

School of Music



2006-2007

Presents the

*19th ANNUAL
PACIFIC NORTHWEST
MUSIC FESTIVAL*

FESTIVAL COORDINATOR
SCOTT ATCHISON

GUEST CLINICIANS
FRANK BATTISTI
JERRY JUNKIN
EDWIN POWELL

JUNIOR HIGH/MIDDLE SCHOOL CONCERT BANDS
Monday, February 5, 2007

HIGH SCHOOL CONCERT BANDS
Tuesday, February 6, 2007

Monday, February 5th, 2007

JUNIOR HIGH/MIDDLE SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance/ Clinic
Snohomish Freshman Campus Red Band Tadd Morris	7:30	8:00 – 8:25
Chinook Middle School Combined Band Todd Mahaffey	8:00	8:30 – 8:55
Snohomish Freshman Campus White Band Tadd Morris	8:30	9:00 – 9:25
Curtis Junior High School Symphonic Band Craig Rine	9:00	9:30 – 9:55
Kenmore Junior High Symphonic Band Debbie Montague	9:30	10:00 – 10:25
Aylen Junior High School Concert Band Kit Carollo	10:00	10:30 – 10:55
Stanwood Middle School Advanced Band Michelle Rockwood	10:30	11:00 – 11:25
Instrumental Master Classes (Locations and times below) Directors' Luncheon/Discussion, 11:30 – 12:30, Green Room		
Centennial Concert Band Linda Pilcher	12:15	12:45 – 1:10
Frontier Junior High School Symphonic band Matt Armstrong	12:45	1:15 – 1:40
Hawkins Middle School Concert Band Stan Yantis	1:15	1:45 – 2:10
Enterprise Middle School Symphonic Band Michael Bryan	1:45	2:15 – 2:40
Eckstein Middle School Wind Ensemble Moc Escobedo	2:15	2:45 – 3:10
Valley View Eighth Grade Concert Band Mike Mines	3:15 (on stage)	3:35 – 4:00
Eckstein Middle School Symphonic Band Moc Escobedo	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 Eckstein Middle School Symphonic Band & Wind Wind Ensemble 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.

2007 Pacific Northwest Music Festival

Tuesday, February 6th 2007

HIGH SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance/ Clinic
Mountlake Terrace High School Wind Ensemble Darin Faul	7:30	8:00 – 8:25
Kentridge High School Wind Ensemble David Baldock	8:00	8:30 – 8:55
Auburn Riverside High School Wind Ensemble Megan Wagner	8:30	9:00 – 9:25
Emerald Ridge High School Wind Ensemble Doug Minkler	9:00	9:30 – 9:55
Rogers High School Symphonic Band Bruce Leonardy	9:30	10:00 – 10:25
Graham-Kapowsin High School Wind Ensemble Paul Bain	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, Green Room		
Aberdeen High School Wind Ensemble Wendy Koski	12:15	12:45 – 1:10
Port Angeles High School Wind Ensemble Douglas Galley	12:45	1:15 – 1:40
Pasco High School Symphonic Band Russ Newbury	1:15	1:45 – 2:10
Hockinson High School Wind Ensemble Mike Leone	1:45	2:15 – 2:40
Mountain View High School Wind Ensemble Eric Smedsurd & Sam Ormson	2:15	2:45 – 3:10
Richland High School Wind Ensemble Allan Eve	2:45	3:15 – 3:40
Pasco High School Wind Symphony Russ Newbury	3:15	3:45 – 4:10
University of Washington Wind Ensemble Concert with selected students from participating schools 4:30 – 5:30 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, Jerry Junkin and Ed Powell

11:30-12:30 : Green Room, Meany Hall.

University of Washington Wind Ensemble Concert Program

Timothy Salzman, conductor

CD
15,324

- program to be selected from the following repertoire -

- 1 COMMENTS 2:55
- 2 Slalom (2006).....9:30.....Carter Pann (b.1953)
Jerry Junkin, guest conductor
- 3 Three Vespers from the *All-Night Vigil* (1915/2006)...Sergei Rachmaninoff (1873-1943)/
trans. Timothy Salzman
II. Blagoslovi, Dushe Moya (Bless the Lord, O My Soul) 4:45
IV. Svete Tikhii (~~O Serene Light~~)
VI. Bogoroditsye Devo, Raduisya (~~Rejoice, O Virgin~~)
- 4 Baron Cimetiére's Mambo (2004)...5:49...Donald Grantham (b.1932)
Ed Powell, guest conductor
- 5 Brooklyn Bridge (2005).....26:22.....Michael Daugherty (b.1954)
I. East
II. South
III. West
IV. North
Sean Osborn, clarinet
- 6 COMMENTS 1:58
- 7 Irish Tune from County Derry (1916)...3:55...Percy Grainger (1882-1961)
Frank Battisti, honor band conductor

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. The UW Wind Ensemble has performed at a number of prestigious music conventions, has presented several world premiere performances of outstanding new music for the wind band and, at the invitation of the All Japan Band Association, undertook a highly acclaimed nine-day concert tour of the Kansai region of Japan in March of 2004 and will be returning to Japan for a more extensive tour in March of 2007. 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. 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 55-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 25, Box 353450
University of Washington
Seattle, WA 98195
phone: (206) 543-1239
<http://www.music.washington.edu/>

The University of Washington School of Music Instrumental Faculty

Zart Dombourian-Eby – Flute	Allen Vizzutti/David Gordon – Trumpet
Sean Osborn – Clarinet	David Kappy – Horn
Nathan Hughes/Benjamin Hausmann – Oboe	Phil Brown/Ko Ichiro Yamamoto – Trombone
Michael Brockman – Saxophone	Chris Olka – Tuba/Euphonium
Seth Krinsky – Bassoon	Tom Collier – Percussion
Michael Crusoe – Timpani	Pamela Vokolek – Harp
Sarah Bassingthwaighte – Flute	

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

http://www.music.washington.edu/faculty_dept.php

GUEST CLINICIANS

Frank L. Battisti is Conductor Emeritus of the New England Conservatory Wind Ensemble. Mr. Battisti founded and conducted the ensemble for 30 years 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 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.

Jerry Junkin serves as Director of Bands and the Frank C. Erwin Professor of Music at The University of Texas at Austin, as well as Artistic Director and Conductor of the Dallas Wind Symphony. Professor Junkin became conductor of The University of Texas Wind Ensemble in the fall of 1988. In addition to his responsibilities as Professor of Music and Conductor and Music Director of the UT Wind Ensemble and Chamber Winds, he serves as Head of the Conducting Division and teaches courses in conducting and wind band literature.

He is a recipient of the Texas Excellence in Teaching Award, presented annually by the Ex-Student's Association. Additionally, he received the Outstanding Young Texas-Ex Award also from the Ex-Student's Association in 1996. Under Mr. Junkin's leadership the UT Wind Ensemble has performed highly acclaimed concerts before the College Band Director's National Association (three times), The American Bandmaster's Association (twice), the Texas Music Educator's Association (four times), and the World Association of Symphonic Bands and Ensembles in Manchester, England. Maintaining an active schedule as a guest conductor, clinician and lecturer, he has appeared in those capacities in some forty-five states, Western Europe, Asia, Canada and Australia. Mr. Junkin has served as President of the Big 12 Band Director's Association and is a member of the Board of Directors of The John Philip Sousa Foundation, is Vice-President of the American Bandmasters Association, and he is also Vice-President of the College Band Directors National Association.

Edwin C. Powell maintains an active schedule as a clinician and adjudicator worldwide conducting groups from San Francisco, California to Riyadh, Saudi Arabia. He is a contributing author for the immensely popular five volume textbook series *Teaching Music through Performance in Band*, by GIA Publications and is published in the *Journal of Band Research*. He has also been active as a production assistant for the Klavier Wind Recording Project and recently served as the Associate Producer for the Arsis Audio recording of *Bandanna*, an Opera in Two Acts by Daron Aric Hagen. Dr. Powell is currently the Director of Bands/Assistant Professor of Music at Pacific Lutheran University where he is responsible for conducting the University Wind Ensemble and the Concert Band. Additionally, he teaches Conducting and Music Education courses. Dr. Powell comes to PLU via the University of Tennessee where he was Assistant Director of Bands responsible for the Symphonic Band, the 350 member Pride of the Southland Marching Band, conducting courses and music education methods courses. Dr. Powell has earned degrees from the University of the Pacific, the Cincinnati College-Conservatory of Music and The University of North Texas where he completed a Doctor of Musical Arts in Conducting. At North Texas, Dr. Powell was a Graduate Teaching Fellow studying conducting with Eugene Migliaro Corporon while responsible for teaching conducting courses, Chamber Winds and the North Texas Concert Band. While in Cincinnati he served as a Graduate Teaching Assistant studying Music Education with Dr. Lizabeth Wing while responsible for teaching a variety of courses from Instrumental Methods to Music in Childhood Education.

SOLOIST

Sean Osborn has traveled the US and Europe as soloist and chamber musician, and traveled the world during his eleven years with the New York Metropolitan Opera Orchestra. He has also appeared as guest principal clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony, and the American Symphony Orchestra. The *New York Times* dubbed him "...an excellent clarinetist," the *Boston Globe* called him "...a miracle," and *Gramophone* "...a master." Sean is also an award-winning composer who's chamber works have been played by members of the New York Philharmonic, Metropolitan Opera, Marlboro Music Festival, Los Angeles Philharmonic, and the Juilliard School, among others. A student of Stanley Hasty at the Eastman School of Music, Mr. Osborn is a graduate of the Curtis Institute of Music and the Interlochen Arts Academy where received its highest honor - the Young Artist Certificate. In 1999 he received his Master's Degree from Southern Illinois University. He has also given numerous master classes throughout the United States. In fall of 2006, Sean began teaching clarinet and chamber music at the University of Washington.

CONDUCTOR

Timothy Salzman is the Ruth Sutton Waters Endowed 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 College and Northern Illinois University 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 and Hal Leonard 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 and Japan, a country he has visited 19 times. 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.

PROGRAM NOTES

In the last ten years **Carter Pann's** music has become known for its blend of crafty, popular-sounding idioms, and both subtle and unabashed humor. His music has been performed and recorded around the world by clarinetist Richard Stoltzman, The Ying Quartet, pianist Barry Snyder, and many symphony orchestras including the London Symphony, City of Birmingham Symphony, National Repertory Orchestra, Vancouver Symphony, the National Symphony of Ireland, and various Radio Symphonies. In 2000 he received a Grammy nomination for his Piano Concerto and in 2001 *Slalom* was chosen for the Masterprize finals in London. As a pianist he has performed and recorded upwards from fifty premieres by composers living in the United States. Pann is currently a professor of composition at the University of Colorado at Boulder. Of *Slalom* the composer writes:

Slalom is a taste of the thrill of downhill skiing. The work is performed at a severe tempo throughout showcasing the wind ensemble's volatility and endurance. The idea for a piece like this came directly out of a wonderful discovery I made several years ago at Steamboat Springs, Colorado when I embarked on the mountain-base gondola with a cassette player and headphones. At the time I was treating myself to large doses of Shostakovich's Tenth Symphony and Rachmaninoff's *Symphonic Dances*. The exhilaration of barreling down the Rockies with such music pumping into my ears was overwhelming. After a few years of skiing with some of the greatest repertoire it occurred to me that I could customize the experience. The work is presented as a collection of scenes and events one might come by on the slopes. The score is peppered with phrase-headings for the different sections such as "First Run", "Open Meadow, Champagne Powder", "Straight Down, TUCK" and "On One Ski, Gyrating" among others. The similarities end there, however, for *Slalom* lasts ten minutes...precisely the amount of time I need to get from Storm Peak (the peak of Mt. Werner, Steamboat Springs) to the mountain base.

Though **Sergei Rachmaninoff** avoided affiliation with the established church, elements of its music and ritual appeared in several of his compositions, and he contributed magnificent settings of the *Divine Liturgy* (1910) and the *All-Night Vigil*, op.37 (1915). The latter work's fifteen movements constitute a crowning achievement of the "Golden Age" of Russian Orthodox sacred choral music. The composition was influenced by a late-19th-century movement to return Russian sacred music to a style based on traditional Russian chant and harmonization. The Vespers setting is music for a nightlong service celebrated in Russian monasteries and, on the eves of holy days, in Russian Orthodox churches. The three movements here translated for wind band include No. 2, *Blagoslovi, Dushe Moya* (Bless the Lord, O my soul): No. 4, *Svete Tikhyi* (O Serene Light): and, No. 6, *Bogoroditsye Devo, Raduisya* (Rejoice, O Virgin). No. 6 does not contain chant per se, but uses chant-like melodic formulas with simple yet expansive harmonic textures. It is perhaps the most widely known hymn from Rachmaninoff's cycle and beautifully captures both the gentle simplicity of the angelic greeting given Mary and the awe-struck glorification of her response to God.

No. 2

Благослови, душе моя, Господа.	Bless the Lord, O my soul.
Благословен еси, Господи.	Blessed art Thou, O Lord.
Господи Боже мой, возвеличился еси зело.	My Lord, how great Thou art.
Во исповедание и в велелепоту облечлся еси.	Thou art clothed with glory and majesty.

На горах станут воды.	The waters stood above the mountains.
Дивна дела Твоя, Господи.	Glorious are Thy works, O Lord.
Посреди гор пройдут воды.	The waters flowed through the mountains.
Дивна дела Твоя, Господи.	Glorious are Thy works, O Lord.
Вся премудростию сотворил еси.	In wisdom hast Thou made them all,
Вся премудростию сотворил еси.	Made them all.
Слава Ты, Господи, сотворившему вся.	Glory to Thee, Or Lord, who has created all,
Сотворившему вся.	Created all.
Псалом 103, ст. 1, 6, 10, и 14	Psalms 103, vs. 1, 6, 10 & 14

No. 4

Свете тихий святых славы Безсмертного,	O serene light of the holy glory,
Отца Небесного, Святаго Блаженного,	Of the imortal heavenly Father,
Иисусе Христе!	Holy, Blessed Jesus Christ,
Пришедше на запад солнца,	Having come to the setting of the sun,
Видевше свет вечерний,	And beheld the light of the evening,
Поём Отца, Сына и Святаго Духа, Бога.	We praise the Father, Son and Holy Spirit: God!
Достоин еси во вся времена	Thou are worthy of praise in songs
пет быти гласы преподобными,	At all times,
Сыне Божий, живот давай:	Son of God, Giver of Life,
темже мир Тя славит.	Hence the world glorifies Thee.

No. 6

Богородице Дево, радуйся,	Rejoice, O Virgin Theotokos,
Благодатная Марие, Господь с Тобою.	Mary full of grace.
Благословенна Ты в женах,	The Lord is with thee
и благословен Плод чрева Твоего,	Blessed are you among women
яко Спаса родила еси душ наших.	and blessed is the fruit of your womb, for you
	have borne the Savior of our souls.

Composer **Donald Grantham** is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others have performed his works, and he has fulfilled commissions in media from solo instruments to opera. Piquant Press, Peer-Southern, E. C. Schirmer and Mark Foster publish his music, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of *The Technique of Orchestration* (Prentice-Hall). In the preface to the score of *Baron Cimetiére's Mambo*, Grantham writes the following :

I first came across Baron Cimetiére in Russel Bank's fascinating novel *Continental Drift*, which deals with the collision between American and Haitian culture during the "boat people" episodes of the late 1970s and early '80s. Voodoo is a strong element of that novel and when my mambo began to take on a dark and sinister quality I decided to link it to Baron Cimetiére, who, according to folklore, is the keeper and guardian of cemeteries.

Born in 1954 in Cedar Rapids, Iowa, **Michael Daugherty** is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at North Texas State University, the Manhattan School of Music and IRCAM in Paris ultimately receiving his doctorate from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany. After teaching music composition for several years at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan in 1991, where he is currently Professor of Composition. In 1999 he began a four-year tenure as composer-in-residence with the Detroit Symphony Orchestra. Regarding *Brooklyn Bridge*, his newest work for the wind band, the composer writes:

Designed by John Roebling the Brooklyn Bridge endures as the most admired and best-loved bridge in New York City. After the opening of the bridge to the public in 1883, *Harper's Monthly Magazine* reported, "The wise man will not cross the bridge in five minutes, nor in twenty. He will linger to get the good of the splendid view about him." As I have lingered and walked across the Brooklyn Bridge over the years, the stunning vistas of the New York and Brooklyn skyline have inspired me to compose a panoramic clarinet concerto. Like the four cables of webs of wire and steel that hold the bridge together my ode to this cultural icon is divided into four movements. Each movement of the clarinet concerto is a musical view from the Brooklyn Bridge:

East (Brooklyn and Brooklyn Heights)

South (Statue of Liberty)

West (Wall Street and the lower Manhattan skyline once dominated by the World Trade Towers)

North (Empire State Building, Chrysler Building, and Rockefeller Center)

In the final movement of the concerto, I also imagine Artie Shaw, the great jazz swing clarinetist of the 1940s, performing with his orchestra in the once glorious Rainbow Room on the sixty-fifth floor of the Rockefeller Center.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Svetlana Vdovenko, Grad., Music Perf., St. Petersburg, Russia*
Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea
Chung-Lin Lee, Grad., Music Perf., Kaohsiung, Taiwan
Zhao-Rong Chen, Grad., Music Perf., Nanjing, China
Saasha Senger, Grad., Music Perf., Hailey, ID

PICCOLO

Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea

OBOE

Sara Thompson, Grad, Music Perf., Fresno, CA*
Haley Franzwa, Jr., Music Ed., Bothell
Laura Stambaugh, Grad. Music Ed., Portsmouth, NH

ENGLISH HORN

Laura Stambaugh, Grad. Music Ed., Portsmouth, NH

BASSOON

Kirsten Alfredsen, So., Music Perf., Bellingham
George Hamilton, So., Music Perf./Near Eastern Lang., Spokane
Paul Swanson, Jr., Music Perf., Everett

CLARINET

Ysabel Sarte, Non-matric., Santa Rosa, CA*
Nsé Ekpo, Grad., Inst. Cond., Sumter, SC*
Kent van Alstyne, Jr., Microbiology/Anthropology, Chehalis
Stella Koh, So., Music/Poly Sci., Bellevue
Tim Nelson, Fr., History, Vancouver
Kate Sawatzki, Jr., Microbiology/English, Spokane
Jonathan Tu, Jr., Aeronautics/Math, Shoreline

BASS CLARINET

Shinn-Yi (Cindy) Chou, Jr., BioChem./Music, Seattle*
Jessica Lawson, Fr., Music Perf., Puyallup

ALTO SAXOPHONE

Megumi Azekawa, Jr., Music Perf., Yokohama, Japan*
Ryan Marsh, Sr., Music Perf., Maple Valley

TENOR SAXOPHONE

Anthony Pierce, So., Music Perf. Vancouver

BARITONE SAXOPHONE

Danielle Spear, Sr., Music Ed., Spokane

TRUMPET

Toby Penk, Jr., Music Perf., Renton*
Rachel Moore, Sr., Music Perf., Lake Forest Park
Sarah Nelson, Sr., Music Ed./Jazz Studies, Snohomish
Scott Atchison, Grad., Inst. Cond., Napa, CA
Shelly Devlin, Grad., Music Perf., LeGrand, IA
Paul Bain, Grad., Inst. Cond., Puyallup

HORN

Matthew Kruse, Grad., Inst. Cond., Redmond*
Cory Schillaci, So., Pre Major., Auburn
Andrew Cate, Jr., Psychology, Graham
Kyler Brumbaugh, So., Music Perf., Port Angeles
Aaron Avril, So., Physics, Shoreline

TROMBONE

Joshua Bell, Sr., Music Perf., Seattle*
Colby Wiley, Sr., Music Perf., Oak Harbor
Daniel Rossi, So., Music Perf./Music Ed., Spokane
J.J. Cooper, Sr., Music Perf., Canby, OR

EUPHONIUM

Philip Brown, Grad., Music Perf., Tacoma*
Emma Yantis, Jr., Music Perf., Grapeview
Bryce Moriarty, Fr., Undeclared, Bothell

TUBA

Jon Hill, So., Music Perf., Des Moines, IA*
Nate Lee, Sr., Music Perf., Issaquah

STRING BASS

Emily Farnham, Fr., Music Perf., Kent
Tracie L. Sanlin, Sr., American Ethnic Studies., Silverdale

PERCUSSION

Brian Yarkosky, Grd., Music Perf., Puyallup*
Christian Krehbiel, Grd., Music Perf., Spokane
Sandi Bruington, Sr., Music Ed., Mission Viejo, CA
Chris Lennard, So., Music Ed., Snohomish
Craig Wende, Grd., Music Perf., Great Falls, MT
Darren Meucci, Sr., Music Ed., Bothell
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