SYMPHONIC BAND

PICCOLO
Jennifer Scott, jr., undeclared, Puyallup

FLUTE
Nikki Connis, jr., English, Woodinville
Jennifer Christie, fr., music, Vancouver
*Stacie Fowler, sr., electr. engr., Sandy, UT
Shana Gelvin, so., psychology, Seattle
Helen Lee, fr., music perf./archit., Seattle
Leah Otten, fr., undeclared, Seattle
Leanora Perillo, fr., pre-major, Seattle
Ingrid Polston, jr., communications, Seattle
Kelly Trout, jr., history, Lynnwood

OBOE
*David Li, so., pre-engr., Edmonds
Tiha Moretti, fr., music perf., Brush Prairie

ENGLISH HORN
Tiha Moretti, fr., music perf., Brush Prairie

BASSOON
LaShora Artis, jr., biology, Seattle
*Melissa Rogers, jr., pre-engr., Everett

Eb CLARINET
Matt Lease, sr., computer science, Mill Creek

CLARINET
Chris Brown, so., undeclared, Edmonds
Marcus Collins, sr., physics, Woodinville
Crystal Eay, sr., history/psych., Kirkland
Carrie Fowler, sr., statistics, Sandy, UT
*Lisa Hagen, so., psychology, Yakima
Mi-Lim Kim, sr., biochemistry, Everett
Matt Lease, sr., computer science, Mill Creek
Cathy Mader, so., undecided, Honolulu, HI
Claire Roggero, so., civil engr., New York, NY
Jenny Thomas, jr., pre-engr., Moscow, ID
Katherine Williams, so., psychology, Renton

BASS CLARINET
Madhu Narayanan, fr., pre-major, Kenmore

ALTO SAXOPHONE
R. Paul Gadooks, sr., music ed., Kent
*Todd Peters, so., undeclared, Renton

TENOR SAXOPHONE
Emily Backus, so., commun., University Place
Jim Macpherson, fr., undeclared, Bellingham

BARITONE SAXOPHONE
Brent Bever, fr., pre-maj., Redmond

TRUMPET
Jonathan Bach, so., undecided, Seattle
Taylor Cabanius, jr., economics, Moraga, CA
*Tim Fowler, sr., music ed., Guadalupe, Mexico
Josh Gregor, so., electr. engr., Auburn
Kenneth Johnson, Jr., jr., sociology, Seattle
William Little, so., chem. engr., Bremerton
George Meaders, jr., music ed., Seattle
Anne Novak, sr., math, Tacoma
Sam Wilson, fr., pre-major, Snohomish

FRENCH HORN
Michael Leone, jr., music ed., Mill Creek
Brandon Parks, sr., astro-physics, Bothell
*Amy Wiedemeyer, so., engineering, Issaquah

TROMBONE
Dennis Asis, so., music ed., Seattle
Robert Hendrickson, so., music perf., Sumner
Ken Foresen, fr., engineering, Bellevue
Quinn Minor, fr., physics, Lake Oswego, OR
Marcus Pimpleton, jr., music ed., Seattle
Edward Rhodes, sr., astron/physics, Kelso
*Aaron Turner, fr., business/English, Seattle
Eric Viegas, sr., music/English, Vancouver
Chris West, so., business, Seattle

EUPHONIUM
*kike Chen, sr., music/history, Kent
Sarah McRum, fr., undeclared, Monroe

Tuba
*Tyler Benedict, fr., music perf., Fort Angeles
David Goo, so., mechanical engr., Kent
Jason Hair, sr., mechanical engr., Bellevue
Tyler Smith, fr., music perf., Lake Elsinore, CA

PERCUSSION
Travis Bruggeman, so., drama, Kirkland
Geoffrey McCann, sr., English, Sedro-Woolley
Anne Richards, so., biology, Kenmore
*Mike Ruling, sr., music ed., Pasadena, CA
Christopher Twigg, so., math, Federal Way

* = principal
The Australian Percy Aldridge Grainger was a musician of unusual breadth of vision, a composer of a broad spectrum of works from the highly experimental to the overtly popular, a musical innovator, a virtuoso pianist, a perceptive collector of folksongs (the first major collector in Britain to use recording techniques), an arranger of other people's music from Medieval times to the twentieth century, a pioneer in what he termed "free music," and an energetic eccentric. The original sketch for this English folksong was written for chorus around 1905. Grainger sketched this setting for piano with winds (or small orchestra) in July 1936 and finished it sometime between late 1938 and early 1939. About the origin of the folk song, Grainger writes: Mr. Alfred Hunt, who sang me The Merry King in August 1905 at Wimbleton, London, was a working man who hailed from Kirdford, West Sussex, England. The words of Mr. Hunt's first verse ran as follows:

"It's a merry king of Old England
That stole my love away;
And it's I in Old England
For to find out my true love
No longer can't stay. Whom I do love best."

Sun Dance is a work based on both songlike and dancelike (i.e., rhythmic and lyrical) themes which appear alone and together. The composer writes: "While composing Sun Dance, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image—a town festival on a warm, sun washed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dance-like components of bright joy. The oboe's gentle statement of the main melody establishes the work's songlike characteristics, while in the work's middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature."

Frank Ticheli currently lives in Los Angeles where he is an Associate Professor of Composition at the University of Southern California. His works for orchestra, concert band, solo voice, and chamber ensembles have been performed throughout North America, Europe, Asia, South America, and Australia. His eleven compositions for wind ensemble and concert band have been awarded several prizes including the 1989 Walter Beeler Price, and First Prize in the eleventh annual "Symposium for New Music" held in Virginia. Ticheli received his doctoral and masters degrees in composition from The University of Michigan where he studied with William Albright, George Wilson, and Pulitzer Prize winners Leslie Bassett and William Bolcom.
INCANTATION AND DANCE

Although the title of the work suggests a religious orientation, it is not toward any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers. Incantations are uttered in rituals of magic, demonic rites, the conjuring up of spirits evil and benign. When the spirit appears and the worshiper is possessed, there is dancing—wild and abandoned. The beginning of the work, the Incantation, serves formally as an introduction. It is full of mystery and expectation, and is wandering, unstable, and without tonality. The general atmosphere is hushed, soft, and waiting. The second half of the work, the Dance, also begins quietly, building into a frenzied, syncopated rhythmic pattern of complexity and drive until the final zenith of exultation. The dance is over—the worshiper is fulfilled.

AUSTRALIAN UP-COUNTRY TUNE

The Australian Up-Country Tune was originally written for unaccompanied choir to be performed at Grainger's own wedding. Grainger's marriage to Swedish poet and artist Ella Viola Strom took place at the Hollywood Bowl in August 1928. The ceremony was performed during the intermission of a concert of the Los Angeles Symphony and the Smallman A Cappella Choir. The Choir performed the work at the wedding ceremony. The evening of the wedding, Grainger conducted the first half of the program and, following the nuptuals, appeared as a soloist.

The work was later arranged by Glenn Cliffe Bainum for band in the late 1950s. The main melody from Grainger's Colonial Song is used in the Australian Up-Country Tune. This same melody is employed as the second theme in Grainger's Gum-Suckers March. These three works were written to reflect the spirit of his Australian homeland.

PRAISE JERUSALEM!

Praise Jerusalem! (Variations on an Armenian Easter Hymn) is built upon a 7th Century melody notated by the great Armenian Musicologist, Gomidas Vartabed, and found in the collection titled Chants of the Divine Liturgy of the Armenian Apostolic Church. The music is in the form of an introduction, theme with five variations, and a finale, all developed from elements present in the original hymn melody itself. The work was commissioned by Purdue University in honor of the 100th anniversary celebration of its Band program, and was first performed on April 19, 1987 (Easter Sunday) by the Purdue University Symphonic Band under the direction of Hany Begian.

With over 200 works published for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded some 52 commissions to date.

His work as a guest conductor has taken him to 40 states, Japan, Europe, Canada, Mexico and South America. He currently resides in Miami, Florida.

VARIATIONS FOR WIND BAND

Variations for Wind Band is a set of theme, variations, chorale, and finale, and was originally composed for the 1957 National Brass Championship of Great Britain. The work has undergone two scoring metamorphoses: an orchestral version by Gordon Jacob retitled Variations for Orchestra, and this symphonic wind ensemble version orchestrated by Donald Hunsberger that uses the full resources of the contemporary American wind band with its wide variety of woodwind, brass, percussion and keyboard voices. Vaughan Williams composed the Variations concurrently with his Ninth Symphony, shortly before his death; both works possess the sweeping lyrical lines which, combined with his unique use of expanded scales, create those wonderful harmonic interchanges so commonly associated with his writing. It is scored for a full complement of winds and brass (including piccolo trumpets and flugelhorns), plus harp, celesta, string bass and percussion.

MORNING STAR

Morning Star by David Maslanka was commissioned by the Grand Ledge, Michigan High School Wind Symphony, Michael Kaufman, conductor, and premiered by them in May 1997. The composer shares the following thoughts:

"Morning Star was a great surprise to me. In planning for the piece, I came up with a great many ideas—enough for three or four pieces. When it came time to compose the piece, I suddenly discarded all of that material and went with a little tune that came to mind. The result is a happy piece, a concept which does not usually attach itself to my music. Morning Star is about beginnings; the dawning of a new day, the opening of a new hall, the beginning of adult life for the young people who premiered the piece, and for those that are playing it now."

David Maslanka studied at the New England Conservatory, Oberlin Conservatory, the Mozarteum in Salzburg, and received a Ph.D. in Theory/Composition from Michigan State University. His principal composition teachers were Joseph Wood and H. Owen Reed. After teaching for many years at several institutions in New York, Maslanka has chosen to devote his time to composition. He currently resides in Missoula, Montana.
THE WIND ENSEMBLE

FLUTE
*Dane Andersen, sr., music perf., Fresno, CA
Ayu Min Bala, jr., music perf., Niligata, Japan
Rose Johnson, grd., music perf., Federal Way
Miriam Kruger, grd., music perf., Colorado Springs, CO

OBOE
Sarah Bahauddin, grd., music perf., St. Cloud, MN

ENGLISH HORN
Jennifer Gookin, sr., music perf., Ellensburg

BASSOON
*Tracy Bergemann, grd., biostatistics, Milwaukee, WI
Chang He Lee, grd., music perf., Taegu, Korea

CLARINET
Kyuung-Jin Cho, grd., music perf., Seoul, Korea
Kevin Cinhaw, grd., computer science, Olympia
Mark Mickle, grd., public health, Seattle
Anne Pfc, so., chemical engr., Kent
Rosanne Ritch, fr., undeclared, Seattle

TRUMPET
Brian Bensky, so., ethnomusicology, Seattle
Jonathan Eck, so., music comp., Federal Way
Rabi Lahiri, so., mechanical engr., Kent WA
*Judson Scott, grd., music perf., Seattle
Tyson Stearns, jr., music ed., Stanwood
Michael Van Bebbler, sr., music ed., Woodinville
Dave White, jr., music ed., Seattle

HORN
Erika Brammall, jr., music perf., Lewisville, ID
*Shana Hanser, grd., environ. engr., Seattle
Kyle Sundqvist, sr., physics, Auburn
Mike Tisooco, sr., music perf./zoology, Hammond, IN

TROMBONE
Emily Archer, fr., jazz studies/music ed., Shoreline
Nathan Brown, sr., music ed., Seattle
*Dan Kretz, sr., music perf/music ed., Winlock
Stephen Nickels, jr., aerospace engr., Madison, WI

BARITONE SAXOPHONE
*Adam DeBruler, fr., undeclared, Auburn
Sara Graham, so., int. studies/german, Bellevue

OBOE
Sarah Ishii, grd., music perf., Chibo, Japan

FRENCH HORN
Tim Crooks, comm. member, Redmond

CONCERT BAND

TRUMPET
Nell Bennett, comm. member, Redmond
FLUTE
Dara Ayres, comm. member, Seattle
Katie Bellerud, sr., microbiology, Olympia
Misty Bentz, fr., physics/astrophysics, Spokane
Tara Copp, so., microbiology, Graham
Heidi Craig, fr., business, Spokane
Heidi Fellman, fr., philosophy, Seattle
Nancy Gove, grd., quant. ecol./res. mgmt., Seattle
Kristie Halverson, post-bacc., music ed., Redmond

ENGLISH HORN
Erika Egger, sr., biology, Seattle
Kelli Lane, jr., sociology, Seattle
Kerry Quinn, comm. member, Edmonds

BARITONE SAXOPHONE
James Hallmark, so., chem. engr., Arlington
David Herbet, grd., music ed., Seattle

CONTRABASS CLARINET
Amy Gilmer, sr., music ed., Everett
Mark Oesterle, post-bacc., music ed., Pasco

EUPHONIUM
*Adam DeBruler, fr., undeclared, Auburn

PERCUSSION
Taylor Benedict, fr., music perf., Port Angeles
Graham Mitchell, so., chemistry, Bellevue

PIECOLO
James Herriman, jr., music ed., Federal Way

PIANO
Jacob Winkler, sr., music perf., Seattle

STRING BASS
Krislie Halverson, post-hacc., music ed., Bellevue

DAN BULL, jr., music perf., Seattle

* = principal

CREW

THE MUSICAL INSTRUMENTS

FLUTE
Suzie Cavassa, jr., music perf., Seattle
*Brad Fitch, so., music perf., Gardnerville, NV

SAXOPHONE
Amanda Montgomery, so., music ed., Incline Village, NV

TENOR SAXOPHONE
Kathy Smith, jr., jazz studies, Auburn

BARITONE SAXOPHONE
Amanda Montgomery, so., music ed., Incline Village, NV

ALTO SAXOPHONE
Tim Crooks, comm. member, Redmond

EUPHONIUM
Reginald Fenton, so., computer sci., Ladson, SC

BASS CLARINET
Amy Gilmer, sr., music ed., Everett

FLAT TRUMPET
Andrew Wylie, fr., chinese studies, Sonora, CA

TROMBONE
Tyler Smith, fr., music perf., Lake Elsinore, CA

* = principal