presents

"COLORS AND CONTOURS"

with the

UNIVERSITY OF WASHINGTON
SYMPHONIC BAND
Dr. Brad McDavid, conductor

UNIVERSITY OF WASHINGTON
CAMPUS BAND

UNIVERSITY OF WASHINGTON
CONCERT BAND

7:30 PM
February 16, 2006
MEANY THEATER
PROGRAM

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Brad McDavid, conductor

1. **Purple Carnival (1933)** ........................................3:49..............................HARRY ALFORD (1875-1939)
   **Comments, McDavid**

2. **Colours (1997)** .................................................14:29..........................ROGER CICHY (b. 1956)
   **Comments, McDavid**

   Alex Trevino, conductor

UNIVERSITY OF WASHINGTON CAMPUS BAND

   Joel Heredia, conductor

5. **The Purple Twilight (1987)** ....................................7:38..............................ROBERT LONGFIELD (b. 1947)
   Thomas Slabaugh II, conductor

UNIVERSITY OF WASHINGTON CONCERT BAND

   Nseobong E. Ekpo, conductor

   Scott Fry, conductor

8. **Color (1984)** ..................................................6:45..............................BOB MARGOLIS (b. 1949)
   Paul Bain, conductor
Harry Alford (1875-1939) wrote the **The Purple Carnival March** in 1933, dedicating it to Glenn Cliffe Bainum and the Northwestern University Band. It was edited for concert band by Frank Erickson in 1969 and has continued to grow in popularity. The brass fanfares and idiomatic use of woodwinds reveal Alford's knowledge of instrumental color and technique.

From Norman E. Smith's *March Music Notes*:

Earlier in his career Harry Alford had been an itinerant trombonist for vaudeville, minstrel and Wild West shows and had become steeped in the music of America. This background served him well and he later sold compositions to Sousa and arranged and orchestrated music for such American legends as Scott Joplin, W.C. Handy and Irving Berlin. (James Fay)

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**Colours** was commissioned by the Kansas State University band program and was premiered on May 11th, 1997 on the Manhattan, Kansas campus, with composer Roger Cichy conducting. It is an impressionistic composition consisting of 6 movements, each presenting a particular color. The piece is not intended to represent a "literal" musical interpretation of each hue but rather the separate pigments that must be mixed together in order to achieve them. Additionally, when contemplating the melodic, harmonic and rhythmic structures, the composer translated the color of each separate pigment into what he defined as their symbolic meaning. For example, in depicting the color green, he imagined that it would symbolize such terms as: "warm, organic, middling qualities, immortality, and neutrality." With each movement the musical interpretations of each separate pigment are woven into the structure in order to create the impression of each primary color. Of the work, the composer writes:

> The work represents the association of color symbolism as interpreted through music as opposed to 'orchestra colors,' or timbres. Obviously, the whole matter of color symbolism is highly subjective. It should also be stated that color symbolism can differ among cultures as well."

Award winning composer, Roger Cichy is continuing to establish a prominent reputation among the popular wind band composers of today. He has received numerous awards including The American Society of Composers, Authors, and Publishers (ASCAP) as well as frequent commissions. In addition to his works for wind ensemble Cichy has also composed for chamber ensemble, marching band, concert band, symphony orchestra, brass band, and commercial media. His works have been performed throughout the United States as well as Japan, Britain, Germany, Austria, Switzerland, Australia, Russia, Canada, Argentina, Italy, Malaysia, Spain, France, Netherlands, and Mexico.

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**Van Gogh Portraits** is a major work for concert band inspired by five paintings of the great Dutch master Vincent Van Gogh. The composition is dedicated to Captain Larry H. Lang and the United States Air Force Heritage of America Band. I have been drawn to Van Gogh's art for many years. **Van Gogh Portraits** was written between January and April 1996. The piece consists of five contrasting movements which share the relationships established by three pitches: Bb, D, and A. The movements are further unified by a motif representing Van Gogh himself, which undergoes transformations as it progresses through each of the movements.

The first movement, The Potato Eaters, is a very dark painting from the artist's early period employing primarily the colors black and dull yellow. It depicts a poor family of peasants eating a simple meal of potatoes in a dimly lit room. Van Gogh spent some time as a missionary in the Borinage region of Belgium and was drawn to the plight of these peasants whose lives, like his own, were burdened with many cares. The music reflects the painting's tragic and somber mood. The sound is mostly dark and the instruments are largely confined to their lower tessitura. The "Van Gogh motif" is stated by the solo euphonium in bars 2-5 and again in bars 52-55.

La Berceuse is the lighthearted and rollicking second movement of the set. It draws its inspiration from the portraits of the maternal Madame Roulin, the wife of Van Gogh's postman, which the artist painted during his stay in Arles. Van Gogh believed that this image of a mother beside her infant's cradle could serve as a consolation to the lonely, a reminder of happier days. I, however, take the painting at face value: a rather chubby woman with a "matter of fact" snooty expression and dressed in green with orange hair stands out against a background of green oriental wallpaper accented with light colored flowers. In one of his letters, Van Gogh makes a reference to "the
counterpoint of reds and greens" to be found in these portraits. The music contrasts the "chubby woman" theme, first introduced by low brass at the beginning of the movement, with the oriental flavor depicted through quartal harmonies, parallel fourths, and pentatonic scales. *Piquant* solos for trombone, tuba and Eb clarinet are rudely interrupted by trombone glissandi and bass drum strokes, reminding one of a "nagging" mother-in-law continuously interrupting a conversation! TheEb clarinet solo should indeed be played in a "nagging" style! The "Van Gogh motif" appears in a full tutti statement in bars 71-74 of this movement.

The *Zouave*, the third and shortest movement, features the percussion section. Zouaves, soldiers of North African origin, were first brought to European awareness by Napoleon. Their brightly colored uniforms with flamboyant red pants were incorporated into many field units. In a letter to his brother Theo, Van Gogh makes a reference to having found a Zouave model to paint. The music begins slowly with the traditional rhythms of the zouave cadence and gradually speeds up to a feverishly fast tempo. The tom toms symbolize the sound of the zouave's large boots on the brick floor. The snare drum exemplifies the military nature of the soldier, while the use of a Chinese cymbal interrupts a conversation! The Eb clarinet solo should indeed be played in a "nagging" style! The "Van Gogh motif" is further enhanced by the impression of a fog horn played by the bass clarinet. These and other water sounds contrast with crescendos and diminuendos in the brass section symbolizing the opening and closing of the bridge. After a development of these ideas depicting somewhat turbulent waters, the solo clarinet 1 intones the "Van Gogh motif" (bars 26-31). Afterward, the movement ends calmly with a return to the water sounds.

I have always respectfully referred to Van Gogh as "the artiste": Thus, I have chosen to call the last movement of the work, *Finale - Self Portrait of the Artiste*. This last movement was actually the first to be written. It is a musical essay on the last and one of the greatest of the self portraits. Van Gogh painted this work while recuperating at the mental asylum in Saint-Remy, France only months before his suicide. In keeping with the compulsive and restless ornament of the painting's background, the music features sudden changes in emotion ranging from anger and confusion to jubilation and a tragic and transfixed, catatonic and hypnagogic state: Eventually the anxiety of the music builds to a cacophonous climax and the "Van Gogh motif" is stated one last time in a chaotic and dissonant manner (bars 140-148). Quick tutti 16th notes (bars 149-151) depicting the suicide bullets lead to a slow and glorious section symbolizing the artistic legacy of Van Gogh. The work ends with a bright and spirited coda.

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**ALDO RAFAEL FORTE** is Composer/Arranger with the United States Air Force Heritage of America Band at Langley AFB, Virginia, and Adjunct Professor of Composition at Christopher Newport University in Newport News, Virginia. Born in Havana, Cuba, Forte came to the United States at the age of nine. He was exposed to music at an early age by his father, a professor of mathematics and amateur classical guitarist and guitar maker. The composer spent his formative years in Huntsville, Alabama. Forte has studied composition with Ross Lee Finney, William Presser, and Robert Jager. He holds music degrees from Tennessee Technological University and the University of Southern Mississippi. Forte has composed a variety of works ranging from chamber pieces to major compositions for band and orchestra. He has received composition fellowships from the Cintas Foundation and the Alabama State Council on the Arts as well as commissions from such groups as the Southwest German Radio Orchestra, the premier tuba ensemble Symphonia, and various university bands and ensembles. His works have been performed and recorded by such diverse groups as the Alabama Symphony Orchestra, the Southwest German Radio Orchestra, the Filharmonie Bohuslav Martinu Orchestra of the Czech Republic, and by various universities and professional bands including those of The University of Georgia, Indiana University of Pennsylvania, The University of North Texas, Kansas State University, the Mobile Symphonic Pops Band, the USAF Heritage of America Band, and "The President's Own" United States Marine Band, among others. His music has been heard at such places as Carnegie Recital Hall in New York City, the J.F.K. Center for the Performing Arts in Washington, DC, and at numerous music conventions including MÉA conventions in Kansas, Maryland, and Virginia, and the Mid-West International Band and Orchestra Clinic in Chicago, Illinois. In 1999 his music was performed by All-State Bands in Texas, Tennessee, and New Jersey. Forte is a member of ASCAP and is the recipient of several ASCAP Special Awards. His music is recorded on Mark Records, Bayer Records (Qualiton Imports), and Klavier Records, and others. Among the publishers of his music are TRN, Ludwig, Kjos, and Masters Music Publications.
**THEMES FROM GREEN BUSHES** (subtitled *Passacaglia on an English Folksong*) was written by PERCY ALDRIDGE GRAINGER in London and Denmark between November 16, 1905, and September, 1906. Sources for the composition include a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset and the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. *Green Bushes* (or *Lost Lady Found* or *The Three Gypsies*) was apparently a widely-known melody; Grainger accumulated ten different variations of it during his folksong collection career, and used one of them as the final movement of his landmark work for the wind band, *Lincolnshire Posy* in 1957. Though the song is of English origin, it has also been found in Ireland and America. Ralph Vaughan Williams used it in the *Intermezzo* of his Folk Song Suite, as did George Butterworth in *The Banks of Green Willow*.

**January 28, 1986** - a date etched in our collective consciousness as clearly as that horrific fireball with its white cascading streamers was etched against a perfect morning sky. When the Space Shuttle Challenger roared into the heavens it carried with it the best of us - male, female, black, white, Japanese American, Jewish, Catholic, Protestant - American heroes who paid the price of progress with the ultimate sacrifice. Composer ROBERT LONGFIELD, an award-winning composer and educator, was one of over 11,000 applicants for the Teacher-in-Space Program, an appointment ultimately awarded to Challenger astronaut Christa McAuliffe. *THE PURPLE TWILIGHT* was written as a memorial to the crew of Shuttle Mission 51-L, the “Challenger Seven” as they came to be known. Rather than mourn their tragic passing, the work celebrates the spirit of adventure and romance that led them to reach for the stars.

**Mark H. Hindsley Memorial Commissioning Project.** FANFARE FOR A GOLDEN SKY was written as an intense, powerful concert opener. The title is derived from a 5-note recurring motive, which was borrowed from the inspirational Rodgers and Hammerstein song *You'll Never Walk Alone*, a tune with great personal meaning to the composer. The motive is taken from the second half of the phrase, “at the end of the storm, there’s a golden sky”. Although often dark and menacing, the fanfare maintains an optimistic hopefulness throughout. SCOTT BOERMA is currently Director of Bands at Eastern Michigan University, where he conducts the Wind Ensemble and marching band and teaches instrumental methods.

The American spiritual tradition has provided the world with beautiful melodies. WALLS OF ZION is a free setting of the revival spiritual “Zion’s Walls”. A favorite at camp meetings and revivals during the late 1800s, the melody suggests a noble simplicity coupled with energy and vitality. This setting for band develops the melodic material throughout, with particular emphasis on varied tonal colors and instrumental textures. The work is dedicated to the composer’s daughter, Katie, whose love of this melody suggested the composition. Composer GREG DANNER is Professor of Music at Tennessee Technological University.

Quite a few melodies were looked over before choosing the ones for this suite. The entire Playford’s English Dancing master (1651), and most of van Eyck’s Der Fluuyen Lust-hof (1646) were consulted for the tunes, which are all English country dances, that is, instrumental folk dances. Yet the fact is, the focus of this music is not melody, but rather setting, that is, the accompaniment, the texture, the color, and the harmony.

It might be argued that to some extent not only the focus but the very substance and reason-for-being of this piece is its setting; that the style has become the thing itself; and more specifically, that the aspect most important thereof is the timbre, or instrumental color. Thus the title, COLOR.

BOB MARGOLIS studied at Brooklyn College and at the University of California before founding the publishing firm of Manhattan Beach Music in 1981. Active also as a composer and arranger, he has published a series of band works which explore the rich history of instrumental dance music of the Renaissance, all with a trade ear for interesting sonorities and idiomatic writing.

**UNIVERSITY OF WASHINGTON SYMPHONIC BAND**
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<tr>
<th>Instrument</th>
<th>Player Details</th>
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<tr>
<td><strong>PICCOLO</strong></td>
<td>Shauna Durbin, So., Public Health/Music, Davis, CA</td>
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<td><strong>FLUTE</strong></td>
<td>Janelle Arenz, Fr., Undeclared, Mill Creek</td>
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<td>Steffani Bjornstrom, Fr., Undeclared, Burien</td>
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<td>Alyssa Bourne, Fr., Music/Political Science, Kirkland</td>
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<td>Shauna Durbin, So., Public Health/Music, Davis, CA*</td>
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<td>Christina Gangan, Fr., Psychology, Redmond, OR</td>
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<td><strong>OBEO</strong></td>
<td>James Antony, Prof., Education, Seattle</td>
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<td>Victoria Osea, Jr., Psychology, Gig Harbor</td>
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<td>Andrew Mitchell, So., Mechanical Engineering, Spokane</td>
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<td><strong>Eb CLARINET</strong></td>
<td>Carla Geiger, Grad., Music Ed., West Palm Beach, FL</td>
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<td><strong>CLARINET</strong></td>
<td>Karli Anderson, Fr., Music Ed., Vancouver*</td>
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<td>Lauren Keller, Grad., Music Ed., Bothell</td>
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<td>Miriam Yoneda, Jr., English Language Literature, Yokosuka, Japan</td>
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<td><strong>ALTO SAXOPHONE</strong></td>
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<td>Jessica Jablinski, Sr., Culture, Literature, &amp; the Arts, Everett*</td>
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<td>Lindsey Louise Summer, Fr., Music Ed./Music Perf., Glendale, CA</td>
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<td><strong>BARITONE SAXOPHONE</strong></td>
<td>Conan McLeomore, Sr., Music History, Monroe</td>
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<td><strong>TRUMPET</strong></td>
<td>Anthony Andrus, Fr., Undeclared, Bothell</td>
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<td>Sarah Nelson, Jr., Jazz Studies/Music Ed., Snohomish</td>
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<td>Ian Simensen, So., Music Ed., Pflugerville, TX*</td>
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<td>Kyle Thomas, Fr., Microbiology, Richland</td>
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<td>Natalie Husmann, Fr., Undeclared, Woodinville</td>
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<td>Laura Morus, Sr., Business Administration, Entrepreneurship &amp; CISB, Woodinville</td>
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<td>Renwick Taylor III, Sr., Psychology/Pre-Med., University Place</td>
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<td>Andrew Short, Fr., Astronomy, Bellingham*</td>
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<td><strong>EUPHONIUM</strong></td>
<td>Grant Ausley, So., Music Perf., Graham*</td>
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<td><strong>TUBA</strong></td>
<td>Adam Campagna, Sr., Music Ed., Poulsbo*</td>
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<td><strong>PERCUSSION</strong></td>
<td>Alex Bond, Fr., Political Science &amp; Economics, Seattle</td>
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<td>Ryan Hanzawa, So., Computer Engineering, Maui, HI</td>
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<td>Sam Hutchison, Sr., History/Japanese, Hillsboro, OR</td>
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<td>Brian King, Fr., Undeclared, Renton</td>
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<td>Cameron Ramelli, So., Political Science, Albuquerque, NM</td>
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UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE
Kirstin Bott, Jr., Art Education, Bothell
Devon Barrett Crumlish, So., English, Matawan, NJ
Tiffany Capon, Fr., History, Marysville
Sarah Chaviers, Jr., Psychology, Puyallup
Nicole Dullenty, So., Anthropology, Kent
Samia Esseddiqi, Fr., Pre-nursing, Bothell
Loretta Ho, Fr., Undeclared, Hong Kong
Katy Jacobson, Sr., Biochemistry, Lynnwood
Katherine A. Kicinski, Fr., Political Science, Vashon
Jennifer Kristjansson, Jr., Neurobiology, Shoreline
Carissa Rush, Sr., Business, Vancouver
Bill Schultz, Community Member, Portsmouth, NH
Jennifer Walby, Community Member, Seattle
Ting Ting Wu, So., Pre-Business, Taipei, Taiwan

OBOE
Stacy Schulze, Community Member, Richmond, TX
Sarah Wiener, Fr., Interdisciplinary Visual Art, San Carlos, CA

CLARINET
Emily Ashjian, So., Biology, Kennewick
Larissa Busch, Grad., Museology, Flemington, NJ
Jonathan Grad., Math, Evergreen, CO
Jessica Hartling, So., Political Science, Colville
Reuben Holober, So., Undeclared, Millbrae, CA
Chan Lee, So, Undeclared, Seattle
Erie Lee, Sr., Political Science, Kenmore
Margot Mansfield, Fr., Earth and Space Science, Davis, CA
Linda O’Gara, Community Member, Seattle
Jessica Ton, Fr., Undecided, Lake Stevens
Stephanie Watson, Sr., Law Societies & Justice, Edmonds

BASS CLARINET
Maria Joyner, Grad., Music Ed/Perf, Olympia

ALTO SAXOPHONE
Benjamin Garwood, Fr., Spanaway
Chuck Horkin, Jr., Carnation
Ethan Jones, Fr., History, Seattle
Brian Melvin, Jr., Chemical Engineering, Boring, OR

TENOR SAXOPHONE
Jim Bach, So., Biology, Puyallup
Ben Cowin, Sr., Physics/Astronomy, Kennewick
Sean Michael Verlander, Jr., Biology, Kent

TRUMPET
Anne Coons, Fr., Math, Snohomish
Jeff Epler, So., Mechanical Engineering, Edmonds
Laura Grupp, Jr., Electrical Engineering, Lynnwood
Andrew Hullgreen, Music Ed., Honolulu, HI
Chris Huskey, Fr., Undecided, Bonney Lake
Chris Petz, Jr., Material Science & Engineering, Tracy, CA
David Rome, Fr., Undecided, Deerfield, IL
Scott Schachtel, Fr., Microbiology, Eatonville
Paul Schenitzki, Grad., Music Ed., Cabool, Missouri
Stefanie Sternagel, So., CSE, Longview

FRENCH HORN
Lydia Bylsma, Fr., Undeclared, Longview
Ashley Edwards, Sr., Nursing, Bellevue
Marshall Lance, Fr., Near Eastern Language and Civilization, Seattle
Carl Sandstrom, Jr., Music, Seattle
Corrie Strandjord, So., Comparative Religion, Bellevue

TROMBONE
CJ Bell, Sr., Computer Science, Olympia
Karen Chisholm, Grad., Medicine/Genome Science, Novato, CA
Heather Deardorff, Fr., Undeclared, Colville
Scott Janke, Fr., Computer Science, Normandy Park
Natalie Schmidt, So., Biology, Langley
Craig Tyler, Sr., Camtown

BARITONE
David Mamer, Fr., Undeclared, St. Paul, MN
Maggii Weitzel, Grad, Conducting, Redlands, CA

TUBA
Karl Almgren, Fr., Construction Management
Andrew Hemmaplardh, Jr., Computer Science, Bellevue
Sam Thompson, Jr., Music Performance, Cusick

PERCUSSION
Toby McKes, Jr., DX Arts, Everett
Charlotte Reese, Sr., Music Ed., Montlake Terrace
Angel Sausedo, So., Drama/Spanish, Yakima

GRADUATE CONDUCTING STUDENTS
Paul Bain, Puyallup
Lauren Keller, Seattle
Nse Ekpo, Sumter, South Carolina
Matthew Kruse, Redmond
Scott Fry, Tacoma
Thomas Slabaugh II, Sacramento, CA
Joel Heredia, Longview
Laura Stambaugh, Portsmouth, NH
Margaret Young-Weitzel, Redlands, CA
UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE
Aimie Abrams-Lopez, Jr., Music Perf., San Antonio, TX
Cortney Cline, Fr., Chemistry, Tigard, OR
Traci Czyzyk, Post Doc., Fellow., Medicine, Lynnwood
Nancy Gove, Community Member, Seattle, WA
Hasnik Kalantarian, Jr., Pre-engineering, Redmond, WA
Ann Lin, So., Nursing, Redmond, WA
Cheng-I Lin, Jnr., Indus. Engr./Mat. Sci., Seattle, WA
Yoke Natcheva, So., Biology, Lake Oswego, OR
Jan Pulju, Jr., Speech, Lakewood, CO
Rachel Smith, Jr., Psych., Kent
Danielle Spear, Sr., Music Ed., Spokane
Traci Wiant, Sr., Music, Lynnwood
Melanie Williams, So., Dance, Bremerton

OBOE
Alicia Hall, Community Member, Eureka, CA
Jamie Fowler, Community Member, Redmond

CLARINET
Seth Alexander, Sr., Music, Seattle
Lindsey Britt, Jr., Int. Studies, Wilsonville, OR
Allison Burke, Jr., Psych., Bremerton
Nicholas Carver, So., Int. Studies, Arlington, VA
Thomas Chan, Sr., EE., Seattle, WA
Allison Cusick, Sr., Biology, Bothell
Carrie Fowler, Community Member, Everett
Kerry Long, Jr., Psych., Arlington
Bruce Hayes, Community Member, Seattle
Andrew Henke, Sr., Music, Renton
Jonathan Kane, Jr., Math, Redmond
Ryan Kosai, Jr., EE/Biology, Renton
Rosie Lindeke, So., Biology, Bremerton
Josephina Mędzis, So., Sociology, Yakima
Vanessa Palmer, So., Chem/Bio-Chem., Wiliston, ND
Donald Responte, Jr., Bio. Eng., Bellevue
Patricia Voli, Jr., Physics, West Linn, OR

BASS CLARINET
Kate Gayle, HS Student, Seattle
Jennifer Grantham, HS Student, Brier

BASSOON
Susan Schmelting, Community Member, Seattle

ALTO SAXOPHONE
Kristina Clari, Sr., Bus. Mktg., Bozeman, MT
Heidi Clarke, Sr., Spanish/Econ., Everett
Erin Gorr, Fr., Geography, Arlington, WA
Chris Klontz, Jr., Mech. Engr., Lake Tapps
Brian Neighbors, Jr., Pre Engr., Arlington
David Pate, Sr., Chem. Engr., Seattle

TENOR SAXOPHONE
Meir Hammer, Fr., Const. Mngmt., Redmond
Theresa Portzer, Fr., Undeclared, Seattle

HORN
Karen Mildes, Community Member, Bothell
Markie Miller, Fr., Micro Bio., Port Angeles
Gordon Mitchell, Grad., Chem., Boring, OR
Sam Sudar, So., Music, Longview

TRUMPET
Kevin Atkinson, So., Architecture, Tri-Cities
Jon Caldwell, Community Member, Seattle
Philip Guan, Jr., Pre-Engr., Bothell
Reggie Gooch, Fr., Undeclared, Seattle
Ryan Jossal, Jr., ACMS, Bremerton
David Kurtz, Jr., Informatics, Vancouver
Ryan Murfelt, Grad., Music Ed., Seattle
Carey Rayburn, Fr., Music Perf., Seabeck
Nicole Savage, So., Psych., Portland, OR
Alex Cho Snyder, So., Comp. Sci., Seattle
T.J. Werle, Jr., Pre-Engr., Burien

TROMBONE
Aaron Carasco, Fr., Pre-Med, Aloha, OR
Jimmy Cho, Sr., Jazz Studies, Kirkland
Kris Koski, Sr., Civ. Engr., Aberdeen
Craig Meinschein, So., Undeclared, Tigard, OR
Joshua Teter, Sr., E.S.S., Kirkland
Sean Woody, Fr., Undeclared, West Linn, OR

EUPHONIUM
Megan Costa, Fr., English, Stockton, CA
Sarah McCrum, Community Member, Seattle
Elizabeth Uttecht, Sr., Accounting, Lincoln, NE

TUBA
Andy Cook, Jr., Political Sci., Auburn
Daniel Shontz, Jr., Music Perf., Lake Tahoe, CA

PERCUSSION
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Emily Kimes, So., Music Perf., Kent
James Maveety, So., Pre-Sci., Seattle