

Compact disc

B348

2013

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SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

2012-2013

Presents the

25th ANNUAL
PACIFIC NORTHWEST
MUSIC FESTIVAL

FESTIVAL COORDINATOR
ERIN BODNAR

GUEST CLINICIANS
FRANK BATTISTI
PHILIP TNG LIAT PENG
SATOSHI YAGISAWA

February 4, 5, 2013

25th ANNUAL UNIVERSITY OF WASHINGTON PACIFIC NORTHWEST BAND FESTIVAL

Festival Coordinator – Erin Bodnar

Jr. High/Middle School Concert Bands
Monday, February 4th, 2013

High School Concert Bands
Tuesday, February 5th, 2013

Monday, February 4th, 2013

JUNIOR HIGH/MIDDLE SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance/Clinic
Whitman Middle School Joel Orsen	7:30	8:00-8:25
Hamilton Middle School Dan Rowe	8:00	8:30 – 8:55
Reeves Middle School Randy Grostick	8:30	9:00 – 9:25
Hamilton Middle School Dan Rowe	9:00	9:30 – 9:55
Washington Middle School Kelly Barr Clingan	9:30	10:00 – 10:25
Eckstein Middle School Moc Escobedo	10:00	10:30 – 10:55
Curtis Junior High School Craig Rine	10:30	11:00 – 11:25
Instrumental Master Classes (Locations and times below)		
Directors' Luncheon/Discussion 11:30 – 12:30 – Studio Theater Lobby		
La Conner Middle School Brian Fraser	12:15	12:45 – 1:10
Washington Middle School Kelly Barr Clingan	12:45	1:15 – 1:40
Eckstein Middle School Moc Escobedo	1:15	1:45 – 2:10
Brier Terrace Middle School Angela Zumbo	1:45	2:15 – 2:40
Hawkins Middle School Stan Yantis	2:15	2:45 – 3:10
Frontier Middle School Matt Armstrong	2:45	3:15 – 3:40
Aspire Middle School Jerry Huff	3:15	3:45 – 4:10
University of Washington Symphonic Band Concert with selected students from participating schools, 4:30 – 5:30 p.m.		

Warm up will take place in Meany Hall, Room #268. Performances will take place on the Meany Main Stage. Clinics take place on stage immediately following the performance. Storage for cases and coats is in Meany Hall's lower lobby and the upstairs area outside the balcony doors during the performance time only – there is not enough space to leave your things in Meany Hall for the day. Each school will have a designated area.

PROGRAM

Feb 4, 2013 end concert - noncirc CD #16.597

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

CD #16.598

- 1 EMBERS (2012) 2:39 MAX BULLER (b. 1981)
 2 remarks
 3 ARRIVAL PLATFORM HUMLET (1916/1995) 2:56 PERCY GRAINGER (1882-1961) (orch. Carl Simpson)
 4 remarks Cory Meals, *conductor*
 5 FIRST SUITE IN E^b FOR ~~MILITARY BAND~~ (1909) 4:19 GUSTAV HOLST (1874-1934) (ed. Colin Matthews)
 I. Chaconne
 Frank Battisti, *conductor*

FESTIVAL HONOR BAND

6 remarks

- 7 SHELTERING SKY (2012) 4:53 JOHN MACKAY (b. 1973)
 8 remarks Philip Tng Liat Peng, *conductor*
 9 MEMORIES OF FRIENDSHIP (2010) 3:38 SATOSHI YAGISAWA (b. 1975)
 remarks Satoshi Yagisawa, *conductor*

See Feb 5, 2013

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

- URBAN REQUIEM (1995) MICHAEL COLGRASS (b. 1932)
 Melissa Winstanley, *soprano saxophone* Evan Smith, *tenor saxophone*
 Shane Valle, *alto saxophone* Leif Gustafson, *baritone saxophone*
 OCTET FOR WIND INSTRUMENTS (1922/23, rev. 1952) IGOR STRAVINSKY (1882-1971)
 I. Sinfonia (Lento - Allegro moderato)
 Frank Battisti, *conductor*
 DIVERISIVE ELEMENTS (1999/2012) DAVID GULLINGHAM (trnsr. Masa Ohtake/Timothy Salzman)
 II. Jazz Walk
 III. Euphony
 V. Fanfare
 Danny Helseth, *euphonium* / Jon Hansen, *tuba* / Pei-Jung Huang, *piano*

FESTIVAL HONOR BAND

- SHELTERING SKY (2012) JOHN MACKAY (b. 1973)
 Philip Tng Liat Peng, *conductor*
 FANFARE - HAYABUSA (2010) SATOSHI YAGISAWA (b. 1975)
 Satoshi Yagisawa, *conductor*

Tuesday, February 5th, 2013
HIGH SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance/Clinic
Ferrucci Junior High School Robert Rink	7:30	8:00 – 8:25
Anacortes High School Ian Simensen	8:00	8:30 – 8:55
South Whidbey Island High School Chris Harshman	8:30	9:00 – 9:25
Mercer Island High School Parker Birby	9:00	9:30 – 9:55
Glacier Peak High School Tadd Morris	9:30	10:00 – 10:25
Mountlake Terrace High School Derin Fied	10:00	10:30 – 10:55
Bothell High School Philip Deen	10:30	11:00 – 11:25
Instrumental Master Classes (Locations and times below)		
Directors' Luncheon Discussion 11:30 – 12:30 – Studio Theater Lobby		
La Conner High School Brian Fraser	12:45	1:15 – 1:40
Graham-Kapowsin High School Paul Bain	1:15	1:45 – 2:10
Roosevelt High School Scott Brown	1:45	2:15 – 2:40
Bellevue High School Michael James	2:15	2:45 – 3:10
Ingraham High School Shane Henderson	2:45	3:15 – 3:40
Cascade High School Mark Staley	3:15	3:45 – 4:10
University of Washington Wind Ensemble with selected students from participating schools, 4:30 – 5:30 p.m.		

Warm up will take place in Meany Hall, Room #268. Performances will take place on the Meany Main Stage. Clinics take place on stage immediately following the performance. Storage for cases and coats is in Meany Hall's lower lobby and the upstairs area outside the balcony doors during the performance time only – there is not enough space to leave your things in Meany Hall for the day. Each school will have a designated area.

DIRECTORS 'BROWN BAG' LUNCHEON / CONVERSATION

Featuring guest clinicians Frank Battisti, ~~Satoshi~~ Yagisawa and Philip Tng Liat Peng

11:30-12:30: Meany ~~Studio~~ Theater Lobby

The following instrumental master classes will be held from 11:30-12:00PM on Monday and Tuesday:

Percussion Meany Stage
 Flutes Meany West Lobby
 Trumpets Meany #268
 Oboes Meany #102
 Saxes Meany #55

The following instrumental master classes will be held from 12:00-12:30PM on Monday and Tuesday:

Trombones/Euphoniums/Tuba Meany Stage
 Bassoons Meany #102
 Horns Meany #55
 Clarinets Meany West Lobby

THE UNIVERSITY OF WASHINGTON BAND PROGRAM

The University of Washington Wind Ensemble is the select wind ensemble at the UW and is comprised of the finest wind and percussion players on campus. Under Professor Salzman's direction the University of Washington Wind Ensemble has performed at a number of prestigious music conventions, has presented several world premiere performances of outstanding new music for wind band and in 2004, undertook a highly acclaimed nine-day concert tour of the Kansai region of Japan returning for more extensive tours of that country in 2007 and 2010. The UW Wind Ensemble will be presenting several concerts in the main concert venues of Beijing, China in March of this year. In the spring of 2006, the ensemble was invited by the Seattle Symphony Orchestra to present a concert at Benaroya Hall as a part of the Symphony's *Made in America Festival*. The *London Financial Times* review of the concert applauded "music of surprising sophistication...Cindy McTee's *Finish Line* pulsated energetically and William Bolcom's *Song* was simply gorgeous." Subsequent to the 2006 performance the ensemble was invited for return appearances on Seattle Symphony concert series in 2007, 2008 and, most recently in 2011 when Maestro Gerard Schwarz conducted the ensemble. The UW Wind Ensemble has also collaborated with a number of internationally renowned guest artists, conductors and composers including Eddie Daniels, Steve Houghton, Allen Vizzutti, James Walker, Douglas Yeo, Leigh Howard Stevens, David Maslanka, Michael Colgrass, Cindy McTee, Eric Ewazen, David Stanhope and Huck Hodge. In July of 2008 *Nihon Pals*, a music education resource company based in Osaka, Japan, released a set of instructional DVDs regarding the subject of building ensemble musicality featuring Professor Salzman and the UW Wind Ensemble. Membership, based on audition, is open to the entire student body regardless of major field of study. Additional opportunities for student involvement in University of Washington instrumental organizations include the Symphonic Band, the Concert Band, the Campus Band, the 240-member Husky Marching Band, two jazz ensembles, several combos and the UW Symphony Orchestra.

The University of Washington was host for the 2011 National Conference of the College Band Directors National Association.

UW Band Program information can be found on the worldwide web at:
<http://depts.washington.edu/uwwinds/>

THE UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC

On any given day the University of Washington resembles a medium-sized city where some 50,000 people converge to study, teach and work at an institution considered to be one of the leading centers of American higher education. Within the framework of this major research university, the University of Washington School of Music offers a vibrant learning atmosphere dedicated to individual artistic growth and academic exploration. With approximately 300 music majors the SOM offers an intimate learning environment; the faculty-to-student ratio averages one teacher for every seven music majors. Located in Seattle, an exciting urban area frequently named "America's most livable city," the UW enjoys close proximity to outstanding cultural and recreational opportunities. The 35-member School of Music faculty is comprised of talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons and classroom instruction from teachers who may have recently returned from an international concert tour, a studio recording session, or a worldwide conference of scholars.

If you have questions concerning music study at the UW please contact:

Jennifer Campbell, Admissions/Outreach Coordinator

School of Music, Box 353450

University of Washington

Seattle, WA 98195

phone: (206) 685-9872

<http://www.music.washington.edu/>

THE UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC INSTRUMENTAL FACULTY

Donna Shim – Flute
Jennifer Nelson – Clarinet
Shannon Spicciotti – Oboe
Michael Brockman – Saxophone
Seth Krinsky – Bassoon
Michael Crusoe – Timpani

David Gartin – Trumpet
Jeffrey Fair – Horn
Ko-ichiro Yamamoto – Trombone
Chris Oller – Tuba/Euphonium
Tom Collier – Percussion
Valerie Mazzanti – Harp

Information regarding UW School of Music faculty can be found on the worldwide web at:
<http://www.music.washington.edu/faculty/>

GUEST CLINICIANS

Frank L. Battisti is **Conductor Emeritus of the New England Conservatory Wind Ensemble** having founded and conducted the ensemble from 1969-1999. The NEC Wind Ensemble is recognized as being one of the premiere ensembles of its kind in the United States and throughout the world. It has performed often at music conferences, recorded for Centaur, Albany and Golden Crest records and had many of its performances broadcast over the National Public Radio Network (NPR). He has been responsible for commissioning and premiering over 50 works for wind ensemble by distinguished American and foreign composers including **Warren Benson, Leslie Bassett, Robert Ceely, John Harbison, Robin Holloway, Witold Lutoslawski, William Thomas McKinley, Vincent Persichetti, Michael Colgrass, Daniel Finkham, Gerhard Schuller, Robert Sefg, Ivan Tcherigian, Sir Michael Tippett, William Kraft, Robert Ward and Alec Wilder.** Critics, composers and colleagues have praised Battisti for his commitment to contemporary music and his outstanding performances.

Battisti often appears as a guest conductor with many university, college, military, professional and high school bands and wind ensembles as well as a guest conductor/clinician and teacher throughout the United States, England, Europe, Middle East, Africa, Scandinavia, Australia, China, Taiwan, Canada, South America, South Korea, Iceland and the former U.S.S.R.. Recently he has appeared as a guest conductor with the New World Symphony Orchestra, U.S. Marine Band and the **Lincoln Arts Academy Band.**

Past President of the **U.S. College Band Directors National Association (CBDNA)**, Battisti is also a member of the **American Bandmasters Association (ABA)** and founder of the **National Wind Ensemble Conference, World Association of Symphonic Bands and Ensembles (WASBE), Massachusetts Youth Wind Ensemble (MYWE)** and **New England College Band Association (NECBA).**

Battisti has served on the **Standard Award Panel of American Society for Composers, Authors and Publishers (ASCAP)** and been a member of the **Music Panel for the Arts Recognition and Talent Search (ARTS)** for the **National Foundation for Advancement of the Arts.** For many years he served as editor for various music publishing companies and is currently a consulting editor for **The Instrumentalist magazine.** Battisti constantly contributes articles on wind ensemble band literature, conducting and music education to professional journals and magazines and is considered one of the foremost authorities in the world on wind music literature. He is the co-author of **Score Study for the Wind Band Conductor (1990)** and author of **The 20th Century American Wind Band Ensemble (1995)** and **The Winds of Change (2002).**

In 1986 and again in 1993, Mr. Battisti was a visiting fellow at **Clare Hall, Cambridge University, England.** He has received many awards and honors including an **Honorary Doctor of Music degree from Ithaca College in 1992,** the **first Louis and Adrienne Krasner Excellence in Teaching Award from the New England Conservatory of Music in 1997,** the **Lowell Mason Award from the Massachusetts Music Educators Association in 1998,** the **New England College Band Association's Lifetime Achievement Award in 1999** and the **Midwest International Band and Orchestra Clinic's Medal of Honor in 2001.**

The following year, the institute established the **"Frank L. Battisti Tanglewood Institute Conducting Residency,"** which is awarded each summer to a talented young wind ensemble conductor. Under Battisti's guidance the recipient participates in the Institute's Young Artists Wind Ensemble program as a conducting assistant and chamber coach. Each season the YAWE rehearses on the **Tanglewood grounds,** summer home of the **Boston Symphony Orchestra,** performing their concerts in **Ozawa Hall.**

Military Expert 5 (ME5) Philip Tng Liat Peng started his musical education on the piano at the age of ten, and has since spiraled through tremendous musical boundaries to reach his current position as the **Senior Director of the Singapore Armed Forces (SAF) Band.** As a saxophonist with the **SAF Music and Drama Company,** he was awarded a scholarship to the **Royal Military School of Music, Kneller Hall in London.** Upon graduation from the **Bandmaster course** with several accolades including the **Graham Wallace Award for best overseas students bandmaster,** the **Sommerville Prize,** and the first prize in the **Fanfare Award of the Fred Mortimer Memorials Competition in 1993,** ME5 Tng went on to become the **Director of Music of the SAF Central Band.** He held this position for five years before assuming the post of **Senior Director of Music of the SAF Band in August 2000.**

ME5 Tng is active in many musical activities in **Singapore,** including conducting the **National Day Parade** and adjudication of local band competitions. In 2005, both the **SAF Central Band** and his community band, **West Winds,** were selected to perform at the **World Association of Symphonic Bands and Ensembles (WASBE) Conference** held in **Singapore.** ME5 Tng has also been invited as adjudicator in **Australia** and as guest conductor at the **Western International Band Clinic (WIBC), Seattle in 2006.**

ME5 Tng received another scholarship from the **Singapore Armed Forces** in 2008 to pursue his **Masters in Wind Band Conducting** at the **University of Illinois at Urbana-Champaign.** During his studies, he had the privilege to study conducting with numerous conductors, namely, **James Keene, Abel Ramirez, Roby George, Robert W. Rumbelow, Tim Foley, Stephen Peterson and Russel Mikkelsen.** Graduating with excellent academic achievements, ME5 Tng was initiated into the **Phi Kappa Phi Chapter at the University of Illinois at Urbana-Champaign.**

Satoshi Yagisawa was born in 1975 and graduated from the Department of Composition at Musashino Academia Musicae in Tokyo. After completing his master's degree there, he continued his research studies for two additional years. His works for wind orchestra are popular in Japan and many other countries and were introduced in Teaching Music Through Performance in Band published by GIA Publications in the U.S.A., published by De Haske Publications in Holland, selected as a compulsory piece for the University of North Texas Conductors' Collegium, and performed at the 12th World Association for Symphonic Bands and Ensembles (WASBE) in Singapore and the Midwest Clinic 2008 and 2011 in Chicago. In Japan he composed music for National Arbor Day, National Sports Festival, Japan Inter-High School Athletic Meet, and several schools. He was appointed as Ceremonial Music Director for National Sports Festival 2010 in Chiba. He is busy in a wide variety of activities including adjudicating competitions, guest conducting, teaching, lecturing, writing for music magazines, and advisory work for a music publisher. He is one of the most energetic young composers in Japan today and received the 21st Japan Academic Society of Winds, Percussion and Brass Award (2011) and the Japanese Band Directors Association Shitaya Encouragement Award (2011). Currently he teaches wind, string, and percussion instruments at SHOBI Music College, Tokyo. His major works include *A Poem for Wind Orchestra - Hymn to the Infinite Sky*; *Machu Picchu: City in the Sky - The mystery of the Hidden Sun Temple*; and *Perseus - A Hero's Quest in the Heavens*.

CONDUCTORS

Timothy Salzman is in his twenty-sixth year at the University of Washington where he serves as Professor of Music/Director of Concert Bands, is conductor of the University Wind Ensemble and teaches students enrolled in the graduate instrumental conducting program. Former students from the University of Washington occupy positions at numerous universities and public schools throughout the United States. Prior to his appointment at the UW he served for four years as Director of Bands at Montana State University where he founded the MSU Wind Ensemble. From 1978 to 1983 he was band director in the Herscher, Illinois, public school system where the band program received several regional and national awards in solo/ensemble, concert and marching band competition. Professor Salzman holds degrees from Wheaton (IL) College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and studied privately with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra. He has numerous publications for bands with the C. L. Barnhouse, Arranger's Publications, Columbia Pictures, Hal Leonard Publishing and Nihon Pals publishing companies, and has served on the staff of new music reviews for The Instrumentalist magazine. Professor Salzman is a national artist-in-residence for the Yamaha Corporation of America and has been a conductor, adjudicator or arranger for bands throughout the United States and in Canada, England, Russia, South Korea, Indonesia, Thailand, the Philippines, Singapore, China, and Japan, a country he has visited twenty-one times. During his 2011 spring term sabbatical leave he returned for a third time to Beijing where he was in residence at the Beijing Conservatory, conducting and giving master classes for numerous bands including a concert appearance at the National Center for the Performing Arts in Tiananmen Square with the Beijing Wind Orchestra, the first professional wind ensemble in Beijing. He also adjudicated the Singapore Youth Festival National Concert Band Championships. Upon his return to the United States he conducted the UCLA Wind Ensemble in their final concert of their academic year. Professor Salzman is compiling editor and co-author (with several current and former UW graduate students) of *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, a five-volume series of books on contemporary wind band composers published by Meredith Music Publications, a subsidiary of the Hal Leonard Corporation. He is an elected member of the American Bandmasters Association and is a past president of the Northwest Division of the College Band Directors National Association.

Steven Morrison is Professor and Chair of Music Education at the University of Washington. An instrumental music specialist, Professor Morrison teaches courses in music education, classroom management, and research methodology and conducts the UW Symphonic Band. He has taught at the elementary, junior high and senior high levels in Wisconsin, Michigan, and Louisiana and has conducted and arranged for bands, orchestras, and chamber groups throughout the United States. Dr. Morrison is director of the Laboratory for Music Cognition, Culture and Learning investigating neurological responses to music listening, perceptual and performance aspects of pitch-matching and intonation, and use of expressive gesture and modeling in ensemble teaching. His research also includes music preference and the variability of musical responses across diverse cultural contexts. Prior to joining the UW faculty, Morrison served as Lecturer of Fine Arts at the Hong Kong Institute of Education. He has spoken and presented research throughout the United States, as well as in Australia, China, Germany, Hong Kong, Hungary, Japan, Jordan, Korea, Italy, the Netherlands, Spain, Thailand, and the United Kingdom. During 2009 he served as a Visiting Fellow at the Centre for Research in the Arts, Social Sciences and Humanities and as a Visiting Scholar in the Center for Music and Science at the University of Cambridge. Morrison's articles have appeared in *Music Educators Journal*, *Journal of Research in Music Education*, *Bulletin for the Council of Research in Music Education*, *Music Perception*, *Update: Applications of Research in Music Education*, *Missouri Journal of Research in Music Education*, *Southwestern Musician*, *Recorder*, *Ontario Music Educators Association Journal*, *College*

Music Society Newsletter, and *Southern Folklore*. Along with colleague Steven M. Demorest, his research into music and brain function has appeared in *NeuroImage*, *Social Cognitive and Affective Neuroscience*, *Progress in Brain Research* and *The Annals of the New York Academy of Sciences*. He is also a contributing author to *The Science and Psychology of Music Performance*, published by Oxford University Press, the forthcoming *Oxford Handbook of Music Education*, and the text *Musician and Teacher: An Orientation to Music Education*, authored by UW colleague Patricia Shehan Campbell and published by W. W. Norton. Morrison is on the executive board of the Society for Research in Music Education and is a member of the advisory board for the Asia-Pacific Symposium on Music Education Research. He is on the editorial board of the *Asia-Pacific Journal for Arts Education* and has served on the editorial board of the *Journal of Research in Music Education*. He is past University Curriculum Chair for the Washington Music Educators Association. He holds a B.Mus. from Northwestern University, an M.Mus. from the University of Wisconsin, and a Ph.D. from Louisiana State University.

UW STUDENT SOLOISTS

Melissa Winstanley graduated from the University of Washington in 2012 with degrees in music and computer science and was named winner of the President's Medal, an honor given to the most outstanding graduating senior. Currently enrolled in graduate school in computer science at the UW, Melissa has returned to the Wind Ensemble for a fifth year. Melissa has participated in several master classes with world-renowned saxophonist Eugene Rousseau, placed in several saxophone performance competitions, played with the Wind Ensemble in Japan and with the Thalia Symphony Orchestra. In addition to her musical career, Melissa is a software engineer who has worked at Google and a teacher in the UW Computer Science Department.

A Seattle native, Shane Valle is a saxophonist active in School of Music ensembles and a member of Professor Michael Brockman's saxophone studio. An International Baccalaureate graduate of Englewood High School, he was twice a top soloist in the state competition (2009/2010). Shane is particularly fond of performing transcriptions of J. S. Bach's string instrument solo works. While maintaining interest in music he is earning a Bachelor of Science in Civil and Environmental Engineering, focusing on Transportation and Urban Planning.

A versatile saxophonist, Evan Smith holds degrees in saxophone performance from the University of Northern Iowa and James Madison University. Currently a DMA student at the University of Washington, Evan performs over a wide stylistic spectrum, appearing in both classical and jazz settings on a variety of woodwinds. A proponent of new music, Evan is a member of noted Seattle ensemble *The Box Is Empty* and has commissioned a number of works for saxophone, recently debuting two new pieces for alto saxophone at the World Saxophone Congress in St. Andrews, Scotland. In addition to his performing, Evan is an experienced educator, maintaining an active studio. Before moving to Seattle, he also spent a semester teaching music in Caracas, Venezuela, and taught saxophone, improvisation, and jazz history over three summers for the Celebration Iowa Jazz Band at Luther College in Decorah, Iowa.

Leif Gustafson is a junior studying Orchestral Performance in Saxophone. He is from Tacoma, Washington, and attended Franklin Pierce High School. As a senior, he won the State Solo Competition (2010). In addition to Wind Ensemble, Leif also performs with the Studio Jazz Ensemble at UW.

Jon Hansen is a freelance tubist and composer living in Seattle, Washington, where he is pursuing a DMA in Tuba Performance under the tutelage of Chris Olka at the University of Washington. In addition to being a full-time member of Tubaluba and The Fabulous Party Boys, Jon has performed and/or recorded with with The Seattle Repertory Jazz Orchestra, How Low Can You Go?, Physical Graffiti, Evan Flory-Barnes, Ahamefule Oluo, ensembles at UW and USC, groups at the Menlo Summer Brass Institute, Rafael Méndez Brass Institute, International Tuba and Euphonium Conferences, and he has also taught/interned at Burton Music Camp and Marrowstone Music Festival. He holds a B.Mus. in Tuba Performance from the University of Southern California Thornton School of Music, where he studied with Jim Self and Norm Pearson, and has also spent time studying with Sérgio Carolino in Porto, Portugal. His compositions (available from Potenza Music) have been performed in the Europe, the United States, and Asia by Sérgio Carolino, Steve Rosse, Mr SC and the Wildbones Gang, Trompas Lusas, Surrealistic Discussion, Danny Helseth, Tubaluba and The Fabulous Party Boys, and featured on albums recorded by those groups.

Danny Helseth is in the final year of his doctoral studies at the University of Washington, studying low brass performance. Recognized as an exciting and inspiring soloist, Danny has been featured throughout the United States, Europe and Japan. Often soloing with the University of Washington Wind Ensemble, Danny is scheduled to perform David Gillingham's *Diversive Elements* on tour in China this spring, including a "first ever" performance at the National Center for the Performing Arts in Beijing. As a member of Eufonix, Helseth has been instrumental in bringing the sounds of euphonium and tuba chamber music to listeners around the country. A champion of music

education, Helseth has presented master classes and ~~clinics~~ to students of all ages throughout the United States. He is in his second year as Instructor of Tuba and Euphonium at Eastern Washington University and his third year as Low Brass Instructor at Lakeside Schools. Helseth ~~has~~ recently begun a partnership with David Krossschell in forming the School of Brass: a forward-thinking collaboration specializing in private, group and ensemble instruction and dedicated to making music studies ~~avzable~~ available to all. Forever a student of music, Helseth has studied with: Ko-ichiro Yamamoto, Patrick Sheridan, Sam ~~Pilzian~~ Pilzian, Steven Mead, Brian Bowman, Russ Schultz, and Larry Gookin. Danny Helseth is a performing artist for Buffet Group USA, and plays exclusively on a Besson 2052 Prestige Euphonium, and the Danny Helseth artist ~~series~~ mouthpieces by Giddings & Webster.

Born in Taipei, Pei-Jung Huang is currently working on her Doctoral Degree in Piano Performance with Dr. Robin McCabe at the University of Washington. She ~~earned~~ earned a Bachelor and a Master of Music degree in Piano Performance from National Taipei University of Education in Taiwan. In addition to being a soloist, she has participated in chamber music and as an active collaborative accompanist.

PROGRAM NOTES

Of *EMBERS*, Mark Buller writes:

EMBERS was written for the Guam Territorial Wind Band's March 2012 performance at Carnegie Hall, as part of the New York International Music Festival. In discussions with the band prior to the commission, we noted Guam's location in the Pacific Ring of Fire, so named for the ~~number~~ number of volcanoes surrounding the Pacific. I began to think about the raw power present in the flames shot up from volcanic cauldrons, as well as the potential energy present in a single ember. In *EMBERS*, then, I present the dichotomy: in powerful chords played by the brass section and percussion, we hear the full power of the volcanoes, and in the winds we hear the embers carried by the wind. In the end, both are presented simultaneously, a picture of the ~~strong~~ strong forces present in nature.

Percy Grainger, on *ARRIVAL PLATFORM HUMLET*:

Awaiting the arrival of belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly, paces up and down the arrival platform. The final swirl does not depict the incoming of the expected train. The humlet is not 'program' music in any sense. It is marching music composed in an exultant mood in a railway station, but does not portray the station itself, its contents, or any event.

The *ARRIVAL PLATFORM HUMLET* was ~~begin in Liverpool Street and Victoria railway Stations (London) on~~ begun in Liverpool Street and Victoria railway Stations (London) on February 2, 1908; was continued in 1908, 1910 and 1912 (England, Norway, etc.), and scored during the summer of 1916 in New York City.

FIRST SUITE IN E^b FOR MILITARY BAND by Gustav Holst is considered to be one of the masterworks and cornerstones of modern wind band literature. Although completed in 1909, the ~~suite didn't~~ suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

The Chaconne begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant E^b Major chord that concludes the movement.

Gustav Holst, of Scandinavian ancestry on his father's side, was born in the English spa town of Cheltenham in 1874 and studied music at the Royal College in London. A formidable musician, he spent time performing with the Scottish Symphony and various seaside bands. He later became ~~Director of music~~ Director of music at St. Paul's Girls' School, retaining this connection until the end of his life. Holst wrote a number of works for the theatre, their subjects reflecting his varied interests, from Hindu mythology to Shakespeare and the medieval world of the Wandering Scholar. He also composed a considerable amount of choral music, accompanied and unaccompanied, including arrangements of folk songs, and a smaller number of solo songs. His most famous instrumental work is *The Planets*, but he is also fondly remembered for his *St. Paul's Suite* for string orchestra, the two ~~scores~~ scores for military band, and *Hammersmith*, based on the district of London bearing the works name.

Program Note by Esmail Khalili

Satoshi Yagisawa on *MEMORIES OF FRIENDSHIP*:

Friends from junior high and high school are still treasures of my life. This is especially true for those of us in band; we shared many times of laughter and tears through our music and remain connected by a lifelong bond. I composed *MEMORIES OF FRIENDSHIP* with the hope that young performers will also gain many friends to treasure for a lifetime. I will be very happy if this work becomes a page in your memory. I look forward to hearing the joyful, cheerful and thoughtful performances to come!

Of *URBAN REQUIEM*, Michael Colgrass writes:

A requiem is a dedication to the souls of the dead. *URBAN REQUIEM* might be described as an urban tale, inspired by a diversity of random impressions. I thought of our urban areas, where the saxophone was spawned, and of the tragedies and struggles that occur in this environment daily. But I was also inspired by the energy and power of our cities, and the humor inherent in their conflicts. I feel that the saxophone is particularly well suited to express the variety of emotions required for this idea, because it can be not only highly personal and poignant in character but also powerful and commanding. It can howl like a banshee or purr like a kitten. In short, the saxophone is perhaps more like the human voice than any other instrument. In my mind I heard four saxophones singing like a vocal quartet, a music that was liturgical in nature but with a bluesy overtone, a kind of "after hours" requiem.

Michael Colgrass began his musical career in Chicago where his first professional experiences were as a jazz drummer. He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Dennis Mitchell at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's *Stravinsky Conducts Stravinsky* series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gerd Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgar Varese, and many others. During this New York period he continued to study composition with Wolfgang Riegger (1958) and Ben Weber (1958-60). Colgrass has received commissions from the New York Philharmonic and The Boston Symphony (twice). Also the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists. He won 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

Igor Stravinsky, on the *OCTET FOR WIND INSTRUMENTS*:

"The *Octuor* began with a dream. I found myself (in my dream state) in a small room surrounded by a small number of instrumentalists who were playing some very agreeable music. I did not recognize the music they played, and I could not recall any of it the next day, but I do remember my curiosity – in the dream – to know how many the musicians were. I remember, too, that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little dream concert in a state of delight, and the next morning I began to compose the *Octuor* – a piece I had not so much as thought of the day before (though I had wanted for some time to write a chamber ensemble piece – not incidental music like *L'Histoire du Soldat*, but an instrumental sonata).

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended.

The work itself has a folksong-like quality—intended by the composer—and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original—his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of

each of the two folksong-like melodies – the call as a ~~sighing~~ ^{sighing} descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark ~~virtuosity~~ ^{virtuosity} is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) ~~that facilitate~~ ^{that facilitate} the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow ~~spaces~~ ^{spaces} in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the ~~resolution~~ ^{resolution} of the previous one, creating a sense of motion that never completely stops. The melodies themselves ~~unfold~~ ^{unfold} and eventually dissipate until at last the serene introductory material returns—the opening chords finally ~~coming~~ ^{coming} to rest.

Program note by Jake Wallace

The band of NEC Tamagawa, Japan commissioned composer Satoshi Yagisawa to write *FANFARE - HAYABUSA*. The Hayabusa asteroid probe returned to earth on 13 ~~June~~ ^{June} 2010, having overcome numerous difficulties to complete the seven-year journey of six billion kilometres. The Hayabusa probe aimed to complete the world's first mission to obtain surface samples from the asteroid, and NEC ~~had been~~ ^{had been} involved in the development, manufacture, test and operation of the total system under the instruction of the Japan Aerospace Exploration Agency (JAXA). The composer was asked to write a piece to commemorate the success of the Hayabusa mission and its world premiere was performed by the band of NEC Tamagawa, ~~conducted~~ ^{conducted} by Ikuo Inagaki, at a concert held at NEC's main office (Minato Ward, Tokyo) on 17 November 2010. After the concert, at the audience's demand, *FANFARE - HAYABUSA* was performed again as an encore and received a ~~standing~~ ^{standing} ovation.

Program note by Satoshi Yagisawa

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE/ PICCOLO

Laura Colmenares, Fr., Flute Performance / Civil Engineering, Redmond
 Roxanne Fairchild, Soph., Music Education, Vancouver*
 Alex Hoelzen, Jr., Music, Bellingham
 Yingying Huang, Fr., Civil Engineering, Zhuzi, Guangdong, China
 Tina Yun, Fr., Political Science, Tacoma

CLARINET

Mayowa Aina, Fr., Interpretive Sculpture, Seattle*
 David Bissell, Fr., Chemical Engineering / Music, Bellevue
 Kevin Dong, Sr., Computer Science, Bothell
 Kaila Eason, Jr., Near Eastern Language and Culture, Sedro-Woolley
 Gina Hansen, Fr., Bioengineering, Fairfax, VA
 Caroline Masters, Fr., Law Societies & Justice, Anacortes
 Michael McKeirnan, Fr., Computer Engineering, Yakima
 Katie Sander, Sr. Music Education, Woodville
 Kerry Sloan, Jr. Chemistry, Bothell

BASS CLARINET

Matt Heid, Jr., Math, Vancouver

OBOE

James Kashima, Jr. Neurobiology, Mercer Island
 Julia Proctor, Fr., Biology, Pleasanton, CA
 Gail Stanton, Sr., Biochemistry, Redmond*

BASSOON

Darcy Leggett, Sr., Music Education, Grand Junction, CO*

SAXOPHONE

Michael Arguelles (alto), Sr., Aeronautics / Astronautics, Olympia*
 Calvin, Cotton (alto), Fr., Computer Science, San Jose, CA
 Bryan Van Pelt, Jr. (tenor), Jazz Studies / Music Education, Folsom, CA
 Siobhan Bauer (baritone), Fr., Environmental Health, Albany, CA

TRUMPET

Jeff Alcock, Soph., Electrical Engineering, Silverdale
 Ross Carrington, Jr. Biology, Lynden
 Chris Gelon, Sr., Computer Science, Mercer Island
 Stephanie King, Soph., English / Classical Studies, Kirkland
 Anna Mines, Jr., Ethnomusicology / Environmental Studies, Seattle*
 Jonathon Vance, Fr., Aeronautics / Astronautical Engineering, Mountlake Terrace

HORN

Erin Beard, Fr., Environmental Science, Port Angeles*
 Ryan C. Campbell, Graduate Student, Engineering Education Research, Lakewood, CO
 Nicholas Efthymiadis, Fr., Aeronautics / Astronautics, Seattle
 Evan Goldman, Fr., Bibliographic Cartography, Seattle
 Logan James, Fr., Civil Engineering, Everett
 Alison Leonard, Sr., Locomotive Engineering, Seattle

TROMBONE

Bentley Altizer, Soph., Mechanical Engineering, Bellevue
 Mandy Berman, Sr., Music Education and Business Administration, Mercer Island*
 Gene Kim, Jr., Computer Science, Bellevue
 Thomas Larson, Sr., Mechanical Engineering, Olympia
 Tayler Mori, Soph., Business, Honolulu, HI
 Nicholas Ruof, Fr., Physics, Torrance, CA

EUPHONIUM

Sunjay Caufigi, Soph., Computer Science / Mathematics, Vancouver*
 David Shelley, Fr., Multi-refractory Physics, Seattle

TUBA

William Piper, Sr., Biology, Bakersfield, CA
 Carlo Torrella, Fr., Electrical Engineering, Bremerton*

PERCUSSION

John Aguilar, Fr., Music Education, Seattle
 Zachary Amador, Sr., Computer Engineering, Seattle
 Rena Evans, Fr., Physics / Biology, Seattle
 Forrest J. Hoffman, Jr., Chemistry, Chico, CA
 Skyler Mendoza, Soph., Biochemistry, Wailuku, HI*
 Zachary Oppenheim, Soph., Neurobiology, Freedom, CA

PIANO

Kevin Dong, Sr., Computer Science, Bothell

* Principal

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Colleen McElroy, Sr., Music Performance, Darrington*
 Elizabeth Jolly, Grad., Music Performance, San Jose, CA
 Margaret Brinkerhoff, Post-Bacc., Music Education, Park Ridge, NJ
 Joyce Lee, So., Music Performance, Tacoma
 Mona Sangesland, So., Music Performance, Kenmore

OBOE

Alyssa Sibbers, Sr., Music Performance, Vashon Island*
 Jordan Dusek, Grad., Music Performance, Auburn
 Brian Jacoby-McCurdy, So., Psychology/Russian Language, Gig Harbor

BASSOON

Roshan Sukumar, Grad., Music Performance, Union City, CA*
 Jamael Smith, So., BioChemistry, Mukilteo
 Erin Bodnar, Grad., Conducting, Rocky Mountain House, Alberta, Canada

CLARINET

Sabrina Pope, community artist, Seattle
 Camille Perezselsky, UW staff, McMinnville, OR
 Leslie Edwards, Alumnus '12, Music Performance/International Studies, Seattle
 Nate Williams, Jr., Music Performance, Sonoma, CA
 Evan Smith, Grad., Music Performance, Davenport, Iowa
 Hannah Burson, Fr., Nursing, Edmonds

BASS CLARINET

Jacob Bloom, Sr., Neurobiology, Mercer Island

SOPRANO SAXOPHONE

Melissa Winstanley, Grad., Computer Science, Bellevue*

ALTO SAXOPHONE

Leif Gustafson, Jr., Music Performance, Tacoma
 Daniel McDonald, Grad., Conducting, Barnstable, MA

TENOR SAXOPHONE

Shane Valle, Jr., Pre-engineering, Seattle

BARITONE SAXOPHONE

Sidney Hauser, Fr., Jazz Studies, Clinton

TRUMPET

David Sloan, Grad., Music Performance, Pasadena, TX*
 Jared Tanner, Post-Bacc., Music Education, Spokane
 Elizabeth Solon, Fr., Music Performance, Cedar Falls, IA
 Leah Miyamoto, Sr., Environmental Studies/Communications, Mill Creek
 Tyler Stevens, So., Music Education, Mercer Island
 Anna Mines, Jr., Music Education, Seattle

HORN

Elizabeth Janzen, Jr., Music Education, Snohomish*
 Trevor Cosby, So., Music Performance, Kent
 Jacob Parkin, So., Music Performance, Puyallup
 Alison Farley, Grad., Music Education, Kansas City, MO
 Cory Meals, Grad., Music Education, Titusville, PA

TROMBONE

Masa Ohtake, Sr., Music Education/Music Performance, Okayama, Japan*
 Lisa Rye, Grad., Mechanical Engineering, Sunndal, Norway
 Sam Elliot, Sr., Music, San Francisco, CA
 Jonathon Wilson, Jr., Business, Kirkland

EUPHONIUM

Danny Helseth, Grad., Music Performance, Seattle*
 Sunjay Cauligi, Fr., Computer Science, Vancouver

TUBA

Jon Hansen, Grad., Music Performance, Bellingham*
 Jon Hill, Alumnus '09, Music Performance, Stony Brook, NY

PIANO

Pei-Jung Huang, Grad., Music Performance, Taipei, Taiwan

HARP

Graeme Smith, Sr., Music Performance, Olympia

STRING BASS

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

PERCUSSION

Melanie Voytovich, Grad., Music Performance, Buffalo, NY*
 Andrew Angell, Grad., Music Performance, Moses Lake
 Elizabeth Harris Scroggs, So., Music Education, Mercer Island
 Gabriella Vizzetti, Jr., Music Education, Mercer Island
 Megan Drews, So., Biology-Physiology, Kirkland
 David Solomon, Grad., Music Performance, Boone, IA

*Principal