UNIVERSITY OF WASHINGTON WIND ENSEMBLE  
Timothy Salzman, conductor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND  
Dr. Steven Morrison, conductor

UNIVERSITY OF WASHINGTON CONCERT BAND  
Erin Bodnar, conductor

UNIVERSITY OF WASHINGTON CAMPUS BAND  
Dan McDonald, conductor

March 6, 2012  
7:30 PM  
Meany Theater

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE  
Timothy Salzman, conductor

FOLKSONGS FOR BAND, SUITE NO. 3 (1995) ........................................... DAVID STANHOPE (b. 1952)
I. Droylsden Wakes
II. Lord Bateman
III. Three Ships and Lisbon

CONCERTO FOR TUBA AND WIND ENSEMBLE ...................................................... CURTIS PEACOCK
I. Swing Low
II. Adagio
III. Cutting Contest

Curtis Peacock, tuba  
World Premiere

UNIVERSITY OF WASHINGTON SYMPHONIC BAND  
Dr. Steven Morrison, conductor

SMETANA FANFARE (1984) .................................................................................. KAREL HUSA (b. 1921)
Alison Farley, conductor

FOLK SONG SUITE (1924) .................................................................................. RALPH VAUGHAN WILLIAMS (1872-1958)
March: Seventeen Come Sunday  
Intermezzo: My Bonny Boy  
March: Folk Songs from Somerset

SCHERZO (1868) .................................................................................. GIAOCHINO ROSSINI (1792-1868), Arr. William A. Schaefer
UNIVERSITY OF WASHINGTON CONCERT BAND
Erin Bodnar, conductor

PRAETORIUS SUITE (1977) ................................................................. MICHAEL PRAETORIUS (1571-1621)/JAN BACH (b. 1937)

I. Courante
II. Spagnoletta
III. Gavotte
IV. Volte

Melissa Thorne, conductor

GEOMETRIC DANCES (2005) ................................................................. ROGER CICHY (b. 1956)

I. Quadratic Permutations
II. Pentatonic Concoction
III. Hexagonal Undulations
IV. Heptomical Infusions

UNIVERSITY OF WASHINGTON CAMPUS BAND
Dan McDonald, conductor


CITYSCAPE I: FESTIVE HOURS NEON NIGHT (2001) ....................................... DAVID HOLINGER (b. 1945)

Curtis Peacock is a Senior Lecturer in music at Central Washington University where he has been teaching since 2005. Curtis recently released his second jazz CD, Blue Turning Cool, and performed live on KING-FM radio as a winner of the 2011 Ladies Musical Club of Seattle Classical Solo Competition. In 2010, Mr. Peacock’s innovative jazz trio, RetroPotential, was featured at the International Tuba and Euphonium Conference where they released their first self-titled CD. Reviewer Richard Perry stated that Peacock’s performance of the classical showpiece, Believe Me If All Those Endearing Young Charms as a finale was “an impressive feat, indeed.” The full written review of this performance can be found in the Fall 2010 International Tuba and Euphonium Association Journal. As a classical soloist, Mr. Peacock has been featured with the CWU Wind Ensemble, the Arizona State University Symphony and on NPR’s From the Top and KING-FM’s NW Focus. Currently, Mr. Peacock is in the final stages of a Doctor of Musical Arts degree from the University of Washington. He also holds Master of Music and Bachelor of Music degrees in tuba performance from Arizona State University. In addition to performing with RetroPotential, Mr. Peacock also regularly performs with the CWU Faculty Brass Quintet. Curtis’ mentors include Sam Pilafian, Patrick Sheridan and Christopher Olka. His CDs can be found on iTunes and CD Baby. More information is available on Mr. Peacock’s website: www.curtispeacock.com

PROGRAM NOTES

David Stanhope is one of Australia's leading conductors and a brilliant pianist. In addition to conducting major productions at the Sydney Opera House, he is guest conductor with the Australian Broadcasting Corporation and a regular guest conductor of other groups in various parts of Australia. As a concert pianist, he has performed concerts with all major Australian symphony orchestras and has made a number of recordings with EMI. His early musical experience was as a hornist; he held the position of principal horn, The Australian Opera and principal horn, Australian Chamber Orchestra; he was also a freelance player in London, playing with the Royal Opera House Covent Garden, the English National Opera, the Royal Philharmonic Orchestra and the London Sinfonietta. In 1984 he changed instruments to bass trombone, free-lancing with the Sydney, Melbourne and Adelaide Symphony Orchestras.

With numerous compositions to his credit, Stanhope’s music ranges from songs and chamber music to numerous works for large orchestra and symphonic wind band. The Australian Opera gave the first performances of his 3 act opera “The Un-Dead” in November 1990. He has written numerous compositions for all kinds of instrumental and vocal ensembles, but is especially known as a writer for wind band and brass. He won the ensemble section of the International Horn Society composition contest in 1979 with a horn octet. Wind band and brass band works of his
have been competition test pieces both in Britain and Australia. Stanhope is particularly interested in the use of music in film, and has conducted the soundtracks of *Babe, Children of the Revolution, Paradise Road* and *Passion*. In 2000 Stanhope conducted the Sydney Symphony Orchestra in several items for the opening ceremony of the Sydney Olympic Games. He also wrote fanfares and fireworks music for both the opening and closing ceremonies.

*Droylesden Wakes* is one of the more heart-rending folksong expressions in the wind repertoire and stands as equal lyric partner to the well-known Grainger folk tune settings. *Lord Bateman* opens with a startling brass and percussion fanfare that announces the beginning of an amazing canon construct. *Three Ships and Lisbon* could be subtitled “Percy Grainger meets Charles Ives” with a confrontational setting of the two familiar folksongs. Stanhope provides the following commentary regarding the 2nd and 3rd movements:

Canons of a more conventional sort appear towards the end of *Lord Bateman*, where a canon at half-speed is in conjunction with the same tune at normal speed. The picture drawn in *Three Ships and Lisbon*, which also includes a tune of my own, requires some explanation. My idea was to imagine a group of dancers approaching a seaside town where bells are chiming; when the dancers enter the town they are gradually overwhelmed by the bells and the three ships melody, but continue to try and whistle their own tunes over the top.

The **Concerto for Tuba and Winds** is in my usual Third-Stream style, but I utilized many new techniques for the first time in this piece. Jazz, rock, hip-hop and many kinds of classical styles come together in the Concerto. Polymeter, improvisation and intuitive swing notation play important roles in this piece as well as traditional four-part counterpoint and ancient Greek form. It is simply titled Concerto in a classical fashion but each movement has a more descriptive title.

I utilized a customized variation on the classical concerto form: a sonata-allegro first movement, a slow second movement and a theme and variations finale. Philosophically, this piece explores the traditional nature of a concerto from several different angles. The first movement explores the cooperative side of a concerto. One Latin root of the word concerto is *consedere*, which means to join. The soloist and wind ensemble cooperate to produce many layers of polymeter in *Swing Low*. The Latin root *certamen*, on the other hand, means to fight. Therefore, while the first movement is a cooperative effort, the third movement, *Cutting Contest*, explores the idea of a musical battle between the solo tuba and the wind ensemble on the tune of *In the Hall of the Mountain King*.

Curtis R. Peacock

**Karel Husa** is a Czech-born composer, educated at the Paris Conservatory under Arthur Honegger and Nadia Boulanger. Now retired from Cornell University and Ithaca College, Husa spent his career as a conductor and composer for many different idioms and is a pioneer for original wind band compositions using 12-tone technique, while frequently referencing the music of his homeland. He is the winner of the Pulitzer Prize, Grawemeyer Award and the Czech Republic’s State Medal Award, the nation’s highest civilian honor.

**Smetana Fanfare** was commissioned by San Diego State University for a 1984 celebration of the Czech composer, Bérdrich Smetana, in recognition of the centennial anniversary of the composer’s death. The fanfare contains two quotations from Smetana’s symphonic poem, *Wallenstein’s Camp*, which was written by Smetana during his exile from Prague in 1859.

Having studied at Cambridge and the Royal Academy of Music, **Ralph Vaughan Williams** augmented his studies with work in the German Romantic school studying with Max Bruch in Berlin beginning in 1897. In 1908 he honed his orchestration skills while studying with the younger but more advanced Maurice Ravel in Paris. Ever aware of his slow pace to a mature level of composition, Vaughan Williams enjoyed a new stimulus when he joined the Folk-Song Society in 1904. As was the case with his contemporary Gustav Holst, folk songs provided the impetus for a number of pieces, though personal interest led to further development of his own melodic and harmonic style.

Having collected over 800 folk songs in his lifetime, it is not surprising that Vaughan Williams’ first band piece was the Folk Song Suite written in 1923-24. Re-titled *English Folk Song Suite* when rescored for orchestra by Gordon Jacob, the suite was written for the Royal Military School of Music at Kneller Hall. According to Vaughan Williams’ wife, he welcomed the opportunity to compose a piece for band:

“A military band was a change from an orchestra, and in his not-so-far off army days he had heard enough of the “ordinary monger's light stuff” to feel that a chance to play real tunes would be an agreeable and salutary experience for Bandsmen.”

Vaughan Williams used no fewer than nine folk songs to create the three-movement suite including the familiar tunes *High Germany* and *John Barleycorn*. A fourth movement, *Sea Songs*, was removed from the set and is now often performed as a stand-alone work.

Stephen L. Rhodes

**Gioachino Rossini** studied for a short time in Bologna, abandoning that city to begin writing and producing opera in the larger European centers. Known best for such classic operas as *Il Barbiere di Siviglia (The Barber of Seville)* he ultimately took over management of the Italian Theater in Paris where he remained pursuing a brilliantly successful career as composer and producer. At the young age of thirty-seven Rossini retired from opera composition and
spent the rest of his life teaching and writing in France and Italy.

Rossini's last known work is Fanfara Alla Corona d'Italia (Fanfare for the Italian Crown) appearing initially in four different piano editions, the first of which dating from 1858. Rossini's subsequent arrangement for military band had two separate dedications respectively dating from 1863 and 1868, the latter as a gift of thanks on receipt of the Cavalier Great Cross of the Order of the Italian Crown. William A. Schaefer, who rediscovered the long-lost work in the archives of the British museum, stated that it was written for and dedicated to Emperor Maximilian of Mexico (ruled 1864-1867). Schaefer re-titled the piece Scherzo for Band (reflecting its overall character) and rescored it for contemporary concert band in 1977.

Brian L. Hughes

Jan Bach has excelled both as a composer and teacher of composition during his career. He began his musical life as a pianist, and later played the French horn professionally. Bach received a Doctorate of Musical Arts degree in composition from the University of Illinois-Urbana and taught theory and composition at Northern Illinois University from 1966 until 2004. In 1978, Bach won an Excellence in Teaching award and for six years, he was the university’s nominee for the national CASE Professor of the Year award. His music has been recognized with numerous composition awards and grants since 1957 when, at the age of nineteen, he won the BMI Student Composers first prize.

Praetorius Suite is a setting of four movements taken from Terpsichore, a collection of Renaissance dances written by Michael Praetorius. Bach retains the contrast of thick orchestration and transparent instrumentation, writing for consorts, or families, of instruments, as was common in Renaissance instrumental music. The rhythmic complexity is also typical of dances of this period.

Roger Cichy holds both Bachelor of Music and Master of Arts degrees in music education from the Ohio State University, where he also studied composition and arranging. After a diverse career as both a music educator and a composer/arranger, Cichy resigned from his position at Iowa State University in 1995 to devote his time to composing. Having written for high school and college bands, professional orchestras, and commercial media, Cichy has received numerous ASCAP awards and is widely solicited for commissions and appearances as guest conductor and composer-in-residence.

Commissioned by the Indiana Bandmasters Association for the 2005 Indiana All-State High School Honor Band, the four movements of Geometric Dances are written with progressive meters: 2/4, 5/8, 6/8, 7/8 (adding an eighth note to the time signature from the previous movement). The first movement, Quadratic Permutations, is a lively dance based on a Spanish Gypsy scale. Pentatonic Concoction exploits the uneven feeling of 5/8. The slow movement, Hexagonal Undulations, is lyrical and waltz-like, with the 6/8 meter creating a gentle swinging or rocking feel (the ‘undulations’). The composer writes of the final movement:

Heptomical Infusions is an assortment of several musical styles and at times can sound whimsical, jazzy, sinister, lopsided, ritualistic and polyrhythmic. The word Heptomical, which really isn’t a word although it implies the number 7, seemingly fits this movement as there is not a true particular style to the music.

An accomplished composer, conductor and clinician, Eric Whitacre is one of the bright stars in contemporary concert music. Regularly commissioned and published, Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, the American Composers Forum, and the Grammys. Whitacre resides in Los Angeles where he works as a full-time composer, and is frequently invited to guest conduct bands and choruses throughout the world. Whitacre received his Master of Music degree in composition from the Juilliard School of Music, where he studied with John Corigliano.

Sleep began its life as an a cappella choral setting of Robert Frost’s Stopping By Woods on a Snowy Evening. After a long legal battle, the estate of Robert Frost and their publisher, Henry Holt, Inc., formally forbid Whitacre from using the poem for publication or performance until the poem became public domain in 2038. An original poem by friend, Charles Anthony Silvestri, brought the project back to life. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and Whitacre thought that it would make a gorgeous addition to the wind symphony repertoire.

David R. Holsinger presently serves Lee University, Cleveland, Tennessee, as conductor of the Wind Ensemble and Professor of Music. An elected member of the American Bandmasters Association, Holsinger is the recipient of numerous awards for his compositions. He earned a Bachelor of Music degree in music education from Central Methodist University, a Master of Arts degree at the University of Central Missouri, a Doctorate of Musical Arts at the University of Kansas.

Sometimes poets guilelessly pen verse for the joy of writing. Sometimes painters and artists simply paint to express their inner joy – or turmoil – and create a moment in time that is meant to be “personal.” And sometimes composers – or even the performing musician – unpretentiously write or play for no other provocation than for the inner joy of expressing themselves in music. These are the special joys that creative people seem to relish in during their day-to-day lives – It’s like having a secret source for the release of the cares…or joys…or disappointments…or vexation of the moment. I’m not sure from whence Cityscape
I: Festive Hours Neon Night emerged. I really wanted to write a dashing and energetic piece. I’ve had some wonderful events come my way, and it seemed like a great time for “celebration” music. And yet, here’s this gentle, almost introspective, composition.

David Holsinger

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE
Elizabeth Jolly, Grad., Music Perf., San Jose, CA*
Colleen McElroy, Sr., Music Performance, Darrington*
Sho Kato, Fr., Music Performance, Seattle
Kathleen Shin, So., Music Performance, Mukilteo

OBOE
Alyssa Sibbers, Jr., Music Performance, Vashon Island*
Sara Thompson, Grad., Music Performance, Seattle
Brianna Lacy, Fr., Physics/Astronomy, Bothell

BASSOON
Roshan Sukumar, Grad., Music Perf., Union City, CA*
David Swanson, Jr., Computer Science, Mukilteo
Erin Bodnar, Grad., Conducting, Rocky Mtn House, Alberta, Canada

CLARINET
Leslie Edwards, Sr., Music Perf./International Studies, Seattle*
Kent van Alstyne, Alum (’11), Music Performance, Kimberly Wester, Grad., Music Perf., Bozeman, MT
Yechan Ryu, Fr., Biology, Seoul, South Korea
Will Lace, Fr., Medical Technology, Lynnwood
Nate Williams, So., Music Performance, Sonoma, CA

SOPRANO/ALTO SAXOPHONE
Evan Smith, Grad., Music Performance, Davenport, Iowa

ALTO SAXOPHONE
Melissa Winstanley, Sr., Computer Sci/Music, Bellevue*
Michael Arguelles (alto), Jr., Aeronautics/Astronautics, Olympia

TENOR SAXOPHONE
Shane Valle, So., Pre-engineering, Seattle

BARITONE SAXOPHONE
Leif Gustafson, So., Music Performance, Tacoma

TRUMPET
Jared Tanner, Sr., Post-Baccalaureate Music Education, Spokane*

ARUPPER
Leah Miyamoto, Jr., Environmental Studies/Communications, Mill Creek
Haley Lepp, Fr., Linguistics, Mercer Island
Kellan Smith, Jr., English, Spokane
Joshua Gailey, Sr., Music Performance/Italian Studies, Port Angeles

HORN
Nathan Rengstorff, Grad., Music Education, Seattle*
Elizabeth Janzen, So., Music Education, Snohomish*
Trevor Cosby, Fr., Music Performance, Kent
Jacob Parkin, Fr., Music Performance, Puyallup
Alison Farley, Grad., Music Education, Kansas City, MO

TROMBONE
Masa Ohtake, Sr., Music Education/Music Performance, Okayama, Japan*
Steven Harreld, Grad., Music Performance, Lodi, CA
Zachary Thomas, Grad., Music Performance, Gainesville, FL
Jonathon Wilson, So., Business, Kirkland

EUPHONIUM
Danny Helseth, Grad., Music Performance, Seattle*
Amy Holler, Jr., Music/Aquatic and Fisheries Sciences, Ann Arbor, MI

TUBA
Jon Hansen, Grad., Music Performance, Bellingham*
Devin Ens, Sr., Interdisciplinary Visual Art, Sioux Falls, SD

HARP
Brianna Spargo, Sr., Music Performance, Gig Harbor

PIANO
Jason Suchan, Grad., Music Peformance, Billings, MT

STRING BASS
Kelsey Mines, So., Music Performance, Seattle
Adrian Swan, Jr., Music Performance, Seattle*
Matthew Hinea, Fr., English, Spokane

PERCUSSION
Andrew Angell, Grad., Music Performance, Moses Lake
Elizabeth Harris Scruggs, Fr., Music Education, Mercer Island
Gabriella Vizzutti, So., Music Education, Mercer Island*
Christopher Trimis, Fr., Music, Woodinville
Alex Ahlgren, Fr., Undecided, Longview
Megan Drews, Fr., Biophysicslogy, Kirkland

*Principal
UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO
Susanna Kim, Jr., Communications, Yakima

FLUTE
Joyce Lee, Fr., Undeclared, Tacoma*
Roxanne Fairchild, Fr., Undeclared, Vancouver
Susanna Kim, Jr., Communications, Yakima
Mona Sangesland, Fr., Flute Performance, Kenmore

CLARINET
Nate Williams, Soph., Music, Sonoma, CA*
Kassey Castro, Fr., Civil Engineering, Seattle
Kevin Dong, Jr., Computer Science, Bothell
Ellen Friedle, Fr., Painting & Drawing, Chicago, IL
Melissa Parsons, Jr., Applied & Computational Math Sciences & Informatics, Issaquah

BASS CLARINET
Matt Heid, Soph., Math, Vancouver

OBOE
Gail Stanton, Jr., Biochemistry & Applied Mathematics, Redmond*
Holly Palmer, Soph., Music, Truckee, CA

ENGLISH HORN
Gail Stanton, Jr., Biochemistry & Applied Mathematics, Redmond

BASSOON
Cameron Gerhold, Sr., Ethnomusicology, Honolulu, HI*
Jamael Smith, Fr., Bioengineering, Mukilteo

SAXOPHONE
Michael Arguelles (alto), Jr., Aeronautics / Astronautics, Olympia*
Mikko Johnson (alto), Soph., Aeronautics / Astronautics, Lynnwood
Bryan Van Pelt (tenor), Soph., Jazz Studies & Music Education, Folsom, CA
Chris Lizotte (bari), Grad., Geography, Nashua, NH

TRUMPET
Anna Mines, Soph., Ethnomusicology / Environmental Studies, Seattle*
Jeff Alcock, Fr., Electrical Engineering, Silverdale
Justin Lee DeMars, Jr., Psychology, Vancouver
Chris Gelon, Jr., Computer Science, Mercer Island
Tyler Stevens, Fr., Music Education, Mercer Island
Shimpuku Uezono, Jr., Chemical Engineering, Seattle

HORN
Alison Leonard, Fr., Biology, Kenmore*
Evan Goldman, Fr., Neurobiology, Rancho Santa Margarita, CA
Becca Ward, Jr., Chemistry, Bonney Lake
Ruofan Yu, Jr., Physics, Bellevue

TROMBONE
Daniel Silverman, Sr., Ethnomusicology, San Francisco, CA*
Gene Kim, Fr., Undeclared, Bellevue
Thomas Larson, Jr., Mechanical Engineering, Olympia
Alexander Le, Soph., Aeronautics & Astronautics, Vancouver
Tayler Mori, Fr., Business, Honolulu, HI
Thomas O'Donnell, Fr., Physics, Vancouver

EUPHONIUM
Steven Plummer, Fr., Astronomy & Physics, Puyallup*
Sunjay Cauligi, Fr., Computer Science, Vancouver

TUBA
Carlo Torrella, Fr., Electrical Engineering, Bremerton*
Wesley Wolanski, Fr., Computer Science & Engineering, Marysville

PERCUSSION
Zachary Oppenheim, Soph., Neurobiology, Freedom, CA*
Thomas Esser, Fr., Aerospace Engineering, Marysville
Nora Gunning, Soph., Music Education & History, Everett
Darcy Leggett, Jr., Music Education, Grand Junction, CO
Heather Widgren, Grad., Chemistry, Lake Orion, MI
Alec Wollen, Soph., Bioengineering, Kent

*Principal
UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE/PICCOLO
Nancy Gove, Community, Seattle

FLUTE
Jessica Acosta, Soph., Nursing, Queen Creek, AZ
Jixia Ao, Jr., CHID/Athropology, Seattle
Lauren Burton, Fr., Communications/Business, Vancouver
Ruiyang Chen, Fr., Information System
Leslie Choi, Fr., Chemistry, Vancouver
Roxanne Fairchild, Fr., Undecided, Vancouver
Tianyuan Fu, Fr., Biochemistry and Computer Engineering, Dalian, Liaoning, China
Amanda Harding, Fr., Bioengineering
Grace Jee, Sr., Biochemistry, Teaneck, NJ
Yawei Jiang, Jr., Economics
Toby Liu, Fr., CSE, Richland
Heide Luong, Jr., Medical Anthropology, Global Health and Environmental Studies, Gig Harbor
Leah McCann, Fr., Undecided, Napa, CA
Samuel Mrowka, Community, Syracuse, NY
Kelli Slaven, Soph., Pre-Engineering, Camas
Yangsun Song, Fr., Communications, Cheonan, S Korea
Molly Utter, Soph., Law, Societies, and Justice

OBOE
Stacy Schulze, Community, Richmond
Simone Schaffer, Soph., ACMS/Civil Engr, Pt Orchard

BASSOON
Samuel Olive, Community, Puyallup
Adam Williams, Soph., ACMS and Mechanical Engineering, Port Orchard

CLARINET
Aleighsha Akin, Soph., Pre-Engineering, Port Orchard
Melissa Caras, Grad., Neurobiology, Peabody, MA
Carrie Fowler, Community, Everett
Alfred Fung, Community, Salinas, CA
Susan Fung, Grad., Neurobio & Behavior, El Monte, CA
Stephanie Furrer, Grad., Neurobio & Behavior, Fond du Lac, WI
Michele Hill, Grad., Urban Planning, Seattle
Taylor Ishikawa, Fr., Pharmacy, Millilani, HI
Mary Kawamura, Sr., DXARTS, Renton
Alexandra Kossik, Sr., Public Health & MCD Biology, Lynnwood
Alexander Neale, Jr., Biochemistry, Snohomish

ALTO SAXOPHONE
Ali Kamenz, Soph., Accounting and History, Lacey
Eric Orth, Community, Lake Forest Park
Kensen Miyahara, Soph., Elect Engineering, Mililani, HI
Yiyun Qian, Fr., Undeclared
Zichen Wang, Fr., Undeclared, Beijing, China
Chong Zhou, Soph., Economics, China
Ben Zipkin, Fr., Undeclared, Bulingame, CA

TENOR SAXOPHONE
Devin Jeran, Community, Baldwinsville, NY
Jose Veliz, Jr., Math, Seattle

BARITONE SAXOPHONE
Chloe McIntyre, Fr., Pre-Engineering, Olympia
Alex Quach, Fr., Biochemistry, Everett

TRUMPET
Stephen Bailey, Fr., Pre-engr, El Dorado Hills, CA
Emma Brown, Fr., Undecided, Harrington
Justin DeMars, Jr., Psychology, Vancouver
Irene DeVeria, Sr., Biology-physiology
Molly Donnelly, Sr., Marketing, Entrepreneurship and History
Brandon Ing, Sr., Biochemistry, Honolulu, HI
Stephanie King, Soph., English, Kirkland
Sylvia Kowalski, Fr., Astrobiology, Shoreline
Young Lee, Soph., Aeronautical Engr, Seoul, So Korea
Jaymes Lonzanida, Fr., Physiology, Pearl City, HI
Joseph MacKay, Fr., Undecided, Ipswich, MA
Daniel Magin, Sr., Political Science & History, Puyallup
Jillian Neault, Fr., Pre-engineering, Port Ludlow
David Shelley, Fr., Undecided
Andrea Striz, Community, Seattle
Hiromi Tanoue, Jr., International Studies, Osaka, Japan
Matthew Lane Venema, Sr., Sociology, Seattle

HORN
Bryna Hazelter, Community, Seattle
Claudia Jacob, Sr., Math, Seattle
Junko Kawatsu, Fr., Economics, Japan
Karen Mildes, Community, Bothell
James Murphree, Fr., Pre-Engineering, Seattle

TROMBONE
Sunjay Cauligi, Fr., Computer Science/Mathematics, Vancouver
Trevor Conrath, Fr., Bioengineering, Harrington
Megan Drews, Fr., Biophysicsiology, Kirkland
Thomas O'Donnell, Fr., Physics, Vancouver
Melissa Rogers, Community, Seattle
Jace Waterman, History, Centralia

EUPHONIUM
Robert Adams, Fr., International Relations, Chico, CA
Rick Twelves, Fr., Pre-Engineering, Vancouver

TUBA
Kevin Cueto, Fr., Pre-engineering, Vancouver
Robert Dyer, Fr., Pre-engineering, Anacortes

PERCUSSION
Takumi Aoki, Arts and Sciences, Tokyo, Japan
Edward Chang, Fr., Pre-Biochem/Bio-Engineering, Taipei, Taiwan
Hilary Domke, Soph., Cell Biology, Soldotna, AK
Jacob Pipkin, Jr., IVA, Peshastin
Yi Zhang, Jr., Economics, Guangdong, China
Yixuan Zhang, Fr., Accounting, China
Li Tsai, Soph., Keelwong, Taiwan
Yi Qiu, Jr., Economics/Statistics, Guangdong, China
Shuo Xu, Fr., Undecided, Beijing, China
Shuyu Jia, Fr., Undecided, Liaonong, China
Shuying Zhao, Fr., Undecided, Shandong, China
## UNIVERSITY OF WASHINGTON CAMPUS BAND

### FLUTE/PICCOLO
- Alicia Malavolti, Fr., Japanese & Ed, Aomori City, Japan
- Jessica Yang, Sr., Biology-Physiology, Salem, OR
- Nicole Azus, Fr., Undecided, Mukilteo
- Leiha Dale, Fr., Undecided, Sultan
- Yingjie Ding, Fr., Pre-Pharmacy, Guangzhou, GuangDong, China
- Rebecca Frankland, Fr., Undecided, Bainbridge Island
- Alex Hoelzen, So., Music
- Ji (Lucy) Kim Jr., Biology (Physiology), Lakewood
- Frederica Mackert, Postbacc., Biol & Japanese, Bellevue
- Jacob Mouser, So., Neurobiology, Spokane
- Keito Omokawa, Fr., Mathematics and Japanese, Everett
- Sherry Tao, So., Undecided
- Kassia Wilhelm, Jr., Informatics, Maple Valley
- Kelci Zile, Soph., Business

### OBOE
- Aubrey Tonge, Sr., Psychology, Seabeck

### CLARINET
- Loren Antonio, Sr., Psychology & Sociology
- Ginger Ellingson, Postbacc., Music Education, Shoreline
- Kaila Fox, Sr., Mathematics, Snohomish
- Chen Hai, Grad., Landscape Archi, Taipei, Taiwan
- Grey Larson, Fr., Civil Engineering, Edmonds
- Amber Lebsock, Grad., Structural Engr, Casper, WY
- Clint Malcolm, Fr., Computer Science, Anacortes
- Staci McMahon, So., Aquatic & Fishery Sciences
- Sarah McMartin, So., Biology, Ephrata
- Chase O'Neil, So., Biology, Sequim
- Daniela Riani, Fr., Speech & Hearing Sci, Sammamish
- Monica Seeley, Fr., Oceanography
- Sarah Shoemake, Sr., Social Welfare, Seattle
- Kerry Sloan, So., Chemistry, Bothell
- Moe Tsuboike, Sr., Communications, Redmond

### BASS CLARINET
- Kate Gayle, Sr., Early Childhood/Family Studies, Seattle
- Danielle Shoemake, Sr., Political Science, Seattle

### ALTO SAXOPHONE
- Jessica Chiu, Sr., Informatics, Longview
- Ruby Galen, Fr., LSJ, Everett
- Michael Komatsu, Community Member
- Christopher Morgan, Fr., Marketing, Ferndale
- Jordan Rohrs, So., Business Admin, Federal Way
- Tamlyn Sapp, Sr., ESRM: Wildlife Conserv, Lynnwood
- Evan Van Coevern, So., Mathematics
- Tom Zuvela, Sr., Mathematics, Bellevue

### SOPRANO/TENOR SAXOPHONE
- Christopher Gamble, Sr., Computer Science, Everett

### TENOR SAXOPHONE
- Logan Crecraft, Fr., Biochemistry, Bend, OR

### BARITONE SAXOPHONE
- Zac Cadiente, Fr., Computer Engineering, Maple Valley

### TRUMPET
- Adam Brown, So., Mechanical Engineering, Kenmore
- Madeline Davis, Sr., Commuc & Poli Sci, Vancouver
- Craig Douglass, So., Astronomy & Physics
- Christon Fukuhara, Fr., Computer Science, Silverdale
- Michael Haack, Jr., Mechanical Engineering, Kekaha, HI
- Cerise Knakal, Jr., Biology and Psychology, Mill Creek
- Jeff L'Heureux, Jr., Math, Port Hadlock
- Darcy Leggett, Jr., Music Educ, Grand Junction, CO

### HORN
- Michael Burton, So., Electrical Engineering, Camas
- Julie Denberger, Sr., Environmental Studies, Puyallup
- Jillian Payne Sen., Psychology/English, Puyallup
- Dov Shlachter, So., Computer Engr, Los Alamos, NM

### TROMBONE
- Kevin Burchett, So., Mechanical Engineering
- John Fancher, Fr., Pre-Engineering, Sammamish
- Katie Hoynes, Sr., Creative Writing, Seabeck
- Bailey Kieffer-Peterson, So., Nursing, Kent
- Brent Nagamune, Sr., Communications, Honolulu, HI
- Sean O'Dell, Aeronautical Engineering, Issaquah
- Sarah Sanborn, So., Environmental Studies, Wenatchee
- Chi Fung Tung, Fr., Pre-Engineering, Hong Kong

### BASS TROMBONE
- Kirsten Rarich, So., Microbiology, Belle Mead, NJ

### EUPHONIUM
- Angela Chin, Community Member, San Francisco, CA
- Brian Condit, Jr., Chemistry, Richmond, VA

### TUBA
- Nick Clark, Grad., Health Sciences, Orem, UT
- William Piper, Jr., Biology, Bakersfield, CA
- Melanie Wu, Jr., Undecided, Burien

### PERCUSSION
- Shouri Ahmady, Postbacc., Music Education
- Kyle Anderson, So., Informatics, Edgewood
- MacLean Ferguson, Jr., Music Education, Deer Park
- Deryl Harter, Jr., Music Education, Seattle
- Aaron Morphy, Sr., Physics, Lake Stevens
- Craig O'Crotty, Sr., Civil Engineering, Bonney Lake
- Zachary Oppenheim, So., Neurobiology, Freedom, CA
- Matt Peterson, Jr., Geography