

presents

THE SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

THE CAMPUS BAND

Ethan Chessin & Nathan Rengstorff, *conductors*

THE CONCERT BAND

Erin Bodnar & Vu Nguyen, *conductors*

February 17, 2011

7:30 PM

Meany Theater

PROGRAM

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

from SYMPHONIC METAMORPHOSIS AFTER THEMES BY CARL MARIA VON WEBER:

"MARCH" (1943).....PAUL HINDEMITH (1895-1963)/trans. Keith Wilson

A SOMERSET RHAPSODY, OP. 21 (1907).....GUSTAV HOLST (1874-1934)/trans. Clare Grundman

REFLECTIONS (1962)..... ROGER NIXON (1921-2009)

Alison Farley, *conductor*

SHADOW RITUALS (2006).....MICHAEL MARKOWSKI (b. 1986)

Alison Farley, *conductor*

UNIVERSITY OF WASHINGTON CAMPUS BAND

Ethan Chessin & Nathan Rengstorff, *conductors*

SPRING FESTIVAL (2002)..... CHEN YI (b. 1953)

AN ORIGINAL SUITE (1928)..... GORDON JACOB (1895-1984)

I. March

II. Intermezzo

III. Finale

ALBANIAN DANCE (2005).....SHELLEY HANSON

UNIVERSITY OF WASHINGTON CONCERT BAND
Erin Bodnar & Vu Nguyen, *conductors*

SEA SONGS (1923) RALPH VAUGHAN WILLIAMS (1872-1958)
DOWN A COUNTRY LANE (1962) AARON COPLAND (1900-1990)/arr. Merlin Patterson
THE HOUNDS OF SPRING (1980) ALFRED REED (1921-2005)

PROGRAM NOTES

Paul Hindemith, born near Frankfurt, was one of the most prominent composers of the twentieth century. He was pushed to excel in music at an early age and showed great promise as a violinist, securing a place at the Hoch Conservatory where he also gained an interest in composition. By 1919 he was able to mount entire concerts of his own works, many of which so impressed representatives of the Schott publishing company that they secured rights to all his music from that point forward, including the score being performed this evening. After emigrating to the United States in 1940 Hindemith began teaching music at several colleges in the Northeast. As a result of a particularly well-received guest lecture series at Yale he was appointed to a permanent faculty position, attracting students such as Lukas Foss. In 1949 he was awarded the Norton Chair at Harvard leading to the publication of his lectures under the title, *A Composer's World*.

The orchestral suite *Symphonic Metamorphosis after Themes by Carl Maria von Weber* dates from 1943, not long after the Hindemith's arrival in the United States. Much of his music from this time reflects his awareness of the technical skill and virtuosic style of American symphony orchestras. Approached by ballet master Léonide Massine to score a dance set to Weber's themes, Hindemith began work on the piece in 1940. His enthusiasm quickly dimmed when he learned that the sets and costumes were to be designed by Dali, an artist Hindemith deemed to be "too weird." After a falling out with Massine, Hindemith reworked the material as *Symphonic Metamorphosis*, a work destined to become his most popular. The original themes of Weber, many taken from a series of piano duets, are dramatically altered in Hindemith's setting. As Hindemith was reported as saying, the themes were not among Weber's best so he felt quite free to do with them as he pleased.

Gustav Holst is one of the luminaries of wind composition, having contributed such cornerstone works as the *Suite in F*, the *Suite in E^b*, and *Hammersmith*, yet he is best remembered by many as composer of the 1917 orchestral suite, *The Planets*. Holst began his concentrated study of composition at the Royal Conservatory of Music in London in 1893. He was equally enamored of the sweeping chromaticism of Wagner, the mysticism of Hindu philosophy and the idealistic perspective of Walt Whitman. He gave up a career as an orchestral trombonist in 1903 to teach at James Allen's Girls' School, following his close friend Ralph Vaughan Williams in the post. In 1905 he moved to St. Paul's Girls' School in Hammersmith, where he taught for the remainder of his life.

A Somerset Rhapsody was one of Holst's early orchestral works and the first to gain widespread popularity. This and several other small-scale compositions from that period clearly show the influence of English folksongs, revived by many composers of the time, most significantly Vaughan Williams. Dedicated to the indefatigable folk song collector Cecil Sharp, *Somerset Rhapsody* sets four songs included in Sharp's 1904 collection *Folk Songs from Somerset*. Holst set these tunes in a variety of contexts, from the sparse opening English horn solo, "Sheep Shearing Song," reputed to be Holst's favorite, to the chromatic lyricism of "The True Lover's Farewell." The militaristic "High Germany" gives way to the energetic "The Cuckoo," which makes a sly return appearance in a final juxtaposition with the opening tune.

Roger Nixon, a native of California, began composing while in grammar school. He also conducted his school orchestra and the group performed his first piece *Contra Dance*. Nixon also played the clarinet and studied with Sousa Band clarinetist, Frank Mancini, continuing study with him into junior college. While in junior college, Nixon won a national woodwind quartet composition contest and studied composition with Arthur Bliss and Ernest Bloch. The composer took a break from school to serve in the U.S. Navy during World War II, and following his time in the military, he completed graduate study at Berkeley, earning a MA in composition and a Ph.D. in education. His composition teachers during this time included Roger Sessions, Arnold Schoenberg, Charles Cushing and Frederick Jacobi. Nixon went on to teach music at Modesto Junior College and San Fran-

cisco State University. During Nixon's career he composed over 60 works for various idioms including wind band, chamber ensembles, choir, orchestra, piano, song cycles and an opera.

Reflections was composed in 1962 and eventually published in 1970. According to the composer's comments during a performance by the United States Air Force Band of the West, the work is based on Nixon's memories of a recreational park near his childhood home in Tulare, CA, intended to represent the "magnificent oak trees" which form a "natural cathedral" over the park. Nixon mentions his most memorable times in the park came in the evening, which allowed for "quiet reflection." The composer also discusses how the Goldman Band used to play this piece often in their performances. Goldman wrote a letter to Nixon stating: "Best thing, [about the piece] the players like it. After all these years it is still my favorite Nixon band piece." *Reflections* was dedicated to the San Francisco State University Symphonic Band, Edwin Kruth, Director.

Michael Markowski is a graduate of Arizona State University, earning a bachelors degree in film. Markowski does not hold any degrees in music, but studied composition and orchestration with Jon Gomez, Karl Schindler and Steven Scott Smalley. Additional training includes an invitation to study at the National Band Association's Young Composer and Conductor Mentorship Program where he studied with Mark Camphouse, Robert Sheldon and Andrew Boysen, Jr.. Markowski has gained national attention in composing for the short film *Conan: The Musical*, based on the former NBC Tonight Show host Conan O'Brien.

Shadow Rituals was the first-prize winner of the Frank Ticheli Composition Contest, earning a publication through Manhattan Beach Music, Co. The piece is now featured on many state prescribed music lists. Markowski dedicates the piece to Frank Ticheli noting that while sitting in his junior high band room and playing his first Ticheli piece, he "found his style so unlike the other arrangements and 'standards' that we performed." The composer describes the piece as "rhythmic" and "energetic" and wrote the piece to be a dance that is "a reflection of something primitive or ancient."

Yuan Tan, the New Year, is the most important annual celebration on the Chinese calendar. Also called Spring Festival, the fifteen-day holiday marks the period in between harvest and planting, and thus the beginning of spring. **Chen Yi's** composition *Spring Festival* employs several elements of Chinese instrumental music, drawing melodic themes from the southern Chinese folk ensemble piece entitled "Lion Playing Ball", as well as incorporating traditional percussion instruments such as gongs and cymbals. Additionally, the form of the piece is based on the Greek concept known as the Golden Mean, an irrational number with peculiar mathematical properties used for millennia in the construction of art and architecture and found frequently in nature. Formally, Spring Festival is divided into sections of various unequal lengths, the ratios of which are equal to the Golden Mean.

Dr. Chen Yi, a native of Guangzhou, is one of the most significant composers of Western classical music to emerge from China. As a young musician during the Cultural Revolution, she practiced the violin illicitly and devoted much time during her two years of forced labor to learning the traditional folk music of the countryside. This dual passion for Chinese and Western music has served Dr. Chen well throughout her career, serving as the concertmaster and composer for the Beijing Opera Troupe as well as a distinguished professor of composition at various universities in the United States. Tonight's performance of *Spring Festival* appropriately coincides with the final night of the Chinese New Year festivities in 2011.

An Original Suite for Military Band was **Gordon Jacob's** first work for wind band, and it has since become a staple of the repertoire. The publisher, as a means to contrast the work with orchestral transcriptions that were more prevalent, added 'Original' to the title. Additionally, the themes of each movement were not adapted from folk tunes. The work is scored broadly and is structurally simple, yet at the detailed level it is nuanced and surprising. The opening starts appropriately march-like with a snare drum solo, but this leads into an unaccented downbeat followed by a lyric theme. The second movement is based on an expressive song, but uses no perfect cadences and arrives at a dissonant climax. The third movement incorporates a sprightly theme in duple meter that ends abruptly and is seemingly accompanied in triple meter.

Shelley Hanson is a widely performed composer, as well as a conductor, record producer, and clarinetist. She and her band, *Klezmer and All That Jazz*, perform traditional Jewish folk music in concert with orchestras around the United States, and have recently released an award-winning audio book version of the classic Yiddish play *The Dybbuk*. A member of the Minneapolis Pops Orchestra, she has recorded orchestral and chamber music for Virgin Records, Teldec, Innova, and others, and was a soloist for the soundtrack of the feature film *Out of the Wilderness*. After receiving a Ph.D. in Performance, Music Theory, and Music Literature from Michigan State University, Hanson conducted university orchestras and wind ensembles for 15 years.

Eastern Europe has had a long tradition of brass bands, some of which also include clarinets and saxophones. Although the instruments now commonly used by concert bands look and sound somewhat different than some of the instruments used by Eastern European bands, Albanian dance this setting of the popular Albanian tune *Shota* seeks to re-create the festive mood of a raucous village dance, where just such a folk band would have provided the music. Present throughout the piece is the rhythmic pattern of long-long-short, which is a very common folk dance rhythm in many cultures.

The music of **Ralph Vaughan Williams** is noted for its power, nobility and expressiveness, representing the essence of “Englishness.” Born in 1872, Vaughan Williams attended the Royal College of Music and later studied with Maurice Ravel in Paris. He developed a lifelong friendship with Gustav Holst, sharing many interests and ideals. Like Holst, Vaughan Williams was overtaken by the folk song movement, which swept through England in the 1890’s. At the turn of the century, he was among the first to travel into the countryside to collect songs and carols from singers, collecting over 800 folksongs, and using many of them in his works throughout his career. Vaughan Williams composed for nearly every genre, to include nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music, works for chorus and orchestra, and military band.

Sea Songs was composed in 1923, originally as the second movement of *English Folk Song Suite*. Vaughan Williams’ admiration for the band at the Royal Military School of Music led him to write for the idiom. The folk songs “Princess Royal” and “Admiral Benbow” are used as melodic material in the first section of *Sea Songs*, with “Portsmouth” forming the central section before a return to the opening material. The form of the march is strikingly similar to the form of “March – Seventeen come Sunday,” the third movement of *English Folk Song Suite*, which may explain why the composer eventually removed it from the suite. In 1942, Vaughan Williams arranged *Sea Songs* for full orchestra. The orchestral version was used in television and in 2008 to commemorate the fiftieth anniversary of the composer’s death.

Aaron Copland was born in Brooklyn, New York and began studying piano in Manhattan at the age of sixteen. The twenty-year old Copland left for France to study at the Summer School of Music for American Students, where he ended up selling his first composition to a French music publisher. While in Europe he met composer and conductor Serge Koussevitsky, who requested that Copland write a piece for the Boston Symphony Orchestra. *Symphony for Organ and Orchestra* was Copland’s initial entry into the life of professional American music. The composer strived to distinguish his music from the music of Europe by incorporating elements of jazz, which he viewed as the first genuinely American musical movement. Concerned with expanding the audience for American classical music, Copland was an active member of many organizations, including the League of Composers and the American Composers’ Alliance, and worked on promoting the works of young composers. After a productive and successful period, circa 1935-1950, Copland slowed down his work as a composer in exchange for the role of conductor. Over the next thirty years, he traveled the world, conducting performances and creating an important collection of recorded works – his own and those of other American composers. Copland inspired many musicians and young composers while teaching at Tanglewood and Harvard, as well as the many he reached through his five books and more than sixty articles and essays on music.

Down a Country Lane, originally for solo piano, was commissioned by and published in *Life* magazine in 1962. Copland explained in an article appearing with the work that the music “is descriptive only in an imaginative, not a literal sense. I didn’t think up the title until the piece was finished.” Two years later, Copland wrote a version for small orchestra, intended for youth ensembles. The work resembles his American pastoral sound, similar to the quiet sections of his famous *Appalachian Spring*.

Alfred Reed was a composer, conductor, and educator of international renown, particularly in the wind band world. He served in the United States Air Force during World War II, and upon completion of his service, studied composition at the Juilliard School. The composer’s talent led him to a position as staff arranger for NBC in the 1950s, and he later joined the faculty at Miami University until 1993. His music is particularly popular in Japan where he developed a close relationship with the Tokyo Kosei Wind Orchestra.

The Hounds of Spring is a concert overture written in traditional three-part form. The composer’s inspiration came from the 1865 poem *Atlanta in Calydon*, by Algernon Charles Swinburne, as he attempts to capture the twin elements of the poem – “exuberant youthful gaiety and the sweetness of tender love.” The poem reads:

*When the hounds of spring are on winter’s traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain*

*And soft as lips that laugh and hide
The laughing leaves of the trees divide,
And screen from seeing and leave in sight
The god pursuing, the maiden hid.*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Colleen McElroy, Jr., Music Performance,
Darrington *
Sydney Gordon, Jr., Biochemistry / Music, Port
Angeles
Alex Hoelzen, Fr., Music, Bellingham
Kathleen Shin, Jr., Music, Mukilteo
Sher-Min Yang, So., Music, Seattle

CLARINET

Nate Williams, Fr., Music, Sonoma, CA *
Andreas Abel, Grad., Computer Science,
Blieskastel, Germany
Aaron Azose, Fr., Undeclared, Mercer Island
Kaila Eason, Fr., Chemical Engineering, Mount
Vernon
Kerry Sloan, Fr., Chemistry, Bothell

BASS CLARINET / Eb CLARINET

Maiyah Hollander, So., Communications /
Journalism, San Ramon, CA

OBOE

Holly Palmer, Fr., Music, Truckee, CA *
Kelsey Langlois, Fr., Undeclared, Graham
Gail Stanton, So., Undeclared, Redmond

ENGLISH HORN

Gail Stanton, So., Undeclared, Redmond

BASSOON

Darcy Leggett, So., Music Education, Grand
Junction, CO *
Cameron Gerhold, Jr., Ethnomusicology,
Honolulu, HI

ALTO SAXOPHONE

Corey Jones-Weinert, Fr., Pre-engineering,
Tucson, AZ *
Michael Arguelles, So., Aeronautical Engineering,
Olympia

TENOR SAXOPHONE

Chris Lizotte, Grad., Geography, Nashua, NH

BARITONE SAXOPHONE

Arin Greenwood, Fr., Chemistry, Napa, CA

TRUMPET

Brennan Carter, Sr., Jazz Studies / Music
Education, Kenmore *
Christopher Clarke, Sr., Music Education,
Vancouver
Dan Maben, So., Aeronautical Engineering,
Olympia
Anna Mines, Fr., Ethnomusicology, Seattle
Tristan Pendergrass, Jr., Music / Economics,
Seattle

HORN

Dan Reisinger, Sr., Civil Engineering, Redmond *
Gabrielle Jones, Grad., Social Work, Tampa, FL
Ashley Wilson, Community, Harbor Springs, MI
Ruofan Yu, So., Physics, Bellevue

TROMBONE

Mandy Berman, So., Music Education / Business
Administration, Mercer Island *
Thomas Larson, So., Mechanical Engineering,
Olympia
Alexander Le, Fr., Aerospace & Aeronautics,
Vancouver
Sarah Sanborn, Fr., Business / Music, Wenatchee
Dana Hench, Sr., Music, Seattle

EUPHONIUM

Mark McConnell, Sr., Law, Societies & Justice,
Muncie, IN *
Jeremy Ford, Fr., Undeclared, Graham
Amy Holler, So., Music Performance / Aquatic &
Fisheries Studies, Ann Arbor, MI

TUBA

Devin Ensz, Jr., Music Performance, Sioux Falls,
SD *
Jenna Maligro, Fr., Biology, Mililani, HI

PERCUSSION

Elliot Gray, Sr., Jazz Studies / Music Education,
Seattle
Inkyung Lee, Post-Bacc, Music Education,
Kirkland
Zachary Oppenheim, So., Undeclared, Santa Cruz,
CA
Brian Woolford, Sr., Music Education, Seattle

* principal

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Rebecca Anderson, So., Biology, Vader
Jixia Ao, Seattle
Isaye Barton, Fr., Pre-Medicine, Maple Valley
Amy Hartquist, So., Camas
Pasha Jurgensen, Sr., Mathematics, Milton
Susanna Kim, Sr., Yakima
In Hae Lee, Sr., Neurobiology, Fife
Linda Lewis, Sr., Classics, Snohomish
Stacey Luong, Fr., Mathematics: Teacher Preparation, Des Moines
Kaela Mansfield, Jr., Civil Engineering, Spokane
Ksenia Sukhova, Fr., Mathematics, Napa, CA
Cameron Vohr, Fr., Music Performance, Seattle
Victoria Wagner, So., Computer Sci/Chemistry, Sammamish
Anne Wang, Jr., Biology/Aquatic & Fishery Science, Seattle
Kassia Wilhelm, So., Maple Valley

OBOE

Paulo Ceppi, Grad., Atmospheric Science, Geneva, Switzerland
Matthew Pouw, So., Olympia

BASSOON

Ella Williams, Jr., Germanics/European Studies, Kenmore

CLARINET

Meagan Albright, So., Physics/Astronomy, Castle Rock
Kevin Dong, So., Bothell
Emily Fowler, So., Biology/Psychology, Mill Creek
Kaila Fox, Jr., Mathematics, Snohomish
Roger Goosey, Fr., Kelso
Michelle Hoxie, Fr., Anthropology, Sheridan
Joshua Kao, Engineering, Hacienda Heights, CA
Sarah McMartin, Fr., Biology, Ephrata
Linda O'Gara, Seattle
Jordan Rohrs, Fr., Business Administration, Federal Way

BASS CLARINET

Louie Li, Fr., Biochemistry/Pre-Med, Beijing, China

ALTO SAXOPHONE

Laci Casto, Fr., Psychology, Redmond
Roxana Hicks, Jr., Biology/History, Tacoma
Alex Jeffers, Sr., International Studies, Bellevue
Peter Montine, Jr., Civil Engineering, Bellevue
Greg Shintani, Fr., Applied Computational Math and Science, Spokane
James Thompson, Fr., Pre-Engineering, Lynden
Andy Weedon, Sr., English/Creative Writing, Yakima

TENOR SAXOPHONE

Raymond Carter, Fr., Chemical Engineering, Seattle
Josh Cihak, So., Mechanical Engineering, Sumner
Jessica Hicks, Jr., Early Childhood & Family Studies, Tacoma
Alexander Lamb, So., Environmental Engineering, Sequim
Mike Reiter, Jr., Civil and Environmental Engineering, Novato, CA
Evan VanCoevern Weaver, Fr., Mathematics, Port Orchard

BARITONE SAXOPHONE

Harlin Wood, Fr., Engineering, Lyle

TRUMPET

Adam Brown, Fr., Civil Engineering, Kenmore
Madeline Davis, Jr., Communication, Vancouver
Craig Douglass, Fr., Astronomy/Physics, Kirkland
Matthew Feltrup, Sr., Economics, Yakima
Phoebe Johnson, Jr., History, Fridley, MN
Kevin Lutz, Sr., Bonney Lake
Greg Martin, Jr., Earth and Space Science, Sumner
Leah Miyamoto, So., Business, Mill Creek
Michael Pritchett, Fr., Accounting & Information Systems, Federal Way

HORN

Tim Blok, Jr., Music Education, Lynden
Connor Gordon, Sr., Philosophy, Spokane
Andrew Hendrickson, Jr., Mathematics, Bonney Lake

TROMBONE

Matt Bonna, Fr., Mechanical Engineering, Bakersfield, CA
Kevin Burchett, Fr., Mechanical Engineering, Spokane
Benjamin Dagang, So., Aeronautics/Astronautics, Sacramento, CA
Hayley Edmonston, So., Law/Societies and Justice, Puyallup
Brent Nagamine, Sr., Honolulu, HI
John Luke Schaefer, Fr., Biology, Denver, CO

EUPHONIUM

Maclean Ferguson, So., Music Education, Deer Park
Caleb Stigile, So., Computer Science/Comparative Religions, Poulsbo

TUBA

Nick Clark, Grad., Public Health, Henderson, NV
William Piper, So., Bakersfield, CA
Melanie Wu, So., Burien

PERCUSSION

Shouri Ahmady, Jr., Music Education, Kirkland
Paul Jandacek, Jr., Industrial Engineering, Beaverton, OR
Zachary Oppenheim, So., Ethnomusicology/Neurobiology, Santa Cruz, CA
Matt Peterson, So., Walla Walla

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Jessica Acosta, Fr., Nursing, Queen Creek, Arizona
Ana Armstrong, Community, De Pere, Wisconsin
Rebecca Bruders, Jr., Cellular, Developmental and Molecular
Biology, Brier
Nancy Gove, Community, Seattle
Siying Guo, Fr., ACMS, Nanjing, China
Katie Hellerud, So., Psychology, Spokane
Michael John Iringan, So., Civil Engineering, Everett
Yawei Jiang, So., Economics, Beijing, China
Pasha Jurgensen, Sr., Mathematics, Fife
Ashley Kim, Sr., Economics / Biochemistry, Federal Way
Ji (Lucy) Kim, So., Biology, Tacoma
Mackenzie Krell, Fr., Undecided, Spokane
Hee Won Lee, Fr., Business, Seoul, South Korea
SoJung Lee, Fr., Seoul, South Korea
Frederica "Rica" Mackert, Sr., Biology / Japanese, Bellevue,
WA and Norcross, GA
Kelli Slaven, Fr., Civil Engineering, Camas
Jessica Yang, Jr., Physiology, Salem, Oregon
Yitong (Jenny) Zhang, Grad., Chemistry, Beijing, China
Weizhou Zhang, So., math/statistics, Shanghai, China

OBOE

Taylor Loe, Fr., Biochemistry, Tacoma
Simone Schaffer, Fr., Civil Engineering / Biology, Port Orchard
Stacy Schulze, Community, Richmond, TX

BASSOON

Samuel Olive, Sr., Political Science / History, Puyallup
Adam Williams, Fr., Music Performance/ Mechanical
Engineering, Port Orchard

CLARINET

Andreas Abel, Grad., Computer Science, Blieskastel, Germany
Aleighsha Akin, Fr., Pre-Engineering, Port Orchard
Loren Antonio, Jr., Psychology/Sociology, Yakima
Jennifer Arther, Sr., ACMS: Statistics, Redmond
Catherine Bass, So., Japanese, Lake Oswego, OR
Stephanie Brandt, Sr., Microbiology, Tekoa
Crystal Buxton, So., Linguistics, Everett
Melissa Caras, Grad., Neurobiology & Behavior, Peabody, MA
Carrie Fowler, Community, Everett
Stephanie Furrer, Grad., Neurobiology and Behavior, Fond du
Lac, WI
Alexandra Kossik, Jr., Biology, Mill Creek
Alexander Neale, Jr., Biochemistry, Snohomish
Mira Sytsma, Fr., Undeclared, Portland, OR
Nicole Vongpanya, Sr., Psychology, Monroe
Meghan Woodard, Jr., English, Tacoma

BASS CLARINET

Sarah Chesner, So., Communication, El Mirage, AZ
Iris Kemp, Grad., Aquatic and Fishery Sciences, Greenwood, SC

ALTO SAXOPHONE

Ryan Hazelton, Grad., Physics, Sunol, CA
Daniel Kim, So., Computer Engineering, Brush Prairie
Carmen Kwong, Jr., Geography / Informatics, Corvallis, OR
Kensen Miyahara, Fr., Electrical Engineering, Mililani, Hawaii
Eric Orth, Community, Lake Forest Park
Hilario Ramos, Post-doc., El Paso, TX
Tamlyn Sapp, Jr., ESRManagement: Wildlife Conservation,
Lynnwood

TENOR SAXOPHONE

Chris Gamble, Jr., Computer Science, Everett
Alex Lamb, So., Environmental Engineering, Sequim
Jacob Lockey, Community, Puyallup
Jose Veliz, Jr., Undecided, Seattle
Jeremy Wright, Sr., Mathematics, Everett

BARITONE SAXOPHONE

Scott Gochanour, Community, Lake Forest Park

TRUMPET

Qun Chen, Fr., Statistics, WenZhou, China
Brandon Ing, Jr., Biochemistry / Music Minor, Honolulu, HI
James Kim, Fr., Communications, Bothell
Michael Komatsu, Sr., Geology, Seattle
Caroline Krejci, Grad., Industrial Engineering, Dunlap, IL
Michael Rush, Sr., Computer Engineering, Vancouver
Andrea Striz, Community, Norman, OK
Shimpuku Uezono, Jr., Extend Pre-Engineering, Boston, MA
Matthew Lane Venema, Jr., Sociology, Seattle

HORN

Matthew Davis, Fr., Bioengineering, Kent
Bryna Hazelton, Post-doc., Physics, Sunol, CA
Karen Mildes, Community, Bothell
Dov Shlachter, Fr., Computer Engineering, Los Alamos, NM

TROMBONE

Andrew Bendokas, Community, , Bothell
Cora Chadik, Sr, Biochemistry, Port Orchard
Jesse Delisle, Sr., Sydney, NSW, Australia
Nora Gunning, Fr., Music Education/Spanish, Everett
Oisin Gunning, Sr., Fisheries, Everett
Melissa Rogers, Community, Seattle
Michael Sloan, Jr., Computer Science / ACMS, Newcastle
Charles Tilander, Jr., Biochemistry/ Philosophy, International
Falls, MN

EUPHONIUM

Angela Chin, Sr., Environmental Studies, Bainbridge Island

TUBA

Monica Riess, Grad., Oceanography, Eau Claire, WI
Ashwin Subramanian, So., Undeclared, Danville, CA

PERCUSSION

Briana Gahler, Fr., Business Administration, Redmond
Yi Qiu, So., Business, Guangzhou, Guangdong, China

2010-2011 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 18, Roundtable Discussion: Ryo Yanagitani, piano. 4:00 PM, Brechemin Auditorium.

February 19, Guest Artist Recital: Ryo Yanagitani, piano. 1:30 PM, Brechemin Auditorium.

February 19, Guest Artist Recital: Les Percussions de Strasbourg. 7:30 PM, Meany Theater.

February 22, Percussion Ensemble: *Meany Beat*. 7:30 PM, Meany Theater.

February 24, University Symphony. 7:30 PM, Meany Theater.

February 28, Baroque Ensemble with Seattle Metropolitan Chamber Orchestra. 7:30 PM, Meany Theater.

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

March 2, Jazz Innovations I. 7:30 PM, Brechemin Auditorium.

March 3, Jazz Innovations II. 7:30 PM, Brechemin Auditorium.

March 4, Composers' Workshop. 7:30 PM, Brechemin Auditorium.

March 5, Quantum String Quartet. 7:30 PM, Brechemin Auditorium.

March 6, Symphonic Band Chamber Concert. 1:30 PM, Brechemin Auditorium.

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

March 10, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.

March 11, Combined Choruses & Symphony: *Elijah*. 7:30 PM, Meany Theater.

March 12, Barry Lieberman & Friends Master Class: Scott Pingel, double bass. 12:00 PM, Brechemin Auditorium.

March 13, Barry Lieberman & Friends with Scott Pingel, double bass. 2:00 PM, Brechemin Auditorium.

March 26, Wind Ensemble. 2:00 PM, Meany Theater.

April 6, Brechemin Scholarship Recipients Recital. 7:30 PM, Brechemin Auditorium.

April 9, Guest Artist Master Class: Jordan Anderson, double bass. 2:00 PM, Brechemin Auditorium.

April 10, Viola Studio Recital: *Violas United*. 2:00 PM, Brechemin Auditorium.

April 10, Littlefield Organ Series: John Grew. 3:00 PM, Walker-Ames Room.

April 14, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.

April 17, Barry Lieberman & Friends with Maria Larionoff, violin and Robin McCabe, piano. 2:00 PM, Brechemin Auditorium.

April 20, Saxophone Night. 7:30 PM, Brechemin Auditorium.

April 25, Wind Ensemble, Symphonic and Campus Bands. 7:30 PM, Meany Theater.

April 26, Ethnomusicology Visiting Artist Recital. 7:30 PM, Meany Theater.

April 27, DXArts. 7:30 PM, Meany Theater.

April 28, Faculty Recital: Craig Sheppard, piano: *Mostly Brahms*. 7:30 PM, Meany Theater.

May 10, University Symphony. 7:30 PM, Meany Theater.

May 12, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.

May 15, Harp & Chamber Music Recital. 3:00 PM, Brechemin Auditorium.

May 16, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

May 18, Jazz Innovations I. 7:30 PM, Brechemin Auditorium.

May 19, Jazz Innovations II. 7:30 PM, Brechemin Auditorium.

May 20, Composers' Workshop. 7:30 PM, Walker-Ames Room.

May 20, Guitar Ensemble: *Guitar and Friends*. 7:30 PM, Brechemin Auditorium.

May 23, University Chorale. 7:30 PM, Meany Theater.

May 25, Contemporary Group. 7:30 PM, Meany Studio Theater.

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