School of Music

UNIVERSITY OF WASHINGTON

2005-2006

presents

"DREAMS & REFLECTIONS"

7:30 PM, April 24, 2006
Meany Theater

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy O. Salzman, conductor

1. SONG (2001).............................. WILLIAM BOLCOM (b. 1938)
   Paul Bain, conductor

2. FUNERAL MUSIC FOR QUEEN MARY (1992).................. STEVEN STUCKY (b. 1949)
   Thomas Slabaugh II, conductor

3. FIVE FOLKSONGS FOR SOPRANO AND BAND (1967):
   I. Mrs. McGrath
   II. All the Pretty Little Horses
   III. Yerakina
   IV. El Burro
   V. A Fiddler
   Margaret Gordon, soprano / Nseobong E. Ekpo, conductor

UNIVERSITY OF WASHINGTON CAMPUS BAND

1. AVE MARIA (1964).......................... FRANZ BIEBL (1906-2001), Arr. Cameron
   Thomas Slabaugh II, conductor

2. SPOON RIVER (1919)........................ PERCY GRAINGER ALDRIDGE (1882-1961)
   Margaret Young-Weitzel, conductor

UNIVERSITY OF WASHINGTON CONCERT BAND

3. AUTUMN SOLOLOQUY (1987).................. JAMES BARNES (b. 1949)
   Alicia Hall, oboe / Nseobong E. Ekpo, conductor

4. PAGEANT (1953).............................. VINCENT PERSICHTI (1915-1987)
   Scott Fry, conductor
UNIVERSITY OF WASHINGTON SYMPHONIC BAND
J. Bradley McDavid, conductor

COLONIAL SONG (1911) .................. PERCY ALDRIDGE GRAINGER (1882-1961)

Alex Trevino, conductor


Comments, McDavid

PACIFIC FANFARE (1994) .................. FRANK TICHELI (b. 1958)

Carla Geiger, conductor

SOLOISTS

MARGARET GORDON is a junior in the undergraduate Vocal Performance program at the University of Washington. As a freshman she participated in the University Chorale, soloing in Mozart's Vesperae Solennes De Confessore, and as a sophomore soloing in Schumann's Zigeunerleben. Since then she has enjoyed singing for quarterly Voice Division Recitals, performing scenes in Opera Workshop, and performing in last year's spring opera, ORPHEE AUX ENFERS, as well as LE NOZZE DI FIGARO coming up in May.

ALICIA HALL, a native of Eureka, California, recently relocated to Seattle after graduating from Humboldt State University. While in California, she had an active freelance career on the North Coast playing with Symphony of the Redwoods, Opera Fresca, Humboldt Light Opera, Humboldt Symphony, Eureka Symphony and the Ukiah Symphony. Ms. Hall is currently studying with Ben Hausmann of the Seattle Symphony. Previously, she studied with Virginia Ryder Ayoob and David Schaffer. Since arriving in Seattle, she has played with the Puget Sound Symphony Orchestra, the Sammamish Symphony Orchestra and the Thalia Symphony. Ms. Hall currently works in the Technical Department of the Seattle Opera.

PROGRAM NOTES

BOLCOM composed SONG (for band) in 2001 to honor the retirement of H. Robert Reynolds from the directorship of the Michigan bands. According to Reynolds, Bolcom first approached him with the idea of writing a fanfare. At Reynolds' behest, the composer instead created a beautifully lyrical song.

Composer/pianist William Bolcom was born in Seattle, Washington, in 1938. Exhibiting musical talent while still very young, he began (at age 11) private composition studies with John Verrall and piano lessons with Berthe Poncy Jacobson at the University of Washington. He continued to perform extensively in the Seattle area and throughout the Northwest. Bolcom earned his B.A. from the University of Washington in 1958, studied with Darius Milhaud at Mills College in California and at the Paris Conservatoire de Musique, and earned a doctorate in composition in 1964 from Stanford University, where he worked with Leland Smith. Returning to the Paris Conservatoire, he won the 2nd Prix in Composition in 1965. While in Europe he began writing stage scores for theaters in West Germany, continuing at Stanford University, in Memphis, Tennessee, at Lincoln Center/New York, and the Yale Repertory Theater. Various awards throughout his career include: two Guggenheim fellowships (1965 and 1968), several Rockefeller Foundation awards, several NEA grants, the Marc Blitzstein Award (1966) from the Academy of Arts and Letters (for Dynamite Tonite, an opera for actors written with his long-time collaborator, Arnold Weinstein), two Koussevitzky Foundation Awards (1976 and 1993) for the First Piano Quartet and the Lyric Concerto for Flute and Orchestra - written for James Galway, the Pulitzer Prize for music in 1988 for 12 New Etudes for Piano, the 1977 Henry Russel Award (the highest academic prize given by the University of Michigan) followed 20 years later by the prestigious Henry Russel Lectureship (awarded to a senior faculty member) in March 1997 at the U of M, investiture in the American Academy of Arts and Letters in 1992, honorary doctorates from the San Francisco Conservatory of Music, Albion College, and the New England Conservatory, and the New School University/New York and the Alumnus Summa Laude Dignatus Award from the University of Washington in 2003. At the recent 48th annual Grammy Awards Bolcom took three of the top classical awards. His Songs of Innocence and of Experience, a musical interpretation of William Blake's 46 poems, won best classical album, best choral performance and best classical contemporary composition.
**The Funeral Music for Queen Mary** was one of three pieces that Henry Purcell (1659-1695) offered for Her Majesty's burial in Westminster Abbey on March 5, 1695. A contemporary of Purcell, Dr. Thomas Tudway wrote this about the premiere of the piece, "I appeal to all that were present, whither they ever heard anything so rapturously fine and solemn and so Heavenly in the Operation, which drew tears from all." The piece served as funeral music at Purcell's own burial in November of the same year.

**Steven Stucky** (b. 1949) arranged the Funeral Music for Queen Mary for the Los Angeles Philharmonic while serving as composer-in-residence (succeeding John Harbison). The work was premiered on February 6, 1992 by the Los Angeles Philharmonic with Esa-Pekka Salonen conducting.

In creating the arrangement for the wind section of the symphony orchestra plus three percussion, harp, piano and celesta, Stucky did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music...through the lens of three hundred intervening years. Thus, although most of this version is straightforward, modern orchestration of Purcell's originals, there are moments when Purcell drifts out of focus. In addition to being an active composer, conductor, writer, and lecturer, Stucky is the Given Foundation Professor of Music at Cornell University, having served at this university since 1980. Stucky is the recipient of the 2006 Pulitzer Prize for his Second Concerto for Orchestra.

Stucky writes of the work: "It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on 28 December 1694: a solemn march, the anthem 'In the Midst of Life We Are in Death,' and a canzona in imitative polyphonic style. In working on the project I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus. My version was first performed in Los Angeles on 6 February 1992."

**Bernard Gilmore** provided the following information about his *Five Folksongs for Soprano and Band*: "In each of the five folk songs I tried to express a key element of each text in the accompaniment. *Mrs. McGrath* is clearly march-like, but as the bitter story unfolds, the band accompaniment becomes increasingly dissonant. As an ironic commentary, the march is set in its most conventionally "stirring" manner after the tragedy is revealed. The band accompaniment in *All the Pretty Little Horses* features two lengthy clarinet cadenzas improvisational in feeling. In *El Burro*, I had the image of a noisy funeral procession in mind. *Yerakina* is permeated with the sound of Yerakina's bracelets jangling in the sun. And at the end of *A Fiddler*, Mama's dreams for her son are hinted at by a brief reference to the Mendelssohn Violin Concerto."

1. **Mrs. McGrath** (Irish)

   Oh Mrs. McGrath, the Sergeant said,
   Would you like to make a soldier out of your son Ted
   With a scarlet coat and a big cocked hat,
   Oh, Mrs. McGrath, wouldn't you like that?
   Wid yer too-ri-ah, fol-a-diddle-ah,
   So Mrs. McGrath lived on the shore
   For the space of seven long years or more.
   Til she saw a ship sailing into the bay
   Here's my son Ted would ya clear the way?
   (chorus)

   Oh Captain dear, where have you been,
   Have you been sailing on the Mediterranean,
   Oh have you any tidings of my poor son Ted,
   Is the poor boy living or is he dead?
   Then up comes Ted without any legs
   And in their place he has two wooden pegs
   She kiss'd him a thousand times or more,
   Saying, "Mother of God, it isn't you."
   (chorus)

   Oh were ye drunk or were ye blind
   That ye left your two fine legs behind,
   Or was it walking upon the sea
   Wore your fine legs from the knees away?

2. **All the Pretty Little Horses** (American)

   Hush-a-bye, don't you cry
   Go to sleepy little baby;
   When you wake you shall have cake and
   All the pretty little horses.
   Blacks and bays, dapples and grays—
   All the pretty little horses.
   Blacks and bays, dapples and grays—
   All the pretty little horses.

   Daddy's eye is runnin' dry
   He can't cry for you like mammy;
   Daddy's eye is runnin' dry
   Gone and left you little lambie.

3. **Yerakina** (Greek)

   A young man is hopelessly charmed by a very appealing girl named Yerakina, whose presence is always announced by the jingling and jangling of her bracelets. One time in trying to get water from the well, she falls in and our hero saves her and wins her!
4. El Burro (Spanish)
The donkey that used to carry the vinegar died. God has now taken him away from this miserable life. He was brave and stubborn. He was the cure for all unpleasantness. He stretched his hoof and raised his snout, and with his stiff rear end he said goodbye to his friend the parrot. All the neighbors went to the burial, and Aunt Maria played the cowbell.

5. The Fiddler (Yiddish)
My father brought me a new fiddle from the fair; Right foot in front a bit, tap the time with the feet.
Do, re, mi, fa, sol, la, si.

I now play didl, di, di, di.

Hold your little head down, both eyes in a dream; Mama smiles proudly; this is probably the next Jascha Heifetz!
Do, re, mi, fa, sol, la, si.

I now play didl, di, di, di.

Bernard Gilmore received his B.A and M.A in composition from UCLA, and his D.M.A in conducting from Stanford University. Before coming to UC-Irvine in 1982 he taught at Cornell University and Oregon State University.

A French horn player, Professor Gilmore performed in Bruckner's Symphony No. 7 with the Los Angeles Philharmonic, Eduard van Beinum conducting, and under Georg Solti in a performance of Stravinsky's "Sacre du Printemps." In addition, Professor Gilmore played with the Boston Pops Tour Orchestra on a ten-week tour of the U.S. His principal interest is composition. He was recently commissioned by the University of Wisconsin, Milwaukee to compose a work for their symphonic band's tour of the British Isles.

FRANZ BIEBL (1906-2001), a church organist, choirmaster, and teacher at a parish near Munich, was asked by a member of his church choir to write a piece for the fireman's choir (of which he was a member) to perform in an upcoming community choral festival. The result was AVE MARIA for double male chorus, written in 1964. The work fell into obscurity until the Cornell University Glee Club, under the direction of Tom Sokoll, heard this work during a visit to Germany in 1970 while Biebl was serving the head of choral programs for the Bayerischen Rundfunk (Bavarian Radio). The piece was subsequently published in the U.S. and gained world-wide attention when recorded in 1981 by the Grammy award winning group Chanticleer.

The source of the text is the Angelus liturgy recited every morning (at 6 a.m.), noon and evening (at 6 p.m.) in the Catholic Church. It is cued by the ringing of the "Angelus" bell, sometimes referred to as the "Peace Bell" and consists of three versicles based on the Gospel, followed each time by a "Hail Mary." This arrangement for wind band utilizes solo voice performing the versicles, with the ensemble performing the "Hail Mary" responses.

Versicle #1
Angelic Domini nuntiavit Maria; et conceptus de Spiritu sancto.

Response
Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus.

Versicle #2
Maria dixit: Ecce ancilla Domini; fiat mihi secundum verbum tuum.

Response
Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus.

Versicle #3
Et verbum caro factum est et habitavit in nobis.

Response
Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus.

Final Response
Sancta Maria, mater Dei ora pro nobis peccatoribus.
Sancta Maria, ora pro nobis, nunc et in hora mortis nostra, Amen.
**SPOON RIVER** is an American Folk Dance, and was heard by Capitan Charles H. Robinson when played by a fiddler while at a country dance in Bradford, Illinois in 1857. It was later set for piano by PERCY GRAINGER in 1919, and was at that time dedicated to "Edgar Lee Masters, Poet-Pioneer."

Percy Grainger (1882-1961) was born in Melbourne, Australia. He studied composition in Germany as a teenager, then moved to London and lived there with his mother from 1901 to 1914. At the age of 22, Grainger immigrated to America, where he lived for the rest of his life. He composed, set, arranged, and edited some 400 works; counting all the versions of these works, they total more than 1,000. Most of his music and memorabilia are now in the Grainger Museum in Melbourne, the Library of Congress, or the Grainger Library in his former home in White Plains, New York.

**JAMES BARNES** composed **AUTUMN SOLOQUY** as an oboe solo with wind orchestra accompaniment and dedicated it to Susan Hicks Brasher. It is quite different from most of his music, which is powerful and energetic. The piece begins with a melancholy oboe solo and a one-line melody on a horn in the background. The clarinet and bassoon then have a turn with the melody. In the moderato, the other instruments of the ensemble, including the vibraphone and bass clarinet, produce an ethereal, shimmering sound. An oboe cadenza catches one's notice as the swirling chill wind of Autumn. The colors of sound of the woodwinds and brass indicate the changing in the colors of the leaves. There is a last burst of brilliance and excitement before the oboe once again sings in a plaintive cadenza. Recalling the initial theme before retreating, the horns introduce a pyramid of ensemble sounds to bring the piece to a quiet ending.

As a member of the Theory-Composition faculty at the University of Kansas, James Barnes teaches orchestration and composition courses. His numerous publications for concert band and orchestra are extensively performed in the United States, Europe, and the Pacific Basin. His works have been performed at Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall, and the Kennedy Center in Washington, D.C.

Barnes twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. He has been the recipient of numerous ASCAP Awards for composers of serious music, the Kappa Kappa Psi Distinguished Service to Music Medal and the Bohumil Makovsky Award for Outstanding College Band Conductors, along with numerous other honors and grants. The world famous Tokyo Kosei Wind Orchestra has recorded three CDs of his music. Mr. Barnes recently completed a new CD of his works with the Koninklijke Militaire Kapel (The Queen's Royal Military Band) in Holland. In recent years, he has been commissioned to compose works for all five of the major military bands in Washington, D.C.. A recent CD by the United States Air Force Band features his Third Symphony.

**PAGEANT** was commissioned by Edwin Franko Goldman for the 1953 American Bandmasters' Association conference and was premiered by the University of Miami Band, conducted by the composer, on March 7, 1953. Originally titled Morning Music, the work opens in a slow tempo with a motif in the horn that is used throughout both sections. This solemn choral section is succeeded by a vivacious parade, introduced first by the snare drum. In the final portion of the piece, the two principal subjects are developed simultaneously to an inspired climax.

**VINCENT PERSICHERTI** (1915-1987) was one of America's most respected 20th-century composers. His contributions enriched the entire music literature; his influence as a conductor, teacher, scholar, and keyboard virtuoso is universally acknowledged. Nicholas Slonimsky described Persichetti's music as being "remarkable for its polyphonic skill infusing the seemingly incompatible idioms of classicism, romanticism, and stark modernism...with Italianate diatonicism, in a lyrical manner." Approximately 120 of Persichetti's works have been published; over half were commissioned. Persichetti composed sixteen major works for band.

Written in 1911 and dedicated to his mother, **PERCY GRAINGER** wrote the following about **COLONIAL SONG**: "No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general. Perhaps it is not unnatural that people living more or less lonely [sic] in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen Foster's adorable songs *My Old Kentucky Home, Old Folks at Home*, etc."

**SLEEP**, written in 2004 by **ERIC WHITACRE**, began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and Whitacre thought that "it might make a gorgeous addition to the wind symphony repertoire."

Though he had received no formal training before the age of 18, Eric Whitacre's (b. 1970) first experiences singing in college choir changed his life, and he completed his first concert work, **Go, Lovely, Rose**, at the age of 21.
Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano. He resides in Los Angeles.

**PACIFIC FANFARE** is a tribute to the great Venetian composer, Giovanni Gabrieli, who brilliantly utilized the space of St. Mark's Cathedral in his polychoral works and antiphonal fanfares. There are two main themes, one based on wide melodic leaps (successive ascending fifths), the other based on a rapid repeated-note figure. In the beginning they are nostalgic and elegiacal, but by the second half of the piece they take on more grand, fanfare-like personalities. Pacific Fanfare was completed in June of 1994 during a summer residency at Yaddo, an artist colony in Saratoga Springs, New York. It was composed as a gift to Carl St. Clair and the Pacific Symphony Orchestra.

**FRANK TICHELLI (b. 1958)** is well known for his works for concert band, many of which have become standards in the repertoire. He received his doctoral and masters degrees in composition from the University of Michigan, and 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 Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

**GRADUATE CONDUCTING STUDENTS**

- Paul Bain, Puyallup
- Nse Ekpo, Sumter, SC
- Scott Fry, Tacoma
- Thomas Slabaugh II, Sacramento, CA
- Alex Trevino, San Antonio, TX
- Margaret Young-Weitzel, Redlands, CA

**UNIVERSITY OF WASHINGTON WIND ENSEMBLE**

**FLUTE**
- Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea*
- Zhao Rong Chen, Grad., Music Perf., Nanjing, China
- Saesha Senger, Grad., Music Perf., Hailey, ID
- Alysa Treber, Fr., Music Perf., Graham
- Torrey Kamiński, Jr., Music Perf./Architecture, Seattle

**OBOE**
- Jennifer Muehrcke, Grad., Music Perf., Cleveland, OH
- Laura Stambaugh, Grad. Music Ed., Portsmouth, NH
- Haley Franzwa, Jr., Music Ed., Bothell

**BASSOON**
- Thomas Ng, Fr., Physics, Bothell*
- Kirsten Alfredsen, Fr., Music Perf., Bellingham
- Rebecca Solomon, Fr., Phil., Redmond
- Bruce Carpenter, Grad., Music Perf., Houston, TX

**CONTRA BASSOON**
- Madison Paxton, Fr., Music Perf., Elizabeth, CO

**CLARINET**
- Kent Van Alstyne, So., Physics, Chehalis*
- Matthew Nelson, Grad., Music Perf., Vancouver
- Jonathan Tu Jr., Aeronautics/Math, Shoreline
- Wilson Wong, Fr., Inl. Studies, Bothell
- Ryan Brumbaugh, Sr., Music Ed, Port Angeles

**ALTO SAXOPHONE**
- Barbara Larson, Sr., Music Perf./Anthropology, Kent*
- Ryan Marsh, Sr., Music Perf., Maple Valley

**TENOR SAXOPHONE**
- Anthony Pierce, Fr., Music Perf. Vancouver

**BARITONE SAXOPHONE**
- Paul Swanson, Fr., Music Perf., Everett

**TRUMPET**
- Edward Castro, Grad., Music Perf., New York City, NY*
- Toby Penk, So., Music Perf., Renton, WA
- Sarah Holt, Sr., Music Ed., Lakewood
- Paul Bain, Grad., Inst. Cond., Puyallup
- Rachel Moore, Jr., Music Perf., Lake Forest Park
- Shelly Devlin, Grad., Music Perf., LeGrand, IA

**HORN**
- Matthew Kruse, Grad., Music Perf., Redmond*
- Severn Ringland, Fr., Music Perf., Brush Prairie, WA
- Kenji Ulmer, So., Music Perf., Olympia
- Andrew Cate, So., Psychology, Graham

- Josiah Boothby, Community Member, Music Perf., Seattle
- Cory Schillaci, Fr., Pre Major., Auburn
- D. J. Ankney, Community Member, Renton

**TROMBONE**
- Joshua Bell Jr., Music Perf., Seattle*
- J. J. Cooper, Sr., Music Perf., Camby, OR
- Jenny Kellogg, So., Jazz Studies, Redmond
- Vincent LaBelle, Grad., Music Perf., Spokane
- Caleb Lambert, So., Music Perf., Olympia
- Sean McCarthy, Fr., Comp. Sci/Music Perf., Seattle
- Colby Wiley, Jr., Music Perf., Oak Harbor

**EUPHONIUM**
- Phillip Brown, Grad., Music Perf., Tacoma*
- Emma Yantis, So., Music Perf., Grapeview

**TUBA**
- Jon Hill, Fr., Music Perf., Des Moines, IA*
- Nate Lee, So., Music Perf., Issaquah

**STRING BASS**
- Anna Brodie, Jr., Psych., San Diego, CA

**PERCUSSION**
- Scott Fry, Grad., Inst. Cond., Tacoma*
- Katie Hurst, Grad., Music Performance, Seattle
- Rebecca Tapia, Sr., Music Perf./Music Ed., Snohomish
- Everett Blindheim, Sr., Music Perf./Chem. Engr., Puyallup
- Darren Meucci, Sr., Music Ed., Bothell
- Maria Joyner, Grad., Music Ed./Music Perf., Olympia
- Chris Lennard, Fr., Music Perf., Snohomish
UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE
Sherly Angesti, Fr., Exchange - Arts and Science, Indonesia
Kimberly Byrnes, Jr., Art Education, Bothell
Tiffany Capon, Jr., History, Marysville
Toby Lee Dankbaar, So., Psychology, Sydney, Australia

Teagan Decker, Grad., English, Healdsberg, CA
Nicole Dullenty, So., Biology, Lynnwood
Katherine A. Kieinski, Jr., Political Science, Vashon
Jennifer Krist Jansson, Jr., Neurobiology, Bothell
Kirstin Bott, Jr., Art Education, Bothell
Katy Jacobson, Sr., Biochemistry, Lynnwood

Teena Rush, Sr., Business, Vancouver
Shelley Thompson, So., Sociology, Sun Valley, ID
Laura Pepka, Sr., Spanish, Issaquah
Sam Van Dalhuisen, Sr., Comp. Engineering, Lynnwood

MATHEMATICS
Jen Pulju, Jr., Finnish/SPHSC., Lakewood, CA
Loretta Ho, Fr., Undeclared, Hong Kong, China

CRIMINAL JUSTICE
Megan Monnett, So., Nursing, Tacoma

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE
Bill Schultze, Community Member, Portsmouth, NH
Nancy Gove, Community Member, Seattle
Elise Rosenblum, Staff, Seattle
Traci Czyzyk, Post Graduate, Pharmacology, Lynnwood
Yoko Nozawa, Sr., Biology, Lake Oswego, OR
Nathania Snaer, Fr., Biology, Guam
Melanie Williams, So., Dance, Bremerton
Megan Wagoner, So., Math, Olympia
Loretta Ho, Fr., Undeclared, Hong Kong, China
Samia Esseddiggi, Fr., Pre-nursing, Bothell
Karen K. Shell, Jr., Geology, Kent
Ann Lin, So., Music, Redmond
Brieanne Conkin, Sr., Linguistics, Gig Harbor

CLARINET
Ben Cowin, Sr., Physics/Astronomy, Kennewick
Jill Ann Edwards, So., Mathematics, Moscow, ID
Andrea Heenk, Sr., Music, Renton
Reuben Holober, So., Undeclared, Millbrae, CA

ALTO SAXOPHONE
Benjamin Garwood, Fr., Engineering, Spanaway
Chuck Horkin, Jr., Electrical Engineering, Edmonds

ALTO SAXOPHONE
Chris Lao, Jr., Mechanical Engineering, Edmonds

TENOR SAXOPHONE
Derek DeVries, So., Economics, Granger, WA
Shauna Durbin, So., Public Health, Davis, CA

BARITONE SAXOPHONE
Jim Bach, So., Biology, Puyallup

TRUMPET
Eric Bol, Sr., Aeronautics & Astronautics
Cassidy Bueh, So., Pre-Engineering, Auburn, WA
Jeff Epler, So., Mechanical Engineering, Edmonds
Laura Grupp, Jr., Electrical Engineering, Lynnwood
Andrew Hilsgreen, Fr., Undeclared, Kailua, HI
Chris Huskey, Jr., Undeclared, Sumner
Tucker Kraght, Fr., Music Ed., Lynden

HORN
Gordon Mitchell, Community Member, Boring, OR
Karen Milles, Community Member, Bothell
Sam Sudar, So., Music, Longview
Maria Joyner, Grad, Music Ed./Perf., Olympia

TROMBONE
Troy Rayburn, Fr., Music, Seabeck
Alex Cho Snyder, So., CompSci., Seattle
Tamon Page, So., Pre Eng., Mercer Island
Andrew Larkoski, Jr., Physics/Mathematics, Tenino
T.J. Werle, Fr., Pre Eng., Burien
Kerrin Backholm, Jr., Econometrics, Everett
Jon Caldwell, Community Member, Seattle
Reggie Gooch, Fr., Undeclared, Seattle
Kerri Ozerek, Fr., Undeclared, Port Orchard

BARITONE
David Mamer, Fr., Undeclared, St. Paul, MN

TUBA
Alex Hesse, Fr., Mathematics, Moses Lake
Val Scrivner, So., Mathematics Education, Seattle

PERCUSSION
Charles Kit Fitzsimmons, Jr., Biology, Ferndale
Heidi Gummingering, So., Business, Tacoma
Matthew Peteshal, Sr., Communications/Political Science, Redmond
Brooke Ellen Thayer, So., Chemical Engineering, Kirkland

TENOR SAXOPHONE
Clayton Hall, Community Member, Eureka, CA
Morgan Fowler, Community Member, Redmond
Jen Puluju, Jr., Finnsh/SPHSC., Lakewood, CO

CLARINET
Patricia Voit, Jr., Physics, West Linn, OR
Megan Monnett, So., Nursing, Tacoma

ALTO SAXOPHONE
Carrie Fowler, Community Member, Everett
Nicholas Carver, So., Intl. Studies, Arlington, VA
Donald Responed, Jr., BioEng., Bellevue
Lindsey Britt, Jr., Intl. Studies, Wilsonville, OR
Kelly Gorr, Jr., Psych., Arlington
Rosey Linder, Jr., Molec. Bio., Burien
Jonathan Kane, Jr., Math, Redmond
Jose Mesa, Sr., Sociology, Yakima

BARITONE SAXOPHONE
Chris Klontz, Jr., Mech. Eng., Lake Tapps
Brian Neighbors, Jr., Spanish, Arlington
Erik Gorr, Fr., Psych., Arlington
Alyssa Bourne, Fr., Music/PolySci., Kirkland
Jupiter Crabtree, Fr., Mech. Eng., Usk

TENOR SAXOPHONE
Ken Ploeger, Fr., BioChem., Bellingham
Theresa Porter, Fr., Undeclared, Seattle
Elisa Howatson, Sr., Biology, Fox Island

HORN
Gordon Mitchell, Community Member, Boring, OR
Karen Milles, Community Member, Bothell
Sam Sudar, So., Music, Longview
Maria Joyner, Grad, Music Ed./Perf., Olympia

HORN
Seth Alexander, Sr., Music, Seattle
Donald Responed, Jr., BioEng., Bellevue
Thomas Chan, Sr., EE, Seattle
Lindsey Britt, Jr., Intl. Studies, Wilsonville, OR
Kelly Gorr, Jr., Psych., Arlington
Rosey Linder, Jr., Molec. Bio., Burien
Jonathan Kane, Jr., Math, Redmond
Jose Mesa, Sr., Sociology, Yakima

TROMBONE
Kris Koski, Sr., CivEng., Aberdeen
Jonathan Reid, Grad., Rocket Sciences, Seattle
Aaron Hossack, Fr., Physics, Duval
Joshua Teter, Sr., ESS, Seattle

TROMBONE
Carey Rayburn, Fr., Music, Seabeck
Adrian Ball, Fr., Marketing, Puyallup
Alex Cho Snyder, So., CompSci., Seattle
Tamon Page, So., Pre Eng., Mercer Island
Andrew Larkoski, Jr., Physics/Mathematics, Tenino
T.J. Werle, Fr., Pre Eng., Burien
Kerrin Backholm, Jr., Econometrics, Everett
Jon Caldwell, Community Member, Seattle
Reggie Gooch, Fr., Undeclared, Seattle
Kerri Ozerek, Fr., Undeclared, Port Orchard

TROMBONE
Kris Koski, Sr., CivEng., Aberdeen
Jonathan Reid, Grad., Rocket Sciences, Seattle
Aaron Hossack, Fr., Physics, Duvall
Joshua Teter, Sr., ESS, Seattle
Mark Sassi, So., Undecided, Carson City, NV
Natalie Schmidt, So., Biology, Langley
Ilya Katsel, Sr., Math/Stats, Portland OR

BARITONE
Megan Costa, Fr., Undecided, Stockton, CA

TUBA
David Carver, Grad, Music Ed., Bellevue
Andy Cook, Jr., PolySci., Auburn
Eric Schoening, Sr., Atmosph. Sci., Austin, TX

PERCUSSION
Emily Kimes, So., Music, Kent
Toby McKes, Jr., Dig. Arts, Everett
Brian Goetz, Sr., Music Ed., Seattle
Paul Schemitzki, Grad., Music Ed, Cabooi, MO

---

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO
Shauna Durbin, So., Public Health/Music, Davis, CA

FLUTE
Janelle Arenz, Fr., Undeclared, Mill Creek
Alyssa Bourne, Fr., Music/Psychology, Kirkland
Rebecca Cooper, Jr., Comparative History of Ideas, Shoreline
Shauna Durbin, So., Public Health/Music, Davis, CA*
Christina Gangan, Fr., Psychology, Redmond, OR
Heather Hazard, Fr., Undeclared, Tacoma
Jennifer Kristjansson, Jr., Neurobiology/Cell & Molecular Biology, Shoreline
Cheng I Ling, Jr, Materials Science & Engineering, Taiwan
Roxanne McCurry, Fr., Biology, Woodinville
Bo Wilson, So., Psychology/Sociology, Redmond

OBOE
Victoria Osea, Jr., Psychology, Gig harbor

BASS CLARINET
Janet Baetsista, So., Physics/Asian Studies, Tacoma
Brady Hodgson, Jr., Physics, Marysville
Jennifer Morus, Sr., Speech & Hearing Sciences, Woodinville

ALTO SAXOPHONE
Logan Foster, Fr., Sociology, Yelm
Brooke Leary, Grad., Public Administration, Boston, MA*
Eric Orth, Jr., Computer Engineering, Lake Forest Park
Matt Wenman, Jr., Music Ed., Gig Harbor

TENOR SAXOPHONE
Rolf Hermanson, Fr., Chemistry, Edmonds
Jessica Jablinske, Sr., Culture, Literature, & the Arts, Everett*

BARITONE SAXOPHONE
Conan McLemore, Sr., Music History, Monroe

TRUMPET
Anthony Andrus, Fr., Undeclared, Bothell
Christopher Clarke, Fr., Music Ed., Vancouver
Brian Goetz, Sr., Music Ed., Seattle*
Jenny Hanna, Jr., ESS-Physics, Maple Valley
Ilan Kronheim Johnson, So., Aerospace Engineering, Kenmore
Mike Loomer, So., Music/Women’s Studies, Los Gatos, CA
Ian Simensen, So., Music Ed., Pflugerville, TX

HORN
Kylar Brumbaugh, Fr., Music Ed., Port Angeles
Ben Cowin, Sr., Physics/Astronomy, Kennewick*
Brad Goring, So., Undeclared, Bothell
Aaron Menkins, Fr., Undeclared, Gig Harbor
Laura Morris, Sr., Business Administration, Entrepreneurship & CISB, Woodinville
Jennifer Payne, Sr., History, Kirkland
Carl Sandstrom, Jr., Music, Seattle
Rachel Schlecht, Fr., German, Carnation

---

BASSOON
Dana Brandt, Fr., Undeclared, Mercer Island
Andrew Mitchell, So., Mechanical Engineering, Spokane

CLARINET
Karl Anderson, Fr., Music Ed., Vancouver*
Dylan Antovich, Fr., Undeclared, Seattle
Jonathan Geyer, Fr., Business, Tacoma
Thomas Glanz, So., Undeclared, Redmond
Julia Hamilton, So., Music/Pre-Med., Kirkland
Krystal Horton, Fr., Undeclared, Aberdeen
Evon Howard, Fr., Chemical Engineering/Oceanography, Mercer Island
Lauren Keller, Grad., Music Ed., Bothell
Kyung Nam Yun, Jr., Electrical Engineering, Seoul, Korea

TROMBONE
Andrew Bendokas, Sr., Business, Bothell
Devon Barrett Crumlish, So., English, Matawan, NJ
Amiee Kehr, So., Psychology, Seattle
Andrew Short, Fr., Astronomy, Bellingham

EUPHONIUM
Grant Ausley, So., Music Perf., Graham*
Nathaniel L. Syron, So., Psychology, Vancouver

TUBA
Hemmaplardh, Jr., Computer Science, Bellevue
Josh Rusk, Sr., Bioengineering, Park City, UT
Daniel Shontz, Jr., Music Perf., Lake Tahoe, CA

PERCUSSION
Desieree Decker, So., French, Woodinville
Ryan Hanawa, So., Computer Engineering, Maui, HI
Angel Saudazo, So., Drama, Yakima
Justin Watilo, Jr., History, Chehalis, WA

PIANO
Carla Geiger, Grad., Music Ed., West Palm Beach, FL