAXOPHONE

Matthew Watson, Fr., Music Perf./Engineering,  
Mountlake Terrace

### BARITONE SAXOPHONE

Kevin Williams, Sr., Music Education, Wenatchee

### TRUMPET

Eric Smedley, Grad., Instr. Conducting, Solon, OH\*  
Angela Zumbo, Grad., Music Education, Seattle  
Joshua Gailey, Jr., Music Perf./Italian, Port Angeles  
Joseph Sullivan, Jr., Political Sci/Economics, Spokane  
Leah Miyamoto, Fr., Computer Science, Mill Creek

### HORN

Christopher Sibbers, Jr., Music Perf, Vashon\*  
Sarah Mortland, Jr., Music Perf./Asian Studies,  
Plymouth, MA  
April Rivera, Sr., Psychology, Olympia  
Alison Farley, Grad., Music Education, Kansas City, MO

### TROMBONE

Masa Ohtake, So., Music Education, Lawrence, KS\*  
Sam Elliot, So., Music Perf, San Francisco, CA  
Man Kit Iong, Grad., Music Perf, Macao S.A.R., China  
Zach Roberts, So., Neurobiology, Mercer Island

### EUPHONIUM

Danny Helseth, Grad., Music Perf, Seattle\*  
Ethan Chessin, Grad., Music Education, Chapel Hill, NC  
Joel Azose, So., Math/Communications, Mercer Island

### TUBA

Curtis Peacock, Grad., Music Perf, Winslow, AZ\*  
Seth Tompkins, Grad., Music Perf, Temperance, MI

### PIANO/ CELESTA

Mayumi Tayake, Grad., Music Perf, Yokaichi, Shiga  
prefecture, Japan

### HARP

Ruth Mar, Grad., Music Perf, Bellevue

### STRING BASS

Trevor Bortins, Grad., Music Perf, Goleta, CA\*  
Kelsey Schwichtenberg, Sr., Business Admin, Renton  
Adrian Swan, So., Music Perf./Composition, Bothell

### PERCUSSION

Jennifer Wagner, Grad., Music Perf, Carrollton, GA\*  
Christopher Lennard, Sr., Music Perf./Music Education,  
Snohomish  
Melanie Stambaugh, Fr., Business, Puyallup  
Lacey Brown, Grad., Music Perf, Seattle  
Chia-Hao Hsieh, Grad., Music Perf, Yuanlin, Taiwan  
Adam Page, Sr., Music Perf, Anacortes  
Peter Schmeckle, Grad., Music Perf, Barre, VT

*\*principal*

**THE UNIVERSITY OF WASHINGTON MEN'S GLEE CLUB**, conducted by Dr. Steven Demorest, is one of the oldest choral organizations on campus. In addition to participating in choral concerts, the Glee Club sings at other campus events such as Husky football and basketball games. The Glee Club sings a variety of repertoire from classical to doo-wop, barbershop, and traditional collegiate glee club literature.

|                   |                 |                       |                    |
|-------------------|-----------------|-----------------------|--------------------|
| <b>TENOR I</b>    | <b>TENOR II</b> | <b>BARITONE I</b>     | <b>BARITONE II</b> |
| Lim Sam Adiputra  | John Burkhardt  | Keith Bellows         | Garret Black       |
| Ross D. Blevins   | Elton Chen      | Benjamin G. Bryan     | Chin Jung Cheng    |
| Jordan Bondurant  | Kuan-Fu Chen    | Grant Davenport       | Michael Kersey     |
| Joseph Chan       | King Cheung     | Christopher Dentel    | Michael Lukins     |
| Joseph Jones      | Nathan Clark    | Trenton Holmes        | Evgeny Milanov     |
| Kevin Martin      | Nghi Le         | David Hudson          | Windy Sihombing    |
| Timothy P. Nguyen | Onel Martinez   | Brian G. Kang,        | Erik Sooter        |
| Johnny Sor        | Sean Peterson   | Minsoo Kang           | Joseph Tsun        |
| Ravi Venkataraman | Kazunari Saga   | Alec Maghami          | Frederick Wang     |
| Bradford Walker   | Thomas Tafejian | Berty Mandagie        | Marshall Xu        |
|                   | Zhi Tan         | Nathan Silpakit       | Benjamin Yau       |
|                   | Kay Thanh To    | Victor Solidum        |                    |
|                   | Henry H. Vu     | Chee Wei Tang         |                    |
|                   | Robert Zhou     | Evan Tomchick         |                    |
|                   |                 | Jens Townsdin         |                    |
|                   |                 | Matthew Whitaker      |                    |
|                   |                 | Tomohiro T. Yashimura |                    |

### UNIVERSITY OF WASHINGTON SYMPHONIC BAND

#### FLUTE

Colleen McElroy, Soph., Math, Arlington\*  
 Anton Coleman, Post-Bacc, Music Education,  
 Beaumont, TX  
 Kelsey Salladay, Jr., Molecular Biology, Seattle  
 Kendra Sowers, Fr., Undeclared, Bothell  
 Kassia Wilhelm, Fr., Architecture, Maple Valley

#### CLARINET

Kyle Conroy, Sr., Computer Engineering, Yakima\*  
 Brian Condit, Fr., Pre-Engineering, Richmond, VA  
 Hannah Wang, Fr., Undeclared, Taipei, Taiwan  
 Jessica Williams, Community, Seattle Childrens  
 Hospital, Zionsville, IL  
 Maiah Hollander (bass), Fr., Journalism, San Ramon, CA

#### OBOE

Gail Stanton, Fr., Undeclared, Redmond

#### BASSOON

Jodi Franzen, Jr., Sociology, Blackfoot, ID  
 Darcy Leggett, Fr., Music, Grand Junction, CO

#### ALTO SAXOPHONE

Michael Arguelles, Fr., Engineering, Olympia\*  
 Haley Larkin, Fr., Political Science, Southlake, TX

#### TENOR SAXOPHONE

Jose Veliz, Fr., Undeclared, Seattle

#### BARITONE SAXOPHONE

Greg Bickford, Sr., Informatics: HCI, Chehalis

#### TRUMPET

Christopher Clarke, Sr., Music Education, Vancouver\*  
 Jesse Butterfield, Fr., Engineering, Auburn  
 Matt King, Jr., History / Latin, Bothell

Preston Mossing, Fr., Architecture, Bothell  
 Kellan Smith, Fr., Undeclared, Spokane  
 Danté Wallen, Jr., Music Perf, Seattle

#### HORN

Dan Reisinger, Sr., Civil Engineering, Redmond\*  
 Monica Lee, Fr., Undeclared, Mercer Island  
 Ruofan Yu, Fr., Physics, Bellevue

#### TROMBONE

Masa Ohtake, Soph., Music Education, Lawrence, KS\*  
 Mandy Berman, Fr., Music Education / Business  
 Administration, Mercer Island  
 Thomas Larson, Fr., Engineering, Olympia  
 Dana Hench (bass), Sr., Music, Shoreline

#### EUPHONIUM

Mark McConnell, Jr., Social Sciences (Undeclared),  
 Muncie, IN\*  
 MacLean Ferguson, Fr., Music Education / Music Perf,  
 Deer Park  
 Amy Holler, Fr., Music Perf / Aquatic & Fisheries  
 Studies, Ramsgate, England

#### TUBA

Quinn MacKenzie, Sr., Computer Science / Music Perf,  
 Longview\*  
 Jacky Quan, Fr., Undeclared, San Francisco, CA

#### PERCUSSION

Matt Peterson, Fr., Undeclared, Centralia\*  
 Liam Fitzgerald, Fr., Undeclared, Seattle  
 Matt Haack, Fr., Undeclared, Kekaha, HI  
 Inkyung Lee, Post-Bacc, Music Education, Kirkland

\* *principal*

## UNIVERSITY OF WASHINGTON CONCERT BAND

### FLUTE

Christina Boscole, Jr., Art, Renton  
Rebecca Bruders, So., MCD Biology, Brier  
Marilee Byers, Community, Kirkland  
Moonsun Chung, Jr., Art/Science, Seoul, Korea  
Nancy Gove, Community, Seattle  
Kyuin Hwang, Jr., Business, Seoul, Korea  
Michael Iringan, Fr., Civil Engineering, Everett  
Dayoung Lee, Fr., Business, Seoul, Korea  
Tricia Seal, So., Environmental Science Resource  
Management, Bremerton  
Kyra Settle, Post-bac., Music Education, Santa Cruz, CA  
Emily Vandervort, So., Anthropology / English, Seattle  
Conrad Winter, Grad., Biology, Spokane  
Jane Yi, So., Undeclared, Tacoma

### OBOE

Stacy Schulze, Community, Richmond, TX

### CLARINET

Crystal Buxton, Fr., Psychology, Everett  
Melissa Caras, Grad., Neurobiology and Behavior,  
Peabody, MA  
Carrie Fowler, Community, Everett  
Stephanie Furrer, Grad., Neurobiology & Behavior,  
North Fond du Lac, WI  
Elizabeth Knopp, Jr., Music Education, Seattle  
Kendall Kosai, Jr., Political Science/Japanese, Fairwood  
Ju-Hsin Lee, Jr., Visual Arts, Vancouver  
Alexander Neale, So., Undeclared, Snohomish  
Anthony Olds, So., Neurobiology & Psychology, Kent  
Megan Randell, Fr., Chemical Engineering, Everett  
Cecilia Sanchez, So., Pre-Nursing, Mabton  
René Timmerman, Jr., MCD Biology, Mason City, IA

### BASS CLARINET

Kate Gayle, Jr., Nursing, Seattle

### BASSOON

Sam Olive, Jr., Political Science/History, Puyallup

### ALTO SAXOPHONE

Hideo Adachi, Fr., Japan  
Ryan Hazelton, Grad., Physics, Sunol, CA  
Alex Jeffers, Jr., International Studies, Bellevue  
Brian Kelley, Sr., Political Science, Seattle  
Michael Komatsu, Jr., Seattle  
Peter Montine, So., Mechanical Engineering, Bellevue  
Eric Orth, Community, Lake Forest Park  
Tamlyn Sapp, So., ESRM Wildlife Conservation,  
Lynnwood

### TENOR SAXOPHONE

Chris Gamble, So., Computer Science, Everett  
Jacob Lockey, Sr., Biology, Puyallup  
BARITONE SAXOPHONE  
Adrianna Gerke, Fr., Mechanical Engineering, Ocean  
Park

### TRUMPET

Andrew Chesterfield, Sr., Latin American Studies,  
Everett  
Justin Fernando, So., Nursing, Milton  
Chris Gelon, Fr., Computer Engineering, Mercer Island  
Tony Jijina, So., Biology, Seattle  
Caroline Krejci, Grad., Industrial Engineering, Dunlap,  
IL

Jonathan Matson, Fr., Law, Societies, Justice, Bellevue  
Marcello Molinaro, Fr., Chemistry, Glencoe, IL  
Matthew Venema, Jr., ACMS / Sociology, Seattle  
Alex Whan, Fr., International Studies, Issaquah  
Brandon Zahl, Sr., CSE / Music, Spokane

### HORN

Bryna Hazelton, Post-doc., Physics, Sunol, CA  
Zachariah MacIntyre, Sr., Music Education, Fife  
Karen Mildes, Community, Bothell

### TROMBONE

Andrew Bendokas, Community, Bothell  
Oisin Gunning, Jr., Fisheries Science, Everett  
Robert Matlock, Jr., Molecular Biology, Davis, CA  
Brent Nagamine, Fr., Undeclared, Honolulu, HI  
Sean Payne, Fr., Biology, Spokane  
Melissa Rogers, Community, Seattle  
Gareth Snow, Sr., CSE, Langley

### EUPHONIUM

Tommie McBee, Sr., American Ethnic Studies, Federal  
Way  
Blaze Paracuelles, Sr., Microbiology, Wahiawa, HI  
John Rutherford, Grad., Music Perf, Worthington, OH

### TUBA

Devin Ensz, So., Music, Sioux Falls, SD  
Quinn MacKenzie, Sr., Computer Science/Music Perf,  
Longview  
Ashwin Subramanian, Fr., Computer Engineering,  
Danville, CA

### PERCUSSION

Mark Chilenski, Sr., Aeronautical Engineering, Renton  
Emily Hsieh, Fr., Biochemistry/Cell Biology, Kent  
Monica Young Kim, So., Pre-Med, Seoul, Korea  
Karta Shaffer, Post-bac., Ketchikan, AK  
Anna Wong, So., Nursing, Fremont, CA  
Zhuang Yuan, So., Psychology, Chengdu, China  
Yi Qiu, Fr., China