

Presents the

*23rd ANNUAL
PACIFIC NORTHWEST
MUSIC FESTIVAL*

FESTIVAL COORDINATOR
VU NGUYEN

GUEST CLINICIANS

FRANK BATTISTI

GARY GREEN

GERARD MORRIS

Monday, January 31, 2011

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Elizabeth Jolly, Grad., Music Performance, San Jose, CA*
Katherine Isbill, Grad., Music Performance, Lawrenceville, GA
Hyunju Juno Lee, Grad., Music Performance, Seoul, Korea
Meese Agrawal, Grad., Music Performance, Mercer Island
Zoe Funai, Fr., Undeclared, Seattle

OBOE

Alyssa Sibbers, So., Music Performance, Vashon Island*
Sara Thompson, Grad., Music Performance, Fresno, CA
Alyssa Sorenson, Sr., Aeronautics & Astronautics, Olympia

BASSOON

Andrew Marlin, Sr., Los Angeles, CA*
Erin Bodnar, Grad., Conducting, Rocky Mountain House, Alberta, Canada
Adam Williams, Fr., Music Performance/Chemical Engineering, Port Orchard

CLARINET

Leslie Edwards, Jr., Music Performance/ International Studies, Seattle*
Ben Fowler, Community, Music Education, Bothell
Kimberly Wester, Grad., Music Performance, Bozeman, MT
Yong Kim, Sr., Music Performance, Bellevue
Tim Nelson, Sr., History, Vancouver
Kent van Alstyne, Sr., Biology/Anthropology, Chehalis

BASS CLARINET

Jacob Bloom, So., Neurobiology, Mercer Island

ALTO SAXOPHONE

Melissa Winstanley, Jr., Music Performance/Computer Science, Bellevue*
Shane Valle, Fr., Undecided, Seattle

TENOR SAXOPHONE

Abi Kalkura, Fr., Music Performance, Bothell

BARITONE SAXOPHONE

Leif Gustafson, Fr., Music Performance, Tacoma

TRUMPET

Erik Reed, Grad., Music Performance, Owasso, OK*
Nicole Secula, Grad., Music Performance, Santa Clara, CA
Joshua Gailey, Sr., Music Performance/Italian Studies, Port Angeles
Joseph Sullivan, Sr., Political Science/Economics, Spokane
Zachariah MacIntyre, Sr., Music Education, Fife

HORN

Nathan Rengstorf, Grad., Music Education, Rochester, MN*
Christopher Sibbers, Sr., Music Performance, Vashon Island
Sarah Mortland, Sr., Japanese Studies/Music Performance, Plymouth, MA
Helen Kinsel, Fr., Music Performance/Undecided, Seattle
Alison Farley, Grad., Music Education, Kansas City, MO
Matthew Kruse, Grad., Conducting, West Seattle

TROMBONE

Masa Ohtake, Jr., Music Education, Lawrence, Kansas*
Danny Helseth, Grad., Music Performance, Seattle
Steven Harreld, Grad., Music Performance, Lodi, CA
Jonathon Wilson, Fr., Business Administration, Kirkland

EUPHONIUM

Ethan Chessin, Grad., Music Education, Chapel Hill, NC*
Joel Azose, Jr., Mathematics, Mercer Island

TUBA

Seth Tompkins, Grad., Music Perf., Temperance, MI*
Quinn MacKenzie, Sr., Computer Science/Music Perf, Longview
Devin Ensz, Jr., Music Perf., Sioux Falls, SD

PIANO

Brooks Tran, Grad., Music Performance, Mercer Island*

HARP

Brianna Spargo, Jr., Music Performance, Gig Harbor

STRING BASS

Adrian Swan, So., Music Performance, Bothell*
Kelsey Mines, Fr., Music Performance, Seattle
Rachel Ferguson, Fr., Music Performance/Dance, Los Gatos, CA

PERCUSSION

Lacey Brown, Grad., Music Performance, Seattle*
Christopher Lennard, Sr., Music Performance/Music Education, Snohomish
Melanie Stambaugh, So., Business Administration/Music Performance, Puyallup
Gabriella Vizzutti, Fr., Music Performance/Music Education, Mercer Island
Aaron Engelberg, Fr., Psychology, Sunnyvale, CA
Peter Kim, Fr., Music Performance, South Pasadena, CA
Brian Pfeifer, Grad., Music Performance, Eveleth, MN

ELECTRIC GUITAR

Jeff Bowen, Grd., Composition, St. Louis, MO (lead)
Tim Oas, community member, Madison, WI

23rd ANNUAL PACIFIC NORTHWEST BAND FESTIVAL

Festival Coordinator - Vu Nguyen
Monday, January 31st, 2011
Meany Hall, University of Washington

School	Warm-up	Performance/Clinic
Whitman Middle School Joel Orsen	7:30	8:00 – 8:25
Kirkland Junior High School Concert Band Michael Lundquist	8:00	8:30 – 8:55
Mountlake Terrace High School Chamber Winds Darin Faul	8:30	9:00 – 9:25
Ingraham High School Concert Band Shane Henderson	9:00	9:30 – 9:55
Curtis Junior High School Symphonic Band Craig Rine	9:30	10:00 – 10:25
Graham-Kapowsin High School Wind Ensemble Paul Bain	10:00	10:30– 10:55
Mercer Island High School Wind Ensemble Parker Bixby	10:30	11:00 – 11:25
Instrumental Master Classes (Locations and times below) Directors' Luncheon/Discussion, 11:30 – 12:30, Meany Studio Theater Lobby		
Washington Middle School Junior Concert Band Kelly Barr-Clingan	12:15	12:45 – 1:10
Ferrucci Junior High School Concert Band Robert Rink	12:45	1:15 – 1:40
Hawkins Middle School Concert Band Stan Yantis	1:15	1:45 – 2:10
Washington Middle School Senior Concert Band Kelly Barr-Clingan	1:45	2:15 – 2:40
South Whidbey High School Wind Symphony Chris Harshman	2:15	2:45 – 3:10
Frontier Junior High School Symphonic Band Matt Armstrong	3:15 <i>(on stage)</i>	3:35 – 4:00
Eckstein Middle School Wind Ensemble Moc Escobedo	4:05 <i>(on stage)</i>	4:25 – 4:50
University of Washington Wind Ensemble Concert with selected students from participating schools 5:45 – 6:30 p.m.		

Warm up will be off stage in Meany Hall, Room #268. Performances will take place on the Meany Main Stage. Clinics take place on stage immediately following the performance. Storage for cases and coats is in Meany Hall's lower lobby and the upstairs area outside the balcony doors during the performance time only, as there is not enough space to leave your things in Meany Hall for the day. Each school will have a designated area.

Directors 'Brown bag' Luncheon – Conversation
Featuring guest clinicians Frank Battisti, Gary Green, and Gerard Morris.
11:30-12:30, Meany Studio Theater Lobby.

The University of Washington Band Program

The University of Washington Wind Ensemble is the select wind ensemble at the UW and is comprised of the finest wind and percussion players on campus. 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. 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 and 2008. 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 and David Stanhope. 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.

UW Band Program information can be found on the web at: <http://depts.washington.edu/uwwinds>

The University of Washington School of Music

On any given day the University of Washington resembles a medium-sized city where some 50,000 people converge to study, teach and work at an institution considered to be one of the leading centers of American higher education. Within the framework of this major research university, the University of Washington School of Music offers a vibrant learning atmosphere dedicated to individual artistic growth and academic exploration. With approximately 400 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 45-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:

Admissions/Outreach Coordinator
Room 124, Box 353450
University of Washington
Seattle, WA 98195
phone: (206) 685-9872 or <http://www.music.washington.edu/>

The University of Washington School of Music Instrumental Faculty

Donna Shin – Flute	David Gordon – Trumpet
Jennifer Nelson – Clarinet	David Kappy – Horn
Shannon Spicciati – Oboe	Ko-ichiro Yamamoto – Trombone
Michael Brockman – Saxophone	Chris Olka – Tuba/Euphonium
Seth Krinsky – Bassoon	Tom Collier – Percussion
Michael Crusoe – Timpani	Heidi Lehwalder – Harp

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. Mr. Battisti founded and conducted the ensemble for 30 years from 1969-1999. The NEC Wind Ensemble is recognized as being one of the premiere ensembles of its kind in the United States and throughout the world. It has performed often at music conferences, recorded for Centaur, Albany and Golden Crest records and had many of its performances broadcast over the National Public Radio Network (NPR). He has been responsible for commissioning and premiering over 50 works for wind ensemble by distinguished American and foreign composers including Warren Benson, Leslie Bassett, Robert Ceely, John Harbison, Robin Holloway, Witold Lutoslawski, William Thomas McKinley, Vincent Persichetti, Michael Colgrass, Daniel Pinkham, Gunther Schuller, Robert Selig, Ivan Tcheripnin, Sir Michael Tippett, William Kraft, Robert Ward and Alec Wilder. Critics, composers and colleagues have praised Battisti for his commitment to contemporary music and his outstanding performances.

Battisti often appears as a guest conductor with many university, college, military, professional and high school bands and wind ensembles as well as a guest conductor/clinician and teacher throughout the United States, England, Europe, Middle East, Africa, Scandinavia, Australia, China, Taiwan, Canada, South America, South Korea, Iceland and the former U.S.S.R. Recently he has appeared as a guest conductor with the New World Symphony Orchestra, U. S. Marine Band and the Interlochen Arts Academy Band.

Past President of the U.S. College Band Directors National Association (CBDNA), Battisti is also a member of the American Bandmasters Association (ABA) and founder of the National Wind Ensemble Conference, World Association of Symphonic Bands and Ensembles (WASBE), Massachusetts Youth Wind Ensemble (MYWE) and New England College Band Association (NECBA).

Battisti has served on the Standard Award Panel of American Society for Composers, Authors and Publishers (ASCAP) and been a member of the Music Panel for the Arts Recognition and Talent Search (ARTS) for the National Foundation for Advancement of the Arts. For many years he served as editor for various music publishing companies and is currently a consulting editor for The Instrumentalist magazine. Battisti constantly contributes articles on wind ensemble/band literature, conducting and music education to professional journals and magazines and is considered one of the foremost authorities in the world on wind music literature. He is the co-author of *Score Study for the Wind Band Conductor* (1990) and author of *The 20th Century American Wind Band/Ensemble* (1995) and *The Winds of Change* (2002).

In 1986 and again in 1993, Mr. Battisti was a visiting fellow at Clare Hall, Cambridge University, England. He has received many awards and honors including an Honorary Doctor of Music degree from Ithaca College in 1992, the first Louis and Adrienne Krasner Excellence in Teaching Award from the New England Conservatory of Music in 1997, the Lowell Mason Award from the Massachusetts Music Educators Association in 1998, the New England College

Band Association's Lifetime Achievement Award in 1999 and the Midwest International Band and Orchestra Clinic's Medal of Honor in 2001.

In 2000, he was appointed the inaugural conductor of the Boston University Tanglewood Institute Young Artist Wind Ensemble. The following year, the institute established the "Frank L. Battisti Tanglewood Institute Conducting Residency," which is awarded each summer to a talented young wind ensemble conductor. Under Battisti's guidance the recipient participates in the Institute's Young Artists Wind Ensemble program as a conducting assistant and chamber coach. Each season the YAWE rehearses on the Tanglewood grounds, summer home of the Boston Symphony Orchestra, performing their concerts in Ozawa Hall.

Gary Green, Professor and Chair, Department of Instrumental Performance, and Director of Bands, teaches conducting and serves as the conductor of the Wind Ensemble at the University of Miami - Frost School of Music. Green holds a B.Mus. degree from Boise State University and an M.Mus. degree from the University of Idaho. He formerly conducted the University of Connecticut's Symphony Band, Wind Ensemble, and Marching Band. Green also was director of bands at University High School in Spokane, Washington, one of the most widely respected band programs in the nation. Throughout his career, Green has received numerous honors and awards. His recent conducting activities include events in Florida, Texas, Connecticut, Kansas, Maryland, Georgia, Utah, Virginia, Washington, and others. In addition, he has conducted all state, regional, national, and international honor bands.

Gerard Morris is Director of Bands and Visiting Assistant Professor of Music at the University of Puget Sound. He earned a Bachelor of Arts degree in music from Western Michigan University and a master of music education from the University of Colorado at Boulder. He currently is completing a doctor of music degree in conducting from Northwestern University. His primary conducting teachers include Allan McMurray (University of Colorado) and Mallory Thompson (Northwestern). Dedicated to public school music education, Professor Morris has extensive experience teaching both junior and senior high school in Michigan and Colorado. His success has earned him invitations to appear as a guest conductor and clinician for numerous public schools, honor ensembles, and festivals throughout Michigan, Hawaii, North Carolina, Colorado, and Illinois. At Puget Sound he will serve as conductor of the Puget Sound Youth Wind Ensemble. As a conductor, Professor Morris has appeared at the Midwest Clinic, Colorado Music Festival at Chautauqua, and Steamboat Strings Music in the Mountains Summer Music Festival. He has conducted Boulder Brass, the Illinois Brass Band, Chicago's Sonic Inertia Performance Group, and Northwestern University's Symphonic Wind Ensemble, Symphonic Band, Contemporary Music Ensemble, Brass Ensemble, and Saxophone Ensemble. In summer 2009 he was a clinician for the Northwestern University Conducting and Wind Music Symposium. Morris's conducting and teaching are informed by years of professional performing experience as principal euphonium with the Boulder Brass and the United States Marine Corps Band, Hawaii. With these organizations he toured the United States, Australia, and Costa Rica as both an ensemble member and soloist.

CONDUCTORS

Timothy Salzman is Professor of Music at the University of Washington where he serves as Director of Concert Bands and is conductor of the University Wind Ensemble. He also teaches students enrolled in the graduate instrumental conducting program. Former students from the University of Washington occupy positions at numerous universities and public schools throughout the United States. Prior to his appointment at the UW he served 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 is a national artist/clinician for the Yamaha Corporation of America and has been a conductor, adjudicator or arranger for bands throughout the United States and in Canada, England, South Korea, Indonesia, Thailand, Russia, China, and Japan, a country he has visited twenty-one times. In the spring of 2011 he will return to Beijing, China where he will be in residence at the China Conservatory and will conduct and give master classes for numerous bands including a concert appearance at the National Center for the Performing Arts with the Beijing Wind Orchestra, the first professional wind ensemble in Beijing. He will also adjudicate the Singapore Youth Festival National Concert Band Championships. Upon his return to the United States he will conduct the UCLA Wind Ensemble in their final concert of this academic year. 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 new series of books on contemporary wind band composers published by Meredith Music Publications, a subsidiary of the Hal Leonard Corporation.

Dr. Steven Morrison is the Donald E. Petersen Endowed Fellow and Associate Professor and Chair of Music Education. An instrumental music specialist, Professor Morrison has taught at the elementary, junior high and senior high levels in Wisconsin, Michigan, and Louisiana. He has conducted and arranged for school and university bands, orchestras, and chamber groups throughout the United States. In addition to his work in instrumental teaching and learning, his research investigates 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 relationship of musical responses to 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, Germany, Hong Kong, Hungary, Japan, Jordan, Korea, Italy, the Netherlands, Thailand, and the United Kingdom. During 2009 he will serve as a Visiting Fellow at the Centre for Research in the Arts, Social Sciences and Humanities 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* 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, and the new 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 advisory board for the Asia-Pacific Symposium on Music Education Research, 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.M. from Northwestern University, an M.M. from the University of Wisconsin, and a Ph.D. from Louisiana State University.

SOLOISTS

Flutist **Donna Shin** has been praised for her beautiful phrasing, seductive sound, sterling technique, and charismatic exchanges with the audience. Described as “dazzling” by the *Boston Globe*, Shin has built an enviable reputation as a versatile performer of solo, chamber, orchestral, jazz and ancient Asian repertoire. Performing in concert halls throughout the Americas, Europe and Asia, she is admired for her adventurous programming and expressive flair. This year her international concert tour appearances include performances in Brazil, Uzbekistan, Korea, Japan, and China. Ms. Shin is currently flute professor at the University of Washington School of Music after holding faculty posts at the University of South Carolina School of Music and Oklahoma State University. She frequently appears as artist-performer and master class clinician at universities and flute clubs throughout the country, modeling the artist-teacher path for young flutists. During the summer months, Shin performs as artist-teacher at the Bay View Music Festival in Michigan and is the Young Artist Competition Coordinator for the National Flute Association. Shin earned degrees with the highest honors from the Eastman School of Music and the New England Conservatory, including the esteemed Performer’s Certificate at the Eastman School. As instructor of chamber music and flute at the University of Rochester and the Eastman School of Music, she was awarded the “Eastman School of Music Excellence in Teaching” prize. During her doctoral studies at Eastman, she became the first woodwind player in the school’s history to be nominated for the highly coveted Artist’s Certificate.

Bassoonist and composer **Seth Krimsky** joined the Seattle Symphony in 1986, and was appointed to the position of principal in 1990. In addition, he has been an active chamber music performer, sharing an especially long and happy association with the Seattle Chamber Players. His second commission by this ensemble, “House of Mirrors,” was performed in May 2004. He has also appeared as principal bassoonist with the Mostly Mozart Orchestra of Lincoln Center and the Waterloo Festival Orchestra. As a soloist, Krimsky has performed with orchestras and as a recitalist in Los Angeles, New York, Tokyo, Capetown, Seattle, Tacoma, Olympia, Talahassee, Kalispell (Mont.), and San Diego. Krimsky received his bachelor of music degree in 1983 from the University of Southern California, where he studied bassoon performance with Norman Herzberg. He continued postgraduate studies at USC, with a special emphasis in baroque performance, under the guidance of Michael O’Donovan. During his studies, Krimsky was an active freelance musician, performing with such ensembles as the Santa Monica Symphony, Long Beach Symphony, Pasadena Symphony, Pacific Symphony, Glendale Symphony, Pasadena Chamber Orchestra, Los Angeles Chamber Orchestra, and the Los Angeles Philharmonic. He also performed in summer festivals, including the Ojai Festival, the Bakersfield Music Festival, the Academy of the West, and the Tanglewood Festival. Krimsky also worked as a session player in Los Angeles recording studios and was the bassoonist in the Aleja Woodwind Quintet, award winners at the Coleman Chamber Music Competition and the Carmel Chamber Music Competition. In 1984, he became the principal bassoonist for the Cape Performing Arts Board Orchestra of Capetown, South Africa, an opera and ballet orchestra that served the entire Cape Province. While in Capetown, Krimsky won the National Young Artists Competition and appeared as a soloist in Capetown, Johannesburg, and Durban, in addition to recording a series of performances for the South African Broadcasting Corporation.

Steven Harreld is a graduate student at University of Washington where he is a member of the UW Symphony Orchestra, UW Wind Ensemble, and UW Trombone Choir. Steven also performs with the Puget Sound Symphony Orchestra, the Seattle Metropolitan Chamber Orchestra, and various other ensembles in the Seattle area. A native of Lodi, CA, Steven earned a Bachelor of Music degree in Performance from San José State University. While a student at SJSU, he performed with the Modesto Symphony Orchestra (David Lockington, conductor), and Symphony

Silicon Valley (George Cleve, conductor), as well as a variety of jazz and chamber ensembles throughout the community. His principal instructors include Ko-ichiro Yamamoto, principal trombonist of the Seattle Symphony Orchestra, and Tom Hornig, freelance trombonist in the San Francisco Bay Area.

PROGRAM NOTES

D. J. Sparr's music merges current practices of art-concert composition with influences from vernacular American music that he grew up performing and studying as a guitarist. He has performed with the Maryland All-State Jazz Ensemble, Eastman's "Musica Nova" Contemporary Music Ensemble, pop bands, and as a studio musician. D. J. premiered Michael Daugherty's electric guitar concerto with the Alabama Symphony in March, 2008. He was the classical guitar soloist for his own "Guitar Folio" with the University of Michigan Chamber Orchestra and recently performed Steve Reich's *Electric Counterpoint* to a packed house of over two thousand at the Smithsonian Institution Hirshhorn Museum's "After Hours." He performs as a guest of Washington DC's Great Noise Ensemble, which premiered his *General Electric*—a concerto grosso for rock band and chamber orchestra. His music has been performed and commissioned by numerous ensembles, including the Chicago Youth Symphony Orchestras, the Albany Symphony Orchestra, eighth blackbird, the Dayton Philharmonic, and the "Late Show" with the Jay Leno band. He is the recipient of the \$10,000 Grand Prize in the orchestra category for the BMG/Williams College National Young Composers Competition, was an alternate for the 1998-9 Rome Prize from the American Academy in Rome, and has won two BMI Student Composer Awards. Dr. Sparr is a graduate of the Baltimore School for the Arts and received his Bachelor of Music degree from the Eastman School of Music. He completed his Doctor of Musical Arts degree from the University of Michigan in 2003. His composition teachers include Michael Daugherty, Augusta Read Thomas, and Pulitzer Prize winners William Bolcom, Christopher Rouse, and Joseph Schwantner. Of his newest work, the composer writes:

Precious Metal: A Concerto for Flute and Wind Ensemble is based on the three metals of which the flute is made. Each metal is a descriptive title that influenced the construction and materials of each movement of the work. The first movement, *Platinum Canons*, is based on a canon that I composed at the Walden School in New Hampshire during the summer of 2009. The flute begins with a simple melody that infiltrates the wind ensemble, in both very short echoes and longer augmented rhythms. At the same time, the flute is the catalyst for the upper and lower ranges of the wind ensemble, moving from high to low in consort with the flute player. Professor Salzman organized the *Precious Metal* commission consortium of thirty-two universities and four high schools from throughout the United States. The work was premiered on March 9th, 2010 by soloist Donna Shin and the UW Wind Ensemble in Meany Hall on the UW campus.

Daniel McCarthy is a unique and fresh voice among the myriad of composers vying for attention in the contemporary music scene. His music defies categorization in terms of academic, experimental, traditional or other approaches to concert music except that it is infectiously appealing to listeners and performers alike. McCarthy's music is recorded on Albany, Centaur, d'Note Classics, Gasparo, and Klavier Records. Among the many soloist who commission and perform his music are Michael Burritt (The Eastman School of Music), Mark Ford (University of North Texas), Keith Aleo (Director of Orchestral Percussion, The Zildjian Cymbal Co.), Catharine Hartig (Michigan State University), Joseph Lulloff (The Cleveland Orchestra and Saint Louis Symphony Orchestra), Timothy McAllister (Arizona State University), Christopher and Leslie Norton (The Nashville Symphony Orchestra), and bassoonist Barrick Stees (The Cleveland Orchestra). Dr. McCarthy is Section Chair of Composition and Theory at the University of

Akron School of Music where he is founder and Director of the American New Music Festival in Akron, Ohio. McCarthy was previously Theodore Dreiser Distinguished Creative Professor in Composition at Indiana State University where he directed the Contemporary Music Festival with the Louisville Orchestra. He has served as a Visiting Scholar at both The University of Michigan and Ohio University School's of Music.

Chamber Symphony No. 2 was commissioned for Barrick Stees by the Michigan State University Band, John Whitwell, conductor. The composer met Barrick Stees as a colleague at the Interlochen Summer Arts Festival in the summer of 1995. Since that time, McCarthy and Stees have worked together on numerous recording and performance projects. Similar to some of Beethoven's late string quartets, McCarthy uses two shorter movements as introductions to others, namely the two "Interludes." The outer two movements are programmatic, whereas the interior movements are much more classically conceived.

John Mackey holds a Master's degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States. John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others.

Harvest: Concerto for Trombone is based on the myths and mystery rituals of the Greek god Dionysus, the Olympian god of the vine, famous for inspiring ecstasy and creativity. But this agricultural, earth-walking god was also subjected each year to a cycle of agonizing death before glorious rebirth, analogous to the harsh pruning and long winter the vines endure before blooming again in the spring. The concerto's movements attempt to represent this dual nature and the cycle of suffering and return. The shoots of spring burst forth in the final section, following again without pause. The earth is reborn as Dionysus rises again, bringing the ecstasy and liberation that have been celebrated in his name for centuries.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, *conductor*

PROGRAM

MUSIC FROM HALO.....MARTIN O'DONNELL (b. 1955)

PRECIOUS METAL: A CONCERTO FOR FLUTE AND WIND ENSEMBLE (2009) D. J. SPARR (b. 1975)

I. *Silver Strettos*

Donna Shin, *flute*
Dr. Steven Morrison, *conductor*

CHAMBER SYMPHONY #2 FOR BASSOON AND WINDS (2001)..... DANIEL MCCARTHY (b. 1955)

I. *Stomp and Buc Dance*

II. *Interlude*

III. *Mechanique*

IV. *Interlude: Creep*

V. *Static*

VI. *Fire, Dance and Wahbekanetta*

Seth Krimsky, *bassoon*

HARVEST: CONCERTO FOR TROMBONE (2009)..... JOHN MACKEY (b. 1973)

III. *Allegro*

Steven Harreld, *trombone*

ENGLISH FOLK SONG SUITE (1923)RALPH VAUGHAN WILLIAMS (1872-1958)

I. *March — “Seventeen Come Sunday”*

Frank Battisti, *honor band guest conductor*

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

Percussion.....Meany Stage
FlutesMeany West Lobby
Trumpets.....Meany #268
Oboes.....Meany #102
Saxes.....Meany #55

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

Trombones/Euphoniums/Tuba.....Meany Stage
Bassoons.....Meany #102
Horns.....Meany #55
Clarinets.....Meany West Lobby

2011 CBDNA CONVENTION March 23-26

Location: University of Washington & Benaroya Hall

The University of Washington has been named the host school for the 2011 College Band Directors National Association conference. This biennial event has not been held on the west coast since 1976. The three previous conferences have been held at the University of Texas-Austin, the University of Michigan and Carnegie Hall. The following collegiate wind ensembles have been chosen to perform at the convention:

UNIVERSITY OF MIAMI-FROST WIND ENSEMBLE, Gary Green
HARTT WIND ENSEMBLE, Glen Adsit
BALL STATE UNIVERSITY WIND ENSEMBLE, Tom Caneva
BOISE STATE UNIVERSITY, Marcellus Brown
CALIFORNIA STATE UNIVERSITY, LONG BEACH, John Carnahan
CENTRAL WASHINGTON UNIVERSITY, Larry Gookin
TEXAS STATE UNIVERSITY, Rodney Schueller
UNIVERSITY OF WASHINGTON WIND ENSEMBLE, Tim Salzman
SMALL COLLEGE INTERCOLLEGIATE HONOR BAND, Lowell Graham

The UW Wind Ensemble will perform twice. The first concert, in Meany Hall on Saturday afternoon, March 26, will consist of new works by Huck Hodge, Cuong Vu, Martin O'Donnell, John Mackey and D. J. Sparr with soloists Donna Shin, Cuong Vu and Ko-ichiro Yamamoto. At the final convention concert that evening the UW Wind Ensemble, at the invitation and under the baton of Gerard Schwarz, Music Director of the Seattle Symphony, will perform in Benaroya Hall as a part of the Seattle Symphony Orchestra's regular Saturday evening concert, a culmination of the orchestra's week-long celebration of the music and life of Alan Hovhaness.

In addition to the concerts several scholars from throughout the country will be giving lecture presentations on a variety of research topics.

CBDNA has, for the first time, agreed to offer conference registration to high school band directors free of charge - please spread the word!

CHECK THE CONFERENCE WEBSITE FOR FREQUENT UPDATES:

<http://depts.washington.edu/uwwinds/cbdna/>

