November 28, 2006
7:30 PM
MEANY THEATER

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy O. Salzman, conductor

CD 1

1. SLALOM (2006) ........................................ Carter Pann (b. 1953)
   Commentary, Salzman

2. LES COULEURS FAUYES (1995) .................... Karel Husa (b. 1921)
   I. Persistent Bells
   II. Ritual Dance Masks

3. THREE VESPERS FROM THE ALL-NIGHT VIGIL (1915) .......... Sergej Rachmaninoff (1873-1943)
   II. Blagoslovi, Dushe Moya (Bless the Lord, O My Soul)
   IV. Svete Tikyhi (O Serene Light)
   VI. Bogoroditsye Devo, Raduisya (Rejoice, O Virgin)

   I. Laboring Songs
   II. Circular Marches

CD 2

UNIVERSITY OF WASHINGTON CAMPUS BAND

   Scott Atchison, conductor

2. VARIATIONS ON A KOREAN FOLK SONG (1965) .......... John Barnes Chance (1932-1972)
   Hae Won Shin, conductor

3. COUNTRY GARDENS (1953) ....................... Percy Grainger (1882-1961)
   Maggii Weitzel, conductor
**PROGRAM NOTES**

*Slalom* is a taste of the thrill of downhill skiing. The work is performed at a severe tempo throughout showcasing the wind ensemble's volatility and endurance. The idea for a piece like this came directly out of a wonderful discovery I made several years ago at Steamboat Springs, Colorado when I embarked on the mountain-base gondola with a cassette player and headphones. At the time I was treating myself to large doses of Shostakovich's Tenth Symphony and Rachmaninoff's *Symphonic Dances*. The exhilaration of barreling down the Rockies with such music pumping into my ears was overwhelming. After a few years of skiing with some of the greatest repertoire it occurred to me that I could customize the experience. The work is presented as a collection of scenes and events one might come by on the slopes. The score is peppered with phrase-headings for the different sections such as "First Run", "Open Meadow, Champagne Powder", "Straight Down, TUCK" and "On One Ski, Gyrating" among others. The similarities end there, however, for *Slalom* lasts ten minutes... precisely the amount of time I need to get from Storm Peak (the peak of Mt. Werner, Steamboat Springs) to the mountain base.

In the last ten years Carter Pann's music has become known for its blend of crafty, popular-sounding idioms, and both subtle and unabashed humor. His music has been performed and recorded around the world by clarinetist Richard Stoltzman, The Ying Quartet, pianist Barry Snyder, and many symphony orchestras including the London Symphony, City of Birmingham Symphony, National Repertory Orchestra, Vancouver Symphony, the National Symphony of Ireland, and various Radio Symphonies. In 2000 he received a Grammy nomination for his Piano Concerto and in 2001 *Slalom* was chosen for the Masterprize finals in London. As a pianist he has performed and recorded upwards from fifty premieres by composers living in the United States. Pann is currently a professor of composition at the University of Colorado at Boulder.

During the 2005-06 and 2006-07 seasons, orchestras, conductors, chamber ensembles and soloists worldwide will celebrate the 85th Birthday of Czech-American composer Karel Husa. Born in Prague on August 7, 1921, Husa's life has geographically followed a course dictated by others. Narrowly escaping forced labor in a German factory in 1941, he continued studies at the Prague Conservatory until the final year of the war when all classes were suspended until Allied liberation in 1945. In 1946 he traveled to Paris, honing his skills with the French masters of the day and earning accolades (both as composer and conductor) from the international press. In 1949, the communist government of Czechoslovakia rescinded his passport, making him a man without a country. In 1953 he conducted the first European recording of Bartok's *The Miraculous Mandarin*. In 1954, famed American musicologist Donald Grout invited Karel Husa to America. Cornell University granted him tenure and he remained there nearly 40 years. In the ensuing years, Karel Husa was awarded the Pulitzer Prize in Music (Third String Quartet), the Gravemeyer Award (Cello Concerto), the Friedheim Award (Recollections), and the Sudler Award (Concerto for Wind Ensemble), among numerous other awards and honors. Like many of his generation, Husa views America and its open arms as his home.

In 1995 Husa completed *Les Couleurs Fauves* (The Vivid Colors), a commission by alumni and friends of the Northwestern University School of Music written in honor of the 40th anniversary of John P. Paynter's appointment to the faculty. Husa became acquainted with Paynter when he drove his family to Northwestern for a one-month summer teaching
appointment in July of 1968 (the same appointment that prevented him from visiting his sister in Czechoslovakia during the "Prague Spring"). Paynter had rented a home for the Husas, which, at the last minute, did not become available until after July 4th. Husa and his family stayed for a few days in Paynter's home. Husa notes that John Paynter "was a wonderful friend and man; very gentle, and very powerful, monumental in front of the band. These two sides to Paynter are represented in the two movements of *Les Couleurs Fauves.*" Regarding the composition of the work, Husa writes:

I have always been fascinated by colors, not only in music but also in art and nature. The paintings of the impressionists and Fauvists have been particularly attractive to me, and their French origin accounts for the title of my piece. The two movements (*Persistent Bells* and *Ritual Dance Masks*) gave me a chance to experiment with colors...sometimes gentle, sometimes raw...of the wind ensemble, something that John (Paynter) liked to do. John has been a wonderful friend since we met for the first time in 1968, when we both taught summer courses at Northwestern University. At that time I had written only one work for band, the Saxophone Concerto. John's devotion to wind ensemble made a great impression on me and certainly influenced me to write more for *these instrument* combinations. His honesty and dedication to the art of music and to teaching was exemplary. He had first-class baton technique and communicated to the players, as well as to the audiences, in a very moving way: powerful, passionate, or delicate and gentle, as the score required. I was reminded of those French painters whom I admired as young student in Paris. They called themselves fauvis (vivid, wild), for they used bold, often powerful strokes of brushes with unmixed colors. Their paintings, though, breathe with sensitivity, serenity, and gentleness, John's transcriptions as well as his conducting had these characteristics and hopefully *Les Couleurs Fauves* will remind you of them.

Paynter postponed his retirement scheduled for the fall of 1995. Even though he passed away unexpectedly in January of 1996, ten months before the premiere, he was able to see the score and discuss the impending performance with Husa.

Though Sergei Rachmaninoff avoided affiliation with the established church, elements of its music and ritual appeared in several of his compositions, and he contributed magnificent settings of the *Divine Liturgy* (1910) and the *All-Night Vigil*, op.37 (1915). The latter work's fifteen movements constitute a crowning achievement of the "Golden Age" of Russian Orthodox sacred choral music. The composition was influenced by a late-19th-century movement to return Russian sacred music to a style based on traditional *Russian* chant and harmonization. The Vespers setting is music for a nightlong service celebrated in Russian monasteries and, on the eves of holy days, in Russian Orthodox churches. The three movements here translated for wind band include No. 2, *Bлагослови, душа моя, Господи.*

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**No. 2**

Благослови, душа моя, Господи.
Благословен еси, Господи.
Господи Боже мой, воззвеличился еси зело.
Во исповедание и в велелепоту облекся еси.
На горах станут воды.
Дивна дела Твоя, Господи.
Посреди гор пройдут воды.
Дивна дела Твоя, Господи.
Вся премудрость сотворил еси.
Вся премудрость сотворил еси.
Слава Ты, Господи, сотворившему всяк.
Сотворившему всяк.
Псалом 103, ст. 1, 6, 10, и 14

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**No. 4**

Свете тихий святый славы Безсмртнаго,
Отца Небеснаго, Святаго Блаженнаго,
Иисусе Христе!
Пришедше на запад солнца,
Видевше свет вечерний,
Поём Отца, Сына и Святаго Духа, Бога.
Достоин еси во всх времена
пет быти гласы преподобными,
Сыне Божий, живот даяй:
теже мир Тя славить.

---

Bless the Lord, O my soul.
Blessed art Thou, O Lord.
My Lord, how great Thou art.
Thou art clothed with glory and majesty.
The waters stood above the mountains.
Glorious are Thy works, O Lord.
The waters flowed through the mountains.
Glorious are Thy works, O Lord.
In wisdom hast Thou made them all,
Made them all.
Glory to Thee, Or Lord, who has created all,
Created all.
Psalms 103, vs. 1, 6, 10 & 14

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O serene light of the holy glory,
Of the immortal heavenly Father,
Holy, Blessed Jesus Christ,
Having come to the setting of the sun,
And beheld the light of the evening,
We praise the Father, Son and Holy Spirit: God!
Thou are worthy of praise in songs
At all times,
Son of God, Giver of Life,
Hence the world glorifies Thee.
Bogoroditsa Deva, raduiya,
Bлагодатняя Марие, Господь с Тобою.
Благословена Ты в женах,
и благословен Плод према Твого,
яко Спаса родила еси душ наших.

Rejoice, O Virgin Theotokos,
Mary full of grace.
The Lord is with thee
Blessed are you among women
and blessed is the fruit of your womb,
for you have borne the Savior of our souls.

Dan Welcher has won numerous awards and prizes from institutions such as the Guggenheim Foundation, National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, Meet The Composer, the MacDowell Colony, the American Music Center, and ASCAP. From 1990 to 1993, he was Composer in Residence with the Honolulu Symphony Orchestra. More than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Dallas Symphony, have performed his orchestral music. Dan Welcher holds the Lee Hage Jamail Regents Professorship in Composition at The University of Texas at Austin. Of Symphony No. 3 'A Shaker Life', Welcher writes:

"I have been interested of several years in certain spiritual practices outside the mainstream of American religion, and have put this interest to work in a number of musical idioms. For the Symphony No. 3, I have mined the deep spiritual and musical lode of the Shakers, a Protestant sect originally called the "Shaking Quakers." The Shakers' music is chiefly known through a single song called "Simple Gifts" made famous by Aaron Copland. Ironically, although the message of the song is to gain "true simplicity" and "come down where we ought to be," the melody has been used to sell everything from luxury automobiles to politicians. I determined immediately that "Simple Gifts" would be off-limits as source material.

"Laboring Songs begins with a wordless melody attributed to Mother Anne Lee, founder of the "Shaking Quakers." A second melody, "Sad Days", contains words about the sorrow and anguish that are surely to come. The melody which follows, "Turn to the Right," refers both to the turning movement of the march-step and to the "getting it right with God" message. The melody is interrupted twice by the shuffle tune "Followers of the Lamb."

"Circular Marches is named for a certain kind of worship practiced by the Shakers. A "circular march" was a kind of elaborately choreographed patterned march, almost like a square dance - or even a halftime show in contemporary secular usage. The vocal band would remain stationary while the other worshipers executed wheels-within-wheels, counter-marches and other elaborate patterns. The marching was more akin to step-dancing but, since the Shakers did not allow the latter kind of activity, they referred to it as marching. The first music heard is the famous "Shaker Shout," a stylized building-up of triads sung without words as a kind of call-to-worship. Some of the music is a quoted Shaker melody, "The Sealed Promise," and other music is entirely my own. There are several places where two or three different marches appear at once, loosely descriptive of the worship activity itself. The work concludes with antiphonal "Shaker Shouts" and with a spirit of unbounded joy."

Claude T. Smith attended Central Methodist College and the University of Kansas. He was in the 371st Army band during the Korean War and later taught instrumental music in Nebraska and Missouri before taking a position on the composition faculty at Southwest Missouri State University. Smith's instrumental and choral works have been performed all over the world and he was the recipient of numerous awards including the ASCAP Composer's Award and National Band Association Academy of Wind and Percussion Arts Award. Smith remained an active conductor and clinician throughout the nation until his passing in 1987. God Of Our Fathers is Smith's most performed work and serves as a National Hymn of the United States.

John Barnes Chance was born in Beaumont, Texas and studied composition at the University of Texas where he received both bachelors and master's degrees. Later he played percussion, conducted and arranged music for the Fourth U.S. Army Band in San Antonio, subsequently transferring to the Eighth U.S. Army Band in Korea. After his discharge from the army, Chance was selected by the Ford Foundation to be part of the Young Composers Project. The Variations on a Korean Folk Song was written in 1965 and was based on Arirang, one of the most popular folk songs in Korea for many centuries. This original melody was originated during Choson Dynasty (1392-1910) but was primarily sung during the Japanese colonial rule over Korea (1910-1945). Arirang symbolized the mountain passage to a dreamland of hope and freedom.

Verse I
Arirang, Arirang, Arariyo...
I am crossing over Arirang Pass.
My love, if you abandoned me here,
You will not walk even ten li because of foot pain.

Verse II
Arirang, Arirang, Arariyo...
I am crossing over Arirang Pass.
Just as there are many stars in the clear sky,
There are also many dreams in our heart.

Verse III
Arirang, Arirang, Arariyo...
I am crossing over Arirang Pass.
Grainger's original setting of *Country Gardens*, for piano, was his most popular work during his lifetime. This evening's adventurous and imaginative setting (for wind band) was one of the results of the collaboration with Leopold Stokowski for an all-Grainger record made in 1950. Subsequent to the recording project Grainger (reset) the orchestral original for band with his characteristically colorful yet subtle approach to scoring. It is entirely different from the earlier setting in its use of strange dissonances, intricate rhythmic figurations and striking contrapuntal and harmonic touches. This particular setting is autobiographical as Grainger seized the opportunity presented by Stokowski to fashion an ironic, jolly/bitter personal statement of his love-hate relationship with a tune that he had to play hundreds of times throughout his life due to its popular appeal. This last *Country Gardens* is both frolic and harshly biting satire; a few well-placed wrong notes demonstrate the pain he associated with this work. Near the end, the composer (via the trombones) conclusively sticks out his tongue at the world and quietly fades away.

William Howard Schuman was one of America's leading composers, educators and music administrators of the 20th century. His early musical training was with Max Persin and Charles Housel before attending Columbia University and studying privately with Roy Harris. Schuman taught at Sarah Lawrence College and served as president of the Juilliard School. He began to acquire national attention when the Boston Symphony with Serge Koussevitzky conducting premiered his *American Festival Overture* in 1939. Schuman composed for nearly every genre including orchestra, chorus, and symphonic band and was the recipient of the Pulitzer Prize in 1943.

*George Washington Bridge* was completed on April 17, 1950 while living in New Rochelle, New York. It was written for the Michigan School Band and Orchestra Association and first performed on July 31, 1951 at Interlochen, Michigan by the Michigan All-State band, conducted by Dale Harris. George Washington Bridge is subtitled "An Impression for Band" and the composer has included the following remarks within the score: There are a few days in the year when I do not see George Washington Bridge. I pass it on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has formed an almost human personality, and this personality is astonishingly varied, assuming different moods on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by. I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry over the great metropolis.

Credited with the 20th-century revival of English music, Ralph Vaughan Williams was a champion of English folk songs. Vaughan Williams began collecting folk songs, where and when they sang it, and recording multiple versions of the same tunes. His settings of these folk songs are found in works for wind band, brass band, vocal pieces, and orchestras, reflecting the influences of his friend Gustav Holst and his studies with French composer Maurice Ravel. Vaughan Williams' *English Folk Song Suite* for wind band is a masterwork of the wind band repertoire. Two movements will be presented on this concert. The second movement, Intermezzo, is based on the folk songs "My Bonnie Boy" and "Green Bushes". The songs tell the tale of a young girl whose bonny boy "was locked in another girl's arms", and of a boy whose fair damsel failed to meet him at their secret meeting spot in the green bushes. The third movement, March, consists of four contrasting folk songs, concluding with the rousing "High Germany".

John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still young nation. While famous as a fabulous bandmaster, Sousa was by training and experience a violinist. Prior to assuming the role of Director of the US Marine Band, his experience had almost totally centered on his role of conductor/concertmaster/composer and arranger in the American musical theater of his time. Later, his ever-touring civilian band represented America across the globe and brought music to hundreds of American towns.

*The Thunderer* march was dedicated to Columbia Commandery No. 2, Knight Templar, of Washington, DC, and was composed on the occasion of the Twenty fourth Triennial Conclave of the Grand Encampment held in October of 1889. The "thunderer" might have been one of the men in charge of making arrangements for the 1889 conclave – in particular, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was. In the second section of the march, Sousa included an adaptation of an earlier trumpet and drum piece, "Here's Your Health, Sir!" which he had written for the Trumpet and Drum in 1886.

Ira Hearshen received his Bachelor of Music degree in applied theory and composition from Wayne State University. In 1972, he moved to Los Angeles to study orchestration at the Grove School of Music and under the tutelage of the film composer, Albert Harris. He is currently one of the most sought-after orchestrators in Hollywood and his credits include orchestrations for the television series Beauty and the Beast, the Broadway show "Into the Light" and feature films Guarding Tess, Big Business, and The Three Musketeers. Of his *Symphony on Themes of John Philip Sousa*, Hearshen writes:

"Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of "The Stars and Stripes Forever." While the thought of transforming popular march music into a
A legitimate piece for concert stage had a lot of intellectual appeal, I figured that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter or 1990-91. Sousa’s melodies are all strong and of a wide variety of architectural styles. They range from complex to simple and all are stirring, intense, and above all, really fun to listen to. This is what makes Sousa’s music “classic.” From the audience reaction to the first performance of “The Thunderer,” I knew I was involved with something unusual in the realm of band music.

**UNIVERSITY OF WASHINGTON WIND ENSEMBLE**

**FLUTE**
Svetlana Vdovenko, Grad., Music Perf., St. Petersburg, Russia
Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea
Chung-Lin Lee, Grad., Music Perf., Kaohsiung, Taiwan
Zhao-Rong Chen, Grad., Music Perf., Nanjing, China
Saesa Senger, Grad., Music Perf., Hailey, ID

**PICCOLO**
Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea

**TRUMPET**
Toby Penk, Jr., Music Perf., Renton
Rachel Moore, Sr., Music Perf., Lake Forest Park
Sarah Nelson, Sr., Music Ed./Jazz Studies, Snohomish
Scott Atchison, Grad., Inst. Cond., Napa, CA
Shelly Devlin, Grad., Music Perf., LeGrand, IA
Paul Bain, Grad., Inst. Cond., Puyallup

**HORN**
Matthew Kruse, Grad., Inst. Cond., Redmond
Cory Schillaci, So., Pre Major., Auburn
Andrew Cate, Jr., Psychology, Graham
Kyler Brumbaugh, So., Music Perf., Port Angeles
Aaron Avril, So., Physics, Shoreline

**TROMBONE**
Joshua Bell, Sr., Music Perf., Seattle
Colby Wiley, Sr., Music Perf., Oak Harbor
Daniel Rossi, So., Music Perf./Music Ed., Spokane
J.J. Cooper, Sr., Music Perf., Canby, OR

**EUPHONIUM**
Philip Brown, Grad., Music Perf., Tacoma
Emma Yantis, Jr., Music Perf., Grapeview
Bryce Moriarty, Fr., Undeclared, Bothell

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

**STRING BASS**
Emily Farnham, Fr., Music Perf., Kent
Tracie L. Sanlin, Sr., American Ethnic Studies., Silverdale

**BASS CLARINET**
Shinn-Yi (Cindy) Chou, Jr., BioChem./Music, Seattle
Jessica Lawson, Fr., Music Perf., Puyallup

**ALTO SAXOPHONE**
Megumi Azekawa, Jr., Music Perf., Yokohama, Japan
Ryan Marsh, Sr., Music Perf., Maple Valley

**PERCUSSION**
Brian Yarkosky, Grd., Music Perf., Puyallup
Christian Krehbiel, Grd., Music Perf., Spokane
Sandi Bruington, Sr., Music Ed., Mission Viejo, CA
Chris Lennard, So., Music Ed., Snohomish
Craig Wende, Grd., Music Perf., Great Falls, MT
Darren Meucci, Sr., Music Ed., Bothell
Rebecca Tapia, Sr., Music Ed., Snohomish
Katie Hurst, Grad., Music Performance, Seattle

**HARP**
Gabrielle Holmquist, Sr., Music Perf., San Anselmo, CA

**PIANO**
Akiko Iguchi, Grad., Music Perf. Yokohama, Japan
UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE
Kristin Bott, Sr., Painting, Bothell
Tiffany Capon, So., History, Marysville
Amy T. Chen, Grad., Piano Perf., Taipei, Taiwan
Joong Kim, Jr., Biology-Physiology, Marysville
So Young Kim, Fr., Biology, Seoul, South Korea
Jennifer Kristjanson, Sr., Neurobiology, Shoreline
Melanie O'Donnell, So., History, Vancouver
Kristen Shelton, Fr., Biology, Waxhaw, NC
Melanie Williams, So., Dance, Bremerton

OBOE
Heather Cameron, Jr., American Studies, Bishop's Stortford, England
Erica Gonzales, Fr., Languages, Vancouver
Alicia Hall, Community Member, Technical Financial Services Coordinator, Eureka, CA
Melanie O'Donnell, So., History, Vancouver

CLARINET
Karli Anderson, So., Music Education, Vancouver
Christina Brown, So., Medicine, Vancouver
Jonathan Cross, Grad., Math, Evergreen, CO
Laura Bott, Jr. Drama, Kirkland
Lindsey Britt, Sr., International Studies, Wilsonville, OR
Diane Condon, Jr., Biology, Kirkland
Kelly Fellows, Fr., Undecided, Lake Stevens
Jonathan Geyer, So., International Business
Annie Hahn, Jr., Biochemistry, Kirkland
Andrea Heenk, Sr., Music, Renton
Reuben Holober, So., Undecided, Millbrae, CA
Shannon Kawamura So., Biology, Federal Way
Rebecca Kim, Sr., Biochemistry, Kirkland
Elizabeth Korson, Fr., Chemistry, Spokane
Tianfu Shang Fr., Biochemistry, Boise, ID
Casey Stamper, Fr., Bioengineering, Richland
Jessica Tou, So., Biology, Lake Stevens
Wilson Wong, So, Business/Japanese, Bothell

BASS CLARINET
Jacquelyn Jacobson, Fr., Law Societies & Justice, Snohomish

ALTO SAXOPHONE
Ben Garwood, So., Chemical Engineering, Spanaway
Richard Holman, Fr., Molecular & Cellular Biology, Lake Stevens
Anthony Macasieb, Jr., Sociology & Political Science, Kent
Sam Van Dalisen, Jr. Computer Engineering, Lynwood

TENOR SAXOPHONE
Andre Gaines, So., Business, Fife
Kelly Goven, Fr., Pre-Nursing, Warden

BASSOON
Christy Lopit, Fr., Linguistics, Mukilteo
Sarah Smith, Fr. Bassoon Perf., Rochester, MN

TRUMPET
Christopher Clarke, So., Music Ed., Vancouver
Matt Decker, Fr., Engineering, Spokane
D. Chris Husky, So., Undecided, Bonnet Lake
John Keneally, Fr., Undecided, Manhasset, NY
Min-Tih Lai, Fr., Pre-Engineering, Bellevue
Zachariah Macintyre, Fr., Music, Fife
Heather Nakama, Sr., Religion, Boulder, CO
Leroy Searle, Faculty, English, Seattle

HORN
Lydia Bylsma, So., Undecided, Longview
Marshall Lance, So., Middle Eastern Civilization & Language, Sedro-Wolley
Benjamin Renneberg, Fr., Bioengineering, Auburn
Carl Sandstrom, Sr., Music, Seattle
Corrie Strandjord, Jr., Comparative Religion, Bellevue
David Yanacek, Community Member, Programmer, Ann Arbor, MI

TROMBONE
Bryan Clark, Fr., Cellular Biology, Chavalis
Karen Chisholm, Grad., Genome Sciences / Medicine, Novato, CA
Christian Johnson, Sr., Psychology & American Ethnic Studies, Seattle
Mark Sass Jr., Music, Carson City, NV
Natalie Schmidt, Jr., Cellular Biology, Langley
Forrest Vines, Sr., Psychology & American Ethnic Studies, Seattle

EUPHONIUM
Caroline Huff, Fr., Music / Photography, Eugene, OR
Jake Plummer, Fr., Chemistry, Puyallup

TUBA
Karl Almgren, Sr., Construction Management, Mukilteo
Sam Thompson, Sr., Tuba Perf., Cusick

PERCUSSION
Michael Brennan, Fr., Undecided, Gig Harbor
Jay Holcomb, Sr., French Major/Music Minor, la Conner
Rei Okada, Sr., Sociology, Inwate, Japan
Kimmie Waterbly, Sr., Philosophy, San Angelo, TX

*All names are in alphabetical order
**UW CONCERT BAND**

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<tr>
<th>FLUTE</th>
<th>TENOR SAXOPHONE</th>
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<td>Kerry Quinn, Comm. Member, Teacher, Seattle</td>
<td>Jim Bach, Jr., Biology, Puyallup</td>
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<td>Marilee Byers, Comm. Member, Accountant, Seattle</td>
<td>Rebecca Hoffman, Soph., Electrical Engineering, Renton</td>
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<td>Nancy Gove, Comm. Member, Statistician, Seattle</td>
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<td>Nicole Dullenty, Jr., Anthropology, Kent</td>
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<td>Sarah Carr, Jr., Prosthetics and Orthotics</td>
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<th>OBOE</th>
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<td>Jamie Steffen, Comm. Member, Speech-Language Pathologist, Snohomish</td>
<td>Yuri Yano, Jr., Psychology, Tokyo, Japan</td>
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<td>Jennifer Pulju, Sr., Speech and Hearing Sciences, Lakewood, CO</td>
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<td>Kelly Sixt, Fr., undecided, Seattle</td>
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<td>Stacy Schulze, Comm. Member, Office Manager, Richmond, TX</td>
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<td>Kate Ringland, Jr., Psychology, Vancouver, WA</td>
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<td>Susan Schmeling, Comm. Member, Cartographer, Seattle</td>
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<td>Anna Brownell, Fr., undecided, Lake Forest Park</td>
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<td>Bruce Hayes, Comm. Member, Medical Billing, Seattle</td>
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<td>Byung Rhieu, Jr., Microbiology, Shoreline</td>
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<td>Carrie Fowler, Comm. Member, Lead Data Architect, Everett, WA</td>
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<td>Catherine Hatch, Grad., Nursing, Durham, NC</td>
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<td>Donald Responte, Sr., Bioengineering, Bellevue</td>
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<td>Julia Hamilton, Soph., Music/Biology, Seattle</td>
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<tr>
<td>Justin Lee, Soph., Bioengineering, Diamond Bay, CA</td>
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<tr>
<td>Linda O'Gara, Comm. Member, Retired, Seattle</td>
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<td>Maryanne Fitzgerald, Comm. Member, Seattle</td>
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<td>Michele Fiero, Comm. Member, Bellevue</td>
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<tr>
<td>Natasha Robinett, Soph., International Studies, Kirkland</td>
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<tr>
<td>Patricia Voll, Sr., Physics, West Linn, OR</td>
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<tr>
<td>Rosie Lindeke, Jr., Molecular and Cellular Biology, Burien</td>
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<tr>
<td>Suemin Cho, Fr., Biochemistry, Vancouver</td>
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<tr>
<td>Tage Rauen, Fr., Mechanical Engineering, Vashon, WA</td>
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<tr>
<td>Emily Petersen, Comm. Member, Calistage, CA</td>
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<th>BASS CLARINET</th>
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<tbody>
<tr>
<td>Evan Howard, Soph., Oceanography, Mercer Island, WA</td>
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<tr>
<td>Jennifer Grantham, Fr., Psychology, Brier, WA</td>
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<th>ALTO SAXOPHONE</th>
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<tr>
<td>Brian Kelly, Soph., Business, Seattle</td>
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<td>Brian Neighbors, Sr., Spanish, Seattle</td>
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<tr>
<td>Kelly Monthie, Fr., undecided, Olympia, WA</td>
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<tr>
<td>Patrick Brewer, Jr., Mechanical Engineering, Spokane</td>
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<td>Senyao Chen, Sr., Mechanical Engineering, Chengdu, China</td>
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<tr>
<th>GRADUATE CONDUCTING STUDENTS</th>
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<tbody>
<tr>
<td>Scott Atchison, Grad., Instr. Conducting, Napa, CA</td>
</tr>
<tr>
<td>Paul Bain, Grad., Inst. Cond., Puyallup</td>
</tr>
<tr>
<td>Nsé Ekpo, Grad., Inst. Cond., Sumter, SC</td>
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<tr>
<td>Matthew Kruse, Grad., Inst. Cond., Redmond</td>
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<tr>
<td>Hae-Won Shin, Grad., Flute Performance, Seoul, S. Korea</td>
</tr>
<tr>
<td>Laura Stambaugh, Grad., Music Ed., Portsmouth, NH</td>
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<tr>
<td>Maggii Weitzel, Grad., Inst. Cond., Redlands, CA</td>
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