FORMS & STRUCTURES

with the

WIND ENSEMBLE,
CHAMBER WINDS,
CAMPUS BAND,
CONCERT BAND

December 2, 2003
7:30 PM
Meany Theatre

PROGRAM

WIND ENSEMBLE
Timothy Salzman, conductor

1. J. S. DANCES (2003).......................... DONALD GRANTHAM (b. 1932)

2. AIR MOSAIC (1991).......................... RODNEY ROGERS (b. 1958)
   II. The Evidence of Things Unseen
       Christopher C. Chapman, conductor*

3. TROMBONE CONCERTO (WORLD PREMIERE).......................... SEAN OSBORN
   I. Moderato
   II. Moderately Fast

   Don Immel, trombone

4. Common T's, T. Salzman

5. SYMPHONY #4 (1995).......................... DAVID MASLANKA (b. 1945)

INTERMISSION
CHAMBER WINDS

BASTILLE MUSIC (1927) ........................................... KURT WEILL (1900-1950)

I. Introduction
II. Military Music
III. Minuet (Fête galante)
IV. Nocturne
V. Street Music
VI. Finale

Mitchell B. Lutch, conductor*

CAMPUS BAND

FORTRESS (1988) .................................................... FRANK TICHELI (b. 1958)

Matthew Kruse, conductor

SUITE NO. 1 IN E♭ FOR MILITARY BAND OP 28 (19°°) .................. GUSTAV HOLST (1874-1934)

I. Chaconne
II. Intermezzo
III. March

Thomas E. Slabaugh II, conductor*

CONCERT BAND

TOCCATA (1637) .................................................. GIROLAMO FRESCOBALDI (1583-1643)

Christopher C. Chapman, conductor*

CANZONA (1954) .................................................. PETER MENNIN (1923-1983)

Mitchell B. Lutch, conductor*

*In partial fulfillment of requirements for the Doctoral of Music Arts Degree, instrumental conducting
J. S. DANCES is a free fantasy on "Menuet II" and "Gigue" from J.S. Bach's Partita I (Clavierubung, part 1). After a brief, slow introduction, the piece is relentlessly fast and reckless to the end, with the gigue character predominating. Both of Bach's dances appear in more or less their original forms, complemented by other material that develops and elaborates upon some of the many interesting aspects of Bach's two dances.

Composer DONALD GRANTHAM is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others have performed his works, and he has fulfilled commissions in media from solo instruments to opera. Piquant Press, Peer-Southern, E. C. Schirmer and Mark Foster publish his music, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. With Kent Kennan he is co-author of The Technique of Orchestration (Prentice-Hall).

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 Unseen, the second movement of Rogers' three-movement AIR MOSAIC, was commissioned for the 50th 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 create bell-like effects in their accompaniment of a sonorous woodwind presentation of the thematic material set in an unconventional metric scheme. As the movement progresses, the brass instruments ultimately capture the melody, leading to a sonorous full ensemble sound. The composition concludes with a quiet return of the opening bell tones and fades to silence.

This world premiere performance of SEAN OSBORN's "CONCERTO FOR TROMBONE AND BAND" marks the northwest clarinetist/composer's first composition for trombone. Written as a virtuoso show piece for UW Professor Don Immel, the work tests the expansive range and technical abilities of the soloist, and highlights the beautiful tonal spectrum available on this often neglected instrument.

As a clarinetist, Sean Osborn has performed on four continents since his recital debut at the age of seventeen at the Kennedy Center for the PerForming Arts. Appointed over nearly 300 other applicants to a position with the Metropolitan Opera Orchestra in 1989, Mr. Osborn was the youngest clarinetist in the history of the Met. He has also performed as Principal Clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony, and the American Symphony Orchestra. Mr. Osborn is also a composer, and has written, among other works, a Symphony, Oboe Concerto, Wind Serenade, Sonata for Eb Clarinet (or Violin) and Piano, and a Duet for Bassoon and Clarinet. Faculty of the Juilliard School and members of the Metropolitan Opera Orchestra, the New York Philharmonic, Seattle Symphony, Marlboro Music Festival, and the American Saxophone Quartet have performed his compositions.

DON IMMEL, Professor of Trombone at the University of Washington, has established himself as one of the most promising, active and versatile trombonists in the United States. In addition to appearances as a soloist and clinician, Don is currently Principal Trombonist with the Tacoma Symphony; performs frequently with the Seattle Symphony and Opera orchestras including the 2001 production of Wagner's der Ring des Nibelungen; and can be heard on numerous television and movie sound tracks. Mr. Immel is a member of QUAKE, an eclectic, energetic and highly successful chamber ensemble featuring former members of the MET Opera Orchestra, and founding members of the Kronos String Quartet, among others.

The roots of SYMPHONY NO. 4 are many and deep. It is possible to describe the technical aspects of a work - its construction principles, its orchestration - but nearly impossible to write of its soul-nature except through hints and suggestions. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed; the welling-up shout that cannot be denied. I am set aquiver and am
forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune “Old Hundred,” several other hymn tunes (the Bach chorales “Only Trust in God to Guide You” and “Christ Who Makes Us Holy”), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4.

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg’s monumental Abraham Lincoln offers a picture of Lincoln in death. Lincoln’s close friend, David R. Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln’s face only a few times in life; when after a great calamity, he had come to a great victory. Sandburg goes on to describe a scene from Lincoln’s journey to final rest at Springfield, Illinois. On April 28th, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capitol building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red-gold of a prairie sunset, accompanied by the boom of minute guns and a brass band playing “Old Hundred,” the coffin was removed to the waiting funeral train.

For me, Lincoln’s life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used “Old Hundred,” known as the Doxology – a hymn of praise to God; Praise God from Whom all Blessings Flow, Gloria in excelsis Deo – the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before His presence with singing.... Enter into His gates with thanksgiving and into His courts with praise: be thankful unto Him, and bless His name.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and rebirth in this chaotic time.

- DAVID MASLANKA -

DAVID MASLANKA was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.

David Maslanka’s compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRJ, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana where he composes on a full time basis. David Maslanka is a member of ASCAP.

KURT WEBL (1900-1950), the son of a cantor, was born in Dessau, Germany. By the age of 12 he was composing and playing piano in public concerts. In his teenage years, during World War I, he was a substitute pianist at the Dessau Court Theater. After studying theory and composition with Albert Bing, Kapellmeister of the Theater, Weiß enrolled at the Berlin Hochschule für Musik but found the conservative training and infrequent lessons with Engelbert Humperdinck too stifling. After a season as conductor of the newly formed municipal theater in Ludenschaid he returned to Berlin and was accepted into Ferruccio Busoni’s composition master class. By 1825 a series of performances in Berlin and at international music festivals established Weiß, along with Paul Hindemith and Ernst Krenek, as one of the leading composers of his generation.

Within a single week in October 1927, Weiß composed BASTILLE MUSIC for a production of August Strindberg’s historical play, Gustav III at the theater in der Koniggratzer Strasse, Berlin. The play is permeated by a sense of impending social upheaval; an off-stage mob at the end of Act I is heard again during the final scene, triumphantly singing the Carmagnole, the revolutionary marching song that pilloried Louis XVI and Marie Antionette as Monsieur et Madame Veto. Strindberg ends the action in the very year of the French Revolution, some three years before the fatal masked ball at which King Gustav of Sweden was assassinated.
The version performed this evening, which follows the outline of the original score, was arranged by Weill scholar David Atheron and was premiered under his baton by the London Sinfonietta during the Berlin Festival of 1975.

_Fortress_ is an intense work based on the dissonant harmonic interval of the tritone. It has a martial quality that borrows thematic ideas from the first and fifth symphonies of Gustav Mahler. It was composed in 1988 and received its premiere performance by the Batawagama Youth Camp Band in Iron County, Michigan on June 25, 1988.

_Frank Ticheli_ was born in 1958 in Monroe, Louisiana. He received his masters and doctoral degrees in composition from the University of Michigan where he studied with William Albright, Leslie Bassett, William Bolcom, and George Wilson. Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998 he was also Composer in Residence of the Pacific Symphony Orchestra.

_Gustav Holst's First Suite in E♭ for Military Band_ is considered one of the first compositions that introduced the wind band as a serious and distinctive medium of musical expression. Composed in 1909, the First Suite was revolutionary as it was written exclusively for the wind band at a time when most of the repertoire consisted of marches and orchestral transcriptions. Although the reasons for composing the First Suite are unknown, Holst’s daughter indicated that it was probably written for a special occasion such as the Festival at the Peoples' Palace, Mile End, London. This work is one of the few works originally written for wind band that was later transcribed for symphony orchestra by the composer.

Holst was well suited for this role as wind band composer; he played trombone in the Scottish Orchestra and the Carl Rosa Opera Company and was well acquainted with the working of wind instruments. During World War I he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. Following the war, he continued his teaching as musical director at the St. Paul's Girls’ School in the Hammersmith borough of London.

The original instrumentation of the piece most closely resembles that of a 30 piece regimental band, but its first known performance was in 1920 by the 165-member Royal Military School of Music Band. Later the work was edited to more closely conform to the standard instrumentation of American Bands. The suite is in three movements: Chaconne, Intermezzo, and March and the Intermezzo and March are based on fragments of the ground bass found in the Chaconne.

Various instruments repeat the opening theme of the Chaconne incessantly as others weave varied motives around the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The Intermezzo, based on a variation of the Chaconne theme, is initially presented in an agitated style, then in a more cantabile setting, the two styles alternating throughout in masterful juxtaposition. The two themes of the March, one dynamic and the other lyric (often subtitled Land of Hope and Glory), are also taken from the Chaconne theme. Eventually the two are combined in a counterpoint that leads to the coda.

_Toccata_ is derived from the Italian word toccare meaning to touch, and refers to a keyboard work characterized by rhapsodic sections comprised of sustained chords, scale passages, and broken rhythmic figures. _Girolama Frescobaldi_, who composed the original source material for this work, was born in Ferrara, Italy in 1583. During his youth, he studied organ and at the age of 25 was appointed organist at St. Peter’s church in Rome. His works have established him as one of the best keyboard composers of the 17th century.

_Canzona_ was written as part of the ongoing series of commissions from Edwin Franko Goldman in cooperation with the Leagues of Composers and was premiered by the Goldman Band. The work is set forth in the style of the early baroque canzona as masterfully constructed by Giovanni Gabrieli (1555-1592) at the Cathedral of St. Mark in Venice, Italy displaying contrasting wind sonorities together with rhythmic-polyphonic virtuosity. Utilizing the brass and woodwind sections in alternate tonal blocks, Mennin has created a rich twentieth century treatment of the earlier baroque form.

_Peter Mennin_ (b. 1923) received his musical training at the Oberlin Conservatory and Eastman School of Music (1940-45). He became a faculty member of the Juilliard School of Music in 1947 and held that position until 1958 when he was appointed director of the Peabody Conservatory of Music in Baltimore. He returned to New York City in 1962 to become President of the Juilliard School of Music, a post he held for over 20 years. His compositions include seven orchestral symphonies, works for chamber ensembles, string orchestra, concertos and cantatas and large choral works. Canzona is his sole composition for band.
FLUTE
Danjela Djakovic, Grad., Music Perf., Novi Sad, Serbia*
Lana Abramova, Jr., Music Perf., St. Petersburg, Russia*
Jennifer Ehlen, Post-Bacc., Music Ed., Tigard, OR
Denise Jungbluth, Grad., Music Ed., Seattle
Elizabeth Stockton, Jr., Music Perf., Seattle

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

BASSOON
Candice Ryu, Fr., Premajor, Shoreline*
Bruce Carpenter, Grad., Music Perf., Houston, TX

CONTRABASSOON
Tracy Bergmann, Grad., Biostatistics, Milwaukee, WI

CLARINET
Michael Byerly, Sr., Music Perf., Aloha, OR*
Matt Nelson, Sr., English, Vancouver
Christine Gilbert, Jr., Music Perf., Aloha, OR
Dimitri Pavlik, Music Ed., Mountlake Terrace
Andrew Chang, So., Econ./Engr., Portland, OR
Holly Hess, Math/Music Perf., Oak Harbor
David Stauffer, Sr., Aerospace Engineering, Spokane
Maren Mitchell, Grd., Public Admin., San Antonio, TX

BASS CLARINET
Benjamin Lens, 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
Akash Shivashankara, Sr., Music Perf./Econ., Bellevue*
Eri Inoue, Sr., Music Perf., Toyama, Japan
Ben Clark, Grad., Music Perf., Pekin, IL
John Benedetti, Sr., Music Perf., Ravensdale
Rachel Moore, Fr., Music Perf., Shoreline
Hiima Yantis, Jr., Music Comp., Grapeview

HORN
Matthew Kruse, Grad., Music Perf., Redmond*
Josiah Boothby, Jr., Music Perf., Seattle
Nadia Zane, Post-Bach., Music Ed., Stockton, CA
Veronica Reed, So., Music Perf., Woodinville
Stephanie Roger, Jr., Psych., Everett

TROMBONE
Michael Natzke, Grad., Music Perf., Seoul, Korea*
Ryan Wagner, Grad., Music Perf., Federal Way
Sara Mayo, Grad., Music Perf., Gig Harbor
Andrew Lippert, Fr., Music Perf., Shoreline

EUPHONIUM
Jeremy Horlick, So., Music Ed., Auburn*
Colby Wiley, Fr., Music Perf., Oak Harbor

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

STRING BASS
Leslie Woodwarth, Sr., Bass Perf., Baker City, OR*
Jeff Eaton, Fr., Undeclared, Seattle

PERCUSSION
Andy Kalinski, Sr., Perc. Perf., Bellevue*
Everett Jandlheim, Sr., Music Perf./Chem. Engr., Puyallup
Rebecca Tapia, So., Music Perf., Snohomish
Doug Maiwurm, Sr., Music Perf., Tacoma
Dan Brecht-Haddad, Sr., Music Ed/Performance, Seattle
Katie Hurst, Jr., Music Performance, Seattle
Miho Takekawa, Grad., Perc. Perf., Tokyo, Japan

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

ORGAN
Juyong Kwon, Grad., Inst. Conducting, Seoul, Korea

VIOLIN
Nicolas Addington, Sr., Math/Music Performance, Arlington

HARP
Gabrielle Holmgren, Fr., Music Performance, San Anselmo, CA

GRADUATE CONDUCTORS
Mitchell Lutch, Grad., Inst. Conducting, Boston, MA
Christopher Chapman, Grad., Inst. Conducting, Columbus, OH
Thomas E. Slabaugh II, Grad., Inst. Conducting, Sacramento, CA

* Principal
CHAMBER WINDS

**PICCOLO**
- Svetlana Abramova
- Denise Jungbluth

**CLARINET**
- Michael Byerly
- Matthew Nelson

**TRUMPET**
- Akash Shivashankara
- Eri Inoue

**TROMBONE**
- Michael Natke

**ACCORDION**
- Bonnie Birch

**VIOLON**
- Nicolas Addington

**FRENCH HORN**
- Josiah Boothby
  - Matthew Kruse

**PIANO**
- Harumi Makiyama

**PERCUSSION**
- Andrew Kalinski

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UNIVERSITY OF WASHINGTON CAMPUS BAND

**FLUTE**
- Kristin Bott, Fr., Art Education, Kirkland
- Hyoejoo Ashley Choi, Fr., Industrial Design/Chemistry, Portland, OR
- Lily Dodge, Jr., Social Work/Sociology, Coupeville
- Katy Jacobson, Soph., Bio Chemistry, Lynnwood
- Helen Lee, Sr., Music Perf./Japanese, Seattle
- Cheng - I Liu, Fr., Engineering, Taiwan
- Yoko Nozawa, Soph., Biochemistry, Lake Oswego, OR
- Wei - Ting Chen, Fr., Biochemistry, Taiwan
- Kyungmin Lee, Fr., Business/Political Science, Lacey

**OBOE**
- Haley Franzwa, Fr., Music, Bothell
- Heather Corini, Fr., Undecided, Los Gatos, CA
- Stacy Schulze, Grad., Libr. Info Sci., Richmond, TX
- Laura Pepka, Soph., Undecided, Issaquah
- Andrea Smith, Community Member, Seattle
- Amanda Woodward (Piec.), Fr., Immunology, Seattle

**BASSOON**
- Rebecca Elliott, Fr., Astronomy, Redmond
- Chris Keller, Fr., Psychology, Yakima

**CLARINET**
- Tyler Casey, Fr., Computer Science, Klamath Falls, OR
- Phdar Kinlow, Sr., Music Ed., Renton
- Nick Llewellyn, Community Member, La Conner
- Kevin Barry, Fr., Undecided, Sammamish
- Kyung Nam Yun, Fr., Civil Engineering, Seoul, South Korea
- Donald Responde, Fr., Bioengineering, Bellevue
- Breanne Davies, Jr., Engineering, Dallas, Oregon
- Michelle Lauzon, Jr., PSL, Longview
- Eileen Hash, Sr., Computer Science, Longview
- Stephanie Watson, Soph., LSJ, Edmonds
- Eunice Chung, Soph., Undecided, Bellevue
- BASS CLARINET
  - Michael Byerly, Sr., Music Perf., Aloha, OR
  - Marla Koberstein, Soph., Biology, Portland, OR
- ALTO SAX
  - Eric Fitzgerald, Fr., Computer Science, Las Vegas, NV
  - Brian Melvin, Jr., Mechanical Engineering, Boring, OR
  - Miriam Aflaki, Fr., Premajor, Mill Creek
  - Brenda Deal, Soph., Bio Phys., Pomeroy
- TENOR SAX
  - Corey Pilgrim, Fr., Mathematics, Maple Valley
  - Sean M. Verlander, Fr., Computer Science, Kent
- BARITONE SAX
  - Melia McNatt, Grad., Music Ed., Port Orchard

**TROMBONE**
- Dan Hoogestraat, Sr., Biochemistry, Bremerton
- Robert Jindra, Fr., Architecture, Vancouver
- James Bronoske, Fr., Music, Kent
- Julia Jump, Jr., Psychology, Edgewood
- Clare Krier, Fr., Undecided, Yakima
- Ryan Wong, Fr., Pre Arch., Fremont, CA
- Corinne Anderson, Fr., Math, Snohomish
- Nate Blaga, Sr., Mech. Engineering, Kirkland
- Mike Pelletier, Sr., Mech. Engineering, Buren
- Will Wheat, Economics, Seattle

**HORN**
- Brian Steiner, Fr., Biology, Vancouver
- Gordon Mitchell, Grad., Chemistry, Boring, OR
- Brynn Duke, Jr., Communications, Mukilteo
- Courtney Smith, Fr., Nursing, Vancouver
- Cassandra Miller, Jr., History/Psychology, Aloha, OR
- Ryan Phillips, Jr., Computer Science, Covington

**TROMBONE**
- Andrew West, Grad., Astronomy, Redwood Valley, CA
- Derek Hazen, Soph., Undecided, Alaska
- Dylan Peterson, Fr., Music, Port Angeles
- Jon Reid, Soph., Mech. Engineering, Everett

**EUPHONIUM**
- Eric Cranfield, Fr., Music, Bothell
- Leroy Searle, Faculty, English, Seattle

**TUBA**
- Jon Frost, Fr., International Studies, Kirkland
- Andrew Hemmaplard, Fr., Biology, Bellevue
- Josh Rusk, Soph., Bioengineering, Park City, Utah

**PERCUSSION**
- Robert Campbell, Grad., Chinese, New York, NY
- Terumi Hori, Sr., Ethnomusicology, Japan
- Zack McMurray, Sr., Chemical Engineering, Seattle
- Darren Meucci, Soph., Music Ed., Bothell
UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE
Michelle Choate, Sr., Music, Kingston
Brieannie Conklin, Soph., Undecided, Gig Harbor
Hala Dills, Fr., Poli Sci./Econ., Richland
Jennifer Kristjansdottir, Fr., Undecided, Shoreline
Heesoon Lee, Fr., Psychology, Seoul, South Korea
Kimberly Murakami, Sr., Biology, Kona, HI
Kerry Quinn, community member, Seattle
Chie-Fan Liao, Soph., Business, Taiwan
Elizabeth Skewes, Grad., Biology, Wisconsin
Kate Webb, Fr., Zoology, Kirkland
Jacqueyn Wilson, Fr., Biology, Enumclaw
Melina Wilson, Fr., Nursing, Seattle

OBUE
Victoria Farrington, Fr., Music, Gig Harbor
Emri Fujihira, Jr., Eng. for Intn'l. Bus., Osaka, Japan
Rina Sasakura, Jr., Eng. for Intn'l. Bus., Osaka, Japan

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

CLARINET
Aimi Ahmad-Shikri, Fr., Mech. Eng., Seremban, Malaysia
Christopher Croft, Fr., Eng., Centennial, Colorado
Henry J. Christoffers, Community member, Seattle
Liana Herron, Community member, Seattle
Arthur Hill, Jr., Engineering, Seattle
Jonathan Kane, Fr., Undecided, Redmond
Ryan Kosai, Fr., Bio Eng., Renton
Tsau Lee, Soph., Undecided, Seattle
Adam Mills, Sr., Electrical Eng., Puyallup
Sarah Murray, Grad., Envr. Policy, Mt. Hoseh, Wisconsin
Linda O’Gara, Community member, Seattle
Patricia Voll, Fr., Physics, West Linn, OR

BASS CLARINET
Anna Dukes, Soph., Eng., Gig Harbor
Kim Lintott, community member, Edmonds
Carrie Wardell, Sr., Accounting/Econ., Arlington

ALTO SAX
Dustin Hilliard, Grad., Elec. Eng., Sammamish
Brooke Leary, Community member, Seattle
Renee Lovell, Jr., Psychology, Seattle
Scott Newton, Jr., Spanish, Graham
Ryan Marsh, Soph, Music, Maple Valley
Melanie White, Jr., Psychology, Kent

TENOR SAX
Amanda Suchanek, Fresh, Premajor, Maple Valley
Chris Templeton, Grad., Biology, Ann Arbor, MI

BARITONE SAX
Steve Naramore, Soph., Comp. Sci., Kirkland

FRENCH HORN
Kai Lam Choi, Sr., Accounting/Info. Systems, Hong Kong
Laura Hodgson, So., Mathematics, Spokane
Stephanie Kimball, Fr., Pre-Major, Redmond
Karen Mildes, Community member, Bothell
Ashley Vian, Jr, Business, Auburn, CA
Benjamin Laughlin, Fr., Physics, Issaquah

TRUMPET
Colin Adams, Jr., Aero/Astronautics., Edmonds
Greg Barney, Fr., Business, Kennewick
Greg Frost, Soph., Pre-Comp. Sci., Kirkland
Sigurd Gustafsson, Sr., Vis. Communic. Design, Seattle
Joel Heredia, Grad., Music, Longview, WA
Eric Hadedenham, Fr., Undecided, Renton
Ryan Kelso, Sr., Geography, Vancouver
James Lovell, Fr., Pre-Major, Seattle
Dan Rivas, Sr., Interdisc. Visual Arts, Seattle
Brian Watanabe, Fr., Comp. Eng., Bellevue
Alexis Zouhas, Jr., Poli Sci., Edmonds

TROMBONE
Christian Bell, Soph., Comp. Science, Olympia
Takashi Goto, Grad., Eng. For Intn’l. Bus., Osaka, Japan
Angela Hitt, Soph., Biochem, Bothell
Riley Kent, Fr., Music Perf./Ed., Soldotna, AK
Josh Teter, Soph., Comp. Sci., Kirkland

EUPHONIUM
Ben Cowin, Fr., Math/Physics, Kent
Melissa Trotzky, Sr., Earth/Space Sciences, Hubbardston, MA

Tuba
Andrew Cook, Fr., Music, Aubrun
Darrell Kelly, Fr., Pre-Science
Daniel Shontz, Fr., Music, Lk Tahoe, CA
Anneliese Stueben, Sr., Geography, Sonora, CA

PERCUSSION
Brian Fraser, Soph., Music Perf., Everett
Joshua Fuhs, Fr., Mus Perf., Kennewick
Adam Gross, Post Bac., Music Ed., Rochester, NY
Will Harvey, Sr., Music Ed., Bellevue
Michelle Ross, Sr., Music Ed., Larannie, WY