

Compact disc



SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON

2013-2014

B348

2014

2-11

*Presents the*

**26<sup>th</sup> ANNUAL  
PACIFIC NORTHWEST  
MUSIC FESTIVAL**

*FESTIVAL COORDINATOR*  
LEWIS NORFLEET

*GUEST CLINICIANS*

FRANK BATTISTI

ALLAN R. McMURRAY

LINDA MOORHOUSE

February 10(11), 2014

Tuesday, February 11, 2014

HIGH SCHOOL CONCERT BAND DIVISION

<u>School</u>	<u>Teacher</u>	<u>Warm-up</u>	<u>Performance Time</u>
Bellevue High School	Edd George	7:30	8:00-8:25
La Conner High School	Brian Fraser	8:00	8:30-8:55
Mercer Island High School	Parker Bixby/Ryan Lane	8:30	9:00-9:25
Woodinville High School	Eric Lucas	9:00	9:30-9:55
Stadium High School	Adam Morell	9:30	10:00-10:25
Juanita High School	Mario Lane	10:00	10:30-10:55
Graham-Kapowsin High School	Paul Bain	10:30	11:00-11:25

Instrumental Master Classes for Students with UW Faculty  
Directors' Luncheon Discussion: 11:30-12:30, Studio Theater Lobby

Bothell High School	Philip Dean	12:15	12:45-1:10
Royal High School	Erich Mietenkorte	12:45	1:15-1:40
Timberline High School	Cal Anderson	1:15	1:45-2:10
Bainbridge High School	Chris Thomas	1:45	2:15-2:40
Roosevelt High School	Scott Brown	2:15	2:45-3:10
Newport High School	Meagan Mangum/Noreen Norfleet	2:45	3:15-3:40
Cascade High School	Mark Stacey	3:15	3:45-4:15

Warm-up will take place 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. There is not enough space to leave your things in Meany Hall for the day. Each school will have a designated area.

**DIRECTOR'S 'BROWN BAG' LUNCHEON / CONVERSATION**

Featuring guest clinicians Linda Moorhouse, Frank Battisti and Allan McMurray

11:30-12:30, Meany Studio Theater Lobby

The following instrumental master classes will be held from 11:30-12:00:

Percussion ..... Meany #268  
Flutes..... Meany West Lobby  
All Brass Instruments..... Meany Main Floor, front  
Saxophones ..... Meany #55

The following instrumental master classes will be held from 12:00-12:30:

Oboes & bassoons..... Meany #55  
Clarinets ..... Meany West Lobby

UW Concerts will be at approximately 4:30 PM each day.

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Feb 10

**UNIVERSITY OF WASHINGTON SYMPHONIC BAND CONCERT**

Dr. Steven Morrison, *conductor*

CANZONA (1951).....PETER MENNIN (1923-1983)

Cory Meals, *conductor*

TIGHT SQUEEZE (2013).....ALEX SHAPIRO (b. 1962)

SINFONIA XII: SOUTHERN HEART, SACRED HARP (1984).....TIMOTHY BROEGE (b. 1947)

IV. Fulfillment

FROM THE DELTA (1947).....WILLIAM GRANT STILL (1895-1978)

III. Dance

NONCIRC CD# 16,868

Feb 11, 2014

**UNIVERSITY OF WASHINGTON WIND ENSEMBLE CONCERT**

Timothy Salzman, *conductor*

CD#16,869

1 REMEMBER THE MOLECULES (2012).....5:56.....MICHAEL MARKOWSKI (b. 1986)

2 remarks - Salzman

3 THE GLASS BEAD GAME (1997).....19:58.....JAMES BECKEL (b. 1948)

I. The Call & Awakening

II. Father Jacobus

III. Magister Ludi Coronation & Death

Jeffrey Fair, *horn*

4 remarks

**FESTIVAL HONOR BAND**

5 EARTH SONG (2012).....3:43.....FRANK TICHELI (b. 1958)

6 remarks

Linda Moorhouse, *conductor*

7 ENGLISH FOLK SONG SUITE (1924).....3:16.....RALPH VAUGHAN WILLIAMS (1872-1958)

I. March: Seventeen Come Sunday

Frank Battisti, *conductor*

## THE UNIVERSITY OF WASHINGTON BAND PROGRAM

The University of Washington Wind Ensemble is the select wind ensemble at the UW and is comprised of the finest wind and percussion players on campus. Under Professor Salzman's direction the University of Washington Wind Ensemble has performed at a number of prestigious music conventions, has presented several world premiere performances of outstanding new music for wind band and in 2004, undertook a highly acclaimed nine-day concert tour of the Kansai region of Japan returning for more extensive tours of that country in 2007 and 2010. The UW Wind Ensemble presented several concerts in the main concert venues of Beijing, China in March of 2013, including a sold-out concert in the National Center for the Performing Arts in Tiananmen Square that was broadcast nationwide on China Central Television. In the spring of 2006, the ensemble was invited by the Seattle Symphony Orchestra to present a concert at Benaroya Hall as a part of the Symphony's *Made in America* Festival. The London Financial Times review of the concert applauded "music of surprising sophistication...Cindy McTee's *Finish Line* pulsed energetically and William Bolcom's *Song* was simply gorgeous." Subsequent to the 2006 performance the ensemble was invited for return appearances on Seattle Symphony concert series in 2007, 2008 and, most recently in 2011 when Maestro Gerard Schwarz conducted the ensemble. The UW Wind Ensemble has also collaborated with a number of internationally renowned guest artists, conductors and composers including Eddie Daniels, Steve Houghton, Allen Vizzutti, James Walker, Douglas Yeo, Leigh Howard Stevens, David Maslanka, Michael Colgrass, Cindy McTee, Eric Ewazen, Satoshi Yagisawa, David Stanhope and Huck Hodge. In July of 2008 Nihon Pals, a music education resource company based in Osaka, Japan, released a set of instructional DVDs regarding the subject of building ensemble musicality featuring Professor Salzman and the UW Wind Ensemble. Membership, based on audition, is open to the entire student body regardless of major field of study. Additional opportunities for student involvement in University of Washington instrumental organizations include the Symphonic Band, the Concert Band, the Campus Band, the 240-member Husky Marching Band, two jazz ensembles, several combos and the UW Symphony Orchestra.

The University of Washington was host for the 2011 National Conference of the College Band Directors National Association.

UW Band Program information can be found on the worldwide web at:

<http://depts.washington.edu/winds/>

### 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 300 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 35-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:

Julia Tobiska, Admissions/Outreach Coordinator  
phone: (206) 685-9872 / [jtobiska@uw.edu](mailto:jtobiska@uw.edu)  
<http://www.music.washington.edu/>

### The University of Washington School of Music Instrumental Faculty

Donna Shin, Flute	David Gordon, Trumpet	Seth Krinsky, Bassoon
Jennifer Nelson, Clarinet	Jeffrey Fair, Horn	Michael Crusoe, Timpani
Shannon Spicciati, Oboe	Ko-ichiro Yamamoto, Trombone	Tom Collier, Percussion
Michael Brockman, Saxophone	Chris Olka, Tuba/Euphonium	Valerie Muzzolini, Harp
	Michael Werner, Percussion	

Information regarding UW School of Music faculty can be found on the worldwide web at:  
<http://www.music.washington.edu/faculty/>

## GUEST CLINICIANS

**Frank L. Battisti** is Conductor Emeritus of the New England Conservatory Wind Ensemble having founded and conducted the ensemble 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.

**Dr. Linda R. Moorhouse** joined the University of Indiana faculty in the fall of 2010 as Visiting Associate Professor of Music. As Acting Director of Bands at the University of Illinois, she conducts the Wind Orchestra and teaches courses in instrumental conducting and wind literature. Prior to her UI appointment, she served on the faculty at Louisiana State University for over 20 years where she conducted the LSU Symphonic Winds, served as the primary instructor and drill designer for the LSU Tiger Marching Band, and taught instrumental conducting. At LSU she was a recipient of both the LSU Tiger Athletic Foundation's *President's Award and Undergraduate Teaching Award*, campus-wide awards for teaching excellence, and the LSU School of Music *Excellence in Teaching Award*.

She has been honored by the John Philip Sousa Foundation with the *Sudler Order of Merit*, and was recognized by Phi Beta Mu with the *Outstanding Bandmaster Award* for Louisiana. A *Distinguished Member Laureate* of Sigma Alpha Iota, international fraternity for women in music, Dr. Moorhouse has received the Citation of Excellence from the National Band Association on numerous occasions, and the *Silver Baton and International Golden Rose* awards from Women Band Directors International. She was recently inducted into the University of Florida Bands Hall of Fame.

Dr. Moorhouse maintains an active schedule having appeared as a guest conductor both nationally and internationally. An elected member of the prestigious American Bandmasters Association, she is a Past-President and the current Executive Secretary-Treasurer of the National Band Association, the world's largest band organization. She also serves on the Sudler Trophy Committee of the John Philip Sousa Foundation.

Dr. Moorhouse is as a contributing author for multiple volumes of the *Teaching Music Through Performance in Band* series (GIA Publications), in addition to *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band* (Volumes 2 and 3) (Meredith Music), and *The Music Director's Cookbook* (Meredith Music). She also serves as Editor of the *NBA Journal*.

Dr. Moorhouse received a DMA in Instrumental Conducting from the University of Washington, where she studied with Peter Erös and Timothy Salzman and served for three years as the Doctoral Teaching Assistant for the UW Concert Band program. She has a Master of Music Education degree from LSU, and a Bachelor of Music Education with Honors degree from the University of Florida. In the fall of 2010, she was inducted into the University of Florida Bands Hall of Fame.

Allan McMurray, a recognized authority on conducting pedagogy and wind repertoire, was the Robert and Judy Charles Endowed Professor of Music, Chair of the Conducting Faculty, and Director of Bands at University of Colorado-Boulder, from 1978 to 2012. Prior to this, he was on the faculty at University of Michigan. Considered one of the world's leading teachers of conducting, Professor McMurray has guest conducted and taught in 45 states and 15 foreign countries. He has been a featured visiting professor at over 200 universities and conservatories nationally. He has authored groundbreaking DVDs on the art of conducting that have been received with international acclaim. With a strong commitment to new music, he has been a leader in commissioning numerous compositions by American composers.

Allan McMurray is a past-president of the College Band Directors National Association and a member of numerous professional organizations including the American Bandmasters Association. In addition, he is a recipient of the Bohumil Makovsky Award for Outstanding College Band Directors from the National band fraternity, Kappa Kappa Psi, and has been recognized by California State University Long Beach as "Distinguished Artist in Classical Music." In December 2004, the Board of Regents designated Allan McMurray as "Distinguished Professor." He is one of only 25 faculty in the history of the University of Colorado to receive this honor, the first in the College of Music and is the only one from the Arts to hold the title.

#### UW FACULTY SOLOIST

Jeffrey Fair has been the Principal Horn (The Charles Minton Chair) of the Seattle Symphony Orchestra since February 2013 and a member of the Orchestra since 2003. His playing has been described as "compelling," "evocative" and "full of finesse and assertiveness." He also performs as Principal Horn of the Seattle Opera. Since 2004, he has appeared regularly at the Seattle Chamber Music Festival and recently presented world premieres by Gerard Schwarz and Lawrence Dillon. He is on the faculty at the University of Washington and is responsible for instruction of all horn students. Mr. Fair has served as Principal Horn and faculty member of the Eastern Music Festival and as Principal Horn of the Arizona Music Festival. Additionally, Mr. Fair appears throughout the Northwest as soloist, chamber musician, clinician, and teacher. Prior to moving to Seattle, he was Principal Horn of the San Antonio Symphony for three seasons, appearing as soloist on several occasions. Mr. Fair completed a Master of Music degree at the Juilliard School as a student of Jerome Ashby. A native of Oklahoma, he received a Bachelor of Music degree, *summa cum laude*, from the University of Oklahoma as a student of Eldon Matlick.

#### CONDUCTORS

Timothy Salzman is in his twenty-seventh year at the University of Washington where he serves as Professor of Music/Director of Concert Bands, is conductor of the University Wind Ensemble and teaches students enrolled in the graduate instrumental conducting program. Former students from the University of Washington occupy positions at numerous institutions of higher education and public schools throughout the United States. Prior to his appointment at the UW he served for four years as Director of Bands at Montana State University where he founded the MSU Wind Ensemble. From 1978 to 1983 he was band director in the Herscher, Illinois, public school system where the band program received several regional and national awards in solo/ensemble, concert and marching band competition. Professor Salzman holds degrees from Wheaton (IL) College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and studied privately with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra. He has numerous publications for bands with the C. L. Barnhouse, Arranger's Publications, Columbia Pictures, Hal Leonard Publishing and Nihon Pals publishing companies, and has served on the staff of new music reviews for *The Instrumentalist* magazine. Professor Salzman has been a conductor, adjudicator or arranger for bands throughout the United States and in Canada, England, South Korea, Indonesia, Thailand, Russia, Singapore, the Philippines, China, and Japan, a country he has visited twenty-one times. Recently he has frequently travelled to Beijing where he served as visiting professor at the China Conservatory, con-

ducted the People's Liberation Army Band in concert (2009/10), and has given master classes for numerous wind bands including a concert appearance at the National Center for the Performing Arts in Tiananmen Square with the Beijing Wind Orchestra, the first professional wind ensemble in Beijing. He also adjudicated the Singapore Youth Festival National Concert Band Championships twice in the past three years. He will be in Shanghai, China next week presenting master classes for several school bands. Professor Salzman is compiling editor and co-author (with several current and former UW graduate students) of *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, a five-volume series of books on contemporary wind band composers published by Meredith Music Publications, a subsidiary of the Hal Leonard Corporation. He is an elected member of the American Bandmasters Association and is a past president of the Northwest Division of the College Band Directors National Association.

**Steven Morrison** is Professor and Chair of Music Education at the University of Washington. An instrumental music specialist, Professor Morrison teaches courses in music education, classroom management, and research methodology and conducts the UW Symphonic Band. He has taught at the elementary, junior high and senior high levels in Wisconsin, Michigan, and Louisiana and has conducted and arranged for bands, orchestras, and chamber groups throughout the United States. Dr. Morrison is director of the Laboratory for Music Cognition, Culture and Learning investigating neurological responses to music listening, perceptual and performance aspects of pitch-matching and intonation, and use of expressive gesture and modeling in ensemble teaching. His research also includes music preference and the variability of musical responses across diverse cultural contexts. Prior to joining the UW faculty, Morrison served as Lecturer of Fine Arts at the Hong Kong Institute of Education. He has spoken and presented research throughout the United States, as well as in Australia, China, Germany, Hong Kong, Hungary, Japan, Jordan, Korea, Italy, the Netherlands, Spain, Thailand, and the United Kingdom. During 2009 he served as a Visiting Fellow at the Centre for Research in the Arts, Social Sciences and Humanities and as a Visiting Scholar in the Center for Music and Science at the University of Cambridge. Morrison's articles have appeared in *Music Educators Journal*, *Journal of Research in Music Education*, *Bulletin for the Council of Research in Music Education*, *Music Perception*, *Update: Applications of Research in Music Education*, *Missouri Journal of Research in Music Education*, *Southwestern Musician*, *Recorder: Ontario Music Educators Association Journal*, *College Music Society Newsletter*, and *Southern Folklore*. Along with colleague Steven M. Demorest, his research into music and brain function has appeared in *NeuroImage*, *Cognitive and Affective Neuroscience*, *Progress in Brain Research* and *The Annals of the New York Academy of Sciences*. He is also a contributing author to *The Science and Psychology of Music Performance*, published by Oxford University Press, the forthcoming *Oxford Handbook of Music Education*, and the text *Musician and Teacher: An Orientation to Music Education*, authored by UW colleague Patricia Shehan Campbell and published by W. W. Norton. Morrison is on the executive board of the Society for Research in Music Education and is a member of the advisory board for the Asia-Pacific Symposium on Music Education Research. He is on the editorial board of the *Asia-Pacific Journal for Arts Education* and has served on the editorial board of the *Journal of Research in Music Education*. He is past University Curriculum Chair for the Washington Music Educators Association. He holds a B.Mus. from Northwestern University, an M.Mus. from the University of Wisconsin, and a Ph.D. from Louisiana State University.

## PROGRAM NOTES

Born on May 17, 1923 in Erie, Pennsylvania, Peter Mennin (born Menimi) began his formal studies at the age of seven. Drawn to composition early, he entered the Oberlin Conservatory in 1939, later transferring to the Eastman School of Music. At eighteen, during the Second World War, he joined the U. S. Army Air Force, after which he resumed his studies at Eastman. There he received his Bachelor's and Master's degrees in 1945, and his Ph.D. degree in 1947. A Fulbright and Guggenheim Fellow, he was appointed to the composition faculty of the Julliard School, and would later serve as the Director of the Peabody Conservatory of Music and the President of the Julliard School. Commissioned by Edwin Franko Goldman and the League of American Composers in 1950, *Canzona* stands as Mennin's only work for wind band. A masterpiece of compositional concision, the work is a highly condensed application of the composer's trademark developmental principles. Structured in a loose ternary form, the work opens with a brisk, declamatory polychordal brass motif that gives way to an energetic modal theme accompanied by a twittering, syncopated undercurrent throughout. After a brief divergence into a lyrical theme introduced by the oboe and flute, the opening motif returns, modified, streaming forward with sober determination. Notable in the ending of the work is a phrase where the original theme is canonically combined with both a rhythmically augmented and diminished version of itself, which propels the piece to its close. *Canzona* was premiered by the Goldman Band, conducted by Edwin Franko Goldman, in June of 1951.

Regarding *Tight Squeeze*, composer Alex Shapiro writes,

[The work] might best be best described by the following suggestion: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno/rave club in Havana... where they stay for at least three minutes.

On the heels of composing her earlier work *Paper Cut* (which pairs a wind band with not only an electronic track but a ream of printer paper), Shapiro notes that, "I knew that I wanted to create another even more up-tempo, groove-oriented piece that would be fun for fidgety teenagers with the attention spans of diabetic gnats." To do this, the Friday Harbor, WA resident turned to the techniques of the Second Viennese School (notable for composers such as Arnold Schoenberg and Anton Webern), grafting them onto modern electroacoustic soundscapes and seating them within a traditional wind band orchestration. The work premiered in February of 2013 at Brevard College in Brevard North Carolina.

A native of New Jersey, composer Timothy Broege studied music from an early age, eventually earning a degree in composition from Northwestern University. His career has included educational appointments at all academic levels, from elementary to college, as well as his current position of Organist and Director of Music at the Elberon Memorial Church in Elberon, New Jersey. Broege's broad compositional output includes chamber pieces and instrumental concerti, but is largely dominated by twenty one *Sinfonias for large wind ensemble*. Among these *Sinfonia XII: Southern Heart, Sacred Harp* sits as one of the lesser performed works in the collection. Based on the shape note and fasola tradition of early American Protestant hymnody, this work draws from four pieces central to the repertory available in collections (published under the title "Sacred Harp") used throughout the history of the tradition. Found throughout the country even into the present day, this practice of a cappella communal singing has been featured in popular culture through films such as *Cold Mountain*. The movement featured this evening (IV. Fulfillment) is a compositional deconstruction of the original Sacred Harp piece of the same name.

Long known as the "Dean of African-American Composition", William Grant Still is best known for his pioneering accomplishments among African-American composers and musicians in the early- to mid-twentieth century. Born into a musical family in Mississippi, he studied music at Wilberforce University and The Oberlin Conservatory, later performing with commercial orchestras under leaders such as W. C. Handy and Artie Shaw. He later went on to continue his study of composition with noted pedagogues such as George Chadwick and Edgar Varèse.

Still's work, *From the Delta*, was commissioned by the Leeds Music Corporation and the Edwin Franko Goldman in 1945. It is an original composition comprised of three movements that derive their titles and musical character from elements of life found in the antebellum South. Viewed by scholars as an example of American nationalism, *From the Delta* presents tuneful melodies that appear to be settings of existing folk music collected in a manner similar to contemporary works by Holst and Grainger. In reality, the three movements are original to Still, and are infused with a wide range of colors, textures and sounds intended to paint a vibrant portrait of the region's musical culture.

*Remember The Molecules* borrows its title and much of its musical imagery from Norman Maclean's novella, *A River Runs Through It*—a book that continues to move me in new ways each time I read it. If you're not familiar with the story or the 1992 movie adaptation directed by Robert Redford starring a young Brad Pitt, the scene is this: Montana fly-fishing country, deep in a canyon next to one of the strongest rivers in Montana, the Big Blackfoot River.

The piece is probably my most organic composition for wind band. I say "organic" because the piece is "through-composed," which generally means that it was written without any traditional form or musical structure. The piece also doesn't really have a traditional melody. So what ends up taking the spotlight are the smaller musical ideas. These little motifs, energized with rhythm, combine and entangle themselves, "one rhythm superimposed upon another" to form a larger musical architecture.

Like many great works of art, Maclean's novella is about more than just fly fishing. As a semi-autobiographical narrative, Maclean's own family and his personal relationships with them are woven into the book's subtext. At the heart of the music sprouts a single motivic seed composed of three notes, Ab-Bb-G. When sounded, these pitches imply two significant intervals that appear throughout the piece: a Major second (Ab-Bb) and a Major seventh (Ab-G). These two intervals are both the closest and one of the furthest removed within a diatonic octave. This juxtaposition of neighboring pitches and distant ones suggests a kind of intervallic duality, which is intended to echo an ever-present theme throughout Maclean's story, that "it is those we live with and love and should know who elude us".

James Beckel graduated from the Indiana University School of Music and has been the Principal Trombonist with the Indianapolis Symphony since 1969. He is also on the music faculty at DePauw University and the University of Indianapolis. In addition to these responsibilities he has been a very active composer and arranger. Of his horn concerto, Mr. Beckel writes:

*The Glass Bead Game* is loosely based on the Herman Hesse novel of the same title. In the first movement, two main themes dominate. A bi-tonal motif based in Eb Major and A Major represents Herman Hesse's existential philosophy about life: man exists as an individual in a purposeless universe that is basically hostile. This conflict between man and his environment is represented by the juxtaposition of the two keys. The main character of his novel succumbs to the cold waters of a glacier-fed lake. The other main theme is a leitmotif representing the main character Joseph Knecht, first stated by Solo Horn. The dialogue between solo horn, flute, and piccolo was inspired by the introduction of the Music Master in the novel. Joseph Knecht meets the Music Master who accepts him into the intellectual society of the elite Castalia. The second movement is dedicated to Father Jacobus. While the first movement Joseph Knecht leitmotif is based on ascending 5ths, Father Jacobus' leitmotif is based on descending 5ths. The second movement makes use the types of sustained sounds as one might hear in a great cathedral. The movement is meant to reflect the peace that Joseph Knecht felt upon being introduced to history and religion. The final movement – the most programmatic – begins with the opening celebration of Joseph Knecht's coronation to the post of Magister Ludi. The celebration is initially heard from a great distance. Since Joseph Knecht is reticent about his promotion to this lofty post, the horn soloist, representing the main character, never plays the celebration march melody, instead answering in protest. This opening section of the final movement grows to a frenzy introducing the listener to the Presto Theme featuring solo horn. The theme from the second movement is briefly referenced at letter Mm as Joseph Knecht, now burdened with the responsibilities as Magister Ludi, reflects on his more tranquil past at the monastery with Father Jacobus. At the close of the movement, the drowning sequence is loosely reflected in the music when the opening themes of the third movement return. The opening thematic material of the second movement is used in transition to return to the original Joseph Knecht leitmotif in the final movement, programmatically referencing the end of the novel where Joseph Knecht's student, Tito, is now sitting on the lakeshore in shock over the death of his teacher, Joseph Knecht.

With sweeping melodic lines and intense dynamic contrast, Frank Ticheli captures the gamut of emotion with this beautiful transcription for band. Originally composed for unaccompanied voices with his own text as inspiration and sampled works such as *Sanctuary*, *Earth Song* unites the power of words and images with melody, harmony, and dynamics to blend this work into a tonal analogue of emotive life. The following is an excerpt from Ticheli's original text:

~~But music and singing have been my refuge.~~  
And music and singing shall be my light.  
A light of song, shining strong.  
Through darkness and pain and strife, I'll sing I be . . . Live . . . See.

The band of the Royal Military School of Music (London) commissioned *Folk Song Suite*, a work premiered on 4 July 1923, at Kneller Hall, H. E. Adkins conducting. In three movements, the Suite contains many different folk songs from the Norfolk and Somerset regions of England, including *Seventeen Come Sunday*, *Pretty Caroline*, *Dives and Lazarus*, *My Bonny Boy*, *Green Bushes*, *Blow Away the Morning Dew*, *High Germany*, and *The Tree So High*. Historically, the suite is considered to be a cornerstone work in the literature, and one of the earliest "serious" works for the wind band.

## UNIVERSITY OF WASHINGTON SYMPHONIC BAND

### FLUTE

Laura Colmenares, Soph., Flute Performance, Redmond\*  
Saige Hawthorne, Fr., Comparative Xenobiology, Jenison,  
MI  
Daniel Hickey, Fr., undeclared, San Anselmo, CA  
Maya Reiter, Sr., Psychology/Near Eastern Studies –  
Arabic, Haifa, Israel  
Barrie Sugarman, Fr., Biology, Kalispell, MT

### Bb CLARINET

Sophie Roben, Jr., Civil Engineering, Lake Forest Park\*  
Mayowa Aina, Soph., International Studies, Tacoma  
Benjamin Brosseau, Fr., Creative Writing, Seattle  
Rian Chandra, Fr., Physics/Applied Math, Olympia  
Paula Cieszkiewicz, Fr., Electrical Engineering, Seattle  
Kaila Eason, Sr., Near Eastern Studies – Arabic, Mount  
Vernon  
Roger Goosey, Jr., Hyperdimensional Meteorology, Bend,  
OR  
Matt Heid, Sr., Mathematics, Vancouver  
Lauren Jones, Jr., Business Administration – Accounting,  
Tacoma  
Sarah Oliphant, Fr., Bioengineering, Covington  
Bobby Shih, Fr., Biochemistry/Pre-Med, Bellevue  
Kerry Sloan, Sr., Chemistry, Bothell

### BASS CLARINET

David Bissell, So., Chemical Engineering, Bellevue  
Victor Morgan, Fr., undeclared, Kingston\*

### OBOE

Gail Stanton, community member, Biochemistry,  
Redmond\*  
James Kashima, Sr., Neurobiology, Mercer Island

### BASSOON

Erik Dekker, Fr., Intended Computer Science, Bellevue  
Matthew Valuet, Fr., Repatriated Literary Criticism,  
Providence, RI\*

### SAXOPHONE

Siobhan Bauer (alto), So., Medical Anthropology and  
Global Health, Albany, CA  
Calvin Cotton (alto), Fr., Liminal Quantum Computing,  
Rachel, NV\*  
Corey Jones-Weinert (tenor), community member, Dar es  
Salaam, Tanzania  
Zachary Perry (bari), Jr., Aeronautical and Astronautical  
Engineering, Vancouver

### TRUMPET

Ryan Doenges, Fr., Computer Science, Olympia\*  
Christopher Fisher, Fr., Pre Engineering, South Prairie  
Nicholas Ruhlman, Fr., Computer Science, Shoreline  
Philemon Sim, Fr., undeclared, Iowa City, IA

### HORN

Ryan C. Campbell, Graduate Student, Engineering /  
Education Research, Lakewood, CO\*  
Karen Altergott, Fr., Bioengineering, Elmhurst, IL  
Kelly Brown, Fr., Music and Undecided Engineering,  
Snohomish  
Evan Goldman, So., Kinesthetic Sculptural Reification,  
Slidell, LA  
Toni Ruo, Fr., Pre-engineering, Shawnee, KS  
Dov Shlachter, Sr., Computer Engineering, Los Alamos,  
NM

### TROMBONE

Christopher J. Allen, So., Sensory Computational  
Videography, Santa Clara, CA  
Dylan Chase-Woods, Soph., Physics, Los Angeles, CA  
Spencer Feathers, Jr., Civil Engineering, Lake Forest Park  
Gene Kim, Jr., Computer Science, Bellevue\*  
Christian Read, Fr., Civil Engineering, Graham  
Nicholas Ruof, Soph., Physics/Astronomy, Torrance, CA

### EUPHONIUM

Sunjay Cauligi, Jr., Computer Science/Mathematics,  
Vancouver\*  
Amy Holler, Sr., Environmental Health, Ann Arbor, MI

### TUBA

Andrew Abel, Fr., Tuba Performance, Issaquah\*  
Kirsten Rarich, Sr., Microbiology, Belle Mead, NJ  
Carlo Torella, Jr., Hyperbolic Fluid Vector Studies, Globe,  
AZ

### PERCUSSION

Megan Drews, Jr., Biology-Physiology, Kirkland\*  
John Aguilar, Fr. Contemporary Biophysical Choreography,  
Yreka, CA  
James Vu, Soph., Electrical Engineering, Stockton, CA

### PIANO

Connie Chien, Soph., Biochemistry, Saratoga, CA

*\*Principal*

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Joyce Lee, Jr., Music Performance, Tacoma\*  
Elizabeth Jolly, Grad., Music Performance, San Jose, CA  
Mona Sangesland, Jr., Music Performance, Kenmore  
Sabrina Bounds, Fr., Music Performance, Edmonds  
Margaret Brinkerhoff, Post-Bacc., Music Education, Park  
Ridge, NJ

OBOE

Ursula Sahagian, community artist, Seattle\*  
James Phillips, So., Biology, Seattle

BASSOON

Jamael Smith, Jr., Music Perf/Microbiology, Mukilteo\*  
Lydia Castro., Fr., Physics, Vancouver

CLARINET

Angelique Poteat, community artist, Seattle\*  
Alexander Tu, Fr., Neurobiology & Psychology, Renton  
David Zeng, So., undeclared, Seattle  
Ben Jensen, Fr., undeclared, Silverdale  
Aaron Azose, Sr., Chemistry & Biochemistry, Mercer Isl  
Nate Williams, Sr., Music Performance, Sonoma, CA  
Sayo Osaki, Jr., Political Science, Kobe, Japan

BASS CLARINET

~~David Biscell, So., Chemical Engineering, Bellevue~~  
Dan McDonald, Grd., Instrumental Conducting, Barnstable,  
MA

CONTRABASS CLARINET

Victor Morgan, Fr., undeclared, Kingston\*

ALTO SAXOPHONE

Evan Smith, Grad., Music Performance, Davenport, IA\*  
Leif Gustafson, Sr., Music Performance, Tacoma

TENOR SAXOPHONE

Brendon McGovern, Jr., Music Performance & Computer  
Science, Seattle

BARITONE SAXOPHONE

Sidney Hauser, So., Music Performance and  
Interdisciplinary Art, Clinton

TRUMPET

David Sloan, Grad., Music Performance, Pasadena, TX\*  
Tyler Stevens, Jr., Music Education, Mercer Island  
Anna Mines, Sr., Ethnomusicology & Environmental  
Studies, Seattle  
Andrew Pendergrass, Fr., undeclared, Seattle  
Erik Reed, alum (MM, Music Performance, '11), Owasso,  
OK

HORN

Matt Anderson, Grd., Music Performance, Los Angeles,  
CA\*  
Elizabeth Janzen, Sr., Music Education, Snohomish  
Trevor Cosby, Jr., Music Performance, Kent  
Jacob Parkin, Jr., Music Perf & Mathematics, Puyallup  
Alison Farley, Grad., Music Education, Kansas City, MO

TROMBONE

Rebecca Musselwhite, Community Artist, Seattle\*  
Tayler Mori, Jr., Accounting, Honolulu, HI  
Mandy Berman, Sr., Music Education & Business  
Administration, Mercer Island  
Steven Gellersen, Community Artist, San Antonio, Texas

EUPHONIUM

Stephen Shin, Fr., undeclared, Tacoma\*  
Haruka Tamura, International Public Policy, Osaka, Japan

TUBA

Julio Cruz, Grd., Music Performance, Lindenhurst, NY\*  
Andrew Abel, Fr., Music Performance, Issaquah

PIANO

Pei-Jung Huang, Grad., Music Performance, Taipei,  
Taiwan

HARP

Bethany Mann, Bothell

STRING BASS

Kelsey Mines, Sr., Music Performance, Seattle\*  
Ramon Salumbides, Jr., Music Performance, Kearney, NE

PERCUSSION

Melanie Voytovich, Grad., Music Perf, Buffalo, NY\*  
Chris Trimmis, Jr., Music Performance, Woodinville  
Gabriella Vizzutti, Sr., Music Education, Mercer Island  
Neal Goggans, Grd., Music Performance, San Jose, CA  
Peyton Levin, Fr., Music Education, Vashon Island  
Elizabeth Harris Scruggs, Jr., Music Education, Mercer Isl  
Evan Berge, Fr., Music Performance, Woodinville  
Declan Sullivan, Jr., Music Performance, Shoreline

GRADUATE STUDENT CONDUCTORS

Jiannan Cheng, Grad. (MM), Chengdu, China  
Lewis Norfleet, Grd. (DMA), Grants Pass, OR  
Dan McDonald, Grd. (DMA), Barnstable, MA  
Cory Meals, Grd., (PhD Music Education), Titusville, PA  
David Sloan, Grad., Music Performance, Pasadena, TX

\*principal