

University of Washington

THE SCHOOL OF MUSIC

Presents the

**18th ANNUAL
PACIFIC NORTHWEST
MUSIC FESTIVAL**

FESTIVAL COORDINATOR
TOM SLABAUGH

GUEST CLINICIANS
FRANK BATTISTI
MARCELLUS BROWN
GARY HILL

JUNIOR HIGH/MIDDLE SCHOOL CONCERT BANDS
Monday, February 6, 2006

HIGH SCHOOL CONCERT BANDS
Tuesday, February 7, 2006

B348
2006
2-7

Monday, February 6, 2006
JUNIOR HIGH/MIDDLE SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance/ Clinic
New Westminster Secondary School Steve Clements & Kelly Boechler	7:30	8:00 – 8:25
Eckstein Middle School Intermediate Band Moc Escobedo	8:00	8:30 – 8:55
Tyce Middle School 8 th Grade Band Mark Wilbert	8:30	9:00 – 9:25
Tillicum Middle School Wind Ensemble Andy Rubesch	9:00	9:30 – 9:55
Eckstein Middle School Wind Ensemble Moc Escobedo	9:30	10:00 – 10:25
Snohomish Freshman Campus Red Band Tadd Morris	10:00	10:30– 10:55
Kalles JH Concert Band Gail Phillips	10:30	11:00 – 11:25
Instrumental Master Classes (Locations and times below) Directors' Luncheon/Discussion, 11:30 – 12:30, Green Room		
Centennial Middle School 8 th Grade Band Linda Pilcher	12:15	12:45 – 1:10
Ferrucci JH Concert Band Bob Rink	12:45	1:15 – 1:40
Snohomish Freshman Campus White Band Tadd Morris	1:15	1:45 – 2:10
Frontier Junior High Symphonic Band Matt Armstrong	1:45	2:15 – 2:40
Valley View Middle School 8 th Grade Band Mike Mines	2:15	2:45 – 3:10
Hawkins Middle School Concert Band Stan Yantis	3:15	3:35 – 4:00
Chinook Middle School Combined Bands Todd Mahaffey	4:05	4:25 - 4:50
University of Washington Wind Ensemble Concert with selected students from participating schools 5:30 – 6:30 p.m.		

Warm up will be off stage in Meany Hall, room #268 (except for Hawkins and Tillicum Middle Schools 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 7, 2006
HIGH SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance/ Clinic
Roosevelt Symphonic Band Scott Brown	7:30	8:00 – 8:25
Ingraham High School Band Tyler Smith	8:00	8:30 – 8:55
Stadium HS Concert Band David Mulkins	8:30	9:00 – 9:25
Snohomish High School Symphonic Pete Wilson	9:00	9:30 – 9:55
Gov. John Rogers HS Concert II Bruce Leonardy	9:30	10:00 – 10:25
Capital HS Band Dan Lundberg	10:00	10:30– 10:55
Graham-Kapowsin High School Wind Ensemble Paul Bain	10:30	11:00 – 11:25
Instrumental Master Classes (Locations and times below) Directors' Luncheon/Discussion, 11:30 – 12:30, Green Room		
Gov. John Rogers HS Symphonic Winds I Bruce Leonardy	12:15	12:45 – 1:10
Curtis HS Symphonic Band John DePalatis	12:45	1:15 – 1:40
Timberline HS Wind Ensemble Cal Anderson	1:15	1:45 – 2:10
Port Townsend HS Band Michael Alstad	1:45	2:15 – 2:40
Yelm High School Wind Ensemble David Lawrenson	2:15	2:45 – 3:10
Kentridge HS Wind Ensemble David Baldock	2:45	3:15 - 3:40
North Thurston HS Symphonic Band Darren Johnson	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 - DISCUSSION
 Featuring guest clinicians Frank Battisti, Gary Hill and Marcellus Brown
11:30-12:30: Green Room, Meany Hall.

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CIRC 15/111

University of Washington Wind Ensemble Concert Program

- ① *Comments, Salzman* Timothy Salzman, conductor
- ② *FANFARE FOR THE UNCOMMON WOMAN* (1987) 2:34 JOAN TOWER (b. 1938)
Maggii Young-Weitzel, conductor
- ③ *ADAGIO FROM SERENADE K361* (1784) 5:57 W. A. MOZART (1756-1791)
Gary Hill, conductor
- ④ *AUSTRALIAN FANTASIA* (2004) 3:09 DAVID STANHOPE (b. 1952)
I. *Sydney Harbour*
Marcellus Brown, conductor
- ⑤ *CONCERTO FOR TROMBONE AND BAND* (1999) 20:55 ERIC EWAZEN (b. 1954)
I. *Allegro maestoso*
II. *Adagio*
III. *Allegro giocoso*
Philip Brown, UW student soloist
- ⑥ *SUITE FRANCAISE* (1945) 11:00 DARIUS MILHAUD (1892-1974)
I. *Normandie*
III. *Ile de France*
IV. *Alsace - Lorraine*
V. *Provence*
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, 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, four 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:

School of Music
Advising Office
Room 116, 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

Felix Skowronek – Flute	Allen Vizzutti – Trumpet
William McColl – Clarinet	David Kappy – Horn
Nathan Hughes – Oboe	Don Immel – Trombone
Michael Brockman – Saxophone	Chris Olka – Tuba/Euphonium
Seth Krinsky – Bassoon	Tom Collier – Percussion
Michael Crusoe – Timpani	

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

http://www.music.washington.edu/faculty/fac_by_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.

Marcellus Brown came to Boise State University in 1989 as Director of Band Organizations and Professor of Trumpet. Presently, he is the Director of the University Symphonic Winds and the Treasure Valley Concert Band. The University Symphonic Winds has been recognized as one of the outstanding concert groups in the Northwest and has been selected to perform at numerous state and regional clinics and conventions. Mr. Brown is also the founder of the Idaho Youth Wind Symphony and he is the conductor of the Idaho Youth Wind Symphony Senior Ensemble. A native of Detroit, Michigan he is completing a Doctorate of Musical Arts Degree at the University of Illinois. He holds a Masters of Music Degree in Trumpet Performance and Bachelor of Music Education Degree from the University of Michigan. Mr. Brown is an active soloist and performer on trumpet, playing in the University Faculty Brass Quintet and Duo Les Bois, a Trumpet and Organ Duo as well as playing with the Boise Philharmonic Orchestra. He has also served as a member of the Quad City Symphony of Davenport,

Iowa and has soloed with numerous **high school** bands and orchestras in the Midwest. Mr. Brown has done extensive work as a **guest conductor, clinician** and adjudicator throughout the mid-western states and has also served in this capacity in the states of Georgia, Kentucky, Tennessee, Idaho, Maryland, Nevada, Oregon, Washington, Utah and Alaska. Mr. Brown has appeared as a guest conductor at the Mid-West International Band and **Orchestra Clinic** in Chicago, Illinois and has taught advanced conducting for the VanderCook School of Music Summer Session.

Gary W. Hill is Professor of Music and Director of Bands at Arizona State University where he conducts the Wind Symphony and the Chamber Winds, teaches graduate conducting, and is founder of the Digital Conducting Laboratory. Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music, where he also served as Music Director for the Kansas City Youth Wind Ensemble, and conducted two professional groups: the Kansas City Symphony Brass Ensemble and newEar, a chamber ensemble devoted to contemporary music. Previously, he held a similar post at East Texas State University and was Associate Director of Bands at the University of Colorado, Boulder. Hill began his teaching career in Michigan where he served as Director of Bands for the West Bloomfield and Traverse City public schools. High school, university, and professional ensembles under Hill's direction have given performances for the National Band Association, the Music Educators National Conference, the College Band Directors National Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America, and Europe. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming. As a guest conductor and clinician, appearances in twelve countries and more than thirty states have included performances with myriad high school honor bands, numerous college and university wind bands and orchestras, at the Midwest International Band and Orchestra Clinic, and at World Association of Symphonic Bands and Ensembles' conferences. In recent years, he has presented over fifty workshops on conducting and rehearsal technique for instrumental teachers of all levels and has served as a clinician for thousands of bands and orchestras. Hill has developed a conducting pedagogy that promotes the systematic and parallel evolution of the musical and kinesthetic perceptions and skills utilized in conducting, thereby advancing the genuine articulation of musicianship through bodily actions. This has led to innovations in nonverbal modes of teaching from the podium and in the approach to the process of conducting. Hill is currently involved with the investigation of digital technologies applicable to the conducting classroom. Gary W. Hill is a member of numerous professional organizations including the Music Educators National Conference, The Society for American Music, the Conductor's Guild, The American Bandmasters Association, and the College Band Directors National Association, for which he hosted the Fiftieth Anniversary National Conference (1991) as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), served as president of the Southwestern Division (1989-91), and as national president (2003-05).

SOLOIST

Philip Brown is a doctoral student at the University of Washington, working toward a Doctor of Musical Arts in Trombone Performance. For the 2005-2006 school year, he is serving as the Trombone Teaching Assistant, teaching the trombone studio in the absence of Associate Professor of Trombone Don Immel, who is on leave. Mr. Brown is Principal Trombonist with the Tacoma Symphony Orchestra and Northwest Sinfonietta. He frequently performs with the Seattle Symphony, Seattle Opera, and Pacific Northwest Ballet, and can be heard on the recent Naxos release of William Schuman's *Symphony No. 10*, recorded by the Seattle Symphony. He is also an active studio musician, having performed on over fifty soundtracks for motion pictures, television, and video games. Recent projects include *Blade: Trinity*, *Halo 2*, and *Stargate Atlantis*. Mr. Brown began playing trombone in his hometown of Murray, Kentucky under the guidance of Raymond Conklin. In 1992, he was named National Winner of the Music Teachers' National Association Yamaha High School Brass Competition. After studying with Raymond Premru at the Oberlin Conservatory, he moved to Miami Beach to play with the New World Symphony under Michael Tilson Thomas. In 1999, Mr. Brown was awarded a Graduate Fellowship to attend the University of Minnesota, where he was a student of Thomas Ashworth and Douglas Wright. Philip Brown is currently a student of Don Immel.

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, IL 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 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, Japan, South Korea, Indonesia, Thailand and Russia. In the fall of 1997 he was Visiting Professor at the Senzoku Gakuen Uozu School of Music in Uozu, Japan. He is compiling editor and co-author (with several former UW 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.

PROGRAM NOTES

Fanfare for the Uncommon Woman, No.1 was inspired by Copland's *Fanfare for the Common Man* and employs the same instrumentation. In addition, the original theme resembles the first theme found in the Copland. Tower dedicated this work to women who take risks and are adventurous. Written under the Fanfare Project and commissioned by Houston Symphony the piece was given its' premiere performance in 1987.

Joan Tower was born in New Rochelle New York, but spent her childhood in South America. She credits that experience to influencing her love of percussion and rhythm. She is the founder and pianist of the Da Capo Chamber Players. Currently she is on the faculty of Bard College and is Ford's Made in America composer of the year.

While in Salzburg, **Wolfgang Amadeus Mozart** composed eight chamber wind compositions and among those was *Serenade in B-flat Major* in 1780. Also know as the Gran Partita, this work was designed for outdoor use, and was primarily intended to fall pleasingly on the ear as little more than background music. While the original intention of this composition may have been less than impressive, it is noteworthy because of its huge scale in terms of instrumentation and length. Instead of six (or eight) instruments, the Gran Partita is originally scored for no less than thirteen - pairs of oboes, clarinets, basset horns (lower pitched members of the clarinet family), horns in F and B flat, and bassoons, with the bottom line strengthened by double bass. Harmonically, the Adagio movement is the most symphonic sounding of the movements and employs orchestration techniques found in the composer's great opera *Don Giovanni*.

David Stanhope is one of Australia's leading composers and a brilliant pianist. After his conducting debut at the Sydney Opera House, the chief music critic of the national newspaper "The Australian" described him as "a new, highly talented and very lively young conductor - more please." He has worked for the Australian Opera for several years, and has wide experience as a repetiteur. As well as conducting major productions at the Sydney Opera House, he is a guest conductor with the Australian Broadcasting Corporation and regularly guest conducts other groups in various parts of Australia. As a concert pianist he has performed concertos with all the major Australian symphony orchestras, including Rachmaninoff's *3rd Concerto in D Minor*. He has made a number of recordings for EMI and the Australian Broadcasting Corporation. His early musical experience was as a Horn player: he was a freelance player in London,

playing with the Royal Opera House, Covent Garden, the English National Opera, the Royal Philharmonic Orchestra and the London **Sinfonietta**; in Australia he has served as Principal Horn with the Australian Opera and the Australian Chamber Orchestra. In 1984 he changed instruments to Bass Trombone, free-lancing with the Sydney, Melbourne and Adelaide Symphony Orchestras. After joining the staff of the Australian Opera in 1986, David Stanhope conducted productions of *Albert Herring*, *The Turn of the Screw*, and *Les Pêcheurs de Perles*. He also conducted the Australian stage premiere of Alban Berg's *Lulu* and the Sydney and Melbourne premieres of Janacek's *The Makropulos Secret*. Other operas in his repertoire include *Peter Grimes*, *Hansel and Gretel*, *Salome*, *Ariadne auf Naxos*, *Eugene Onegin*, *La Traviata*, *Jenufa*, and *Fidelio*. David Stanhope has conducted the soundtracks used in the motion pictures *Babe*, *Children of the Revolution*, *Paradise Road* and *Passion*. In the last-named film (a biography of Percy Grainger) he also recorded the entire solo piano repertoire for the film and is the hand "double" for actor Richard Roxburgh. As a composer, David Stanhope has written a wide variety of music, ranging from songs and chamber music to large orchestra and wind band works. In 2000 David conducted the Sydney Symphony Orchestra in several items for the opening ceremony of the Sydney Olympics. He also wrote fanfares and fireworks music for both the opening and closing ceremonies. Of his most recent band composition the composer writes:

In the year 2000 I wrote music for the Sydney Olympics opening and closing ceremonies, and for the New Year's Eve fireworks display at Sydney Harbour. Later I rearranged and expanded the material to make the four-movement suite, *Australian Fantasia*. Movement one, "Sydney Harbour" includes Australia's best-known tune, "Waltzing Matilda". The other references in "Sydney Harbour" will be understood by anybody who has tried to work with a two-year-old child running about in the same house!

Eric Ewazen, born in 1954 in Cleveland, Ohio, studied under Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller and Joseph Schwantner at the Eastman School of Music, Tanglewood and The Juilliard School where he has been a member of the faculty since 1980. He has been Vice President of the League-ISCAM, Composer-in-Residence with the St. Luke's Chamber Ensemble and with the International Trombone Association Convention in 1997, and lecturer for the New York Philharmonic's Musical Encounters Series. A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many chamber ensembles and orchestras in the U.S. and overseas. His music has been heard at festivals such as Tanglewood, Aspen, Caramoor and the Music Academy of the West. The soloists in performances of his music include members of the New York Philharmonic, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Orchestra, the Metropolitan Opera Orchestra, The Boston Symphony and the Philadelphia Orchestra

Eric Ewazen's *Concerto for Tenor Trombone and Wind Ensemble* was premiered at the 2001 Eastern Trombone Workshop with Craig Mulcahy, National Symphony Second Trombonist, as soloist. Ewazen writes: "I have always loved the wonderfully expressive range of the trombone, as well as its golden, resonant sound. The three movements of the *Concerto* explore this range. The music at times is lyrical, melancholy, introspective, playful, and heroic. It is written in the tradition of the 19th century concerto, with a large-scale *sonata allegro* first movement (complete with cadenza), a slow *appassionato* second movement, and a third movement which is a rousing *rondo*." The work is based on Ewazen's *Sonata for Trombone and Piano*, which was commissioned in 1993 by Michael Powell of the American Brass Quintet. Virginia Allen completed the orchestration for wind ensemble in 1999.

With the prospects of war growing between France and Germany in the late 1930s, **Darius Milhaud** immigrated to the United States where he taught at Mills College in Oakland, CA, and at the Aspen Festival. His new connection to the American musical landscape led to the commission of *Suite Francaise*, composed for high school bands in gratitude to the American people for their contribution to the Allied victory in World War II. The Goldman Band performed the premiere in New York in 1945 and the work was well received. The composer was asked to rescore it for orchestra and the orchestral version was given its premiere by The New York Philharmonic. Of this composition, Milhaud wrote:

The five parts of this suite are named after French provinces: the very ones in which the American and Allied armies fought together with the French underground for the liberation of my

country—Normandy, Brittany, Ile-de-France, ~~France~~ Lorraine, and Provence. I used some folk tunes of the provinces. I wanted the young ~~Americans~~ to hear the popular melodies of these parts of France where their fathers and brothers fought.

Darius Milhaud (1892-1974) was born in Aix-en-Provence, France and he received his musical education at the Paris Conservatoire. During World War I, he spent his military assignment in Rio de Janeiro with Paul Claudel, the French minister to Brazil, and spent several years traveling around the world, including time in the United States. When Milhaud returned to France, he became associated with a revolutionary circle of young musicians that was heavily influenced by Jean Cocteau and Erik Satie. In 1920, an article referred to this group as "Les Six," drawing a parallel to the Russian Nationalist movement of "The Five". This new name endured, and the membership included Milhaud, Georges Auric, Francis Poulenc, Louis Durey, Arthur Honegger, and Germaine Tailleferre. Trying to simplify musical expression as a reaction against Impressionism, "Les Six" came to symbolize music that was direct in approach and free of pretensions.

(Kevin Geraldi)

- program notes compiled by Ense' Ekpo

UNIVERSITY OF WASHINGTON GRADUATE CONDUCTING STUDENTS

Paul Bain, Puyallup
Nsé Ekpo, Sumter, SC
Scott Fry, Tacoma
Joel Heredia, Los Angeles, CA
Matthew Kruse, Redmond
Thomas Slabaugh II, Sacramento, CA
Laura Stambaugh, Portsmouth, NH
Alex Trevino, San Antonio, TX
Margaret Young-Weitzel, Redlands, CA

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea*
Zhao Rong Chen, Grad., Music Perf., Nanjing, China
Saesha Senger, Grad., Music Perf., Hailey, ID
Alysa Treber, Fr., Music Perf., Graham
Torrey Kaminski, Jr., Music Perf./Architecture, Seattle

OBOE

Jayne Drummond, Sr., Music Perf., Seattle*
Laura Stambaugh, Grad., Music Ed., Portsmouth, NH
Haley Franzwa, Jr., Music Ed., Bothell

BASSOON

Thomas Ng, Fr., Physics, Bothell*
Kirsten Alfredsen, Fr., Music Perf., Bellingham
Rebecca Solomon, Fr., Phil., Redmond
Bruce Carpenter, Grad., Music Perf., Houston, TX

CONTRA BASSOON

Madison Paxton, Fr., Music Perf., Elizabeth, CO

CLARINET

Kent van Alstyne, So., Physics, Chehalis*
Matthew Nelson, Grad., Music Perf., Vancouver
Jonathan Tu, Sr., Aeronautics/Math, Shoreline
Wilson Wong, Fr., Intl. Studies, Bothell
Ryan Brumbaugh, Sr., Music Ed, Port Angeles
Kate Sawatzki, So., Biology/English, Spokane
Libby Sandusky Grad., Music Perf., Seattle
Stella Koh, Fr., Music/Poly Sci., Bellevue
Nsé Ekpo, Grad., Inst. Cond., Sumter, South Carolina

BASS CLARINET

Ben Leis, Community Member, Seattle*
Cindy Chou, So., BioChem./Music, Seattle

ALTO SAXOPHONE

Barbara Larson, Sr., Music Perf./Anthropology, Kent*
Ryan Marsh, Sr., Music Perf., Maple Valley

TENOR SAXOPHONE

Anthony Pierce, Fr., Music Perf., Vancouver

BARITONE SAXOPHONE

Paul Swanson, Fr., Music Perf., Everett

TRUMPET

Edward Castro, Grad., Music Perf., New York City, NY*
Akash Shivashankara, Sr., Econ./Music, Bellevue
Sarah Holt, Sr., Music Ed., Lakewood
Paul Bain, Grad., Inst. Cond., Puyallup
Rachel Moore, Jr., Music Perf., Lake Forest Park
Shelly Devlin, Grad., Music Perf., LeGrand, IA

HORN

Matthew Kruse, Grad., Music Perf., Redmond*
Severn Ringland, Fr., Music Perf., Brush Prairie, WA
Kenji Ulmer, So., Music Perf., Olympia
Andrew Cate, So., Psychology, Graham
Stephanie Reger, Sr., Sociology, Everett
Josiah Boothby, Sr., Music Perf., Seattle

TROMBONE

Vincent LaBelle, Grad., Music Perf., Spokane*
Jenny Kellogg, So., Jazz Studies, Redmond
Sean McCarthy, Jr., Comp. Sci./Music Perf., Seattle
Grant Ausley, So., Music Perf., Graham

EUPHONIUM

Phillip Brown, Grad., Music Perf., Tacoma*
Emma Yantis, So., Music Perf., Grapeview

TUBA

Jon Hill, Fr., Music Perf., Des Moines, IO*
Nate Lee, So., Music Perf., Issaquah

STRING BASS

John Teske, Jr., Music Comp., Shoreline
Tracie Sanlin, Sr., Music Ed., Chicago, IL

PERCUSSION

Scott Fry, Grad., Inst. Cond., Tacoma*
Katie Hurst, Grad., Music Performance, Seattle
Rebecca Tapia, Sr., Music Perf./Music Ed., Snohomish
Everett Blindheim, Sr., Music Perf./Chem. Engr.,
Puyallup
Darren Meucci, Sr., Music Ed., Bothell
Maria Joyner, Grad., Music Ed./Music Perf., Olympia
Chris Lennard, Fr., Music Perf., Snohomish

PIANO

Yoonji Kwon, So., Music Perf./Medical Tech., Seoul, S.
Korea

HARP

Gabrielle Holmquist, Sr., Music Performance, San
Anselmo, CA
Ashley Wong, So., Music Perf., Kirkland

*Principal

**PNWMF Junior High/Middle School
Honor Band Members**

FERRUCCI JUNIOR HIGH SCHOOL
- Bob Rink, *Director*
Melanie Stambaugh, *Percussion*
Megan Albert, *Flute*
Shelby Wickett, *Bassoon*
Lisa McReynolds - *Oboe*

FRONTIER JUNIOR HIGH
- Matt Armstrong, *Director*
John Rogers, *Tuba*
Riley Park, *Tuba*
Samantha Hoppe, *Clarinet*

HAWKINS MIDDLE SCHOOL
- Stan Yantis, *Director*
Loretta Velaochaga, *Trumpet*
Sarah Volz, *Clarinet*
Jewelissa Lowe, *French Horn*

CENTENNIAL MIDDLE SCHOOL
- Linda Pilcher, *Director*
Elizabeth Janzen, *French Horn*
Joe Chlebowski, *Trumpet*

VALLEY VIEW MIDDLE SCHOOL
- Mike Mines, *Director*
Katherine Robinson, *Flute*
Andrew Wray, *Percussion*

KALLES JUNIOR HIGH SCHOOL
- Gail Phillips, *Director*
David Marsee, *Alto Sax*
Nathan Bosen, *French Horn*

CHINOOK MIDDLE SCHOOL
- Todd Mahaffey, *Director*
Wendy Kung, *Flute*
Joan Hong, *Clarinet*
Alex Lee, *Trumpet*

SNOHOMISH HIGH SCHOOL FRESHMAN CAMPUS
- Tadd Morris, *Director*
Tricia Webb, *Oboe*
Eric Newby, *Baritone*
Savannah Glasgow, *Clarinet*
Michaela Jeffs, *Clarinet*
Sasha Schumacher, *Trombone*

**PNWMF High School
Honor Band Members**

SNOHOMISH HIGH SCHOOL
- Pete Wilson, *Director*
Mersi Begley, *Alto Clarinet*
Adriel Spiker, *Trumpet*

PORT TOWNSEND HIGH SCHOOL
- Michael Alstad, *Director*
Ben Krabill, *Percussion*
Matt Loughlin-Presnall, *Trombone*

GOV. JOHN ROGERS HIGH SCHOOL
- Bruce Leonardy, *Director*
Autumn Leir, *Bassoon*
Meghan Gustainis, *Flute*
Carrie Carlsen, *Clarinet*
Tommy Pauly, *Oboe*
Irving Estrada, *Trumpet*

GRAHAM-KAPOWSIN HIGH SCHOOL
- Paul Bain, *Director*
Kelly Talasky, *Euphonium*
Leslie Treber, *Oboe*
Ian Anderson, *Trumpet*
A. J. Venegas, *Horn*

ROOSEVELT HIGH SCHOOL
- Scott Brown, *Director*
Amy Hutchings, *Alto Saxophone*

STADIUM HIGH SCHOOL
- David Mulkins, *Director*
Shannon Halloway, *Flute*
Andrew Osborn, *Alto Sax*
Mark Hengstler, *Clarinet*

YELM HIGH SCHOOL
- David Lawrenson, *Director*
Kati Roe, *Flute/Piccolo*
Bill McMullan, *Euphonium*
Jeff Herold, *Bassoon*

CURTIS HIGH SCHOOL
- John DePalatis, *Director*
Alisyn Christensen, *Oboe*
Sam Helmer, *Bassoon*

NORTH THURSTON HIGH SCHOOL
- Darren Johnson, *Director*
Matt Clegg, *Trombone*
Katherine Hwang, *Flute*