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School of Music
 UNIVERSITY OF
WASHINGTON

2009-2010

noncirc CD#15,981

Presents the

22nd ANNUAL
PACIFIC NORTHWEST
MUSIC FESTIVAL

FESTIVAL COORDINATOR
VU NGUYEN

GUEST CLINICIANS
FRANK L. BATTISTI
ARNALD D. GABRIEL
THOMAS C. DUFFY
DAVID MORRISON

→ (Wind Ensemble Concert only)
JUNIOR HIGH/MIDDLE SCHOOL CONCERT BANDS
Monday, February 1, 2010

HIGH SCHOOL CONCERT BANDS
Tuesday, February 2, 2010

Monday, February 1, 2010
JUNIOR HIGH/MIDDLE SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance/ Clinic
Hamilton International Middle School Concert Band Dan Rowe	7:30	8:00 – 8:25
Maywood Middle School Symphonic Band Karen Sunmark	8:00	8:30 – 8:55
Seqouyah Middle School Advanced Band Anne Kreider	8:30	9:00 – 9:25
Chinook Middle School Symphonic Band Todd Mahaffey	9:00	9:30 – 9:55
Hamilton International Middle School Symphonic Band Dan Rowe	9:30	10:00 – 10:25
Valley View Middle School 8th Grade Concert Band Mike Mines	10:00	10:30 – 10:55
Eckstein Middle School Intermediate Band Moc Escobedo	10:30	11:00 – 11:25
Instrumental Master Classes (Locations and times below) Directors' Luncheon/Discussion, 11:30 – 12:30, Meany Studio Theater Lobby		
Eckstein Middle School Wind Ensemble Moc Escobedo	12:15	12:45 – 1:10
Twin Falls Middle School Symphonic Band Matthew Wenman	12:45	1:15 – 1:40
Ferrucci Junior High School Concert Band Bob Rink	1:15	1:45 – 2:10
Hawkins Middle School Concert Band Stan Yantis	1:45	2:15 – 2:40
Skagit Adventist School Karyelle Nielsen	2:15	2:45 – 3:10
Stanwood Middle School Advanced Band Michelle Rockwood	3:15 (on stage)	3:35 – 4:00
Frontier Junior High School Symphonic Band Matt Armstrong	4:05 (on stage)	4:25 – 4:50
University of Washington Wind Ensemble Concert with selected students from participating schools 5:45 – 6:30 p.m.		

Warm up will be off stage in Meany Hall, room #268 (except for Stanwood Middle School and Frontier Junior High School, which will be on stage). 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, as there is not enough space to leave your things in Meany Hall for the day. Each school will have a designated area.

Tuesday, February 2, 2010
HIGH SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance/ Clinic
Auburn Riverside High School Wind Ensemble Meghan Woodward	7:30	8:00 – 8:25
Woodinville High School Wind Ensemble Eric Lucas	8:00	8:30 – 8:55
Mountlake Terrace High School Chamber Winds Darin Faul	8:30	9:00 – 9:25
Kentridge High School Wind Ensemble David Baldock	9:00	9:30 – 9:55
Graham-Kapowsin High School Wind Ensemble Paul Bain	9:30	10:00 – 10:25
Bothell High School Wind Ensemble Phil Dean	10:00	10:30 – 10:55
North Thurston High School Symphonic Band Darren Johnson	10:30	11:00 – 11:25
Instrumental Master Classes (Locations and times below) Directors' Luncheon/Discussion, 11:30 – 12:30, Meany Studio Theater		
South Whidbey High School Wind Symphony Chris Harshman	12:15	12:45 – 1:10
Glacier Peak High School Symphonic Band Tadd Morris	12:45	1:15 – 1:40
Snohomish High School Wind Ensemble Pete Wilson	1:15	1:45 – 2:10
Timberline High School Wind Ensemble Cal Anderson	1:45	2:15 – 2:40
South Whidbey High School Wind Ensemble Chris Harshman	2:15	2:45 – 3:10
Roosevelt High School Symphonic Band Scott Brown	2:45	3:15 – 3:40
Stadium High School Concert Band David Mulkins	3:15	3:45 – 4:10
Ingraham High School Concert Band Shane Henderson	3:45	4:15 – 4:40
University of Washington Wind Ensemble Concert with selected students from participating schools 5:00 – 6:00 p.m.		

Warm up will be off stage 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, as 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, Arnald Gabriel, Thomas Duffy and David Morrison
11:30-12:30 : Meany Studio Theater Lobby.

CD # 15,982

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

— concert repertoire to be selected from the following —

BALLET FOR BAND (2004)..... **CINDY MCTEE (b. 1953)**
 I. Introduction: On with the Dance
 II. Waltz: Light Fantastic
 III. Finale: Where Time Plays the Fiddle

3 remarks

4 **EUPHONIUM CONCERTO (1994-5)**..... **MARTIN ELLERBY (b. 1957)**
~~I. Fantasy~~
 II. Capriccio
 III. Rhapsody (for Luis)
 IV. Diversions

Danny Helseth, euphonium

1 remarks, Salzman

2 **POSTLUDE IN F (1898-9) / VARIATIONS ON AMERICA (1891)**..... **CHARLES IVES (1874-1954)**
 trans. William Schuman/William Rhodes

Frank Battisti, guest conductor

5 remarks

6 **AURORA AWAKES (2009)**..... **JOHN MACKAY (b. 1973)**

7 remarks

8 **SUITE IN E^b (1909)**..... **GUSTAV HOLST (1874-1934)**
 III. March

Colonel Arndt Gabriel, honor band guest conductor

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

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

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

- Trombones/Euphoniums/Tuba ----- Meany Stage
- Bassoons ----- Meany #102
- Horns ----- Meany #55
- Clarinet ----- 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 a more extensive tour of that country in March of 2007. 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 pulsed 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 and 2008. 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 and David Stanhope. 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. The ensemble will be returning to Japan for their third concert tour of that country in March of 2010. 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.

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 450 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 45-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:

Admissions/Outreach Coordinator
Room 124, 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 Shin – Flute
Jennifer Nelson – Clarinet
Shannon Spicciati – Oboe
Michael Brockman – Saxophone
Seth Krinsky – Bassoon
Michael Crusoe – Timpani

Allén Vizzutti/David Gordon – Trumpet
David Kappy – Horn
Steven Fissell/Ko-ichiro Yamamoto – Trombone
Chris Olka – Tuba/Euphonium
Tom Collier – Percussion
Heidi Lehwalder – Harp

Information regarding UW School of Music faculty can be found on the worldwide web at:

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

GUEST CLINICIANS

Col. Arnald D. Gabriel retired from the United States Air Force in 1985 following a distinguished 36 year military career, at which time he was awarded his third Legion of Merit for his service to the United States Air Force and to music education throughout the country. He served as Commander/Conductor of the internationally renowned U.S. Air Force Band, Symphony Orchestra, and Singing Sergeants from 1964 to 1985. In 1990, he was named the first Conductor Emeritus of the USAF Band at a special concert held at DAR Constitution Hall in Washington, DC. Col. Gabriel served on the faculty of George Mason University in Fairfax, Virginia, from 1985 to 1995, as Conductor of the GMU Symphony Orchestra and as Chairman, Department of Music for eight of those years. In 2008, the US Air Force Band dedicated the Arnald D. Gabriel Hall in his honor, and Bands of America inducted him into its Hall of Fame. Col. Gabriel has performed in all 50 of the United States and in 50 countries around the world and continues to appear as a clinician at major state, regional, and university music festivals and as guest conductor of school, college, municipal, and military bands as well as orchestras around the world.

A combat machine gunner with the United States Army's famed 29th Infantry Division in Europe during WWII, Gabriel received two awards of the Bronze Star Medal, the Combat Infantryman's Badge and the French Croix de Guerre. Following his separation from the Army in 1946, Gabriel enrolled in Ithaca College, where he earned both Bachelor and Master of Science degrees in Music Education. In 1989, his alma mater conferred upon him an Honorary Doctor of Music degree and in 1997, he was further honored with its Lifetime Achievement Award.

Col. Gabriel's professional honors include the very first Citation of Excellence awarded by the National Band Association, the Mid-West National Band and Orchestra Clinic's Gold Medal of Honor and its Distinguished Service to Music Award, Phi Mu Alpha Sinfonia's New Millennium Lifetime Achievement Award and its rarely presented National Citation for "significant contributions to music in America", Kappa Kappa Psi's Distinguished Service to Music Award, Phi Beta Mu's Outstanding Contribution to Bands Award, and the St. Cecilia Award from the University of Notre Dame. He is also listed in the International Who's Who in Music, 7th edition. Col. Gabriel was inducted into the National Band Association Hall of Fame of Distinguished Band Conductors, becoming the youngest person ever to have received this honor. He is also a Past President of the prestigious American Bandmasters Association.

In addition to the Mormon Tabernacle Choir, among the hundreds of major orchestras and bands he has conducted are the Minneapolis, Pittsburgh, San Antonio, Memphis, Florida, Glendale (California), Green Bay (Wisconsin), York and Williamsport (Pennsylvania), Fairfax (Virginia), Puerto Rico, and Tatui Sao Paulo (Brazil); symphony orchestras, the Carabinieri Band and the Air Force Band (Italy), the Band of the Royal Netherlands Marines, the Royal Hellenic Band (Greece), the Staff Music Corps (Bonn, Germany), the National Band of the Canadian Forces (Ottawa), The Dallas Wind Symphony, the Gamagori Band and the Tokyo Kosei Wind Orchestra (Japan).

Frank L. Battisti is Conductor Emeritus of the New England Conservatory Wind Ensemble an organization he founded and conducted 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 having performed often at music conferences, recorded for Centaur, Albany and Golden Crest records and had many performances broadcast over the National Public Radio Network (NPR.) Battisti 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 Pinkham, Gunther Schuller, Robert Selig, Ivan Tcheripnin, 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 Interlochen 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.

In 2000, he was appointed the inaugural conductor of the Boston University Tanglewood Institute Young Artist Wind Ensemble. 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.

Thomas C. Duffy is Professor (adj) of Music in the School of Music and the Director of Bands at Yale University. He received his Bachelor of Science in Music Education (magna cum laude) and the first Master of Musical Arts in Composition from the University of Connecticut, and his Doctor of Musical Arts in Composition from Cornell University, where he studied with Karel Husa and Steven Stucky. He has taught music courses at the Hartford Conservatory, the University of Connecticut, the Auburn Maximum Security Correctional Facility, Cornell University, and Yale University. He was Associate Dean (1996-2000), the first Deputy Dean (2000-2005) and Acting Dean (2005-06) of the Yale School of Music.

Recordings and performances of Mr. Duffy's music include those by college bands, orchestras, and wind ensembles throughout the world. Professor Duffy has conducted bands and orchestras throughout the United States and Japan, England, France, Ireland, Finland and Italy.

He has served as president of the New England College Band Association, president of the CBDNA (College Band Directors National Association) Eastern Division, president of Connecticut Composers Inc., publicity co-chairman for the World Association of Symphonic Bands and Ensembles, chairman of the Connecticut Music Educators Association Professional Affairs and Government Relations Committees, and a member of American Composers Alliance, BMI, and the American Bandmasters Association. Duffy is President of the College Band Directors National Association, Music Editor of the American Composers Forum Bandquest Series, and a member of the Board of Directors of the New Haven Symphony Orchestra and Music Haven. He is a member of the Tanglewood II Planning Committee and was a member of the Tanglewood II Symposium in 2008. His music is published by American Composers Alliance, Ludwig Music and Bourne Company Music Publishers. Dr. Duffy was selected as Outstanding Music Educator of the Year by the Connecticut Music Educators Association (1996) and was awarded the Tercentennial Composition Medal (2001) and the Cultural Leadership Citation (2008) by the Yale School of Music.

In addition to composing music for world-class musicians and ensembles, Duffy has had a commitment to writing music for musicians at the beginning and middle stages of musical attainment, and is frequently commissioned by middle, high school and college bands. Recently he has pioneered a new genre of musical composition/conducting - music that requires a bi-lateral conductor, that is, a conductor who can conduct different meters with each hand simultaneously (sharing downbeats.)

David Morrison received his formal training in music at the University of Illinois, where he earned his Music Education Bachelor of Science degree in 1973 and his Masters degree in 1977. From 1973 to 1977, he was Director of Bands at East Richland High School in Olney, Illinois. From 1977 until 2006, he was the Director of Bands at Prospect High School in Mt. Prospect, Illinois, where he developed and maintained a nationally recognized band program. He is currently the band director at the University of Illinois at Chicago. Honors that he has received include the Citation of Excellence from the National Band Association, election to the Phi Beta Mu National Band Director's Honorary Fraternity, winner of Outstanding Contributions to Education Award at Prospect High School on two occasions, Outstanding Chicagoland Music Educator Award in 1992, the Shining Star Award in 1995, and nomination for the Golden Apple Award in 2001. In 2003, Mr. Morrison was honored as the State of Illinois Teacher of the Year. In 2005, he was inducted into the Phi Beta Mu Bandmaster's Hall of Fame at Northwestern University, and in 2006 he received the John Paynter Lifetime Achievement Award. Although recently retired, Mr. Morrison continues to guest conduct, clinic, and adjudicate music groups throughout the U.S. and the world. Mr. Morrison has served as adjunct music faculty for Northern Illinois University, VanderCook College of Music, and DePaul University. Most recently, Mr. Morrison served as guest conductor at the Singapore American School. He conducted the Illinois All State Band in January of 2009, and he served as interim conductor of the Illinois Wesleyan University Wind Ensemble in 2008. Mr. Morrison traveled to Australia in June 2009 to conduct the Moriah College Music Camp.

Under the direction of David Morrison, the Prospect bands were exceptionally successful. The Symphonic band won numerous honors, including consistent first division awards from the Illinois High School Association State Band Contest, first division awards at the Chicagoland Symphonic Band Festival, and the Honor Band Award at the prestigious Superstate Band Festival. Similarly, the Prospect Marching Band won competitions throughout the state of Illinois and the country, including winning the Grand Champion Governor's Trophy at the University of Illinois' Illini Marching Festival for 23 consecutive years. Auditioning among outstanding bands throughout the State of Illinois, the Prospect Symphonic Band was consistently selected to the University of Illinois Superstate Band Festival. In 2005, the Band was chosen for the second time to perform as the Superstate Honor Band at Krannert Center's Foehlinger Great Hall in Champaign, Illinois on May 6, 2006.

Conductor

Timothy Salzman is Professor of Music at the University of Washington where he serves as Director of Concert Bands and is conductor of the University Wind Ensemble. He also 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 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/clinician for the Yamaha Corporation of America and has been a conductor, adjudicator or arranger for bands in over thirty-five states, Canada, England, South Korea, Indonesia, Thailand, Russia, China, and Japan, a country he has visited twenty times. He will be returning to Beijing, China to again conduct the People's Liberation Army band in March of 2010. He 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 new series of books on contemporary wind band composers published by Meredith Music Publications, a subsidiary of the Hal Leonard Corporation.

Soloist

Danny Helseth holds degrees from Central Washington University (BMus Ed) and the University of North Texas (MM, Performance, 2002). He has studied with Dr. Brian Bowman, Larry Gookin, Tom Gause and Vern Kagarice and is currently studying trombone with Ko-jichiro Yamamoto in the doctoral performance program at the University of Washington. In 2002 Helseth was a Fulbright Scholar in the UK, where he studied with Steven Mead while attending the Royal Northern College of Music. As a member of the United States Air Force Band in Washington D.C., Helseth was featured several times as a soloist with the band including the spring 2004 national tour. Helseth has performed as a chamber musician and clinician at universities all over the US as a member of the Tower Brass Quintet. With the acclaimed release of his first solo CD, "Snapshots!", he is quickly establishing himself as an energetic and engaging soloist and has given recitals and master classes in several states. Helseth has recently been named Principal Conductor of Brass Band Northwest in Bellevue, Washington.

PROGRAM NOTES

Cindy McTee, a native of Eatonville, Washington, holds degrees from Pacific Lutheran University, the Yale School of Music and the University of Iowa. She also completed one year of study in Poland with Krzysztof Penderecki at the Academy of Music in Cracow. Ms. McTee taught at Pacific Lutheran University in Tacoma from 1981 to 1984 and subsequently joined the faculty of the University of North Texas in Denton, TX where she is Regents Professor of Music Composition. She has received numerous awards for her music, most significantly: two awards from the American Academy of Arts and Letters (2002 and 1992); a Guggenheim Fellowship (2001); a Fulbright Fellowship (1990); and a Composers Fellowship from the National Endowment for the Arts (1994). McTee's compositions, which according to critic Charles Ward, reflect a "charging, churning celebration of the musical and cultural energy of modern-day America," have received performances by leading orchestras, bands, and chamber ensembles in the United States, Japan, South America, and Europe. Of her work Ballet for Band McTee writes:

The opening movement, Introduction: On With the Dance, is inspired by the opening theme of Beethoven's *Symphony No. 5*, a 3-note motif outlining the interval of a minor third (C, Eb, C) developed and expanded to also include the interval of a major third (C, Eb, Cb). Following an excursion into a musical world informed by jazz rhythms and sounds, the movement concludes with a recapitulation of the opening material. The Waltz: Light Fantastic is a quick waltz inspired by a memorable performance of Ravel's *La Valse* in 2000 by the Rhode Island Philharmonic Orchestra under Larry Rachleff. A rising half-step motif in the basses lightens the effect of the falling half-step motif heard in the previous movement. Motifs consisting of minor and major thirds as well as jazz elements continue to permeate the textures of the Finale: Where Time Plays the Fiddle. References to Stravinsky's *Rite of Spring* can be heard at several other points along the way. Material from the beginning of the piece returns, and a final statement of the opening motif (C-Eb-C) provides closure.

British composer **Martin Ellerby's** works have been performed, broadcast and recorded to critical acclaim across Europe, Asia and the USA. His catalogue comprises compositions spanning a diverse range of media, including orchestral, choral, concert band, brass band, ballet, instrumental and chamber, together with a substantial number of commercial orchestrations and arrangements. Ellerby's works are published extensively and recorded on over 75 commercial CDs to date. Key performances include the BBC Promenade Concerts, Leipzig Gewandhaus, Barbican Centre, Royal Albert Hall, South Bank Centre and many major international festivals, including Edinburgh, Harrogate, Zurich and Kuhmo Chamber Music (Finland). One of the most challenging works in the solo euphonium repertoire, the Euphonium Concerto, can be summed up as an exploration of the technical limits of the euphonium in regards to range, dexterity, and endurance. The Fantasy features the alternation of an energetic rising theme, sometimes slurred and sometimes tongued, with a beautiful melodic section. The Capriccio is the most demanding technically and rhythmically. One of the great moments of the work occurs as the 12/8 theme shifts from triple to duple subdivision. The writing can be described as melodic and motivic with a very wide palette of harmonic and melodic colors in an angular style. The chromatic appearance does not translate to chromatic sounding harmony. A muted section occurs in the middle of the second movement. The Rhapsody (for Luis), the emotional core of the work, is dedicated to Luis Maldonado. The writing and interplay between soloist and ensemble makes this movement a joy to perform and the final repeated d's in the solo line pay homage to another great lyrical euphonium concerto by Horowitz. Divisions is five minutes of pure, intense rhythmic drive.

At the turn of the twentieth century, when it was common practice to send talented musicians to Europe for their musical education, American composer **Charles Ives** received most of his musical training in the state of Connecticut. Much of Ives' early influence came from his father, George Ives, who was a Union Army bandmaster during the Civil War and a church musician in their hometown of Danbury. The senior Ives instilled in his son a fascination with bi-tonality and polyrhythms, qualities that would remain inherent in the younger Ives's compositional output. Charles chose to pursue studies at Yale University, where he composed his first large scale works, including *Symphony No. 1*, under the guidance of Horatio Parker. However, soon after leaving Yale, Ives decided against a career in music and ultimately experienced a great deal of professional success in the insurance business. Performances of his music were rare until the 1930s and 1940s when composers Henry Cowell and Lou Harrison began to champion his work. Ives was the recipient of the Pulitzer Prize in 1947 for his *Symphony No. 3*, forty years after the work was composed.

Believed to have been composed circa 1898-1899, the *POSTLUDE IN F* was originally an organ work that was thought to have been lost. The piece was likely never performed during Ives' lifetime. In fact, the first known performance is listed as 6 June, 1971 in Grove Music Online. The critical edition to be performed by the UW Wind Ensemble was prepared in 1991 by Dr. Kenneth Singleton, Director of Bands at the University of Northern Colorado, and is among several of his editions endorsed by The Charles Ives Society. *VARIATIONS ON "AMERICA"* began its life as a theme and variations for organ, performed by Ives on July 4, 1891 in Brewster, New York. The work features an introduction based on melodic segments of "America" followed by the theme and five contrasting, yet subtly humorous variations that showcase Ives' fanciful compositional imagination. Ives submitted *Variations* for publication but publishers rejected the work and Ives pulled it from public performance. With the assistance of organist E. Power Biggs

the work was finally published in 1949. Biggs included Variations on "America" on a program in December 1962 dedicating the new organ in Lincoln Center's Philharmonic Hall. In attendance was William Schuman, the Center's first president. He remarked that "by the time the piece was over, I knew I simply had to transcribe it...to make as effective an orchestral piece as I could devise without changing any of the musical materials." The New York Philharmonic, conducted by André Kostelanetz, premiered Schuman's version on May 20th, 1964. From this version, William Rhoads, former Director of Bands and Chairman of the Department of Music at the University of New Mexico, transcribed the band version.

John Mackey holds a Master's degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States. John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. *AURORA AWAKES* is a piece about the heralding of the coming of light, with the composer's principal inspiration coming from Aurora, the Roman goddess of the dawn, a mythological figure frequently associated with beauty and light. Built in two substantial sections, the piece moves from a place of remarkable stillness to an unbridled explosion of energy - from darkness to light, placid grey to startling rainbows of color. Direct musical quotation from two diverse sources are also found in the work. The first is an ostinato-based on the familiar guitar introduction to U2's *WHERE THE STREETS HAVE NO NAME*. Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar - a distant proclamation that grows steadily in fervor. The other quotation is a sly reference to Gustav Holst's First Suite in E^b for Military Band. The brilliant E^b chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* - producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire.

AURORA AWAKES program note by Jake Wallace.

Upcoming Concerts by UW Bands:

February 18: Symphonic, Concert and Campus Bands, *Songs and Dances for Bands*. 7:30 PM, Meany Theater.

March 9: Wind Ensemble, Japan Tour Preview Concert. 7:30 PM, Meany Theater.

April 26: Wind Ensemble, Symphonic, Concert and Campus Bands, *Discoveries*. 7:30 PM, Meany Theater.

May 27: Wind Ensemble, Symphonic Band, and UW Choirs, *RUAH: Wind and Spirit*. 7:30 PM, Meany Theater.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Maggie Stapleton, Grad., Music Perf, Clemson, SC*
Chung-Lin Lee, Grad., Music Perf, Kaohsiung, Taiwan
Alysa Treber, Sr., Music Perf, Graham
Sydney Gordon, So., Music Perf./French, Port Angeles
Lydia Walsh, So., Music Perf, Seattle

OBOE

Chris Aagaard, Sr., Math, Shoreline*
Alyssa Sibbers, Fr., Music Perf, Vashon Island
Alyssa Sorenson, Jr., Aeronautical Engineering, Olympia

BASSOON

Kirsten Alfredsen, Sr., Music Perf, Bellingham*
David Swanson, Fr., Music Perf, Mukilteo
Alexandra Dolk, Fr., Environmental Science, Blaine

CLARINET

Geoffrey Larson, Grad., Instr. Conducting, Seattle*
Miriam Chamber, Jr., Music Perf, Eugene, OR
Leslie Edwards, So., Music Perf, Seattle
Tim Nelson, Sr., History, Vancouver
Kim Wester, Grad., Music Perf, Bozeman, MT
Yong Kim, Jr., Music Perf, Bellevue
John Benefiel, So., Classics/Music Perf., Lake Stevens

BASS CLARINET

Kirsten Cummings, Grad., Instr. Conducting, Mukilteo*
Jacob Bloom, Fr., Undeclared, Mercer Island

ALTO SAXOPHONE

Melissa Winstanley, So., Music Perf./Biology, Bellevue*
T. J. Pierce, Sr., Music Perf, Vancouver

TENOR SAXOPHONE

Matthew Watson, Fr., Music Perf./Engineering, Mountlake Terrace

BARITONE SAXOPHONE

Kevin Williams, Sr., Music Education, Wenatchee

TRUMPET

Eric Smedley, Grad., Instr. Conducting, Solon, OH*
Angela Zumbo, Grad., Music Education, Seattle
Joshua Gailley, Jr., Music Perf./Italian, Port Angeles
Joseph Sullivan, Jr., Political Science/Economics, Spokane
Leah Miyamoto, Fr., Computer Science, Mill Creek

HORN

Kenji Ulmer, Sr., Music Perf, Olympia*
Christopher Sibbers, Jr., Music Perf, Vashon
Sarah Mortland, Jr., Music Perf./Asian Studies, Plymouth, MA
April Rivera, Sr., Psychology, Olympia
Alison Farley, Grad., Music Education, Kansas City, MO

TROMBONE

Masa Ohtake, So., Music Education, Lawrence, KS*
Sam Elliot, So., Music Perf, San Francisco, CA
Man Kit Iong, Grad., Music Perf, Macao S.A.R., China
Zach Roberts, So., Neurobiology, Mercer Island

EUPHONIUM

Danny Helseth, Grad., Music Perf, Seattle*
Ethan Chessin, Grad., Music Education, Chapel Hill, NC
Joel Azose, So., Math/Communications, Mercer Island

TUBA

Curtis Peacock, Grad., Music Perf, Winslow, AZ*
Seth Tompkins, Grad., Music Perf, Temperance, MI

PIANO/ CELESTA

Mayumi Tayake, Grad., Music Perf, Yokaiichi, Shiga prefecture, Japan

HARP

Ruth Mar, Grad., Music Perf, Bellevue

STRING BASS

Trevor Bortins, Grad., Music Perf, Goleta, CA*
Kelsey Schwichtenberg, Sr., Business Admin, Renton
Adrian Swan, So., Music Perf./Composition, Bothell

PERCUSSION

Jennifer Wagner, Grad., Music Perf, Carrollton, GA*
Christopher Lennard, Sr., Music Perf./Music Education, Snohomish
Melanie Stambaugh, Fr., Business, Puyallup
Lacey Brown, Grad., Music Perf, Seattle
Chia-Hao Hsieh, Grad., Music Perf, Yuanlin, Taiwan
Adam Page, Sr., Music Perf, Anacortes
Peter Schmeeckle, Grad., Music Perf, Barre, VT