

presents

“SONGS AND DANCES FOR BAND”

with the

SYMPHONIC BAND / CAMPUS BAND / CONCERT BAND

February 18, 2010

7:30 PM

Meany Theater

PROGRAM

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

SYMPHONY FOR WINDS AND PERCUSSION (1985).....JOSEPH DOWNING (b. 1955)

from 114 SONGS (1922)..... CHARLES IVES (1874-1954)

I. *Son of a Gambolier*, arr. Elkus

II. *Songs My Mother Taught Me*, arr. Smedley

III. *Circus Band*, arr. Elkus

Eric Smedley, *conductor*

THE SOLITARY DANCER (1966)WARREN BENSON (1924-2005)

Alison Farley, *conductor*

FOLK DANCES.....DMITRI SHOSTAKOVICH (1906-1975) / arr. Reynolds

UNIVERSITY OF WASHINGTON CAMPUS BAND

Gary Brattin / Ethan Chessin, *conductors*

PAGAN DANCES (1987).....JAMES BARNES (b. 1949)

I. *Ritual*

ON A HYMN SONG OF PHILIP BLISS (1989)DAVID HOLSINGER (b. 1945)

PSALM FOR BAND (1952)..... VINCENT PERSICHETTI (1915-1987)

UNIVERSITY OF WASHINGTON CONCERT BAND

Vu Nguyen / Kirsten Cummings, *conductors*

MERRY MUSIC FOR WIND BAND (1980)FRIGYES HIDAS (1928-2007)

SONG FOR LYND SAY (2007)..... ANDREW BOYSEN, JR. (b. 1968)

INCANTATION AND DANCE (1960) JOHN BARNES CHANCE (1932-1972)

PROGRAM NOTES

JOSEPH DOWNING is currently Associate Professor of composition at Syracuse University. He wrote the *SYMPHONY FOR WINDS AND PERCUSSION* as a doctoral student in composition at Northwestern University in Evanston, Illinois. Premiered by the United States Army Band in 1985, the piece received the American Bandmasters Association/Ostwald Award for band composition, an award presented annually since 1956 in recognition of outstanding contributions to wind literature. The *SYMPHONY FOR WINDS AND PERCUSSION* is a three-movement work. The first movement, "*Dancing Day*," features a lively theme that vacillates between compound and simple meter contrasted with a second theme presented in strict common time. The middle section, derived from an organ work by 18th century composer Ludwig Krebs (and giving a nod to Downing's own background as an organist), juxtaposes Baroque counterpoint in the woodwinds with discordant fragments from the brass and percussion as they interject thematic elements from elsewhere in the symphony. The conclusion of the movement superimposes each of the themes in a boisterous polymeric soundscape.

CHARLES IVES was born in Danbury, Connecticut on October 20, 1874, as the son of a Civil War bandmaster. With his father's guidance, Ives experimented with all kinds of musical and acoustical sounds. His father encouraged him to "stretch his ears" by exposing him to polytonal performances of "Swanee River" and to contraptions that played quartertones. Ives was also instructed to sing a tune in one key while his father accompanied him in another. At the age of thirteen, Ives became a church organist and, later, entered Yale University where he studied composition with Horatio Parker until 1898. Interestingly, Ives chose to become an insurance executive rather than a professional musician; he composed his music outside of "business hours". In his music, Ives employs modern techniques such as polytonality, atonality, polymetric patterns, tone clusters, and microtones, which he used on such traditional musical works as hymn tunes, patriotic melodies, and rags. His music incorporates and memorializes America's music and life, both sacred and secular. Some of his works for band include *Country Band March* and *Variations on America*. *Son of a Gambolier*, *Songs My Mother Taught Me*, and *Circus Band* appear in a volume of his songs entitled "*114 SONGS*" which Ives saw as a consciously ordered progression of musical and poetic thoughts and an autobiographical journey.

- Note by Dr. Matthew Mailman

WARREN BENSON was one of America's most prominent composers. Born in Detroit, Michigan, Benson was a musician from a very young age, playing timpani professionally at the age of 14. He attended the University of Michigan, also playing timpani for the Detroit Symphony throughout his undergraduate years. Benson spent the majority of his career at Ithaca College as Composer-in-Residence and Eastman School of Music as Professor of Composition. He was responsible for developing the modern percussion ensemble and was the founder of the Percussive Arts Society. Benson composed over 150 pieces for wind ensemble, orchestra, chamber ensemble and solo instrument. His compositional style is known for its "layered orchestration, engaging harmonic chromaticism and multi-rhythmic motifs."

THE SOLITARY DANCER encompasses each of Benson's trademark compositional elements. In the publisher's program notes, *THE SOLITARY DANCER* is described as: "quiet, poised energy that one may observe in a dancer in repose, alone with her inner music." The percussion section provides a driving, yet quiet, base for the wind players. Benson's use of percussion is prominent and un-interrupted. The wind section is asked demonstrate a high level of restraint and transparency as it moves through several themes of shifting emotions. Benson does a masterful job of allowing the listener to experience the evolution of a dancer's thoughts from beginning to end.

DMITRI SHOSTAKOVICH is considered one of the most significant composers of the 20th century. His output includes highly regarded symphonic and chamber works created against the backdrop of Stalinist Russia. Once shunned by Western scholars for his apparent endorsement of Soviet policies, his work has been recently reconsidered as a veiled musical critique of political disaffection. *FOLK DANCES* originally appeared among incidental music composed for the 1942 variety review *Native Country*. The music proved so popular that Shostakovich recast it as the stand-alone orchestral suite, *Native Leningrad*. In *FOLK DANCES* the composer combines a series of folk melodies into a brief single-movement piece. The more formal opening section, in which the appearance of a main theme is alternated with contrasting

melodic material, quickly gives way to an increasingly spirited string of tunes that appear only once before yielding to yet more melodies and faster tempi.

Professor JAMES BARNES, a member of both the History and Theory-Composition faculties at the University of Kansas, teaches orchestration, arranging and composition courses, and wind band history and repertoire courses. At KU, he served as an Assistant, and later, as Associate Director of Bands for 27 years. Barnes has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. He has been the recipient of numerous ASCAP Awards for composers of serious, the Kappa Kappa Psi Distinguished Service to Music Medal, the Bohumil Makovsky Award for Outstanding College Band Conductors, along with numerous honors and grants. He has recorded three commercial compact discs of his music with the world famous Tokyo Kosei Wind Orchestra. More recently, he completed a CD of his works with the Koninklijke Militaire Kapel (The Queen's Royal Military Band) in Holland. He has also been commissioned to compose works for all five of the major military bands in Washington, DC. A recent CD by the United States Air Force Band features his Third Symphony.

Describing *PAGAN DANCES*, the composer writes:

The PAGAN DANCES completes the cycle of four 'primitive' works for symphonic band I began with Visions Macabre in 1978, followed by Invocation and Toccata in 1980, and Torch Dance in 1984. All of these works employ highly dissonant harmonic combinations, repetitive melodic material, and driving rhythm to showcase the symphonic band's immense power and dramatic color combinations. This suite is intended to portray an imaginary scene from prehistoric times as if it were a scene from a ballet. It begins with the entrance of the worshipers performing a Ritual dance before their idol god.

VINCENT PERSICHETTI was a significant personality in American classical music. As a composition teacher, he served long tenures at the Philadelphia Conservatory and the Juilliard School. As a theorist, he became famous for his textbook on twentieth century harmony, in which he proposed "Any tone can succeed any other tone, any tone can sound simultaneously with any other tone or tones, and any group of tones can be followed by any other group of tones." Persichetti's work as a composer has been no less far-reaching, due not only to his creative approach to harmony and theory but also to his willingness to compose extensively for the wind band, for which set him apart from his contemporaries and many of the great composers that have followed. Many band directors believe that "[band] conductors are indebted to him for his efforts during the struggle for professional recognition of the band." Upon presenting *PSALM FOR BAND* at its premiere with the University of Louisville Concert Band, Persichetti wrote the following:

PSALM FOR BAND is a piece constructed from a single germinating harmonic idea. There are three distinct sections - a sustained chordal mood, a forward moving chorale, followed by a paeon culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.

Hungarian composer FRIGYES HIDAS studied composition at the Budapest Academy of Music from 1946 to 1951 with János Visky and subsequently became the musical director of the National Theater in Budapest until 1966. He wrote works for opera, ballet, chamber music, and concert band. His compositional style is rooted in Romanticism combined with elements of folk music. *MERRY MUSIC* was one of his first compositions for wind band. It is a light-hearted work, incorporating a folk-like melody with elements of rhythmic syncopation, creating a general sense of playfulness throughout.

ANDREW BOYSEN, JR. is presently assistant professor of music at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, composition and orchestration. He maintains an active schedule as a composer, receiving commissions from the Herbert Hoover Presidential Library, the Cedar Rapids Metropolitan Orchestra Festival, the Iowa All-State Band, the Rhode Island All-State Band, the Nebraska State Bandmasters Association, and many university and high school concert bands across the United States. Boyesen won the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 for *I Am* and in 1994 for *Ovations*. Boyesen has several published works with the Neil A. Kjos Music Company, Wingert-Jones Music and Ludwig Music, including pieces for band, orchestra, clarinet and piano, and brass choir. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf and Elf labels. Of this evening's work, Boyesen writes:

SONG FOR LYNDSEY is a very personal work, with a great deal of meaning to me. The musical materials for the work are mostly derived from a short piano piece that I wrote for my wife, Lyndsay, in 2005. Although the structure of the work is much more complex than its forerunner, Song for Lyndsay is still more than anything else a simple love song dedicated to Lyndsay and what she has meant in my life.

JOHN BARNES CHANCE was born in Beaumont, Texas and began composing as a high school student, while playing percussion in the school band and orchestra. After studies at the University of Texas, Chance played with the Austin Symphony Orchestra, and also performed with the Fourth U.S. Army Band in San Antonio and the Eighth U.S. Army Band in Korea. From 1960-1962, through a grant from the Ford Foundation's Young Composers Project, he was composer-in-residence in the Greensboro, North Carolina public schools. It is there that he composed seven pieces for school ensembles including *INCANTATION AND DANCE* a work of two contrasting sections. The *Incantation* section opens with a mysterious and haunting melody played by the flutes. The *Dance* also begins quietly. However with the addition of percussion and brass it rapidly takes shape, coming to life with syncopated rhythms and active interplay between the different sections of the band.

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Colleen McElroy*, Soph, Math, Arlington
Tessa Carter, Fr, International Studies, Bellevue
Anton Coleman, Post-Bacc, Music Education,
Beaumont, TX
Kelsey Salladay, Jr, Molecular Biology, Seattle
Kendra Sowers, Fr, Undeclared, Bothell
Kassia Wilhelm, Fr, Architecture, Maple Valley

CLARINET

Katrina Smith*, Jr, Music Education, Sydney, Australia
Jen Arther, Sr, ACMS, Engineering/Physical Science,
Renton
Brian Condit, Fr, Pre-Engineering, Richmond, VA
Jessica Williams, Community, Seattle Childrens
Hospital, Zionsville, IL
Maiah Hollander (bass), Fr, Journalism, San Ramon, CA

OBOE

Gail Stanton, Fr, Undeclared, Redmond

BASSOON

Dana Brandt, Community, Public Health, Mercer Island
Darcy Leggett, Fr, Music, Grand Junction, CO

SAXOPHONE

Michael Arguelles (alto)*, Fr, Engineering, Olympia
Haley Larkin (alto), Fr, Political Science, Southlake, TX
Jose Veliz (tenor), Fr, Undeclared, Seattle
Gregory Bickford (bari), Sr, Informatics: HCI, Chehalis

TRUMPET

Christopher Clarke*, Sr, Music Education, Vancouver
Jesse Butterfield, Fr, Engineering, Auburn
Matt King, Jr, History / Latin, Bothell
Preston Mossing, Fr, Architecture, Bothell
Kellan Smith, Fr, Undeclared, Spokane

Dante Wallen, Junior/Senior, Music Performance,
Seattle, WA

HORN

Michelle Kriner *, Sr, Biochemistry, Shoreline
Dan Reisinger *, Sr, Civil Engineering, Redmond
Alexander Wilson, Jr, Electrical Engineering, Seattle
Ruofan Yu, Fr, Physics, Bellevue

TROMBONE

Val Buzunov *, Jr, Music Performance, Artemovsk,
Ukraine
Mandy Berman, Fr, Music Education / Business
Administration, Mercer Island
Thomas Larson, Fr, Engineering, Olympia
Dana Hench (bass), Sr, Music, Shoreline

EUPHONIUM

Mark McConnell*, * Undeclared, Muncie, IN
MacLean Ferguson, Fr, Music Education / Music
Performance, Dear Park
Amy Holler, Fr, Music Performance/Aquatic & Fisheries
Studies, Ramsgate, England

TUBA

Quinn MacKenzie*, Sr, Computer Science / Music
Performance, Longview
Jacky Quan, Fr, Undeclared, San Francisco, CA

PERCUSSION

Matt Peterson*, Fr, Undeclared, Centralia
Adam Page*, Sr, Music Performance, Anacortes
Matt Haack, Fr, Undeclared, Kekaha, HI
Inkyung Lee, Post-Bacc, Music Education, Kirkland
Tommie McBee
Greg Varas

PIANO

Inkyung Lee, Post-Bacc, Music Education, Kirkland

**principal*

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Megan Albert, Fr., Communications, Puyallup
Morgan Anderson, Fr., Psychology, Lake Stevens
Rebecca Anderson, Fr. Undecided, Vader
Sydney Anderson, Jr., French/Anthropology, Enumclaw
Jixia Ao, Fr., Undecided, Seattle
Yen-Shuan Chang, Fr., Undecided, Bellevue
Roddy Chung, Fr., Electrical Engineering, Taipei, Taiwan
Dayl Eccles, Grad., Pharmacy, Denver, CO
Heather Haack, Sr., English Literature, Kekaha, HI
Jia-Le He, Fr., Pre-Science (Computer Sci), Redmond
Jen Jensen, Jr., Biology, White Salmon
Susanna Kim, Fr., Visual Communication/Design/
Music, Yakima
Katelin Petersen, Sr., Molecular, Cellular,
Developmental Biology, Bellingham
Teresa Polizzi, Jr., Romance Linguistics, Poulsbo
Leah Ruggerone, Fr., Chemistry, Kenmore
Kimberlee Sing, Fr., Bio Engineering, Port Orchard
Crystal Zhu, Fr., Social Sciences, Wenatchee

OBOE

Aubrey Tonge, Soph., Psychology, Seabeck

CLARINET

Meagan Albright, Fr., Astronomy / Physics, Castle Rock
Loren Antonio, Soph., Psychology, Yakima
Stephanie Brandt, Jr., Microbiology, Tekoa
Kaila Fox, Soph., Mathematics, Snohomish
Michael Giacalone, Fr., Undecided, Anacortes
Eric Hutchinson, Fr., Business, Honolulu, HI
Joshua Kao, Grad., Engineering, Hacienda Heights, CA
Linda O'Gara, Community, Retired, Seattle
Jan Ramos, Fr., Pre-Nursing, Renton
Emily Safrin, Sr., Psychology, San Diego, CA
Cecilia Sanchez, Soph., Pre-Nursing, Mabton
Moe Tsuboike, Soph., Communications, Redmond

BASS CLARINET

Maiiah Hollander, Fr., Journalism, San Ramon, CA

BASSOON

Cameron Gerhold, Jr., Music Composition, Honolulu
Ella Williams, Soph., German, Kenmore

ALTO SAXOPHONE

Dylan Antovich, Sr., Psychology, Seattle
Aurora Gangan, Fr., Physical Therapy/Psychology,
Redmond, OR
Ethan Jones, Sr., Business / History, Seattle
Daniel Kim, Fr., Computer Engineering, Brush Prairie
Eric McCambridge, Community, Computer Science,
Bellevue
Leah Rau, Fr., Undecided, Redmond
Kazunari Saga, Fr., Chemistry, Yokohama, Japan
Katrina Smith, Sr., Music Education, Sydney, Australia
Sean Michael Verlander, Grad., Medicine, Seattle
Alan Weber, Fr., Undecided, Poulsbo

TENOR SAXOPHONE

Allan Broslansky, Fr., Undecided, Pasadena, CA
Bryce Ito, Soph., Computer Science, Redmond

BARITONE SAXOPHONE

Alex Sirotzki, Fr., Anthropology, Pullman

TRUMPET

Madeline Davis, Soph., Undecided, Vancouver
Matt Decker, Sr., Electrical Engineering, Spokane
Justin DeMars, Fr., Biology / Chemistry, Vancouver
Michael Haack, Fr., Pre-Engineering/Aeronautics,
Kekaha, HI
Matt Novack, Soph., Biochemistry, Kenmore
Michael Pritchett, Jr., Business: Accounting and
Information Systems, Federal Way
Ryan Pritchett, Soph., Business, Federal Way
Michael Rush, Sr., Computer Engineering, Vancouver
Heidi Smith, Fr., Math/ Med Technology, Lk Stevens
José Vazquez, Jr., Public Health, Yakima
Dante Wallen, Sr., Music, Seattle

HORN

Alyssa Oyadomari, Fr., Microbiology, Honolulu
Carl Coppernoll-Houston, Fr., Internat'l Studies,
Vancouver
Connor Gordon, Jr., Philosophy, Spokane
Kaitlyn Roberts, Sr., Mathematical Economics, Renton
Carl Sandstrom, Community, Music, Seattle

TROMBONE

Mike Chen, Community, Seattle
Matt Denend, Soph., Electrical Engineering, Spokane
Allan Engelhardt, Jr., Electrical Engineering, Vancouver
Whitney Henderson, Grad., Music History, Longview
Katie Hoynes, Soph., English
Paul McCoard, Jr., Drama, Pomeroy
Sean Payne, Fr., Undecided, Seattle
Gilbert Podell-Blume, Soph., Undecided, Ft Collins, CO
Eric Siebert, Jr., Psychology, Mercer Island
Michael Sloan, Soph., Computer Science, Newcastle
Brian Woolford, Sr., Jazz Studies / Music Education,
Swarthmore, PA

EUPHONIUM

Maclean Ferguson, Fr., Music Educ/Performance, Deer
Park
Josh Romain, Jr., Bio-Chemical Engineering, Pasco

TUBA

Ray Hsu, Soph., Cmptr Sci, Houston, TX/Taipei Taiwan
William Piper, Fr., Biomedical Engr, Bakersfield, CA
Melanie Wu, Fr., Undecided, Burien

PERCUSSION

Andy Davison, Soph., Fish, Issaquah
Connor Dimaggio, Fr., Environmental Science, Monroe
Hannah Kim, Fr., Undecided, Bellevue
Aaron Morphy, Soph., Physics, Lake Stephens
Matt Peterson, Fr., Architecture, Centralia

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Christina Boscole, Jr., Art, Renton
Wai Ho Cheung, Hong Kong
Moonsun Chung, Jr., Art/Science, Seoul, Korea
Nancy Gove, Community, Seattle
Katie Hellerud, Fr., Architecture, Spokane
Seungyeon Huh, Fr., Chemistry
Kyuin Hwang, Jr., Business, Seoul, Korea
Michael Iringan, Fr., Civil Engineering, Everett
Hyun Na Kim, Jr., Accounting, Seoul, Korea
Dayoung Lee, Fr., Business, Seoul, Korea
Suryng Longbotham, Sr., Communication, Seattle
Rebecca Miller, Fr., Molecular Biology, Marysville
Olive Oliveros, Jr., Civil Engineering, Manila,
Philippines
Alex Schulte, Jr., Mechanical Engineering, Chehalis
Tricia Seal, So., Environmental Science Resource
Management, Bremerton
Mathilda South, Sr. (Ex), Music Performance/Spanish,
Sydney, Australia
Emily Vandervort, So., Anthropology, Seattle

Jane Yi, So., Tacoma

OBOE

Heidi Back, Fr., Undeclared, Honolulu, Hawaii
Stacy Schulze, Community, Richmond, TX

CLARINET

Crystal Buxton, Fr., Psychology, Everett
Melissa Caras, Grad., Neurobiology and Behavior,
Peabody, MA
Carrie Fowler, Community, Everett
Chao Fu, So., Economics, Shanghai, China
Stephanie Furrer, Grad., Neurobiology & Behavior,
North Fond du Lac, WI
Kendall Kosai, Jr., Political Science/Japanese,
Fairwood
Hyung Sup Lee, Sr., Biochemistry/Chemistry, Seattle
Ju-Hsin Lee, Jr., Visual Arts, Vancouver
Jinho Lee, Jr., Economics/ACMS, Seoul, Korea
Guanting Li, So., Electrical Engineering, Zhuhai,
China
Megan Randell, Fr., Chemical Engineering, Everett
Natalie Stahl, Grad., Public Health, Wyckoff, NJ

BASS CLARINET

Kate Gayle, Jr., Nursing, Seattle

BASSOON

Chris Gamble, So., Computer Science, Everett
Sam Olive, Jr., Political Science/History, Puyallup

ALTO SAXOPHONE

Heather Chambers, Fr., American Sign Language,
Tumwater
Alex Jeffers, Jr., International Studies, Bellevue
Michael Komatsu, Jr., Seattle
Alyssa Kubinski, So., Undeclared, Bothell
Ann Layman, Fr., Undeclared, Maple Valley
Peter Montine, So., Mechanical Engineering, Bellevue
Eric Orth, Community, Lake Forest Park
Romulos Ragudos Jr., Jr., Civil Engineering, Seattle
Tamlyn Sapp, So., ESRM Wildlife Conservation,
Lynnwood
Tongwen Si, Fr., Economics, Zhengzhou, China
Kelcey Simpson, So., Business/Pre-Med, Snoqualmie

TENOR SAXOPHONE

Lane Dalton, Jr., History/CSE, Snohomish
Jacob Lockey, Sr., Biology, Puyallup
Theresa Portzer, Community, Seattle

BARITONE SAXOPHONE

Adrianna Gerke, Fr., Mechanical Engineering, Ocean
Park

TRUMPET

Andrew Chesterfield, Jr., International Studies, Everett
Julie Denberger, So., Undeclared, Puyallup
Chris Dentel, So., Music Composition/Physics,
Vancouver
Irene DeVera, So., Biology-Physiology, Federal Way
Molly Donnelly, So., Business Administration
Entrepreneurship, Lake Stevens
Justin Fernando, So., Nursing, Milton
Chris Gelon, Fr., Computer Engineering, Mercer Island
Brandon Ing, So., Pre-Med/Biochemistry, Honolulu,
HI
Caroline Krejci, Grad., Industrial Engineering, Dunlap,
IL
Jonathan Matson, Fr., Law, Societies, Justice, Bellevue
Marcello Molinaro, Fr., Chemistry, Glencoe, IL
Jan Rey Pioquinto, Jr., Mechanical Engineering,
Renton
Alex Whan, Fr., International Studies, Issaquah

HORN

Claudia Jacob, So., Mathematics, Seattle
Chris Mabson, So., Mechanical Engineering, Issaquah
Karen Mildes, Community, Bothell
Daniel Miller, Grad., Electrical Engineering, Seattle
Vivian Pauley, Jr., Bioengineering, Bellingham
Jillian Payne, So., Psychology, Puyallup

TROMBONE

Angela Chin, Sr., Environmental Studies, Bainbridge Island

Ben Dagang, Fr., Pre-Engineering, Sacramento, CA

Hayley Edmonston, Fr., Political Science, Puyallup

Oisin Gunning, Jr., Fisheries Science, Everett

Allison Halliburton, Jr., Applied Math, Greenbelt, MD

Matthew Houghtaling, Fr., Pre-Social Sciences, Los Angeles, CA

Jeremy Lindgren, Community, Auburn, MA

Robert Matlock, Jr., Molecular Biology, Davis, CA

Brent Nagamine, Fr., Undeclared, Honolulu, HI

Lauren Pulver, Sr., Interdisciplinary Visual Art, Deming

Melissa Rogers, Community, Seattle

Jace Waterman, Jr., Centralia

EUPHONIUM

Tony Jijina, So., Biology, Seattle

Blaze Paracuelles, Sr., Microbiology, Wahiawa, HI

TUBA

Devin Ensz, So., Music, Sioux Falls, SD

Quinn MacKenzie, Sr., Computer Science/Music Performance, Longview

Ashwin Subramanian, Fr., Computer Engineering, Danville, CA

STRING BASS

Jordan Brengman, Sr., Biochemistry, Lake Stevens

PERCUSSION

Andrew Bendokas, Community, Bothell

Emily Hsieh, Fr., Biochemistry/Cell Biology, Kent

Monica Young Kim, So., Pre-Med, Seoul, Korea

Michelle Merrill, Grad., Educational Communications & Technology, East Wenatchee

Karta Shaffer, Post-bac., Ketchikan, AK

Zhuang Yuan, So., Psychology, Chengdu, China

Yi Qiu, Fr., China

CLASSICAL

KING FM 98.1

2009-2010 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384). All events listed are in the afternoon/evening.

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

February 20, Guest artist master class: Jordan Anderson, double bass. 2:00, Brechemin Auditorium.

February 21, Barry Lieberman & Friends with guest artist Jordan Anderson, double bass. 2:00, Brechemin Auditorium.

February 21, Littlefield Organ Series with guest artist William Peterson. 3:00, Walker-Ames Room.

February 23, University Symphony and Seattle Symphony: "Side by Side." 7:30, Meany Theater.

February 25, Percussion Ensemble: "Meany Beat." 7:30, Meany Theater.

February 26, Guest artist recital: Jane Coop, piano. 7:30, Brechemin Auditorium.

February 28, Faculty recital: Michael Partington, guitar. 7:30, Brechemin Auditorium.

March 1, Voice Division Recital. 7:30, Brechemin Auditorium.

March 3, UW Gospel Choir. 7:30, Meany Theater.

March 4, Brechemin Piano Series. 7:30, Brechemin Auditorium.

March 5, Composers' Workshop. 7:30, Brechemin Auditorium.

March 8, Guest artist recital: Hillary Herndon, viola with Regina Yeh, piano. 7:30, Brechemin Auditorium.

March 8, Studio Jazz Ensemble. 7:30, Meany Theater.

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

March 10, Jazz Innovations I. 7:30, Brechemin Auditorium.

March 11, Jazz Innovations II. 7:30, Brechemin Auditorium.

March 11, Opera Workshop. 7:30, Meany Studio Theater.

March 12, Combined Choruses & Symphony: "A Mass for Our Time." 7:30, Meany Theater.

March 14, Guest artist lecture-recital: Dainius Vaicekonis, piano. 3:00, Brechemin Auditorium.

April 7, Brechemin Scholarship Recipients Recital. 7:30, Brechemin Auditorium.

April 8, Brechemin Piano Series. 7:30, Brechemin Auditorium.

April 11, Barry Lieberman & Friends with guest artist Maria Larionoff, violin and faculty artist Robin McCabe, piano. 2:00, Brechemin Auditorium.

April 13, Faculty recital: Marc Seales, piano, and guests. 7:30, Meany Theater.

April 18, Harp Chamber Music Recital. 3:00, Brechemin Auditorium.

April 23, Guest artist recital: Alexandre Dossin, piano. 7:30, Brechemin Auditorium.

April 25, Littlefield Organ Series with guest artist Susan Soderlund. 3:00, Walker-Ames Room.

April 26, Combined Bands: "Discoveries." 7:30, Meany Theater.

April 27, Ethnomusicology Visiting Artist recital: Laura Rebolloso, traditional and original compositions on the *leona* (from the family of *jarana* guitars from Veracruz, Mexico.) 7:30, Meany Theater.

April 28, DXArts. 7:30, Meany Theater.

April 29, Saxophone Night. 7:30, Meany Theater.

May 5, Faculty recital: Craig Sheppard, piano. 7:30, Meany Theater.

May 6, Brechemin Piano Series. 7:30, Brechemin Auditorium.

May 12, Spring Opera Gala. 7:30, Meany Theater.

May 14, Spring Opera Gala. 7:30, Meany Theater.

May 14, Guitar Ensemble: "To the Beatles and Beyond." 7:30, Brechemin Auditorium.

May 15, Ethnomusicology Students Recital. 7:30, Brechemin Auditorium.

May 16, Spring Opera Gala. 3:00, Meany Theater.

May 17, Voice Division Recital. 7:30, Brechemin Auditorium.

May 19, Jazz Innovations I. 7:30, Brechemin Auditorium.

May 20, Jazz Innovations II. 7:30, Brechemin Auditorium.

May 24, University Chorale. 7:30, Meany Theater.

May 26, Contemporary Group. 7:30, Meany Theater.

May 27, Brechemin Piano Series. 7:30, Brechemin Auditorium.

May 27, Combined Bands and UW Choirs: "RUAH: Wind and Spirit." 7:30, Meany Theater.

May 28, Composers' Workshop. 7:30, Brechemin Auditorium.

June 1, UW Chamber Singers: "colla voce/collaboration/collage/collision." 7:30, Meany Theater.

June 1, Percussion Ensemble: "World Percussion Bash." 7:30, Meany Studio Theater.

June 2, Studio Jazz Ensemble. 7:30, Meany Theater.

June 3, University Choirs: "UW Sings." 7:30, Meany Theater.

June 4, University Symphony. 7:30, Meany Theater.