

Compact disc

B348

2017

5-25



SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

HOME

*A celebration of 30 years of service to the
UW School of Music by Professors Robin McCabe, Timothy Salzman
and Jonathan Bernard*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, conductor

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor

UNIVERSITY OF WASHINGTON ALUMNI WIND ENSEMBLE

7:30 PM

May 25, 2017

Meany Theater

UW MUSIC

2016-17 SEASON

CD1-#17,833

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Steven Morrison, conductor

- 1 Scherzo for Band (1865/1977).....Gioacchino Rossini (1792-1868)
arr. William A. Schaefer (b. 1918)
remarks, Morrison
- 2 Magnetic fireflies (2001).....Augusta Read Thomas (b. 1964)
Anita Kumar, conductor
remarks, Kumar
- 3 Homecoming (2008).....Alex Shapiro (b. 1962)
Anita Kumar, conductor
- 4 Second Prelude (1926/1967).....George Gershwin (1898-1937)
arr. John Krance (1934-1989)
remarks, Morrison
- 5 The Purple Pageant March (1933).....Karl L. King (1891-1971)
arr. John P. Paynter (1928-1996)

6 *remarks, Morrison + J. Bernard (8')*UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

- 7 Dog Breath Variations (1967/78).....Frank Zappa (1940-1993)
Remarks by Dr. Jonathan Bernard
Mark Tse, conductor

CD2 #17,834

- 1 *remarks, Morrison*
- 2 At dawn I chant my own weird hymn (2017) 22:03 Huck Hodge (b. 1977)
David Gordon, trumpet
world premiere
- 3 *remarks, Morrison*
- 4 Rhapsody in Blue (1924)..... 19:28 George Gershwin (1898-1937)
Robin McCabe, piano
- 5 *remarks, Salzman*

UNIVERSITY OF WASHINGTON ALUMNI WIND ENSEMBLE

- 6 Lincolnshire Posy (1937)..... 16:22 Percy Grainger (1882-1961)
- 7 Rolling Thunder (1916)..... 1:55 Henry Fillmore (1881-1956)

PROGRAM NOTES

While on a research trip to the British Museum in the 1970's, WILLIAM A. SCHAEFER (former director of the University of Southern California Wind Ensemble) discovered a set of parts for a march by GIOACCHINO ROSSINI published in the 19th century periodical *Boosé's Military Journal*. As he noted in his score for modern band, the British Museum kept editions of this journal wrapped in newspaper with the date and no further information; unfamiliar with this march, as it was not from one of Rossini's operas, he entitled it "SCHERZO FOR BAND." The first clarinet part bore a dedication to Maximilian of Mexico, but otherwise was an unknown work. Later, musicologists have determined that this is the second version of this march, the first having been composed by Rossini for piano, and also later used as *La corona d'Italia* in dedication to King Vittorio Emanuele II, shortly before Rossini's death.

AUGUSTA READ THOMAS currently serves as University Professor of Composition at the University of Chicago, where she founded the Center for Contemporary Composition. She was the longest-serving composer-in-residence for the Chicago Symphony, serving during the tenures of both Pierre Boulez and Daniel Barenboim. Her last work for CSO, *Astral Canticle* was a finalist for the 2007 Pulitzer Prize; she has a Grammy award, was a Guggenheim fellow, and is a member of the American Academy of Arts and Letters and American Academy of Arts and Sciences. Previous to her tenure at UC, Thomas was the Wyatt Professor of Music at Northwestern, and a professor of composition at Eastman. *MAGNETICFIREFLIES* is the result of a commission consortium of 23 high school bands. Thomas describes the work as "very rhapsodic, lyrical, rich and majestic, but also quite playful." In the score, she writes "One of the main intentions of this music is the juxtaposition between stark, bold, individual colors, such as a loud solo trumpet, Mahler style, with a completely blended timbre, Debussy style." Indeed, it is also a study in use of the flutter tongue and grace notes, and leaves the listener with the sparkle and shine of fireflies on a warm summer night.

ALEX SHAPIRO composes acoustic and electroacoustic pieces known for their lyricism and drama. Alex lives on Washington State's remote San Juan Island, and when she's not composing she can be found communing with the sea life, as seen on her music and photo-filled blog. She is the Symphonic and Concert writer representative on the Board of Directors of ASCAP, a board member of The Aaron Copland Fund for Music and The ASCAP Foundation, and is a member of the Program Council for New Music USA. Of *HOME COMING*, she writes: "Homecoming is a distinctly American piece of music which ventures emotionally from doubt, to hope, and finally to celebration. Written for the soldiers of the U.S. Army TRADOC Band, the piece reflects upon wishes for the safe return of those who serve their country. Beginning with shades of concern and resolving with great joy, Homecoming seamlessly flows between traditional styles that originated in the U.S., from post-minimalist concert music to jazz. As the music grows into a waltz rhythm, welcoming smiles dance with it to the end as loved ones are reunited. The individuals behind each instrument devote their lives to creating inspired music, and the people of the U.S. Armed Forces devote their lives to the betterment of the lives of others. In this piece, the simplest wind instrument of all, the human voice, echoes meaningful homecomings, wherever home may be and from whatever circumstance one returns."

GEORGE GERSHWIN's quintessentially American style is refined in his *Three Preludes*, premiered in 1926 (two years after *Rhapsody in Blue*.) The *SECOND PRELUDE* is "a sort of blues lullaby" according to the composer. In the original the piano begins alone and the violin adds a higher register to the sliding, bluesy, and melancholy melody, here portrayed by trumpet and saxophone. Krance's version, arranged in 1967, is one of many homages paid to the young Gershwin's piano virtuosity.

KARL L. KING, known as the March King, began his career playing the baritone with the Barnum and Bailey circus band, later becoming its bandmaster. He founded the American Bandmasters Association and spent much of his post-circus career directing the Fort Dodge Municipal Band of Fort Dodge, Iowa. Many of his marches were composed for American universities, and *PURPLE PAGEANT* belongs to the category, composed for Northwestern University bandmaster Glenn C. Bainum. This version, arranged by John Paynter, one of Bainum's successors at Northwestern, salutes the showmanship and musicianship of the Wildcat Marching Band in its rich purple uniforms, similarly to our own Huskies.

THE DOG BREATH VARIATIONS/UNCLE MEAT (A.K.A. DOG/MEAT) is a combination of two tracks that originally appeared in the 1969 album *Uncle Meat* by FRANK ZAPPA's group The Mothers of Invention. In 1977, a 40-piece ensemble called Abnuceals Enuukha Electric Symphony Orchestra performed a version for a concert at UCLA's Royce Hall, and later a new arrangement for a smaller ensemble was made for the Netherlands Wind Ensemble. There is also a chamber orchestral transcription made by Ali N. Askin (with Zappa's collaboration) for the Ensemble Modern. Tonight's version will be the wind ensemble version.

Of this evening's trumpet concerto premiere, *AT DAWN I CHANT MY OWN WEIRD HYMN*, Huck Hodge writes:

An anti-trumpet-concerto? Perhaps. It certainly casts a questioning glance on the tradition of the Romantic concerto, a tradition understood broadly as an expression of the heroic triumph of the individual over the collective.

In my piece the soloist does not really compete for primacy with the ensemble but instead comments on it from afar. In this way, it expresses a certain frailty in the contemporary lives of individuals. What to do if you are unsatisfied with the worn-out expressions made available by common assent? So much in contemporary life hinges on the idea that we are free individuals with the power to shape our world, that we could live life according to our own deeply felt values and not those that are forced upon us externally.

And yet, if I want to do my own thing how can it be my own? The very words that I am using now belong to us all. Not just the words, but the concepts, the references, the very air that carries (my) sounds. The questioning path of originality leads toward individuality, but also toward the unintelligible, the ineffable, toward isolation. It is the path from communal to private language. How can individuality have any meaning at all if not through shared language and culture? In short, we need each other in order to be ourselves.

And this is probably a good thing. Still, there is a lingering sense of loss in this state of affairs. It is a loss well acknowledged by Ives in the "perennial question of existence" posed by his unanswered trumpet. To forgo society's ready-made answers is to assume a position of exteriority, to give up to a significant degree the power to directly impact those around you. To be an individual is to dwell in this distance, however close our proximity to others may be.

One of my most poignant musical experiences was at the end of a very soft concert. With the last piece dying away, very distant music, drifting in from some remote corridor, remained in the hall—or did it? It was so numinous as to seem almost impossible. Outside the music, beyond hearing. This, it seems to me, approaches the paradox of individuality. Both intimate and distant, dancing conspicuously on the threshold of imperceptibility, perfect individuality is unattainable and yet the pursuit of it grants indispensable meaning to our lives.

Professors Hodge, Salzman and Gordon are grateful to the following institutions/wind ensemble conductors for contributing financially to the commission consortium for *AT DAWN I CHANT MY OWN WEIRD HYMN*:

Yale University (Thomas Duffy)
Indiana University (Stephen Pratt)
Arizona State University (Gary Hill)
Michigan State University (Kevin Sedatole)
Southern Methodist University (Jack Delaney)
University of Minnesota (Jerry Luckhardt)
University of Nebraska (Carolyn Barber)
The Hartt School (Glen Adsit)
Western Washington University (Christopher Bianco)
Oregon State University (Chris Chapman)
University of Montana (James Smart)
Missouri Western State University (Jeffrey Hinton)
Lycoming College (William Ciabattari)
Georgia Southern University (Robert Dunham)
Kennesaw State University (David Kehler)
Georgia State University (Robert Ambrose)
McNeese State University (Jay Jacobs)
Eastern Kentucky University (David Clemmer)

RHAPSODY IN BLUE was commissioned in January of 1924 by Paul Whiteman, the best-known American bandleader at the time, for his concert titled, 'An Experiment in Modern Music', with the goal of informing the public audience to the importance and influence of jazz. It was premiered on February 12, 1924 at the Aeolian Theater in New York with Gershwin as the soloist and was orchestrated by Ferde Grofé. The work was entitled by Ira Gershwin who was inspired by the abstract names of James Abbot McNeill Whistler's paintings such as *Arrangement in Gray and Black*. This curious title piqued the interest of the Gershwin brothers and they then created a musically equivalent title with the word "blue" suggesting "the Blues" and in addition, jazz.

Australian born PERCY GRAINGER began his musical career as a concert pianist, and took the London musical scene by storm. His first public concert took place at Steinway Hall on October 29, 1901, and his flamboyant stage presence made him the darling of London's best families. His life as a virtuoso pianist was not without its pressures, however, and Grainger soon discovered that he was happy not as a performer, but as a composer. In 1905, Grainger attended a lecture on folk music delivered by Miss Lucy E. Broadwood, where he became fascinated with English folksong collecting. He collected his first song while attending a competition festival in Lincolnshire, and with that, was hooked. At first, Grainger would simply wander up to a farmer plowing his fields and ask if he knew any songs. As the man sang, Grainger would jot down the melody, and someone else would notate the words. On one expedition he was accompanied by the British literary figure H. G. Wells, who remarked, "you are trying to do a more difficult thing than record folk songs, you are trying to record life." Eventually the exercise proved too arduous and Grainger sought a better method. The result was the acquisition of an Edison-Bell wax cylinder phonograph, which Grainger carried along with him on his bicycle as he traversed the English countryside. In the 1940s, these cylinder discs were donated to the Library of Congress in Washington, D.C. where they were transferred to audiotape and eventually returned to the Grainger Museum at the University of Melbourne, Australia. Of *LINCOLNSHIRE POSY*, the composer writes: "*Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up, existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case the sketches dated from 1905 to 1937)."

[Program Notes from the CD liner notes "Songs of the Earth.
The United States Air Force Band Washington DC
Lieutenant Colonel Lowell E. Graham, Commander/Conductor".]

The fast-paced march *ROLLING THUNDER* draws upon two important influences in HENRY FILLMORE's life: an early involvement in the circus and a lifelong fascination with the trombone. When the young Fillmore displayed an interest in the slide trombone, his father, a conservative partner in a religious music publishing firm, declared the instrument uncouth, sinful, and off-limits to his son. Fillmore's mother snuck her son a secondhand instrument to practice in an attempt to keep him out of bigger trouble. The deception was serendipitous since Fillmore became an innovative composer for the instrument, writing signature trombone rags and often featuring the trombone section as he does in *Rolling Thunder*. Fillmore's conservative father also likely disagreed with his decision to join the circus, but this choice also resulted in innovative music. Fillmore's role as circus bandmaster gave him the opportunity to amplify the circus experience for the audience by using music to intensify suspense or heighten the excitement.

[Program Note from U.S. Marine Band concert program, 28 July 2016.]

FACULTY GUESTS

DAVID GORDON, whose playing has been described as "spectacular" by The Chicago Tribune, is Principal Trumpet of the Seattle Symphony Orchestra, Seattle Opera and the Grant Park Symphony Orchestra, Chicago. Prior to his appointment in Seattle, he was Principal Trumpet of the Charleston Symphony Orchestra.

As a guest artist, he has performed, recorded and toured as Principal Trumpet of the London Symphony Orchestra and the Orchestre Philharmonique de Radio-France, and has performed as Principal Trumpet of the Saint Louis Symphony Orchestra. As soloist, David has appeared with the Seattle Symphony Orchestra, the Grant Park Symphony Orchestra, the Charleston Symphony Orchestra (with whom he performed as soloist every season of his tenure), the National Repertory Orchestra, and the Lake George Chamber Orchestra. In an orchestral context, he has performed with the Boston Symphony Orchestra, the New Jersey Symphony Orchestra, the Moscow Chamber Orchestra and the Savannah Symphony Orchestra, and has held the position of Principal Trumpet with the Jupiter Symphony and the Prometheus Chamber Orchestra.

Mr. Gordon has toured extensively in Europe, North America and South America, and has performed in such prestigious festivals as Tanglewood, Lucerne and Schleswig-Holstein. As a chamber musician, he has performed with Music of Remembrance, Seattle Chamber Players and as a member of the Seattle Symphony Chamber Series, among others. In addition to his performance activities, he records frequently for radio, television, and film. A committed educator, David is a faculty member at the University of Washington, and regularly presents master classes and coachings nationwide.

A native of Narragansett, RI, David Gordon was educated at Columbia University, from which he holds a degree in philosophy, and The Juilliard School. He lives in Seattle with his wife, Seattle Symphony Principal Harp Valerie Muzzolini Gordon, daughter Anaïs, and English bulldog Massimo.

HUCK HODGE writes music that explores the embodied poetics of organized sound, perceptual illusion and the threshold between design and intuition. A composer of "harmonically fresh work", "full of both sparkle and thunder" (*New York Times*), his music has been praised for its "immediate impact" (*Chicago Tribune*), its "clever, attractive, streamlined" qualities (*NRC Handelsblad*, Amsterdam) and its ability to "conjure up worlds of musical magic" with "power and charisma" (*Gramophone Magazine*, London). His music has been performed at Carnegie Hall, Lincoln Center and at numerous major festivals throughout the world: the New York Philharmonic Biennial, Berliner Festspiele, Gaudeamus Muziekweek, ISCM World Music Days and many others. His past musical collaborations include those with members of Ensemble Modern and the Berlin Philharmonic, the Seattle Symphony, the Orchestra of the League of Composers, the Aleph, ASKO/Schönberg, Dal Niente and Talea ensembles, the Afiara, Daedalus, JACK and Pacifica string quartets, and numerous other ensembles. His published music is licensed and distributed by Alexander Street Press and Babel Scores (Paris). Recordings of his music appear on the New World and Albany record labels.

Hodge was educated at Columbia University and at the *Staatliche Hochschule für Musik und Darstellende Kunst* in Stuttgart, Germany where he studied with noted "spectralist" composers Tristan Murail and Marco Stroppa. His major awards include the Rome Prize and the Gaudeamus Prize, fellowships from the Guggenheim Foundation, the American Academy of Arts and Letters and the *Deutscher Akademischer Austauschdienst*, and commissions from the American Composers Forum, the Barlow Endowment, the CBDNA, the Fromm Foundation at Harvard University, Music at the Anthology and the *Siemens Musikstiftung*, among many others. Hodge is Associate Professor and Chair of the Composition program at the University of Washington.

Uniquely Northwestern light patterns act as an inspiration in much of his music—the way that a piercing slant of light, breaking through a dreary cloudscape, casts an intense, otherworldly *chiaroscuro* on the landscape—the ethereal yellowness of the light in bas-relief against the yawning darkness of the sky. These stark contrasts in light and dark find their way into his striking combination of pure and dissonant harmonies, widely spaced orchestrations and vast, diffuse timbres.

ROBIN MCCABE has established herself as one of America's most communicative and persuasive artists. McCabe's musical sensibilities have delighted audiences across the United States, Europe, Canada and in eight concert tours of the Far East. The United States Department of State sponsored her two South American tours, which were triumphs both artistically and diplomatically.

As noted by the *New York Times*, "What Ms. McCabe has that raises her playing to such a special level is a strong lyric instinct and confidence in its ability to reach and touch the listener." The Tokyo Press declared her a "pianistic powerhouse," and a reviewer in Prague declared, "Her musicianship is a magnet for the listener." Richard Dyer, the eminent critic of the *Boston Globe*: "Her brilliant, natural piano playing shows as much independence of mind as of fingers."

Her recordings have received universal acclaim. Her debut album for Vanguard Records featured the premiere recording of Guido Agosti's transcription of Stravinsky's *Firebird Suite*. Critics praised it as "mightily impressive." *Stereo Review* described her disc of Bartok as "all that we have come to expect from this artist, a first-rate performance!" She was commissioned to record four albums for the award-winning Grammfon AB BIS in Stockholm, which remain distributed internationally, including the CD "Robin McCabe Plays Liszt," (AB BIS No. 185).

McCabe, earned her bachelor of music degree *summa cum laude* at the University of Washington School of Music, where she studied with Béla Siki, and her master's and doctorate degrees at the Juilliard School of Music, where she studied with Rudolf Firkusny. Seattle teacher Willard Schultz is an important mentor from her high school years. McCabe joined the Juilliard faculty in 1978, then returned to the UW in 1987 to accept a position on the piano faculty. In 1994 McCabe was appointed Director of the School of Music, a position she held until 2009. With colleague Craig Sheppard, she has launched the highly successful *Seattle Piano Institute*, an intense summer "immersion experience" for gifted classical pianists. The winner of numerous prizes and awards, including the International Concert Artists Guild Competition and a Rockefeller Foundation grant, McCabe was the subject of a *New Yorker* magazine profile, "Pianist's Progress," later expanded into a book of the same title.

In 1995 McCabe presented the annual faculty lecture—a concert with commentary—at the University of Washington. She is the first professor of music in the history of the University to be awarded this lectureship. *Seattle* magazine selected McCabe as one of 17 current and past University of Washington professors who have had an impact on life in the Pacific Northwest. In 2005, to celebrate its 100th year as an institution, The Juilliard School selected McCabe as one of 100 alumni from 20,000 currently living to be profiled in its centenary publication recognizing distinction and accomplishments in the international world of music, dance, and theater. Today she is a highly-sought teacher, with students from around the world seeking admission to her studio.

McCabe performs regularly throughout the United States. In October, 2015 she gave solo recitals and master classes at the Beijing International Piano Festival. She appears often as an invited jurist for international piano competitions, most recently in New Orleans, San Antonio, and Vancouver, Canada. In June of 2016 she served on the jury of the Gina Bachauer International Piano Competition.

JONATHAN BERNARD earned Ph.D., M.Phil., and M.A. degrees at Yale University and an A.B. degree at Harvard College. He taught at Amherst College and Yale University before joining the University of Washington School of Music faculty in 1987. He has held the rank of Professor of Music (Theory) since 1993, and was a Ruth Sutton Waters Endowed Professor from 2002 to 2005. Bernard's teaching and research interests center on the theory and analysis of music of the past 100 years, particularly since 1945 and including popular music, and on the history of theory from the 18th century to the present. He is the author of *The Music of Edgard Varèse* (Yale University Press); the editor of *Elliott Carter: Collected Essays and Lectures, 1937-1995* (University of Rochester Press); and a contributing editor to *Music Theory in Concept and Practice* (University of Rochester Press). More recently, he edited and contributed to *Joël-François Durand in the Mirror Land*, a book of essays and music by and about Professor Durand, his colleague in Composition, published by the University of Washington Press. Books currently in preparation include a collection of interconnected essays on the music of Elliott Carter and a similar collection on the music of György Ligeti. Bernard's articles on such topics as 18th-century French and German music theory, the music of Varèse, Bartók, Stravinsky, Carter, Messiaen, Ligeti, Feldman, and Zappa, minimalist aesthetics and analysis, pitch-spatial theory and analysis, recent American tonal music, the history of 20th-century compositional practice, and rock & roll of the 1960s have appeared in numerous scholarly journals and anthologies. Recent and imminent publications include articles on Bartók's string quartets, Joan Tower's *Silver Ladders*, Webern's influence on the minimalist composers of the 1960s, Elliott Carter's compositional sketches, György Ligeti's *San Francisco Polyphony*, and the aesthetics of drone in avant-garde art and pop music. Bernard is a past Editor of *Music Theory Spectrum* and Chair of the Publications Committee of the Society for Music Theory. He has recently completed a term on the Steering Committee of the Society for Minimalist Music, of which he is also a founding member.

CONDUCTORS

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, music psychology, 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, Greece, Hong Kong, Hungary, Japan, Jordan, Korea, Italy, the Netherlands, 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*, *Frontiers in Psychology*, *Update: Applications of Research in Music Education*, *Missouri Journal of Research in Music Education*, *Southwestern Musician*, and *Southern Folklore*. Along with collaborator Steven M. Demorest, his research into music and brain function has appeared in *Neuroimage*, *Social 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 new *Oxford Handbook of Music Education*, the forthcoming *Oxford Handbook of Cultural Neuroscience* 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 Editor of the *Journal of Research in Music Education* for which he also served on the editorial board. He is also on the editorial boards of *Reviews of Research in Human Learning and Music* and the *Asia-Pacific Journal for Arts Education*. Morrison has served on the executive board of the Society for Research in Music Education and is currently a member of the advisory board for the Asia-Pacific Symposium on Music Education Research. He is past University Curriculum Chair for the Washington Music Educators Association and an honorary member of the Gamma chapter of Kappa Kappa Psi. He holds a B.Mus. from Northwestern University, an M.Mus. from the University of Wisconsin, and a Ph.D. from Louisiana State University.

TIMOTHY SALZMAN is in his thirtieth 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 graduate conducting students have obtained positions at forty-five colleges and universities 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, arranger or consultant for bands throughout the United States and in Canada, England, France, Russia, South Korea, Indonesia, Thailand, Singapore, the Philippines, China, and Japan, a country he has visited twenty-one times. Recently he has frequently travelled to China where he served as visiting professor at the China Conservatory, given master classes for numerous wind bands, and conducted several ensembles including: the Shanghai Wind Orchestra on their 15th Anniversary Concert in Philharmonic Hall in Shanghai; the People's Liberation Army Band in two concerts (2009/10); the Beijing Wind Orchestra in a concert appearance at the National Center for the Performing Arts in Tiananmen Square; and the Tsinghua University Band in a concert in December of 2016. He also served on three occasions as an adjudicator for the Singapore Youth Festival National Concert Band Championships. He 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.

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Ashley Beeman, So., French, Silverdale
Brendan Carlquist, Jr., Computer Science, Austin, TX
Grace Jun, Fr., Music Performance, Vancouver
Rachel Reyes, Fr., Music Performance and Music
Education, Snohomish

OBOE

Sophia Beck, Sr., Psychology and Art, Seattle
Hannah Mansoori, So., Informatics, Vancouver
Allison Nelson, Jr., Earth and Space Science, Seattle

BASSOON

Heather Baker, Fr., Neurobiology, Uniontown, OH
Keet Curtis, Jr., Computer Engineering, Bainbridge Island

CLARINET

Patricia Au, Jr., Informatics, Honolulu, HI
Emma Casper, Fr., Computer Science and Linguistics,
Seattle
Marie Gallardo, Fr., Music Performance, Yelm
Oliver Kou, Fr., Undeclared, Bellevue
Jeremy Moon, So., Physics and Mathematics, Bend, OR
Anna Murray, Jr., Chemical Engineering, Portland, OR
Dan Tran, So., Computer Science, Olympia

SAXOPHONE

Jacob Watkins, Jr., Physics and Mathematics, Puyallup
Laurel Meredith, Jr., Environmental Science and Resource
Management, Fall City
Rachel Bradley, So., Interdisciplinary Visual Arts, Gig
Harbor
Gavin Boelens, Sr., Physics and Music Composition, Seattle

TRUMPET

Isaiah Grief, So., Undeclared, Honolulu, HI
Vanessa Lee, Post-bac., Music Education, Bremerton
Nicholas Ruhland, Sr., Computer Science, Shoreline
Ken Weller, Sr., Music Education, Edmonds

HORN

Anthony Asencio, Jr., CMD Biology, Bremerton
Emilie Klier, So., Undeclared, Champaign-Urbana, IL

TROMBONE

Tyler Fost, Jr., Computer Science, Pound Ridge, NY
Chris Jendrey, Fr., Undeclared, Seattle
Ryan Littrell, Fr., Undeclared, Bellevue
Kahana Pietsch, Fr., Aquatic and Fisheries Science, Orcas
Island

EUPHONIUM

Zachary Dunkelberg, Fr., Undeclared, Seattle

TUBA

Liam Near, Fr., Jazz Studies, Kingston
Peter Veis, Fr., Computer Science, Olympia

ELECTRIC GUITAR

Skúli Gestsson, Gr., Music Education, Reykjavík, Iceland

STRING AND ELECTRIC BASS

Liam Near, Fr., Jazz Studies, Kingston

PIANO

Vanessa Lee, Post-bac., Music Education, Bremerton

PERCUSSION

Jack Brady, Jr., Environmental Science and Resource
Management, Renton,
Dana Fong, Fr., Communications, Fremont, CA
T. J. Orgovan, Sr., Drama and Communications, Bellevue
Taylor Hartley, Jr., Electrical Engineering, Bellevue

GRADUATE STUDENT CONDUCTOR

Anita Kumar, Ph.D. Music Education, Skokie, IL

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Sabrina Bounds, Sr., Music Performance, Seattle*
Audrey Cullen, So., Music Performance, Norman, OK
Sarrah Flynn, Jr., Music Performance, Marysville
Miao Liu, Grad., Music Performance, Beijing, China

OBOE

Logan Esterling, So., Music Performance, Madison, Alabama*
Diego Espinoza Masias, Grad., Music Performance, Lima, Peru
Jessy Ha, Jr., Mechanical Engineering, Bothell

BASSOON

David Wall, Jr., Music Performance, Hemet, CA*
Boone Hapke, So., Physics, Issaquah
Lucas Zeiter, So., Music Performance, Las Vegas, NV
Alexander Harris, Fr., Business Administration, Bellingham

CLARINET

Oskar Abian, Fr., Undeclared, Seattle
Zachary Chun, Fr., Computer Science, Palo Alto, CA
David Hales, Fr., Chemistry, Lacey
Katriel Looney, Fr., Music Performance/Engineering, Edgewood
Alexander Tu, Sr., Music Performance, Renton*
Mo Yan, Jr., Music Education/Music Performance, Beijing, China

BASS CLARINET

David Bissell, Community Member, Bellevue

SAXOPHONE

Michael Galeotti, Fr., Music Performance, Spokane
Sam Kartub, So., Music Education, Manhattan Beach, CA
Brendan McGovern, Alumni, Seattle*
Chen Wang, Grad., Music Performance, Beijing, China

TRUMPET

Bartholomew Finnigan, Jr., Music Performance, Melbourne, Australia
Sean Fleming, Jr., Music Education, Irvine, CA
Jason Kissinger, Fr., Undecided, Spokane
Gabriel Palmer, Grad., Music Performance, Chico, CA*
Mason Lim, Fr., Jazz Studies, Seattle

HORN

Matthew Anderson, Grad., Music Performance, Los Angeles, CA*
Kelly Brown, Jr., Music Performance, Snohomish
Michael Kim, Fr., Computer Science, Chandler, AZ
Bradley Leavens, Grad., Music Performance, Seattle

Shayna Stahl, Grad., Instrument Conducting, Medford, NY

TROMBONE

Elizabeth McDaniel, Grad., Music Performance, Riverside, CA*
John Morrow, Grad., Music Education, Bellevue
Ariana Kupai, Jr., Biochemistry, Auburn
Christian Read, Sr., Community, Environment and Planning, Graham

EUPHONIUM

Doug Morin, Grad., Instrument Conducting, Shelbyville, IN*
Paul Kimball, Grad., Science Education, Kansas City, MO

TUBA

Andrew Abel, Sr., Music Performance, Issaquah*
Rachel Gerstenfeld, So., Music Performance/Psychology, San Diego, CA

BASS

Mason Fagan, Fr., Music Performance, Edmonds
Logan Grimm, Fr., Music Performance, Olympia*

PERCUSSION

David Gaskey, So., Music Performance, Port Orchard
Aidan Gold, Jr., Music Composition, Bothell*
David Norgaard, Fr., Music Performance, Yakima
Sean Mahoney, So., Informatics, Bellevue
Rhane Mallory, Community Member, Seattle

PIANO

Yen-Chun (Kay) Yeh, Grad., Music Performance, Chaiyi, Taiwan
Gabriel B. Mañalac II, Grad., Music Performance, Bellingham

DOUBLE BASS

Mariah Jones, Freshman, UW Jazz Studies, Vancouver

HARP

Lauren Wessels, Grad, Music Performance, Rowlett, TX
Nikki Chang, So., Music Performance, West Linn, OR

ELECTRIC GUITAR

Elias Hampton, Davis, CA. Freshman, UW Jazz Studies

GRADUATE STUDENT CONDUCTORS

Doug Morin, DMA Conducting, Shelbyville, IN
Mark Tse, DMA Conducting, Toronto, Canada
Shayna Stahl, DMA Conducting, Medford, NY

*principal

UNIVERSITY OF WASHINGTON ALUMNI WIND ENSEMBLE

FLUTE

Laura Colmenares, Bellevue. BM Flute Performance 2016
Dr. Nancy Gove, Seattle. PhD Quantitative Ecology & Resource Management 2001
Danijela McElwee, Woodinville. MM Flute Performance 2004
Whitney Neufeld-Kaiser, Seattle. MS Genetics 1995
Svetlana Vdovenko, Tacoma BA/BM Flute Performance, 2006*

PICCOLO

Y Helen Lee, Seattle. BA/BM Flute Performance & BA Japanese Linguistics

OBOE

Dr. Yuh-Pey Lin, Bothell. DMA Oboe Performance 2010*
Kristine Kiner, Bothell. UW 1992-1995. BA Oboe Performance Northwestern University 1997

BASSOON

Dr. Erin Bodnar, Des Moines, IA. DMA Instrumental Conducting 2013*
Dr. Emily Moss, Langley. BA/BM Music Education 1997
Aaron Chang, Lynnwood. BM Music Performance / BS Economics 2005
Paul Swanson, Everett. BA Music Performance / BA English Literature 2008

CONTRABASSOON

Jeff Eldridge, Edmonds. BS Mathematics 1989

CLARINET

Julia Arnold, Sammamish. UW 1993-94
Chrissie Chang, Lynnwood. BM Music Performance, 2005 / M.Ed Educational Leadership and Policy, 2014
Ben Fowler, Bothell. BM Music Performance 2002
Anne Hales, Lacey. International Studies 1992
Maren Mitchell, San Antonio, TX. MA Teaching English to Speakers of other Languages in 2003 / Master of Public Administration 2004
Jodi Salzman, Kenmore. BA/BM Clarinet Performance 1994*
David Stauffer, Sunnyvale, CA. BS Aeronautics and Astronautics 2004

BASS CLARINET

Mark Oesterle, Lake Forest Park. BA/BM Music Education 2000

SAXOPHONE

Melissa Winstanley, Seattle. BS/MS Computer Science/BA Music 2013
Sidney Hauser, Seattle. Fine Arts 2016
Dr. Mitchell Lutch, Pella, IA. DMA Instrumental Conducting 2008

Dr. Mark Montemayor, Greeley, Colorado. MA 1998, PhD Music Education 2006*

TRUMPET

Lauren Anderson, Seattle. BME 1969
Christopher Clarke, Vancouver. BME 2011
Hilma Josal, Monroe. BM/BME 2006
Rabi Lahiri, Seattle. BS Computer Science 2003
Dr. Hilary Lyons, Lake Forest Park. BS Mathematics 1996 / MS Statistics 2008 / Ph.D. Statistics 2011
Ken Lyons, Lake Forest Park. Community & Environmental Planning 1997
Zacharia MacIntyre, Fife. BME 2012
Dr. Eric Smedley, Bloomington, IN. DMA Instrumental Conducting 2010*
Tyson Sterne, Seattle. BME 2001

HORN

Elizabeth Anderson, Seattle. BME 2014
Dr. Matthew Anderson, Los Angeles, CA. DMA Horn Performance 2016*
Trevor Cosby, Kent. BM Horn Performance 2015
Matthew Kruse, Seattle. MM Instrumental Conducting ABD
Carey LaMothe, Seattle. BA/BM Horn Performance 1999

TROMBONE

Elizabeth McDaniel, Lynnwood. MM Trombone Performance 2016
Dr. Gretchen (Hopper) McNamara, Dayton, OH. BM Trombone Performance 1991*
Ryan Wagner, Federal Way. MM Trombone Performance, 2007

EUPHONIUM

Dr. Danny Helseth, Seattle. DMA Brass Performance 2017

TUBA

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Tad Doviak, Des Moines. B. Social Welfare 1995 / Master of Cybersecurity and Leadership 2015

BASS

Joseph Dyvig, Olympia. BM/BA Music Education 1998*
Kelsey Croft, Seattle. BA Business Administration 2010
Adrian Swan, Bothell. BM String Performance 2013

PERCUSSION

Matt Drumm, Lynnwood. BM Percussion Performance 2000
Elizabeth Harris-Scruggs, Bellevue. BME 2016*
Garry Nakayama, Kent. BFA 1964

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