

presents

FORMS, FACETS, FUGUES

with the

UNIVERSITY OF WASHINGTON
WIND ENSEMBLE
Timothy Salzman, *conductor*

and

UNIVERSITY OF WASHINGTON
SYMPHONIC BAND
Dr. Steven Morrison, *conductor*

7:30 PM
March 11, 2014
Meany Theater

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, *conductor*

SYMPHONY IN B^b (1951) PAUL HINDEMITH (1895-1963)

- I. *Moderately fast, with vigor*
Lewis Norfleet, *conductor*
- II. *Andantino grazioso*
Jiannan Cheng, *conductor*
- III. *Fugue*
Dan McDonald, *conductor*

SHORT STORIES (2013) JOEL PUCKETT (b. 1977)

Part I

1. *Somewhere near the end*
2. *Introit*
3. *The Priests*

Part II

4. *recitative*
5. *mother and child*

Part III

6. *sonno agitato*
7. *The Bridge (cadenza)*
8. *Ma Fin*

Eric Rynes, *violin* / Pamela Liu, *violin* / Thane Lewis, *viola* / Michael Center, *cello*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Steven Morrison, *conductor*

CANZONA (1951) PETER MENNIN (1923-1983)
Cory Meals, *conductor*

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

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

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

STRING QUARTET

Eric Rynes has been hailed for his “committed,” “intrepid,” and “achingly beautiful” performances in diverse styles and genres, from recitals of the “thorniest” new music (*Seattle Weekly*), to his work as concertmaster and concerto soloist with the Northwest Symphony Orchestra, to evenings of authentic Argentine tangos and appearances with jazz and rock groups. Particularly known for his expertise in new music, having studied in Europe with Maryvonne Le Dizès (Ensemble Intercontemporain) and Irvine Arditti, he has premiered solo works in Berlin, Havana, Chicago, Barcelona, Rotterdam, San Diego, and many other cities, often with live electronics. With orchestras, he has performed concertos by Bartók, Beethoven, Barber, and Shostakovich, and hundreds of symphonic works under conductors including Barenboim, Boulez, and Slatkin. Chamber music partners have included violist Garth Knox, cellist Séverine Ballon, and pianist Jovino Santos Neto; as a sideman, Eric has performed with Sufjan Stevens and Rod Stewart. He has recorded in numerous capacities and genres, provided live and recorded music for plays by Chekhov and Ibsen, served on the violin faculty of Marrowstone Summer Music in Bellingham WA, adjudicated for competitions and grant proposals, and lectured on composing for the violin at universities stretching from Washington State and Montana to the U.K.. He received his M.M. in violin and a graduate certificate in statistical genetics from the University of Washington, and degrees in physics from the University of Chicago and the University of Illinois.

Pamela Liu, violinist, has been in demand as a performer and pedagogue since returning to the Northwest six years ago. She received her Bachelors in Violin Performance at the Shepherd School of Music at Rice University, and was a member of the Evergreen Symphony Orchestra in Taipei, Taiwan, before attending the University of Washington where she received a Masters Degree in Violin Performance. Ms. Liu coaches and teaches with the Seattle Youth Symphony Orchestras, and Musicworks Northwest. She is concertmaster of the Cascade Symphony, section violinist of the Yakima Symphony and part of the violin-guitar duo, Tutti Dolce, with husband Chris Liu.

Thane Lewis is Principal Violist of the Tacoma Symphony and Acting Principal Violist of the Northwest Sinfonietta. He has performed as Assistant Principal Viola of the Boise Philharmonic, and as an extra with the Oregon Symphony, the Anchorage Symphony, the Auburn Symphony, the Pacific Northwest Ballet Orchestra, and the 5th Avenue Theater Orchestra. As a chamber musician, Mr. Lewis has performed with the Onyx Trio and as a quintet member in the Seattle Symphony Player's 2012-13 chamber music series. Mr. Lewis has appeared as soloist with the Tacoma Symphony, the Eastside Symphony, Octava Chamber Orchestra, the Vashon-Maury Island Chamber Orchestra and the Lake Union Civic Orchestra in Seattle's Town Hall. The Tacoma News Tribune described his performance as full of "passion and flourish." Mr. Lewis's biography of violinist Steven Staryk, "Fiddling With Life," published by Mosaic Press of Toronto in 2000, followed close on his completion of graduate work in Violin Performance at the University of Washington.

Michael Center holds degrees in music from the New England Conservatory and the Peabody Institute, where his teachers were Colin Carr and Ronald Thomas. His early studies were with Toby Saks. As an orchestral musician, he has been a member of the Sacramento Symphony, the Phoenix Symphony, and the Washington Chamber Orchestra, of which he was a founding member and principal cellist. While in Baltimore, he played with the award-winning Trio Fervore, which played many concerts and was featured in radio broadcasts in Boston, Baltimore, and New York. As a chamber musician, he has also concertized with members of the Julliard, Vermeer, Chicago, and Audubon String Quartets and regularly appears with musicians from the San Francisco, Cleveland, Minnesota, and Chicago Symphonies. Mr. Center has participated in the Prague, Taos, Music in the Mountains, Red Rocks and Utah chamber music festivals. He has performed chamber music, concertos, and recitals on both coasts of the U.S. as well as in Europe. Michael Center has taught chamber music and cello lessons at the School of the Arts in San Francisco, the Marrowstone Music Festival, and the Peabody Conservatory as the teaching assistant of Ronald Thomas. He is currently the principal cellist of LUCO, appears regularly in cello/piano duo recitals with his wife Annie, and in his spare time enjoys cooking and building furniture.

PROGRAM NOTES

PAUL HINDEMITH began to show interest in music at the age of eleven by playing the violin and by age 20 was concertmaster of the Frankfurt Opera. After making the viola his specialty, he toured Europe with the Amar-Hindemith Quartet. In 1927 Hindemith was appointed professor of composition at the Academy of Music in Berlin, and out of this teaching experience grew his famous theoretical work, *The Craft of Musical Composition*, one of the most comprehensive theories of harmony ever devised. In 1940, Hindemith was appointed to the Yale University School of Music faculty. Later he took up residence in Switzerland and made frequent visits back to the United States until his death in 1963. In addition to operas, symphonies, and numerous other orchestral works, Hindemith wrote much music for chamber groups, keyboard instruments, and choral combinations. His sonatas for each of the wind instruments have long served as exemplary material for advanced performers.

The *SYMPHONY IN B^b* for concert band was composed at the request of Lt. Colonel Hugh Curry, former leader of the United States Army Band, and was premiered in Washington, D.C. on April 5th, 1951 with the composer conducting. The three-movement symphony shows Hindemith's great contrapuntal skill, and the logic of his organization and utilization of complex rhythmic variation add energy and intensity to the strength of his melodies. The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chordal figure. The duet theme, along with thematic material from the opening movement of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence. The *Symphony in B^b* holds an eminent place in wind band history as one of the greatest compositions written for this medium in the 20th century. The work is said to have influenced other first-rank composers (Giannini, Persichetti, Creston and Hovhaness) to write for the band idiom.

JOEL PUCKETT'S *SHORT STORIES* is a study in structure. On the surface, it bears the appearance of eight vignettes strung together into a concerto for solo string quartet and wind ensemble. Upon listening, however, the work's movements reveal themselves as inextricably linked through a layered thematic language that plays out through a sort of "game of pairs." The external movements of the work serve as a frame story, not unlike Chuck Palahniuk's novel *Haunted*, which the composer cites as a structurally influential. Between the external movements, Puckett presents three pairs of linked movements, each highlighting two of the solo voices, featured at the section's conclusion with a virtuosic duo cadenza. The final internal grouping—the sixth and seventh movements—takes the independent duo cadenzas and superimposes them. It is only at this climactic moment that the concerto's primary theme—the basis for both the first and last movements—is presented as the combination of the elements within these cadenzas. In a sense, the entire work evolves from the constituent solo playing of its stars. The opening, "Somewhere near the end", introduces the notion of pairs in its own way. There is diametric conflict between both the soloists and the ensemble as, until the end of the movement, the two groups play almost exclusively in isolation. The harmonic language likewise poses friction, first hinting at the unbridled optimism of D major, and almost immediately thereafter shattering it with a tempestuous dissonance of extended harmonies in g minor. The effect is that of a series of dramatic wailings that set the stage for the players. The first internal section, comprising the movements "Introit" and "The Priests," is based on ancient liturgical materials. The introit itself is a part of the Proper of the Catholic mass, and this placid movement also presents a part of the Mass' Ordinary by way of a "Kyrie," passed from instrument to instrument in the movement's center. The dramatic beginning of "The Priests" is a stark contrast with its bold chorale scored solely for brass and saxophones, and the rhythmic ostinato from the low strings ("Regina Coeli": a reference to the antiphon to the Virgin Mary). Complex mixed meters dominate the pulse as a punchy homophonic accompaniment supports the vivid rhythms of the soloists. The contrasting middle pairing ("Recitative" and "mother and child") has a basis in Baroque opera, modeling a recitative and aria. "Recitative" serves mostly as an introduction, with a sparse accompaniment of vibraphone, celesta, and harp. The opening of "mother and child" expands the instrumentation to include the woodwinds and horns, dancing about gracefully with a patient, yet lilting tempo. This middle section is the longest single segment of the piece, and harmonically the most static, as it floats past slowly in a cloudy, dreamlike E^b Major. The gentle caress of the violin duet is both captivating and endearing throughout. The tonal cen-

ter of E^b remains for the sixth movement, but little else is held as the pleasant dream of the middle section is roused by “sonno agitato”—literally, “restless sleep.” This movement, solely for the ripieno, harkens back to the most tumultuous moments of the first movement. The pulse quickens unrelentingly and the ensemble spills over, out of control, into “The Bridge,” a cadenza for the concertino. Here the previous duo cadenzas are pressed into conflict with each other in a manner that seems incompatible and dissonant. As the soloists play together, however, the argument between them dissipates and they begin to find a synergy in their florid and virtuosic variations. The energetic realization of the work’s opening motive ushers in the ebullient “Ma Fin” (a nod to Machaut’s rondeau “Ma fin est mon commencement”—literally, “my beginning is my end”). This finale starts with a return to the first movement, but this time, the soloists come together as one and, with a battering of thirty-second notes, breaks through the restlessness of the ensemble and forces them back on track into the brilliant opening, finally moving together toward their happily ever afters. *Short Stories* was commissioned by the University of North Carolina at Greensboro, The University of Michigan, The University of Texas, Northwestern University and the University of Colorado and is dedicated to Kevin Gerald.

—Jacob Wallace

Named as one of National Public Radio’s listeners' favorite composers under the age of 40, **JOEL PUCKETT** is a composer who is dedicated to the belief that music can bring consolation, hope and joy to all who need it. The Washington Post has hailed him as both "visionary" and "gifted" and the Baltimore Sun proclaimed his work for the Washington Chorus and Orchestra, *This Mourning* as "being of comparable expressive weight" to John Adams' Pulitzer Prize winning work. Puckett's flute concerto, *The Shadow of Sirius* been performed all over the world and commercially recorded multiple times. Of the recent recording released on the Equilibrium label, Audiophile Audition wrote, “The music ... contains a density within a clarity, polyphony within the simple and – most importantly – is a beautiful and seemingly spiritual work.” In May of 2012 Puckett's double concerto for clarinet, flute and orchestra, Concerto Duo, was premiered by brothers Anthony McGill [principal clarinet, Metropolitan Opera Orchestra] and Demarre McGill [principal flute, The Seattle Symphony] to a sold out crowd at Chicago's Orchestra Hall. Puckett is currently on the full-time faculty of the Peabody Conservatory of Music of Johns Hopkins University where he teaches courses in music theory, co-teaches the composition seminar. He recently finished a term as the composer-in-residence for the Chicago Youth Symphony Orchestra.

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

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

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

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

OBOE

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

BASSOON

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

CLARINET

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

BASS CLARINET

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

CONTRABASS CLARINET

Victor Morgan, Fr., undeclared, Kingston*

ALTO SAXOPHONE

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

TENOR SAXOPHONE

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

BARITONE SAXOPHONE

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

TRUMPET

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

HORN

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

TROMBONE

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

EUPHONIUM

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

TUBA

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

PIANO

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

HARP

Earacka Tregenza, Bothell

STRING BASS

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

PERCUSSION

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

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

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

B^b CLARINET

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

BASS CLARINET

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

OBOE

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

BASSOON

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

SAXOPHONE

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

TRUMPET

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

HORN

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

TROMBONE

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

EUPHONIUM

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

TUBA

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

PERCUSSION

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

PIANO

Connie Chien, Soph., Biochemistry, Saratoga, CA

* Principal

GRADUATE STUDENT CONDUCTORS

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

UPCOMING EVENTS:

- March 12, Chamber Singers and University Chorale. 7:30 PM, Meany Theater.
March 13, BRECHEMIN PIANO SERIES. 7:30 PM, Brechemin Auditorium.
March 14, University Symphony. 7:30 PM, Meany Theater.
March 15, JACK Quartet. 7:30 PM (Early Show) and 10:00 PM (Late Show), Meany Studio Theater.
March 22, Barry Lieberman & Friends Guest Artist Master Class: Spencer Hoveskeland, *double bass*. 2:00 PM, Brechemin Auditorium.
March 23, Barry Lieberman & Friends Guest Artist Recital: Spencer Hoveskeland, *double bass*. 2:00 PM, Brechemin Auditorium.
April 1, Guest Artist Master Class: Guan Changxin, *piano*. 5:00 PM, Brechemin Auditorium.
April 2, MALLETHEAD SERIES: *60 Years Behind Bars*. 7:30 PM, Meany Studio Theater.
April 2, Guest Artist Recital: Guan Changxin, *piano*. 7:30 PM, Brechemin Auditorium.
April 3, Brechemin Scholarship Recipients Recital. 7:30 PM, Brechemin Auditorium.
April 9, Guest Artist Lecture-Recital: David Kim, *piano*. 4:30 PM, Brechemin Auditorium.
April 10, BRECHEMIN PIANO SERIES. 7:30 PM, Brechemin Auditorium.
April 13, Faculty Recital: Dainius Vaicekonis, *piano*. 4:30 PM, Brechemin Auditorium.
April 16, Saxophone Night. 7:30 PM, Brechemin Auditorium.
April 17, MUSIC OF TODAY SERIES: DXARTS. 7:30 PM, Meany Theater.
April 21, Guest Artist Master Class: Bill Preucil, *violin*. 7:30 PM, Brechemin Auditorium.
April 22, Guest Artist Master Class: Bill Preucil, *violin*. 4:00 PM, Brechemin Auditorium.
April 22, Combined Choirs and University Symphony. 7:30 PM, Meany Theater.
April 23, Guest Artist Master Class: Bill Preucil, *violin*. 7:30 PM, Meany Theater.
April 27, Guest Artist Master Class: Artyom Dervoed, *guitar*. 10:00 AM, Brechemin Auditorium.
April 27, McCabe Larionoff Duo: *Beethoven Project*. 2:00 PM, Brechemin Auditorium. Lecture at 1:30 PM.
April 28, Wind Ensemble and Symphonic Band. 7:30 PM, Meany Theater.
May 4, Circle of Friends. 4:30 PM, Brechemin Auditorium. Lecture by Professor Judy Tsou at 4:00 PM.
May 8, Faculty Recital: Marc Seales, *piano*. 7:30 PM, Jones Playhouse.
May 8, BRECHEMIN PIANO SERIES. 7:30 PM, Brechemin Auditorium.
May 11, Barry Lieberman & Friends: American String Project Chamber Players. 2:00 PM, Brechemin Auditorium.
May 14, UW Chamber Orchestra. 7:30 PM, Brechemin Auditorium.
May 16, UW Opera: Handel, *SEMELE*. 7:30 PM, Meany Theater. <Not a Notecard event>
May 17, UW Opera: Handel, *SEMELE*. 7:30 PM, Meany Theater. <Not a Notecard event>
May 18, UW Opera: Handel, *SEMELE*. 2:00 PM, Meany Theater. <Not a Notecard event>
May 19, MUSIC OF TODAY SERIES: *Brian Ferneyhough Residency*. 7:30 PM, Meany Theater.
May 19, Voice Division Recital. 7:30 PM, Brechemin Auditorium.
May 20, Ethnomusicology Visiting Artists Recital: *Javanese Gamelan music*. 7:30 PM, Meany Theater.
May 21, Jazz Innovations, Part I. 7:30 PM, Brechemin Auditorium.
May 22, Jazz Innovations, Part II. 7:30 PM, Brechemin Auditorium.
May 24, Trio Andromeda. 7:30 PM, Brechemin Auditorium.
May 27, Percussion Ensemble: *World Percussion Bash*. 7:30 PM, Meany Studio Theater.
May 28, University Chorale. 7:30 PM, Meany Theater.
May 29, Wind Ensemble, Symphonic and Concert Bands. 7:30 PM, Meany Theater.
May 30, Guitar Ensemble. 7:30 PM, Brechemin Auditorium.
June 2, Studio Jazz Ensemble/Modern Band. 7:30 PM, Meany Studio Theater.
June 2, Gospel Choir. 7:30 PM, Meany Theater.
June 3, Chamber Singers. 7:30 PM, Meany Theater.
June 5, University Choirs: *UW Sings*. 7:30 PM, Meany Theater.
June 6, University Symphony. 7:30 PM, Meany Theater.

CLASSICAL

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