presents

MUSIC IN MOTION

with the

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

UNIVERSITY OF WASHINGTON CONCERT BAND

UNIVERSITY OF WASHINGTON CAMPUS BAND

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. J. Bradley McDavid, conductor

April 25, 2005
7:30 PM
MEANY HALL
UNIVERSITY OF WASHINGTON WIND ENSEMBLE  
Timothy Salzman, conductor

**CD # 14.873**

1. **Ballet for Band** (2004) ........................................ CINDY MCTEE (b. 1953)
   I. Introduction: On with the Dance
   II. Waltz: Light Fantastic
   III. Finale: Where Time Plays the Fiddle

2. **Comments, Salzman**

   Barton Cummings (b. 1946)
   I. Locked in the Labyrinth
   II. Below the Thunders of the Upper Deep
   III. On a Walk in London
   Jay Easton, contra bass saxophone  
   - world premiere -

4. **Comments, Salzman**


**CD # 14.874**

UNIVERSITY OF WASHINGTON CONCERT BAND

1. **Children's March** (1918) ..................................... PERCY ALDRIDGE GRAINGER (1882-1961)
   Paul Bain, conductor

2. **Perpetuum Mobile** ........................................... JOHANN STRAUSS II (1825-1899)
   Matthew Kruse, conductor

3. **'Dancin' into the 20's'** (1999) 12:53
   Arr. Donald Hunsberger (b. 1932)
   I. Piccalilli Rag - Two Step (1918), George A. Reeg Jr.
   II. The Richard's Tango (1913), Elizabeth Scates
   III. Waltz - A Kiss in the Dark from Orange Blossoms (1922), Victor Herbert
   IV. Hunkatin - A Half Tone One-Step (1918), Sol P. Levy
   Mitchell Lutch, conductor

UNIVERSITY OF WASHINGTON CAMPUS BAND

4. **Prelude and Fugue** (1995) .................................... JOHN ZDECHLIK (b. 1937)
   Mark Montemayor, conductor

5. **Chaconne, In Memoriam** (1994) 9:15
   Ron Nelson (b. 1929)
   Thomas Slabaugh II, conductor
COURTLY AIRS AND DANCES (1995) ................................................................. RON NELSON (b. 1929)
Melia McNatt, conductor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. J. Brad McDavid, conductor

KITTY HAWK (1986) ...................... 4:29 ................................................................. JOHN CHEETHAM (b. 1939)
Alex Trevino, conductor

THROUGH COUNTLESS HALLS OF AIR (1994) ......................................... 14:13a .................................. FRANCIS McBETH (b. 1933)
I. First Flight - “Daedelus and Icarus”
II. Kitty Hawk – “Orville and Wilbur”
III. High Flight – “The BeeGee and the Blackbird”

PROGRAM NOTES

Cindy McTee, a native of Eatonville, Washington, holds degrees from Pacific Lutheran University, the Yale School of Music and the University of Iowa. She also completed one year of study in Poland with Krzysztof Penderecki at the Academy of Music in Cracow. Ms. McTee taught at Pacific Lutheran University in Tacoma from 1981 to 1984 and subsequently joined the faculty of the University of North Texas in Denton, TX where she is Regents Professor of Music Composition. She has received numerous awards for her music, most significantly: two awards from the American Academy of Arts and Letters (2002 and 1992); a Guggenheim Fellowship (2001); a Fulbright Fellowship (1990); and a Composers Fellowship from the National Endowment for the Arts (1994). McTee’s compositions, which according to critic, Charles Ward, reflect a “charging, churning celebration of the musical and cultural energy of modern-day America”, have received performances by leading orchestras, bands, and chamber ensembles in the United States, Japan, South America, and Europe. Of her work Ballet for Band (adapted from Symphony No. 1: Ballet for Orchestra) McTee writes:

Music is said to have come from dance - from the rhythmic impulses of men and women. Perhaps this explains my recent awareness of the inherent relationships between thought, emotion, and action - that the impulse to compose often begins as a rhythmical stirring and leads to a physical response - tensing muscles, gesturing with hands and arms, or quite literally, dancing.

I. Introduction: On with the Dance
On with the dance! let joy be unconfined;
No sleep till morn, when Youth and Pleasure meet
To chase the glowing hours with flying feet.
---- Lord Byron, Childe Harold's Pilgrimage

Inspired by the opening theme of Beethoven's Symphony No. 5, a 3-note motif outlining the interval of a minor third (C, E, C) is developed and expanded to also include the interval of a major third (C, E#, Cb). Following an excursion into a musical world informed by jazz rhythms and sounds, the movement concludes with a recapitulation of the opening material.

II. Waltz: Light Fantastic
Come & trip it as ye go
On the light fantastic toe.
---- John Milton, L’Allegro

The second movement is a dance - in this case a quick waltz inspired by a memorable performance of Ravel’s La Valse in 2000 by the Rhode Island Philharmonic Orchestra under Larry Rachleff. A rising half-step motif in the basses lightens the effect of the falling half-step motif heard in the previous movement.

III. Finale: Where Time Plays the Fiddle
O, Love's but a dance,
Where Time plays the fiddle!
See the couples advance.---
**O, Love's but a dance!**
A whisper, a glance,
"Shall we twirl down the middle?"
**O, Love's but a dance,**
Where Time plays the fiddle!

--- Henry Austin Dobson, *Cupid's Alley*

Motifs consisting of minor and major thirds as well as jazz elements continue to permeate the textures of the final movement. References to Stravinsky's *Rite of Spring* can be heard at several other points along the way. Material from the beginning of the piece returns, and a final statement of the opening motif (C–E♭–C) provides closure.

**Barton Cummings** enjoyed a distinguished international career as a tuba player. An early pioneer in establishing the tuba as a true solo instrument, he began a campaign in the 1960's to commission new compositions for the tuba. As a result of his efforts, more than sixty new compositions were written for him. At home in all musical styles, Cummings was a member of the New Hampshire Philharmonic, San Diego Ballet and Opera Orchestras, California Symphony, Vallejo Symphony, Cal Jackson Orchestra, San Diego Brass Quintet, Koman Brass Ensemble, San Diego Jazz Society Orchestra, Solano Dixie Jubilee and the Brassworks of San Francisco. In demand as a studio musician, he performed on the soundtracks of such films as *The Contrary Warriors, Blood of Heroes, Henry and June in Paris, The Unbearable Lightness of Being, Faces of the Enemy, Eat A Bowl Of Tea* and numerous radio and television commercials. Mr. Cummings recorded recital albums for the Capra, Coronet and Crystal labels and his recordings were met with great critical success and reviews of albums appeared in the American Record Guide, Fanfare, The Instrumentalist, Recorded Classical Music, and others. Highly regarded as a teacher, Mr. Cummings served on the faculties of several universities throughout the United States. Now retired from tuba playing, Mr. Cummings continues to maintain an active career as a composer, arranger, author and teacher. His original and arranged compositions have been performed internationally and recorded on the Channel Classics, Crystal and Mark record labels. His published books include *The Contemporary Tuba, Teaching Technique on Brass Instruments* and *Tips for The Tuba*. He has published more than five hundred articles and reviews in various music journals. Cummings has described *Three Episodes* as having literary inspiration:

When using poems or other writings as inspirations for composing music, it is all too often thought that the music should reflect a literal “tone painting” of the words. True, some composers have done this successfully, but in general, such works are usually not very successful. In writing this piece I did not attempt to create a word-by-word, line-by-line musical translation of the written word. Rather, I sought to create a sound world that would have some mysterious and ethereal qualities in which this ‘creature’ might live. Because of the enormous depth of sound produced by the contrabass saxophone it was possible to create a very mystical and atmospheric environment to surround the instrument while not covering it in its lowest register.

**David Dzubay**, a native of Portland, Oregon, is currently Professor of Music at the Indiana University School of Music in Bloomington where he teaches composition and is Director and Conductor of the IU New Music Ensemble. His music has been performed in the U.S., Europe, Canada, Mexico, and Asia by the symphony orchestras of Aspen, Atlanta, Baltimore, Cincinnati, Detroit, Honolulu, Kansas City, Louisville, Memphis, Minnesota, Oregon, Oakland, St. Louis and Vancouver; the American Composers Orchestra, National Symphonies of Ireland and Mexico, New World Symphony, National Repertory Orchestra and New York Youth Symphony; and ensembles including Le Nouvel Ensemble Moderne (Montreal), Onix (Mexico), Voices of Change (Dallas), the Alexander and Orion String Quartets, the League/ISCM and the San Francisco Contemporary Music Players. His music is published by Pro Nova Music, Dorn, and Thompson Edition and is recorded on the Centaur, Innova, Crystal, Klavier, Gia, First Edition and Indiana University labels. The conductor’s score for *Ra!* is inscribed with the composer’s programmatic description of the work:

The sun god Ra was the most important god of the ancient Egyptians. Born anew each day, Ra journeyed across the sky in a boat crewed by many other gods. During the day Ra would do battle with his chief enemy, a serpent named Apep, usually emerging victorious, though on stormy days or during an eclipse, the Egyptians believed that Apep had won and swallowed the sun. *Ra!* is a rather aggressive depiction of an imagined ritual of sun worship, perhaps celebrating the daily battles of Ra and Apep. There are four ideas presented in the movement: 1) a “skin dance” featuring the timpani and other percussion, 2) a declarative, unison melodic line, 3) a layered texture of pulses, and 4) sun bursts and shines. The movement alternates abruptly between these ideas, as if following the precise dictates of a grand ceremony.
Children's March, (subtitled Over the Hills and Far Away), is a work cast in a sunny, carefree mood; many of the tunes sound like folksongs, but they are original compositions. Percy Grainger believed that the greatest orchestral expressions were to be found in the lower octaves of the band and from the larger members of the reed families. Consequently, Children's March features a liberal and highly specialized use of such instruments as the bassoon, English horn, bass clarinet, contra-bassoon, and the lower saxophones than is typical in writing for military band. Research by Frederick Fennell supports Grainger's claim that this is the first composition for band utilizing the piano. The Goldman Band first performed the work in 1919 with the composer as pianist.

Johann Strauss II “The Waltz King,” did not come into his own as a composer until after the death of his father Johann Strauss senior in 1849. Building upon the firm musical foundations laid by his father and Joseph Lanner, Johann II, along with his brothers Josef and Eduard, developed the classical Viennese Waltz to the point where it became as much a feature of the concert hall as the dance floor. With his abundantly tuneful waltzes, polkas, quadrilles and marches, Johann II captivated not only Vienna but also the whole of Europe and America for more than half a century.

Erik Leidzen arranged Perpetuum Mobile, Op. 257, originally composed for orchestra, for band. Throughout this scherzo-galop there are solo passages for many instruments that are comic in conception. The transference of the theme from one instrument to another, and the agitated character of the melody explain the title, Perpetual Motion. The sub-title, A Musical Joke, becomes clear through sudden dynamic changes as well as the end of the piece where the music is jarringly interrupted in the normal course of its development.

In early 20th century America the young silent film industry was growing its way from single-reel ten-minute shows to longer, more-in-depth feature films. Broadway theater was also in a transition from late 19th century minstrel, vaudeville and revue style shows into European operettas. Victor Herbert, Sigmund Romberg and Rudolph Friml soon made this genre an American-style production. During this same period, musical comedy and spectacular presentations, as exemplified by the Ziegfeld Folies, led to extravaganza showcase offerings at the Roxy Theater in the twenties. Most Americans heard live music through the numerous traveling concert bands and orchestras that traversed the country, with John Philip Sousa and his band holding the crown for achievement and performance standards. In the dance world, these decades also illustrate a period of change as social dancing moved from its European roots of formal dance steps and movements into more free and individual movements. Dances in a mid to late nineteenth-century ball included the waltz, mazurka, polka, and the cotillion. The waltz was changing from the rapid tempo of the Viennese waltz to slower versions, as illustrated by the Boston and its variation, the Boston Dip. One of the major new styles in dancing came as a result of the use of Sousa's Washington Post March for a dance known as the two-step. Ragtime certainly played an important role in the development of dance during this period, providing more accentuated rhythmic opportunities.

The music included in Dancin' Into the '20s has been chosen to reflect some of these musical styles and their corresponding use for social dancing. It is hoped that this compilation serves as a special example of music from a bygone era in American musical and theatrical history.

- Donald Hunsberger

Donald Hunsberger is conductor emeritus of the Eastman Wind Ensemble, having served as its music director and chair of the conducting and ensembles department from 1965 to 2002. He has conducted silent film with orchestra concerts featuring such classic silent masterpieces as The Phantom of the Opera, The Mark of Zorro, and The Hunchback of Notre Dame with the National Symphony Orchestra, Rochester Philharmonic Orchestra, The Virginia Symphony and the North Carolina Orchestra, among others.

Known to many band audiences as the composer of the repertoire staple Chorale and Shaker Dance, John Zdechlik began his musical training as a pianist, with particular interest in jazz. Concert bands would not emerge as a medium of serious interest to him until he matriculated at the University of Minnesota. After a brief stint teaching music at the high school level, Zdechlik returned to UM to study composition. His inventive use of syncopated rhythms, polychords, and harmonic freedom within a tonal context reflects both his jazz background and the influence of two composers whom he admires, Vincent Persichetti and William Schuman. Traditional compositional structures are also a hallmark of Zdechlik's writing, as demonstrated by his 1995 composition Prelude and Fugue. The work begins ominously, with low instruments playing ostinato quarter notes on a pedal E (described by Zdechlik as a "heartbeat") over which dramatic parallel minor key harmonies ascend. Sweeping French horn gestures and gentle scalar passages in the flutes provide further coloration. The second portion of the piece is a classic four-voice fugue (a word which literally means "chase"), with the subject (i.e., fugue theme) and countersubjects intricately presented against one another in playful and celebratory fashion. Prelude and Fugue was written for and dedicated to the composer's best friend and college classmate Wayne Timmerman, on the occasion of his retirement as band director at Olympia High School in Olympia, Washington.
Born in Joliet, Illinois in 1929, Ron Nelson holds degrees from the Eastman School of Music, where he studied with Howard Hanson and Bernard Rogers. Nelson joined the music faculty of Brown University in 1956, served as chairman of the Music Department from 1963 to 1973 and retired as Professor Emeritus in 1993. Nelson is the recipient of numerous fellowships and awards, including a Fu lbright Award, a Ford Foundation Fellowship, a Benjamin Award, a Howard Foundation Grant for World Tour, three NEA Grants, and numerous ASCAP Awards. In 1991 he was awarded the Auff Chair of Excellence in the Creative Arts at Brown University, the first musician to hold the chair. In 1993, Passacaglia (Homage on B-A-C-H) won the National Band Association Prize and the Sudler International Wind Band Composition Competition. He is the 1994 American Bandmasters Association's ABA/Ostwald Band Composition Contest Award winner for Chaconne (In Memoriam), commissioned as a result of winning the 1993 ABA/Ostwald Award for Passacaglia (Homage on B-A-C-H).

Chaconne (In Memoriam...) was commissioned by the American Bandmasters Association and premiered by the United States Air Force Band on March 26, 1994 with the composer conducting. The work is inspired by an evening visit to the Vietnam Veterans Memorial in Washington D.C. following a 1993 performance of Passacaglia (Homage on B-A-C-H). This elegiac work is a chaconne set in three sections, the first being based on a funeral bell. The middle section is a long quote from Brahms Chorale Prelude O Welt, ich muss dich lassen (Oh World, I Must Now Leave). Underneath this chorale melody is a tolling chord, reminiscent of the funeral bell from the beginning, which is repeated at unexpected moments, as each repetition gets softer and less violent, eventually disappearing. The final section is a benediction in which the chorale melody, presented by the trumpets in a fragmented fashion, fades imperceptibly away through a series of overlapping descending passages in the aeolian mode. This section juxtaposes the chorale prelude, representing light and hope, with the descending passages, representing the endless pain of loss.

Courtly Airs and Dances was commissioned and premiered in 1995, and is dedicated to the Hill Country Middle School Band in Austin, Texas – Cheryl Floyd, Director. This suite of 16th century Renaissance dances incorporates characteristics from the music of that era, especially the compositions and editions by Claude Gervaise. The suite opens with a fanfare titled Intrada and follows with the following dances and their countries of origin: Basse Dance (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and the Allemande (Germany).

John E. Cheetham, Professor Emeritus of Music Theory and Composition at the University of Missouri-Columbia, was born in Taos, New Mexico in 1939. He received his bachelor's and master's degrees from the University of New Mexico and his doctor of musical arts in composition from the University of Washington. During his tenure at Missouri, he composed for virtually all media and his works were widely performed in the United States and abroad. In addition, Dr. Cheetham has been the recipient of numerous commissions including the Kentucky Derby Museum, Texas Tech University, the Atlanta Symphony Brass Quintet, the Central Oklahoma Directors Association, the Springfield (MO) Symphony Orchestra, the Summit Brass and others. Dr. Cheetham is a member of ASCAP and has received ASCAP Special Awards from 1998 through the present. He has also been the recipient of a Centennial Distinguished Alumni Award from the University of New Mexico, and in 1992 won the Abraham Frost Prize in Composition.

Kitty Hawk was written for Dr. Dale Kennedy and the University of Missouri Band for their appearance at the American Bandmasters Association convention in Oklahoma City. The piece was originally entitled ABA Symphonic March with the dual purpose of honoring the convention as well as describing the musical form. The work is in honor of man's first flight that took place at Kitty Hawk, North Carolina on December 17th, 1903.

Throughout the past 40 years the works of William Francis McBeth have consistently been among the most performed in the American symphonic band repertoire. Over the course of his career he has composed over 60 works for band, orchestra, and chamber music genres. From 1957 until his recent retirement, Dr. McBeth held the positions of professor of Music and Composer-in-Residence, as well as chairman of the Theory/Composition Department at Ouachita Baptist University in Arkadelphia, Arkansas. Dr. McBeth earned his Bachelor of Music degree in 1954 from Hardin-Simmons University in Abilene Texas, and received his Masters degree from the University of Texas at Austin in 1957. From 1959 to 1963, he studied with Howard Hanson and Bernard Rogers of the Eastman School of Music while working towards the completion of his doctoral degree. Dr. McBeth has received the American Society of Composers, Authors, and Publishers (ASCAP) Standard Award every year since 1965. He was also appointed Composer Laureate of the State of Arkansas by then Governor Bob C. Riley in 1975. However, the award Dr. McBeth considers his greatest honor was bestowed in 1963 when the Eastman School of Music awarded him the Howard Hanson Prize for his Third Symphony. An active conductor as well as composer, McBeth has regularly conducted concerts throughout the United States as well as Germany, France, Italy, England, Scotland, Iceland, Canada, and Japan.

Through Countless Halls of Air was commissioned by, as well as dedicated to, the United States Air Force Band of Washington, D.C. and its conductor Lieutenant Colonel Alan L. Bonner. The title is derived from the Royal
Canadian Air Force pilot John G. Magee's immortal poem "High Flight" and is taken from the line "...and flung my eager craft through footless halls of air." The piece received its premiere by the Air Force Band on March 27, 1994 at the American Bandmasters Association convention in Honolulu, Hawaii, with Dr. McBeth conducting.

SOLOIST

Jay C. Easton is a versatile and unique multi-instrumental performer who is skilled on an array of woodwind instruments from around the world and across the centuries, including the gargantuan contrabass saxophone. He is one of the few musicians in the world to perform on the entire saxophone and clarinet families. He is a cornerstone of the Spectrum Saxophone Quartet, an exciting ensemble that champions new chamber music, and he has performed with the Seattle Symphony, San Diego Symphony, La Jolla Symphony, Puget Sound Symphony, Lyric Opera San Diego, Grand Pacific Band, numerous professional musical theater productions, and many other large and small ensembles in both professional and educational settings. Mr. Easton performs classical and new music, jazz, rock, folk music from around the world, and period music on historical instruments. He has been the subject of a front-cover feature interview in Saxophone Journal magazine, and is now one of their regular contributing writers. Mr. Easton has performed and recorded with such jazz and pop luminaries as Eartha Kitt, Yes, Louie Bellson, Lanny Morgan, and Barry Manilow, and has toured internationally in Europe and the Americas. Jay has taught many private students from ages seven to seventy, has given over one hundred educational outreach concerts, and he has served on the woodwinds faculty at San Diego State University, the University of San Diego, and the Bishops' School in La Jolla. He has studied with a wide range of performers including Michael Brockman, Kelley Hart-Jenkins, Dennis Michel, Marian Liebowitz, Lewis Peterman, F. Dane Teter, and Ernie Delfante. Jay holds Master of Music and Bachelor of Music degrees in Woodwind Performance from San Diego State University, and is currently working towards a Doctorate in saxophone performance at the University of Washington.

GRADUATE CONDUCTING STUDENTS

Matthew Kruse, Grad., Music Perf., Redmond
Thomas Slabaugh II, Grad., Instrumental Conducting, Sacramento, CA
Paul Bain, Grad., Instrumental Conducting, Puyallup
Melia McNatt, Grad., Music Ed., Port Orchard
Mark Montemayor, Grad., Music Ed., Federal Way
Mitchell Lutch, Grad., Inst. Conducting, Boston, MA
Brian Chin, Grad., Music Perf., Moscow, ID
Joel Heredia, Grad., Music Perf., Longview
### UNIVERSITY OF WASHINGTON WIND ENSEMBLE

#### FLUTE
- Lana Abramova, Sr., Music Perf., St. Petersburg, Russia*
- Elaine Cho, Fr., Pre-Major, Rochester, NY
- Ann Lin, Fr., Nursing, Redmond
- Torrey Kaminski, So., Music Perf./Architecture, Seattle

#### OBOE
- Jennifer Muehrcke, Grad., Music Perf., Cleveland, OH*
- Jane Drummond, Jr., Music Perf., Seattle
- Gabriel Renteria, Grad., Music Perf., Los Angeles, CA

#### BASSOON
- Paul Swanson, Fr., Music Perf., Everett*
- Bruce Carpenter, Grad., Music Perf., Houston, TX

#### CONTRA BASSOON
- Bruce Carpenter, Grad., Music Perf., Houston, TX

#### CLARINET
- Matthew Nelson, Grad., Music Perf., Vancouver*
- Dmitry Pavlyuk, Music Perf./Music Education, Kharkov, Ukraine
- Kent van Alstyne, Fr., Physics, Chehalis
- Stefan Van Sant, Fr., Music Perf., Edmonds
- Christine Gilbert, Sr., Music Perf., Aloha, OR
- David Miyasaki, Fr., Biology, Honolulu, HI
- Ryan Brumbaugh, Jr., Music Perf., Port Angeles
- Jonathan Tu, So., Aeronautics/Astronautics, Shoreline
- Kate Sawatzki, Fr., Biology, Spokane
- Sophia Rosales, Fr., Ethnomusicology, Ellensburg

#### BASS CLARINET
- Ben Leis, Community Member, Seattle
- Shinn-Yi (Cindy) Chou, Fr., Pre-Arts, Mercer Island

#### ALTO SAXOPHONE
- Nicole Barnes, Sr., Music Perf., Tacoma*
- Barbara Larson, Sr., Music Perf./Anthropology, Kent

#### TENOR SAXOPHONE
- Ryan Marsh, Jr., Music Perf., Maple Valley

#### BARITONE SAXOPHONE
- Jay Easton, Grad., Music Perf., Shoreline

#### TRUMPET
- Brian Chin, Grad., Music Perf., Moscow, ID*
- Joel Heredia, Grad., Music Perf., Longview
- Rachel Moore, So., Music Perf., Shoreline
- Mathew Montgomery, Jr., Jazz Studies, Mountlake Terrace
- Hilma Yantis, Sr., Music Ed., Grapeview
- Shelly Devlin, Gr., Music Perf., LeGrand, IA

#### HORN
- Matthew Kruse, Grad., Music Perf., Redmond*
- Maxwell Burdick, grad. Music Perf., Olympia
- Andrew Cate, Fr., Psychology, Graham
- Kenji Ulmer, Fr., Music Perf., Olympia
- Stephanie Reger, Jr., Sociology, Everett
- Carson Smith, Fr., Engineering/Business, Olympia

#### TROMBONE
- Mark Babbitt, Grad., Music Perf., Clarence, NY*
- Erik Burrough, Fr., Music Perf., Auburn
- Michael Woods, Grad., Music Perf., Quincy
- Jason Roe, Sr., Music Perf., Seattle

#### EUPHONIUM
- Philip Brown, Grad., Music Perf., Tacoma*
- Emma Yantis, Fr., Music Perf., Grapeview

#### TUBA
- Nate Lee, So., Music Perf., Issaquah*
- Sam Thompson, Jr., Music Perf., Cusick
- Ryan Schultz, Grad., Music Perf., Stevens Point, WI

#### STRING BASS
- Scott Teske, Sr., Music Perf., Edmonds
- Tracie L. Sanlin, So., Music Ed., Silverdale

#### PERCUSSION
- Everett Blindheim, Sr., Music Perf./Chem. Engr., Puyallup*
- Darren Meucci, Jr., Music Ed., Bothell
- Katie Hurst, Sr., Music Performance, Seattle
- Sandi Brunington, Jr., Music Ed., Mission Viejo, CA
- Rebecca Tapia, Jr., Music Perf., Snohomish
- Maria Joyner, Grad., Music Ed./Music Perf., Olympia
- Brian Leaf, Soph., Music Ed., Mountlake Terrace

#### CELESTA
- Rebecca Tapia, Jr., Music Perf., Snohomish

#### PIANO
- Emily Murphy, Grad., Music History, Salt Lake City, UT

#### HARP
- Ashley Wong, Fr., Music Perf., Kirkland

*Principal
UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE
Kristin Bott, Soph., Art Education, Kirkland
Wei-Ting Chen, Soph., Bio Chem., Taiwan
Diane Hahn, Fr., Bio Engineering, Mill Creek
Katy Jacobson, Jr., Bio Chem., Lynnwood
Mi-Jong Jang, Fr., Biology, Gainesville, FL
Kasmik Kalantarim, Fr., Pre-engineering, Redmond
Cheng-I Lin, Soph., Industrial Eng., Taiwan
Ashley Mog, Fr., Women's Studies, CA
Shelley Thompson, Fr., Sociology, Sun Valley, ID
Kristyna Vassar, Jr., Political Science, Longview
Lily Dodge (Piano), Sr., Social Work & Sociology, Coupeville
Amanda Woodward (Piccolo), Soph., Cellular, Molecular, and Develop. Biology, Seattle

OBOE
Emily Haug, Fr., Spanish, Tacoma
Stacy Schulze (English Horn), Grad., Library Science Management, Richmond, TX

CLARINET
Emily Ashjian, Fr., Biology, Kennewick
Allison Burke, Soph., Psychology, Bremerton
Marie Chase, Jr., Biology, Longview
Ben Cowin, Jr., Physics/Astronomy, Kennewick
Vivian Hong, Soph., LSJ, Mercer Island
Sylvia Imbrock, Fr., French/Art, Buckley
Phdar Kinlow, Community Member, Renton
Vanessa Kirn, Sr., Spanish, Puyallup
Jennifer Rees, Sr., ACMS, Issaquah
Donald Responte, Soph., Bio Engineering, Bellevue
Patricia Voll, Soph., Physics/Astronomy, West Linn, OR
Stephanie Watson, Jr., LSJ, Edmonds
Meredith Worcester, Soph., Art, Puyallup
Annette Wundes, Faculty/MD, Neurology - MS Research Center, Cologne, Germany

BASS CLARINET
Conan McLemore, Jr., Music, Monroe
Jennifer Morus, Sr., Speech & Hearing Science, Woodinville

ALTO SAX
Chadd Berry, Soph., Construction MGMT, Arlington
Chuck Horkin, Soph., Physics/Engineering, Carnation
Evan Piwarski, Fr., Business, Camas
Liu Yang-Hsuen, Jr., Bio Chem./Electrical Engineering, Taiwan

TENOR SAX
Jim Bach, Fr., Undeclared, Puyallup
Shauna Durbin, Fr., Public Health, Davis, CA

TRUMPET
Corey Freeman, Soph., Political Science, Bonney Lake
Laura Grupp, Jr., Electrical Engineering, Lynnwood
Kyle Hoover, Sr., Physics, Poulsbo
Ryan Josal, Sr., ACMS, Silverdale
Ian Kirk, Post-Bac., Music Education, San Francisco, CA
Cho Li Lee, Soph., Bio Chem., Santa Barbara, CA
David Lewis, Jr., Biology, Fort Angeles
Ryan Murfeldt, Grad., Music Education, MN
Chris Petz, Soph., Materials Science Engineering, Tracy, CA
Carl Sandstrom, Soph., Music, Seattle
Leroy Searle, Faculty, Comparative Literature, Seattle

FRENCH HORN
Laura Morus, Sr., International Business, Woodinville
Jennifer Payne, Jr., History, Kirkland
Greg Sexton, Soph., Business/Pre-Med, Spokane
Sam Sudar, Fr., Undeclared, Longview

TROMBONE
Karen Chisholm, Grad., MD/Ph.D in Medicine/Genome Sciences, Novato, CA
Josh Hageman, Sr., Arabic, Seattle
Christian Johnson, Jr., Psych. & Music, Seattle
Ian MacLachlan, Jr., Urban Forestry, England
Natalie Schmidt, Fr., Mathematics & Biology, Langley
Jessica Torrey, Grad., Materials Science Engineering, Limestone, NY

EUPHONIUM
David Forrester, Sr., English & Chinese, Bothell

TUBA
Andy Cook, Soph., Political Science, Auburn
A.J. Noll, Soph., Business, Vancouver

PERCUSSION
Nick Crocker, Soph., Music, Seattle
Miki Sugahara, Jr., Music & AES, Nara, Japan
Ai Yasuda, Fr., ESL, Toyama, Japan
UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE
Marilee Byers, Community Member, Kirkland
Christine Cheah, Grad., Pharmacology, Columbus, OH
Brianeen Conklin, Jr., Linguistics, Gig Harbor
Robin Ginnis, Fr., Psychology, Seattle
Nancy Gove, Community Member, Seattle
Sarah Schillen, Soph., Social Work, Edmonds
Kate Webb, Jr., Biology, Kirkland
Jacquelyn Wilson, Jr., Biology, Enumclaw

OBOE
Alicia Hall, Community Member, Seattle

BASSOON
Susan Schmeling, Community Member, Seattle

CLARINET
Chris Bhang, Jr., Microbiology, Chem., Seattle
Nicholas Carver, Fr., Int'l. Studies, Mexico City, Mexico
Kelly Gorr, Jr., Biology, Psychology, Arlington
Bruce Hayes, Community Member, Seattle
Carla Ines, Fr., Physiology, Phys. Therapy, Vancouver
Ryan Kosai, Soph., Bio Eng., Renton
Rosie Lindeke, Fr., Biology, Burien
Sarah Shapro, Soph., Psychology, Human Rights, Silverdale
Allison Swing, Fr., History, San Diego, CA
Tracy Vermilya, Fr., Undecided, Klamath Falls, OR
Carrie Wardell, Sr., Accounting, Econ., Arlington
Travis Wilson, Fr., Physics, Silverdale

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Joni DeBoever, Jr., Aerospace Eng., Vancouver

ALTO SAXOPHONE
Jeremy Anderl, Soph., Comp. Sci., Mountlake Terrace
Zach Gears, Fr., History, Lynwood
Nate Thompson, Community Member, Seattle
Sam VanDalfsen, Fr., Comp. Sci., Lynwood

TENOR SAXOPHONE
Jordan Dyer, Soph., Psychology, Rexburg, Idaho
Ann McFarlane, Fr., Nursing, Renton

BARITONE SAXOPHONE
Steve Naramor, Jr., Comp. Systems, Kirkland

TRUMPET
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Edlyn Clevenger, Sr., Envir. Studies, Vancouver
Greg Frost, Jr., Pre Eng., Kirkland
Avital Gourarie, Jr., Int'l. Studies, Kirkland
Eric Haddenham, Soph., Eng., Renton
Joel Heredia, Grad., Music, Longview
Stephanie Johnson, Soph., Speech, Hearing Sci., Kirkland
James W. Lovell, Jr., Int'l. Studies, Seattle
Heather Nakama, Jr., Biblical Studies, Boulder, CO
Tamon Page, Fr., Undecided, Mercer Island
Nicole Savage, Fr., Psychology, Portland, OR

FRENCH HORN
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Gordon Mitchell, Grad., Chemistry, Boring, OR
Peter Shin, Jr., Poli. Sci., Redmond
Kathleen Smith, Grad., Special Ed., Seattle

TROMBONE
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Christian Bell, Sr., Computer Science, Olympia
Anna McDonald, Community Member, Lynwood
Sharon Olson, Jr., Communication, Weaverville, CA
Craig Tyler, Jr., Econ., Camas
James Wolfe, Sr., Elect. Eng., Hillaboro, OR

EUPHONIUM
Nate Syron, Fr., Music, Vancouver

TUBA
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Tyler Smith, Community Member, Seattle

PERCUSSION
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Emily Haughten, Sr., Business, Seattle
Kevin Quinn, Sr., Econ. and Poli. Sci., Issaquah
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Jessica Hewitt, Biology, Physiology, Sammamish
Sarah Jones, Music, Anchorage, AK
Shannon O'Hara, Undeclared, Arlington
Kristi Wiant, Music, Seattle

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Tom Glanz, Undeclared, Redmond
Andrea Heenk, Music, Renton
Samantha Hirman, Atmospheric Sciences, Vashon Island
Rebecca Kim, Biochemistry, Kirkland
Kelli Luksan, Music Education/Comparative Religion, Federal Way
Paul Stewart, Undeclared, Bothell*
Ryan Tucker, Undeclared, Olympia
Kyung Nam Yun, Civil Engineering, Seoul, Korea

BASS CLARINET
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OBOE
Victoria Farrington, Music and Psychology, Gig Harbor

BASSOON
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Danielle Spear, Music Education, Spokane

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Stephen Buller, Business, Vashon
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Brian Goetz, Music Education, Seattle
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Ian Johnson, Aerospace Engineering, Kenmore
Clare Krier, Music Education, Yakima
Mike Loomer, Music Performance, Los Gatos, CA
Ian Simensen, Music Education, Auburn
Sara Zwiefelhofer, Speech and Hearing Sciences, Winlock

FRENCH HORN
Jennifer Bach, Earth and Space Sciences, Seattle
Rick Choi, Accounting and Management Information Systems, Hong Kong
Ben Cowin, Physics/Astronomy, Kennewick
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Devon Crumlish, Undeclared, Matawan, NJ
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Caleb Lambert, Music Performance, Olympia*
Craig Meinschein, Undeclared, Tigard, OR
Dylan Peterson, Music, Port Angeles
Jeff Stombaugh, Music Education and Judaic Studies, Kenmore
Kevin Yee, Aeronautics and Astronautics, Vancouver

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Daniel Shontz, Music, Lake Tahoe, CA

PERCUSSION
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Ryan Hanzawa, Civil/Environmental Engineering, Wailuku, HI
Sam Hutchinson, History/Japanese Literature, Hillsboro, OR
Justin Watilo, History/Education, Chehalis