SYMPHONIC BAND

Lori Bockovich: Physics, Bothell
Megan Eldridge: Undeclared, Redmond
Cassandra Engle: Undeclared, Sacramento, CA
Eileen Hsu: Political Sci/Art, Bellevue
Katie Jenks: Physical Oceanography, Kent
Meghan Lyle: Biology/Zoology, Bothell
Tracy Martin: English, Bothell
Jen Murdock: Undeclared, Seattle
Katie Plimpton: Music Ed, Seattle
Cat Ray: Chemistry, Seattle
Joe Roberts: Computer Sci, Federal Way
Heather Walmsley: Music Ed, Lynnwood

CLARINET
Elissa Backholm: Civil Engr, Everett
Michal Brehm: History/Ed, Sammamish
Sean Casey: Atmospheric Sci, Mesa, AZ
Desiree Clement: Geology, Bothell
Emily Evenson: Undeclared, Yakima
*Sharon Gundersen: Chem Engr, Poulsbo
Petra Herguth: Chemistry, KonStanz, Germany
Andrea Jones: Pre-Engr, Cheney
Heather Lowe: Pre-Psychology, Sequim
Jennifer Maurer: Undeclared, Bellevue
Julia Neuhaut: Undeclared, Bothell
Keith Stewart: Chem/Oceanography, Wesatchee
Jeffrey Stedwick: Architecture, Kennewick

BASS CLARINET
Brady Hodgson: Pre-Major, Marysville

CONTRA BASS CLARINET
Matt Brown: Music Ed, Bothell

OBOE
Meridith Grogan: Zoology, Bellevue
Rania Rampersad: Pre-Business, Bellevue

BASSOON
Will Harvey: Music, Bellevue
John Robbins: Pre-Engr, Seattle
Stephanie Robison: Undeclared, Seattle

ALTO SAXOPHONE
Hilary Cummings: Physics/Astronomy, Tacoma
*Nathan Nielsen: History, Fort Orchard

TENOR SAXOPHONE
Jan Schempp: Math, Tucson, AZ

BARITONE SAXOPHONE
Andrew Stoneman: Cmpt Sci/Math, Portland, OR

TRUMPET
Shane Boyd: Pre-Engr, Portland, OR
Jesse Coe: Japanese Linguistics, Fallon, NV
Elaina DeVera: Biology, Federal Way
Daniel Flieder: Music, Bainbridge Island
Allan Jackman: Business Admin, Olympia
*Joy Lyons: Physics/Music, Seattle
Richard Millard: Undeclared, Camas
Mary Ellen Olafson: Architecture, Mukilteo
Chris Pearson: Physics, Bothell
Robert Riego: Geography, Seattle
Carrie Watson: Microbiology, Vancouver
Casey Tiley: Undeclared, Salem, OR
Jeff Westerberg: Business/Math, Olympia
Hilma Yantis: Music, Grapeview

FRENCH HORN
Jennifer Bach: Undeclared, Seattle
Julie French: Cell & Molecular Bio, Pt Orchard
*Matt Gregory: Biology/Pre-Med., Lynnwood
Carrie Lawson: Undeclared, Everett
Karen Mills: Ed Psych, PhD, Bothell
Becca Stilliant: Pre-Nursing, Des Moines

TROMBONE
Andrew Bendokas: Business, Bothell
Kelly Clingman: Music Ed/Women Studies, Seattle
Brandon Freeman: Undeclared, Bonney Lake
Michael Hanson
Jeremy Keller: Physics, Camas
Adam Krinke: Physics, Kent
*Reilly Pittman: Architecture, Kirkland

BASS TROMBONE
Eric Wiltshire: Music Ed, Indianapolis, IN

EUPHONIUM
*Patrick Johnson: Music Ed, Tacoma
Jon Leidheiser: Undeclared, Worthington, OH
Peter Wellin: Biochemistry, Auburn

TUBA
*Erik Milde: Paper Science Engr, Lynnwood
Keith Nagel: Zoology, Tumwater
Jonathan Zull: Music Ed, Arlington

PERCUSSION
Ben Anderson: Undeclared, Poulsbo
John Bailey: Undeclared, Richland
Shelley Bloom: Speech & Hearing Sci, Tacoma
Michele Fleck: Cell & Molecular Bio, Bellevue
Trevor Rymill: Undeclared, Eugene
Reid Stinzi: Zoology, Tumwater

* Principal ^ Piccolo
NOTE: David Stanhope will conduct his compositions

THE WIND ENSEMBLE
Tim Salzman, conductor

[Comments, Tim Salzman]

FOCKSONGS FOR BAND SUITE #3 (1991)........... DAVID STANHOPE (b. 1952)
I. Droylsden Wakes ........................................... 12:39
II. Lord Bateman .................................................
III. Three Ships and Lisbon ......................................

CONCERTO FOR TIM PETER'S TROMBONE & WIND ENSEMBLE (op. 114b)........... DEREK BOURGEOS (b. 1941)

[Comments, David Stanhope]

ENDPIECE (1999)...................................................... 5:38

PIECE FOR ELECTRIC BASS, VIBRAPHONE & WIND ENSEMBLE ................. 11:52

[Ensemble: Tom Collier, Dan Dean]

All The Things You Are - Kern/Hammerstein

(Tom Collier, vibraphone; Dan Dean, bass)

THE CONCERT BAND
David Waltman, conductor

[Comments, David Waltman]

SUITE OF OLD AMERICAN DANCES .......... 7:14

Robert Russell Bennett

IV. Wallflower Waltz

V. Rag

[The Little Ripper] ....... 3:17

THE SYMPHONIC BAND
J. Bradley McDavid, conductor

[Comments, Claude T. Smith]

EMPERATA OVERTURE .............................................. 7:36

[Happy Birthday (to McDavid)]

[Chorale Prelude in E Minor] ............ 4:03

ALFRED REED (b. 1921)

[Grand Fanfare] .................. 5:13

DAVID STANHOPE

DEREK BOURGEOS was born in Kingston-on-Thames, England, and graduated from Cambridge University with a first class degree in music, and a subsequent doctorate. He spent two years at the Royal College of Music where he studied composition with Herbert Howells and conducting with Sir Adrian Boult.

His output is prolific, particularly in large-scale forms and includes symphonies, concertos, major works for chorus and orchestra and a full-length opera. In addition to a considerable quantity of chamber, vocal and instrumental music, he has composed a substantial number of extended works for brass band and a symphony and sinfonietta for wind band. In addition he is frequently commissioned by television.

The first movement of the Trombone Concerto is constructed classically: the solo trombone immediately launches into the opening theme in F minor, conceived harmonically in a sequence of descending thirds. It is the solo trombone that also introduces the lyrical second idea, in A flat, presented over chords which are given mobility by dark-toned alto and bass clarinets.

These contrasting subjects give the composer ample opportunity to let loose his fertile imagination, whether expanding on the Baroque qualities of the opening material in a fugato section for woodwinds, or boldly stating the romantic second theme on brass leading to cascading sextuplets, or with the soloist presenting the first theme in augmentation against a ripple of semi-quavers.

After this development, there is virtually a formal recapitulation in the woodwinds and the soloist repeats the second theme in the tonic (F) major. The movement closes with pizzicato chords—no great bravura here, but leading the listener in mood to the second movement which opens on a tone lower in E flat.

Here, the rich tone of the soloist is matched by three accompanying trombones—with the writing equaling the expressiveness of a cello quartet. Gradually the rest of the low brass join as the solo trombone weaves a seamless, almost Wagnerian theme, extending phrases sequentially. This movement has two separate thoughts and a solo clarinet answers the trombone with a new theme accompanied only by three horns, euphonium and pizzicato string bass.

Whilst most of the slow movement is contemplative, Bourgeois allows the band to unleash the full fortissimo passion implied in the second, clarinet theme, before the movement closes as it began—but this time only two trombones accompany the soloist, and all three are muted.

After the passion of the slow movement, Bourgeois adopts a classical rondo form as a 6/8 Scherzo, marked presto, which gives release. It is fun, to be thrown off lightly as the listener enjoys the semitones shifts with a wry smile. Towards the end of the movement is a cadenza which alludes to the thematic content of the first movement, but aurally the difficult work has been done. For the soloist however, the music requires virtuoso technique.

The Trombone Concerto was commissioned by the British Trombone Society for the International Trombone Workshop in Eton, England, July 1989 with gratefully acknowledged assistance from Southern Arts. The world premiere was given by Christian Lindberg. A recording of the Concerto performed by Christian Lindberg and the City of London Wind Ensemble (conductor Geoffrey Brand) is available on LDR Records.

Droylsden 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 on 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."

FOLKSONGS FOR BAND SUITE NO. 3 was commissioned and premiered by the Florida State University Wind Orchestra, Jim Croft, conductor

ENDPIECE was also commissioned and premiered by the Florida State University Wind Orchestra, Jim Croft, conductor.

Subtitled "Folk-Elegy," Endpiece is an atmospherically haunting setting of three familiar folk tunes: Lovely Joan, The Sussex Mummer’s Christmas Carol and Rufford Park Poachers. Stanhope looks at this work as a sort of bridge between his two compositional personalities:

"Endpiece stands somewhere between the folksong suites and the more complex, bicontal works (E.G.B.D.S. and the Symphony No. 1). I call it "folk-elegy", and it is perhaps the most personal of my folksettings; as ever, with a nod towards Grainger and especially his anguished side. Two of the folk-songs I had already used in the suites."

Commissioned and premiered by the University of Georgia Wind Symphony, Dwight Satterwhite, conductor, GRAND FANFARE (1999) is bold, ceremonial fanfare music written for traditional band instrumentation as well as sixteen antiphonal trumpets (28 in this performance), piano, six percussionists and timpani.

A rollicking 6/8 march that reminds the listener of Grainger's "Children's March: Over the Hills and Far Away", THE LITTLE RIPPER (1989) contains an interesting trio written for mallet percussion and timpani only. Of the work the composer writes:

The Little Ripper was written after I was approached to write a march for the Australian bi-centenary (1988). Although the commission failed to come through, I wrote the march anyway a year or so later. The title is quintessentially Australian, being a recognition of achievement (particularly when shouted at sporting events). Good is "You Beaut!" Better is "You Beautyyyy!" But best of all is "You Little Ripper!"

EMPERATA OVERTURE opens with a fanfare-like statement by the brass section accompanied by percussion in the background. The main theme is then stated by the clarinets with a rhythmic brass background in 4/4 meter. Occasional 7/8 measures separate phrases. The middle section presents a lyrical statement of a new theme by solo flute, followed by restatements in various sections of the band. The ending consists of a fugal treatment of the original melody culminating in a combination of all previous themes in an exciting finish.

Of the many musical forms whose origins are lost in antiquity, but which undoubtedly arose from the various moods and needs of the people, the CHORALE PRELUDE IN E MINOR is certainly one of the most inextinguishable in its resources. From the simple, unharmonized, and unaccompanied hymn-tune or chant to the intricate, highly developed Chorale-Preludes of J. S. Bach, the stately, measured tread of its basic line has provided much inspiration and thematic material for nearly all composers from the beginnings of Western music to the present day. The Chorale Prelude in E Minor is based on my own version of one of these old chorale melodies. This tune has been used by many other composers during the 300 years of its existence (the actual composer is unknown). J. S. Bach made use of it under the title "Meine Seele erhebet den Herrn"; these harmonizations appear as numbers 130 and 358 in the complete collection of his four-part chorale harmonizations. The melody predates this usage by many years.

GRAND FANFARE is an aggressive work featuring four groups of trumpets spaced throughout the hall. The work is based on fairly simple melodic material, but the effect of that material floating around the hall, from one group of trumpets to the next and back to the band on stage is breathtaking. After building through several changes in texture and mood the piece builds to an exciting and impressive ending.

DAVID STANHOPE (born in Sutton Coldfield, UK) is one of Australia's leading young conductors and a brilliant pianist. After his conducting debut at the Sydney Opera House, the chief music critic of the national newspaper, The Australian, described him as "a new highly talented and very lively young conductor—more please". He has worked for The Australian Opera for several years, and has wide experience as a repetiteur. 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 concertos with all major Australian symphony orchestras, including the Rachmaninoff 3rd Concerto in D minor. He has made a number of recordings with EMI, and in 1980 undertook a concerto tour for the Australian Broadcasting Corporation. Tall Poppies Records released his CD, Virtuoso Transcriptions, in 1996 and "David Stanhope plays" in 1999.

His early musical experience was as a hornist; he held the position of principal horn in both The Australian Opera and Australian Chamber Orchestra. He was also a free-lance 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.

After joining the music staff of the Australian Opera in 1986, David Stanhope conducted seasons of Albert Herring, Turn of the Screw, and Les Fecheurs de Perles. He is now developing a career as a freelance conductor. Recent engagements with the Australian Opera and the State Opera of South Australia have included seasons of Peter Grimes, Hansel and Gretel, Salome, Lulu, Ariadne Auf Naxos, Eugene Onegin, La Traviata, Jenifa, Fidelio and The Makropoulos Secret. He is a guest conductor for the Australian Broadcasting Corporation, including concerts and engagements with the Sydney, Melbourne, West Australian, Queensland, Adelaide and Tasmanian Symphony orchestras. He is also a regular guest conductor with Australia's leading contemporary group, Sydney Alpha Ensemble and The Australian Ballet.

He has numerous compositions to his credit, ranging from songs and chamber music to numerous works for large orchestra and symphonic wind band. The Australian premiere of his 3 act opera "The Un-Dead" in November, 1990. Sir Charles Mackerras has described him as "an absolutely outstanding musician". 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. His most recent compositions include a three-act opera, a symphony (recorded by the West Australian Symphony Orchestra), and the suite for string orchestra, String Songs. Publishers of his works include Southern Music Company, Novello & Co., Tezak, The Hornists’ Nest, Action Music and H. L. Music.

David 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. For the last-named film he also recorded the entire solo piano repertoire for the film and is the hand ‘double’ for Richard Roxburgh.

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.

He is currently preparing some new compositions for wind band, including some international commissions.

A member of the University of Washington faculty since 1980, TOM COLLIER is a respected performer with extensive credits in several musical areas including jazz, classical, avant-garde, rock and pop. His own jazz albums, “Pacific Aire” (1991), “Illusion” (1988), and “Whistling Midgets” (with Dan Dean, 1981) received national critical praise in such journals as Stereo Review, Electronic Musician, Record Review, Tower Pulse and Modern Drummer. Collier was presented an “Outstanding Service To Jazz Education” award by the National Association of Jazz Educators at the 1980 national convention in 1980 in Albuquerque, New Mexico. In addition to performing as a soloist, he has also recorded and performed with a variety of ensembles—classical, jazz and pop—including the Los Angeles Repertoire Orchestra, the Seattle Symphony, the Denver Symphony, the Spokane Symphony, Los Angeles Contempo Four, the Northwest Chamber Orchestra, Earl “Fatha” Hines, Larry Coryell, Roger Kellaway, Shelly Manne, Buddy DeFranco, Herb Ellis, Howard Roberts, Ernie Watts, Peggy Lee, Della Reese, Barbra Streisand, The Jacksons, Ry Cooder, The Beach Boys, Olivia Newton-John, and many others.

DON IMMEL, Professor of Trombone at the University of Washington, has established himself as one of the most active and versatile trombonists in the United States. In addition to appearances as a soloist and clinician, Don is currently Principal Trombonist with the Tacoma Symphony, performs frequently with the Seattle Symphony and Opera orchestras including the 2001 production of Wagner’s der Ring des Nibelungen, and can be heard on numerous television and movie sound tracks.

In 1998 he performed the American premiere of Jan Sandstrom’s Don Quixote Concerto for Trombone and Orchestra, which has led to several additional performances of the work throughout the Northwest. The Tacoma News Tribune writes “Immel made the audience love an added, bow-legged, sometimes paranoid character (Don Quixote)...he [made] the trombone sing gorgeous, golden melodies and execute virtuosic runs...I stopped counting after he took his fourth curtain call.”

In addition to his performance successes, Professor Immel has initiated several successful grants both for new music commissions and for his project “Jazz Talk,” which continues to bring young musicians and the community in direct contact with internationally renowned jazz musicians for lectures, clinics and performances. Don holds undergraduate degrees from Central Washington University and his Master of Music degree from Rice University in Texas. Prior to his current position at the University of Washington, he served on the faculties of Pacific Lutheran University in Tacoma, and St. Thomas University in Houston. His teachers include Joseph Alessi of the New York Philharmonic, David Waters of the Houston Symphony, Ralph Sauer...
An outstanding electric bassist, composer and arranger, DAN DEAN has won many awards as a recording producer for various commercial and film projects in conjunction with his company, Dan Dean Productions. As a performer, Dan has played with many important jazz artists including Howard Roberts, Diane Schurr, Dave Grusin, Ernie Watts, Buddy DeFranco, Shelly Manne, Ernestine Anderson, B.B. King and many others. In duo with Tom Collier, his album "Whistling Midgets" (1981) received national critical acclaim and along with Collier, received an Outstanding Service To Jazz Education award at the 1980 national Convention of the National Association of Jazz Educators in Albuquerque, New Mexico. Dean was also awarded a National Endowment for the Arts grant in 1979 to compose new music for the electric bass. Additionally, Dan has published several electric bass method books for Hal Leonard Publishing and has taught at several schools including Olympic College (Bremerton), Shoreline Community College and Western Washington University.