

DAF # 14.747
CDs # 14.748 - 14.749

Presents

COMPACT
DISC
B348
2004
11-30

THE WIND ENSEMBLE
THE CAMPUS BAND
THE CONCERT BAND

H₂O

November 30, 2004

7:30 PM

Meany Theater

CD # 14.748

THE WIND ENSEMBLE
Timothy Salzman, conductor

- 1 SPIN CYCLE (2001) 5:45 SCOTT LINDROTH (b. 1958)
(comments, Salzman)
- 2 AFTER A GENTLE RAIN (1979) 7:01 ANTHONY IANNACCONE (b. 1943)
I. The Dark Green Glistens with Old Reflections
II. Sparkling Air Bursts with Dancing Sunlight
Mark Montemayor, conductor
- 3 HAMMERSMITH - PRELUDE AND SCHERZO (1930) 14:26 GUSTAV HOLST (1874-1934)
- 4 AEGEAN FESTIVAL OVERTURE (1967) 11:56 ANDREAS MAKRIS (b. 1930)
Thomas Slabaugh II, conductor

CD # 14.749

THE CAMPUS BAND

- 1 SEA SONGS (1924) 4:05 RALPH VAUGHAN WILLIAMS (1872-1958)
Matthew Kruse, conductor
- 2 YE BANKS AND BRAES O' BONNIE DOON (1901) 2:39 PERCY ALDRIDGE GRAINGER (1882-1961)
Melia McNatt, conductor
- 3 MANNIN VEEN (1933) 11:14 HAYDN WOOD (1882-1959)
Thomas Slabaugh II, conductor

THE CONCERT BAND

- 4 BLUE LAKE OVERTURE (1971).....5:19..... JOHN BARNES CHANCE (1932-1972)
Mitchell Lutch, *conductor*
- 5 CRYSTALS (1985).....7:07..... THOMAS DUFFY (b. 1955)
I. *Dark Ice*
II. *Underwater Rubies*
III. *Cyanide*
IV. *Monolith*
Mark Montemayor, *conductor*
- 6 SEA SONGS (1980).....8:54..... THOMAS KNOX (1937-2004)
Paul Bain, *conductor*

PROGRAM NOTES

SCOTT LINDROTH has been on the faculty at Duke since the fall of 1990, having earned degrees in music composition from the Eastman School of Music (BM 1980) and the Yale School of Music (DMA 1991). His work as a composer has centered on instrumental and vocal media, including compositions for the Chicago Symphony Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Netherlands Wind Ensemble, and the Ciompi Quartet. Additionally he has composed music for dance, theater, and video. Recordings of his work are available on CRI, Equilibrium, and the Centaur labels. *SPIN CYCLE* is a remarkably vivid sonic representation of a household washing machine. Asymmetric meters, minimalist technique and an inspired palette of orchestrational color abound throughout this demanding work.

ANTHONY IANACONE has served on the faculty of Eastern Michigan University in Ypsilanti, Michigan, since 1971. He studied composition with Aaron Copland, Vittorio Giannini, David Diamond, Samuel Adler, and Warren Benson, and he holds degrees from the Manhattan School of Music and the Eastman School of Music. Dr. Iannaccone has written extensively for orchestra, chorus, chamber ensembles, and wind ensemble, and also remains active as a conductor. *AFTER A GENTLE RAIN* was commissioned and premiered by the Eastern Michigan University Symphonic Band, Dr. Max Plank, conductor. Inspired by Claude Debussy's *Les collines d'Anacapri* (from *Preludes*, Book I), this two-movement work has remained Iannaccone's most popular piece for winds and percussion. *The Dark Green Glistens with Old Reflections* is clearly impressionistic, with lucid scoring and imaginative combinations of articulations and dynamics creating many subtle yet vivid effects illustrative of the title of the movement. An ascending sextuplet arpeggio serves as the 'rain motive,' while a more lyric, slow eighth-note theme is heard throughout the ensemble in solo, sectional, and full-ensemble phrases. *Sparkling Air Bursts with Dancing Sunlight*, by contrast, is extroverted and dance-like, marked "with spirit" and written in a buoyant 6/8 meter throughout the movement. The earlier eighth-note figure is here presented in dotted quarter notes amidst ebullient hemiolas, cross-rhythms, and syncopations.

HAMMERSMITH seals GUSTAV HOLST'S unique position as the wind band's first great champion among first rank composers. In 1927 the British Broadcasting Corporation commissioned him to write a work for its military band, (the Wireless Military Band) and although it had been twenty years since Holst had written for this challenging instrumental combination, he was very motivated to write a major work designed for performance by the best professional players in England. This source of Holst's commission was a vital factor in scoring the composition for band, for he spared no one in fashioning a work of uncompromising technical and musical demands. However, it was not until the summer of 1930 that he ultimately wrote it. Later that year *HAMMERSMITH* was played in its two-piano version to Walton O'Donnell, the Band's Director of Music. Apparently there were misgivings and Vaughan Williams, who was also present at the play-through, was not keen. The expected first performance by the BBC military band never took place. When Holst died four years later

(after having transcribed the opus for orchestra), he had never heard a public performance of the work in its original form. The U.S. Marine Band, conducted by Captain Taylor Branson, at the American Bandmasters Association convention in Washington, D.C., on April 17, 1932, premiered the work. Holst had been scheduled to conduct but was ill and could not appear. The work waited until May of 1954 for its next performance at the Carnegie Music Hall in Pittsburgh, Pennsylvania.

Holst lived and worked in the west metropolitan borough of London, called Hammersmith, for thirty years. The sharply contrasted elements that he observed as life there unfolded about him were dominant factors in his philosophy as well as the basic ingredients underlying his choice of the Hammersmith area as the subject for his BBC commission. As Cantrick observed: "In *Hammersmith* Holst turned to the band to express musically a profound philosophic problem, one which was deeply rooted in his nature all his life; the paradoxical interplay of the humane and the mystical in man's experience. He did this at the height of his artistic maturity under the most favorable creative conditions of his career. This tension never resolved itself in Holst's personal life...but this very unresolved tension is the essence of *Hammersmith*. Here he finally found adequate musical means for expressing the paradox in a one-movement work—the mood of the *Prelude*, other-worldly, non-human, self-contained and inward looking; the mood of the *Scherzo* raffish, vulgar, worldly, excited, warm, emotional, and extroverted; the artistic union of the two achieved without elevating either to superior status over the other."

[Frederick Fennell]

AEGEAN FESTIVAL OVERTURE was written in 1967 as an orchestral overture for the Washington National Symphony and was premiered by that group under Howard Mitchell a year later at Constitution Hall. Its immediate success encouraged collaboration between composer ANDREAS MAKRIS and Major Albert Bader of the U.S. Air Force Band resulting in a transcription of the overture for band. The completed work was premiered by the Bolling Field based United States Air Force Band under the direction of Colonel Arnald Gabriel.

From its first hammering dotted eighth rhythms, *AEGEAN FESTIVAL OVERTURE* reflects the Greek origins of its composer, who was born in Salonika, a colorful Aegean seaport. Written in an ABA form, this work uses tonal, polytonal, and atonal techniques, combined with constant metric shifts, to elevate the traditional music of Greece into an artistic blend of classic form and Greek folkloristic elements. The composer describes the work as follows:

"The work as a whole is rather gay and happy in mood, but the sudden death of my father, while I was writing the slow part, undoubtedly contributed to some of the sadness and desolation of the section. But life continues and so did my music. The rapid scales of the clarinets signal the return of the original happy mood."

Makris holds the honor of being the first contemporary composer to be performed at the Kennedy Center Concert Hall with the National Symphony Orchestra under the direction of Antal Dorati. His compositions have been performed in almost every major city in the United States and many cities abroad.

RALPH VAUGHAN WILLIAMS was a leading figure in the English musical renaissance at the turn of the twentieth century and played a key role in reviving his nation's long dormant musical life. His output included nine symphonies, songs, operas, choral works, ballets, and works for wind band. *SEA SONGS*, written in 1924, is a single-movement composition based on three English sailing songs. *Princess Royal* briskly begins the work. The melody is delightful, with a lightly played eighth-note accompaniment moving this section effortlessly forward. *Admiral Benbow*, also referred to as *The Brother Tar's Song*, bold in nature, continues the *allegro* tempo of the opening. The final ballad, *Portsmouth*, is written in an expressive and flowing *cantabile* style. A quick repeat of the first two songs brings the work to its conclusion.

PERCY ALDRIDGE GRAINGER was a passionate collector and arranger of folk songs and country dances. He viewed folk singers as "kings and queens of song...lords in their own domain – at once performers and creators." Intent on learning folk songs, Grainger was accustomed to asking for songs from anyone he encountered. It has been said that "he would go up to a man ploughing and ask him if he knew any songs and, as often as not, the man would stand for a minute or two and sing him a song in the most natural way in the world." *YE BANKS AND BRAES O' BONNIE DOON* is a Scottish folk song with words written by the poet Robert Burns. The song depicts a girl who is mourning the infidelity of her lover. Grainger originally arranged the tune for "men's chorus and whistlers" in 1901. This band arrangement was published that same year.

Born in Yorkshire, England, HAYDN WOOD received his name from his father, who had just returned home from a performance of *The Creation* by Franz Joseph Haydn. However strong the influence of that act, Wood showed signs of being a musical prodigy as a child, and eventually became an internationally known violinist. He became familiar with Manx (Isle of Man) folk songs, which accounts for the influence of the four Manx tunes used in *MANNIN VEEN*. The title of this work translates to *Dear Isle of Man*. It was on this British island, situated in the Irish Sea, that Haydn Wood spent much of his childhood. The first tune, *The Good Old Way*, is a somber air written in the Dorian mode. The second tune is a lively reel entitled *The Manx Fiddler*. This tune recognizes the immense popularity of the "violyne" in 19th century Manx society. The next tune, *Sweet Water in the Common*, relates to the practice of summoning a jury of twenty-four men, comprised of three men from each of the parishes in the district where the dispute took place, to decide questions connected to watercourses, boundaries, etc. The final tune is a hymn, *The Harvest of the Sea*, sung by fishermen as a song of thanksgiving after their safe return from the fishing grounds.

JOHN BARNES CHANCE composed *BLUE LAKE OVERTURE* as a dedication to the Blue Lake Fine Arts Camp in Twin Lake, Michigan. The entire piece is developed from the opening motive heard in the horns. The first section, marked 'slancio', (impetus/outburst), is extremely rhythmic and energetic and is emblematic of the 5,000 young people who gather each year at Blue Lake. In the middle section, Chance varies the opening theme in a beautifully lyric waltz whose melodies are shared throughout the instrumentation. The closing section, an imaginative combination of the work's themes, recalls the athletic opening and serves to bring the work to a sparkling conclusion.

Born in Beaumont, Texas, John Barnes Chance studied at the University of Texas where he received both his Bachelor and Master of Music degrees. His composition teachers included Clifton Williams, Kent Kennan, and Paul Pick. After completing his studies at the University of Texas, Chance played timpani in the Austin Symphony Orchestra. He also played percussion, conducted and arranged music for the Fourth U.S. Army Band in San Antonio. Later he joined the Eighth U.S. Army Band in Korea. After his discharge from the army, Chance was selected by the Ford Foundation to be part of the Young Composers Project and was composer-in-residence from 1960 to 1962 for the Greensboro, North Carolina public schools. There he composed seven pieces for school ensembles including his first work for band, *Nocturne and Dance*, which later became *Incantation and Dance*. Throughout his compositional career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments. Chance's brief life ended tragically when he was accidentally electrocuted in the back yard of his home in Lexington, Kentucky in 1972 at the age of 40.

THOMAS C. DUFFY is the Director of Bands and the associate dean of the School of Music at Yale University, where he has been on the faculty since 1982. *CRYSTALS* was written in 1985 for the Killingly (Connecticut) High School Symphonic Wind Ensemble. The composer utilizes numerous aleatoric and extended playing techniques in this one-movement tone poem, such as half-valve "murmurs" in the brass, repeated pentatonic motives marked to be played "as fast as possible" in the woodwinds, an expansive battery of percussion instruments including a water gong and a lion's roar, whistling, singing, and tuned water-filled crystal glasses. *Dark Ice*, the first of four sections in this piece, presents melodic fanfares and fragments in "pure" intervals of fourths and fifths, representative of sparkling ice crystals and ominous ice formations such as glaciers or icebergs. The second section, *Underwater Rubies*, conveys a rippling effect through a pentatonic piccolo phrase whose pitches are trilled by flutes two octaves lower. The terrible potency of *Cyanide* is portrayed by forceful percussion and chromatic and minor motives played throughout the ensemble. Finally, in *Monolith* one hears impressionistically blurred clock-chime and carillon melodies of Big Ben, and echoes of other limestone crystal monuments surrounded in fog.

SEA SONGS was composed in 1980 to commemorate the 350th anniversary of the city of Boston during THOMAS KNOX' tenure as chief composer and arranger for the "The Presidents Own" United States Marine band. The overall structure of the piece is slow-fast-slow-fast-slow. The opening slow section, marked 'very slowly and sustained', introduces melodic ideas and dissonances that are developed later in the work. Beginning at the Allegro, Knox passes a variety of sea chanteys from one section of the band to another, generating a feeling of being tossed about at sea. The middle section passes a beautiful melody through five solo instruments (cornet, French horn, alto sax, clarinet, oboe) using very sparse accompaniment and rhythmic dissonances. Emerging from this slow lyricism comes twelve spirited variations of *The Drunken Sailor*. The closing bars are a wonderfully scored choral version of *Shenandoah*. As the music subsides we hear the opening motive one final time, followed by a rousing final fanfare.

THE WIND ENSEMBLE

FLUTE

Lana Abramova, Jr., Music Perf., St. Petersburg,
Russia*
Elaine Cho, Fr., Pre-Major, Rochester, New York
Danijela Djakovic, Grad., Music Perf., Novi Sad,
Serbia
Ann Lin, Fr., Nursing, Redmond
Denise Jungbluth, Grad., Music Ed., Seattle

OBOE

Jennifer Muehrcke, Grad., Music Perf., Cleveland,
OH*
Angela Walker, Post-Bacc., Music Perf., San
Francisco, CA

ENGLISH HORN

Bruce Carpenter, Grad., Music Perf., Houston, TX

BASSOON

Aaron Chang, Sr., Music Perf., Mt. Vernon*
Paul Swanson, Fr., Music Perf., Everett

CLARINET

Matthew Nelson, Grad., Music Perf., Vancouver*
Christine Gilbert, Sr., Music Perf., Aloha, OR
Kent van Alstyne, Fr., Physics, Chehalis
Stefan Van Sant, Fr., Music Perf., Edmonds
David Miyasuki, Fr., Biology, Honolulu, HI
Kate Sawatzki, Fr., Biology, Spokane
Dimitri Pavluk, Music Ed., Mountlake Terrace

BASS CLARINET

Mathew Brown, Sr., Music Ed., Bothell
Shinn-Yi (Cindy) Chou, Fr., Pre-Arts, Mercer
Island

ALTO SAXOPHONE

Nicole Barnes, Sr., Music Perf., Tacoma*
Barbara Larson, Sr., Music Perf./Anthropology,
Kent

TENOR SAXOPHONE

Ryan Marsh, Jr., Music Perf., Maple Valley

BARITONE SAXOPHONE

Jay Easton, Grad., Music Perf., Shoreline

TRUMPET

Rachel Moore, So., Music Perf., Shoreline*
Brian Chin, Grad., Music Perf., Moscow, ID
John Benedetti, Sr., Music Perf., Ravensdale
Shelly Devlin, Gr., Music Perf., LeGrand, IA
Mathew Montgomery, Jr., Jazz Studies, Mountlake
Terrace
Ian Simensen, Fr., Music Ed., Auburn

HORN

Matthew Kruse, Grad., Music Perf., Redmond*
Veronica Reed, So., Music Perf./Bio., Woodinville
Andrew Cate, Fr., Pre-Med, Graham
Kenji Ulmer, Fr., Music Perf., Olympia
Stephanie Reger, Jr., Sociology, Everett

TROMBONE

Mark Babbitt, Grad., Music Perf., Clarence, NY*
Sara Mayo, Grad., Music Perf., Gig Harbor
Michael Woods., Grad., Music Perf., Quincy
Jason Roe, Sr., Music Perf., Seattle

EUPHONIUM

Erik Burrough, Fr., Music Perf., Auburn*
Emma Yantis, Fr., Music Perf., Grapeview

TUBA

Sam Thompson, Jr., Music Perf., Cusick*
Nate Lee, Fr., Music Perf., Issaquah

STRING BASS

Scott Teske, Sr., Music Perf., Edmonds*
Tracie L. Sanlin, So., Music Ed., Silverdale

PERCUSSION

Rebecca Tapia, Jr., Music Perf., Snohomish*
Dan Brecht-Haddad, Sr., Music Ed/Performance,
Seattle
Ivayla Dermendjieva, Fr., Physics, Lynnwood
Katie Hurst, Jr., Music Performance, Seattle
Brian Leaf, Soph., Music Ed., Mountlake Terrace
Everett Blindheim, Sr., Music Perf./Chem. Engr.,
Puyallup

HARP

Ashley Wong, Fr., Music Perf., Kirkland

* Principal

UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Kristin Bott, Soph., Art Education, Kirkland
Wei - Ting Chen, Soph., Biochemistry, Taiwan
Jessica Lynn Cromheccke, Sr., Biochemistry,
Tacoma

Lily Dodge, Sr., Social Work/Sociology,
Coupeville

Katy Jacobsen, Jr., Chem/Bio Chem., Lynnwood
Debbie Kirchhauser, Community Member,
Kirkland

I-Hsin Lin, Fr., Pre Major, Taiwan
Owen Roche, Fr., Pre Major
Vincent Wu, Fr., Biology/English,

OBOE

Haley Franzwa, Soph., Music Ed., Bothell
Julia Hanke, Fr., Mech. Eng., Yelm
Stacy Schulze, Grad., Libr. Info Sci., Richmond,
TX

BASSOON

Monica Padineant, Community Member, Mukilteo

CLARINET

Aimi Ahmad-Shukri, Soph., Pre Eng., Malayasa
Amelia Bachleda, Fr., Biochem., Snohomish
Ester Blaga, Community Member, Kirkland
Marie Chase, Jr., Biology, Longview
Adelle Engelhardt, Soph., Comm., Burien
Andrea Heenk, Jr., Music, Renton
Ali Hull, Fr., Pre Social Sci.,
Phdar Kinlow, Community Member, Renton
Alice Liang, Soph., Pre Arts
Nick Llewellyn, Community Member, La Conner
Megan Monnett, Fr., Pre Nursing, Fircrest
Amy Paterson, Fr., Psychology, Seattle
Donald Responte, Soph., Bioengineering, Bellevue
Elizabeth Russell, Sophomore, Pre Eng., Renton
Ryan Tucker, Fr., Pre Major, Lacey
Patricia Voll, Jr, Physics & Astron., West Linn, OR
Stephanie Watson, Jr., LSJ, Edmonds
Annette Wundes, Research Sci-Neurology,
Cologne, Germany

BASS CLARINET

Janet Bautista, Fr., Physics, Tacoma
Conan McLemore, Jr., Pre Major

ALTO SAXOPHONE

Miriam Aflakian, Soph., Pre Major, Mill Creek
Baillie Bennett, Fr., Pre Arts, Yelm
Chris Klontz, Soph., Pre Sci., Auburn
Kaoru Perkins, Fr., Pre Major

TENOR SAXOPHONE

Jim Bach, Fr., Bio Chem., Puyallap
Katelyn Massey, Fr., Pre Social Sci., Laguna
Beach, CA

BARITONE SAXOPHONE

Devin McDowall, Jr., International Studies, Camas

HORN

Rick Kai Lam Choi, Sr., Business Admin., Hong
Kong
Ben Cowin, Soph., Physics, Kennewick
Benjamin Laughlin, Jr., Physics & Astronomy,
Issaquah
Jennifer Schleit, Grad., Pathology, Yarmouth, Nova
Scotia
Corrie Strandjord, Fr., International Studies,
Bellevue

TRUMPET

Dan Blaga, Sr., Mech. Eng., Kirkland
Eric Brunt, Soph., Architecture, Olympia
Corey Freeman, Soph., Pre Major, Bonney Lake
Susan Glover, Fr., Pre Social Sci., Fife
Laura Grupp, Fr., Elec. Engineering, Lynnwood
David Lewis, Jr., Pre Major, Port Angeles
Chris Prichard, Fr., Pre Engineering, Vancouver
Adrian Regus, Community Member, Mill Creek

TROMBONE

Karen Chisholm, Grad., Med/Genome Science,
Novato, CA
Matt McKenzie, Sr., Comp. Engineering,
Marysville
Jessica Torrey, Grad., Material Sci. Eng.,
Limestone, NY
Ian Maclachlan, Junior, Exchange, Drifffield, East
Yorkshire, England
Jonathan Reid, Jr., Mech. Engineering, Everett

EUPHONIUM

Leroy Searle, Faculty, English, Seattle
Craig Tyler, Soph., Pre Engineering, Camas

TUBA

Andy Cook, Soph., LSJ, Auburn
Dan Hahn, Fr., Comp. Lit., Bellevue

PERCUSSION

Aaron Buckner, Fr., Music, Renton
Katie Keeney, Fr., Music Performance, Bellevue
Brian Hansen, Jr., Psychology, Woodville
Darren Meucci, Jr., Music Ed., Bothell

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE

Marilee Byers, Community Member, Kirkland
Brienne Conklin, Jr., Undecided, Gig Harbor
Robin Ginnis, Fr., Physics, Seattle
Suzanne Hayward, Soph., Physics/Astron.,
Kennewick
Sarah Jones, Soph., Music, Anchorage, AK
Hasmik Kalantarian, Fr., Eng., Redmond
Yoko Ines Nozawa, Jr., Cellular and Molec. Bio.,
Lake Oswego, OR
Kristi Wiant, Jr., Music, Seattle
Sarah Schillen, Soph., Social Work, Edmonds
Kate Webb, Jr., Biology, Kirkland
Jacquelyn Wilson, Jr., Biology, Enumclaw

OBOE

Alicia Hall, community member, Seattle

BASSOON

Adrienne Baltz, Jr., Public Health, Tracyton
Susan Schmeling, Community Member, Seattle

CLARINET

Claresta Fineman, Fr., Elect. Eng., University Place
Tom Glanz, Fr., Undecided, Redmond
Kelly Gorr, Soph., Biology, Arlington
Bruce Hayes, Community Member, Seattle
Ali Hull, Fr., Animal Physiology, Carnation
Ryan Kosai, Soph., Bio Eng., Renton
Alice Liang, Jr., Communications, Seattle
Rosie Lindeke, Fr., Biology, Burien
Kelli Luksan, Jr., Mus. Ed./Comp. Religion,
Federal Way
Sarah Murray, Grad., Environ. Policy, Mt. Horeb,
WI
Linda O'Gara, Community Member, Seattle
Sarah Shapro, Fr., Psychology, Silverdale
Jennifer Welsh, Fr., Elect. Eng., Bellevue
KyungNam Yun, Soph., Civil Eng., Korea

BASS CLARINET

Jennifer Grantham, Community Member,
Mountlake Terrace
Ben Leis, Community Member, Seattle
Carrie Wardell, Sr., Acctg. and Econ., Arlington

ALTO SAX

Nathan Condell, Soph., Eng., Redondo Beach, CA
Eric Fitzgerald, Soph., Art, Las Vegas, NV
Phi Nguyen, Seattle, Community Member
Jared Silvia, Sr., Chemistry, Richland
Kent van Alstyne, Fr., Physics, Chehalis
Phi Nguyen, Fr., Ceramics, Vancouver

TENOR SAXOPHONE

Jordan Dyer, Soph., Psychology, Rexburg, Idaho
Ann McFarlane, Fr., Music, Kent

BARITONE SAXOPHONE

Steve Naramor, Jr., Comp. Sci., Kirkland
Sam Van Dalfsen, Fr., Arts and Sci., Mountlake
Terrace

TRUMPET

Colin Adams, Sr., Aeronautics/Astronautics,
Edmonds
Andy Blaser, Jr., Business, Centralia
Greg Frost, Jr., English, Kirkland
Brian Goetz, Sr., Music Ed., Seattle
Eric Haddenham, Soph., Creat. Writing/Comp.
Math., Renton
Joel Heredia, Grad., Music, Longview, CA
James Lovell, Jr., Intern. Studies, Seattle
James Magnusson, Sr., Civil Eng., Seattle
Christopher Smith, Fr., Engineering, Chehalis

HORN

Karen Mildes, Community Member, Bothell
Gordon Mitchell, Grad., Chemistry, Boring, OR
Peter Shin, Jr., Poli. Sci., Redmond
Sam Sudar, Fr., Art and Sci., Longview

TROMBONE

Christian Bell, Jr., Computer Science, Olympia
Trevor Connell, Sr., Chemistry, Portland, OR
Leah Harrell, Sr., Anthropology, Poulson
Brett Newlin, Sr., Computer Eng., Riverton, WY
Mark Sassi, Fr., Undecided, Carson City, NV
Josh Teter, Jr., Comp. Sci., Seattle

EUPHONIUM

Nate Syron, Fr., Music, Vancouver

TUBA

Joshua Rusk, Jr., Bio-Eng., Park City, Utah
Anneliese Steuben, Sr., Geography, Sonora, CA
Daniel Shontz, Soph., Music, Lake Tahoe, CA

PERCUSSION

Ken Aphibal, Soph., Pre-Eng., Mukilteo
Brian Fraser, Jr., Music Ed., Lynwood
Josh Fulfs, Soph., Music, Kennewick
Emily Kimes, Fr., Music, Kent

2004-2005 UPCOMING EVENTS

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

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).

- December 1, Chamber Singers and University Chorale, 'FORGOTTEN PEOPLES—ENDURING STORIES.' 7:30 PM, Meany Theater.
- December 1, Jazz Innovations, Part 2. 7:30 PM, Brechemin Auditorium.
- December 3, Composers' Workshop. 7:30 PM, Brechemin Auditorium.
- December 4, Vocal Jazz. 7:30 PM, Brechemin Auditorium.
- December 6, CarolFest. 7:30 PM, Meany Theater.
- December 6, Percussion Ensemble: 'BATTERIE AT THE STUDIO.' 7:30 PM, Meany Studio Theater.
- December 7, AMERICAN MUSIC SERIES: University Symphony. 7:30 PM, Meany Theater.
- December 8, Studio Jazz Ensemble. 7:30 PM, Meany Theater.
- December 9, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.
- December 11, Guest Artist Master Class: Spencer & Traci Hoveskeland, *double bass & cello*, 'THE BOTTOM LINE DUO.' 2:00 PM, Brechemin Auditorium.
- December 12, Faculty and Guest Artist Performance: Barry Lieberman and Friends. 2:00 PM, Brechemin Auditorium.
- December 13, Faculty & Guest Artist Performance: 'SCHUBERTIAD: A CHAMBER EVENING.' 7:30 PM, Brechemin Auditorium.
- January 10, Guest Artist Lecture-demonstration: Hans-Ola Ericsson, *organ*. 10:00 AM, Walker-Ames Room.
- January 11, Guest Artist Performance: Hans-Ola Ericsson, *organ*. 7:30 PM, Walker-Ames Room.
- January 12, Guest Artist Lecture-demonstration: Hans-Ola Ericsson, *organ*. 7:00 PM, St. James Cathedral.
- January 14, Guest Artist Performance: Hans-Ola Ericsson, *organ*, 'THE FRENCH CONNECTION.' 8:00 PM, St. James Cathedral.
- January 15, Faculty Performance: Tom Baker, *fretless guitar*. 7:30 PM, Brechemin Auditorium.
- January 25, Faculty Performance: Robin McCabe & Craig Sheppard, *duo pianos*, 'FLYING FINGERS!' 7:30 PM, Meany Theater.
- January 27, University Symphony with winners of the November 2004 Concerto Competition. 7:30 PM, Meany Theater.
- January 31, Voice Division Recital. 7:30 PM, Brechemin Auditorium.
- February 4, Guitar Ensemble. 7:30 PM, Brechemin Auditorium.
- February 5, Guest Artist Performance: Sara Davis Buechner, *piano*: '20TH CENTURY PIANO MUSIC OF EAST AND WEST.' 7:30 PM, Brechemin Auditorium.
- February 10, American Music Series: MOSAIC, 'AMERICAN GREATS!' 7:30 PM, Meany Theater.
- February 10, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.
- February 11, Mallet Head Series: 'WINTER VIBES.' 7:30 PM, Brechemin Auditorium.
- February 15, Contemporary Group. 7:30 PM, Meany Theater.
- February 17, Symphonic Band & Concert Band: 'NORTH BY NORTHWEST.' 7:30 PM, Meany Theater.
- February 22, University Symphony, with faculty soloists Ronald Patterson, *violin*, and Toby Saks, *cello*. 7:30 PM, Meany Theater.
- February 28, Studio Jazz Ensemble. 7:30 PM, Meany Theater.
- February 28, Voice Division Recital. 7:30 PM, Brechemin Auditorium.
- March 1, The Percussion Ensemble: 'WINTER BEAT.' 7:30 PM, Meany Theater.
- March 4, Composers' Workshop. 7:30 PM, Brechemin Auditorium.
- March 8, Wind Ensemble, Symphonic Band, Concert Band, & Campus Band: 'CITY LIMITS.' 7:30 PM, Meany Theater.
- March 8, Jazz Innovations Part I. 7:30 PM, Brechemin Auditorium.
- March 8, Opera Workshop. 7:30 PM, Meany Studio Theater.
- March 9, Jazz Innovations, Part 2. 7:30 PM, Brechemin Auditorium.
- March 10, Combined Choruses & Symphony: 'ROMANTIC MASTERS: BRAHMS & VERDI.' 7:30 PM, Meany Theater.
- March 10, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.
- March 11, Combined Choruses & Symphony: 'ROMANTIC MASTERS: BRAHMS & VERDI.' 7:30 PM, Meany Theater. (Same program as March 10.)
- April 3, Guest Artist Performance: James Giles, *piano*: 'THE ROMANTIC GENERATION.' 4:00 PM, Brechemin Auditorium.
- April 4, Guest Artist Master class: James Giles, *piano*. 3:30 PM, Brechemin Auditorium.
- April 8, Brechemin Scholarship Winners Concert. 7:00 PM, Brechemin Auditorium.
- April 12, DXArts. 8:00 PM, Meany Theater.
- April 14, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.