

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE/PICCOLO

Laura Colmenares, Fr., Flute Performance / Civil Engineering, Redmond
Roxanne Fairchild, Soph., Music Education, Vancouver*
Alex Hoelzen, Jr., Music, Bellingham
Yingying Huang, Fr., Civil Engineering, Zhuhai, Guangdong, China
Tina Yun, Fr., Political Science, Tacoma

CLARINET

Mayowa Aina, Fr., International Studies, Tacoma*
David Bissell, Fr., Chemical Engineering/Music, Bellevue
Kevin Dong, Sr., Computer Science, Bothell
Kaila Eason, Jr., Near Eastern Language and Culture, Sedro-Woolley
Gina Hansen, Fr., Bioengineering, Fairfax, VA
Caroline Masters, Fr., Law Societies & Justice, Anacortes
Michael McKeirman, Fr., Computer Engineering, Yakima
Katie Sander, Sr. Music Education, Woodinville
Kerry Sloan, Jr. Chemistry, Bothell

BASS CLARINET

Matt Heid, Jr., Mathematics, Vancouver

OBOE

James Kashima, Jr. Neurobiology, Mercer Island
Julia Proctor, Fr., Biology, Pleasanton, CA
Gail Stanton, Sr., Biochemistry, Redmond*

BASSOON

Darcy Leggett, Sr., Music Education, Grand Junction, CO*

SAXOPHONE

Michael Arguelles (alto), Sr., Aeronautics / Astronautics, Olympia*
Calvin Cotton (alto), Fr., Computer Science, San Jose, CA
Bryan Van Pelt, Jr. (tenor), Jazz Studies / Music Education, Folsom, CA
Siobhan Bauer (baritone), Fr. Environmental Health, Albany, CA

TRUMPET

Jeff Alcock, Soph., Electrical Engineering, Silverdale
Ross Carrington, Jr. Biology, Lynden
Chris Gelon, Sr., Computer Science, Mercer Island
Stephanie King, Soph., English / Classical Studies, Kirkland
Anna Mines, Jr., Ethnomusicology / Environmental Studies, Seattle*
Jonathon Vance, Fr., Aeronautics / Astronautical Engineering, Mountlake Terrace

HORN

Erin Beard, Fr., Environmental Science, Port Angeles*
Ryan C. Campbell, Graduate Student, Engineering Education Research, Lakewood, CO
Nicholas Efthimiadis, Fr., Aeronautics / Astronautics, Seattle
Evan Goldman, So., Neurobiology, Orange County, CA
Logan James, Fr., Civil Engineering, Everett
Alison Leonard, So., Biochemistry, Kenmore

TROMBONE

Bentley Altizer, Soph., Mechanical Engineering, Bellevue
Mandy Berman, Sr., Music Education and Business Administration, Mercer Island*
Gene Kim, Jr., Computer Science, Bellevue
Thomas Larson, Sr., Mechanical Engineering, Olympia
Tayler Mori, Soph., Business, Honolulu, HI
Nicholas Ruof, Fr., Physics, Torrance, CA

EUPHONIUM

Sunjay Cauligi, Soph., Computer Science / Mathematics, Vancouver*
David Shelley, So., Liminal Phase Studies, Seattle

TUBA

William Piper, Sr., Biology, Bakersfield, CA
Carlo Torrella, So., Electrical Engineering, Bremerton*

PERCUSSION

John Aguilar, Fr., Music Education, Seattle
Zachary Amador, Sr., Computer Engineering, Seattle
Rena Evans, Fr., Physics / Biology, Seattle
Forrest J. Hoffman, Jr., Chemistry, Chico, CA
Skyler Mendoza, Soph., Biochemistry, Wailuku, HI*
Zachary Oppenheim, Soph., Neurobiology, Freedom, CA

PIANO

Kevin Dong, Sr., Computer Science, Bothell

**Principal*

CLASSICAL

KING FM 98.1

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UNIVERSITY OF WASHINGTON CAMPUS BAND

FLUTE

Alia Hidayat, Fr., Undecided, Vancouver
Courtney Lee, Fr., Near Eastern Lang. & Civilizations, Puyallup
Lydia Lee, Fr., Undecided, Taipei, Taiwan
Haily Luong, Fr., Undecided, Gig Harbor
Maya Anne Reiter, Jr., Psychology, Jerusalem, Israel
Emilee Smalley, So., Informatics, Puyallup
Yingjie Ding, So., Undecided, Guangzhou, Guang Dong, China
Sheri Tao, Jr., History, Moses Lake
Hailey Whitmore, Fr., Biochemistry, Everett
Kelcie Zile, So., International Business, Edgewood

OBOE

Kai-Yih Tay, Sr., Business, Taipei, Taiwan
Katie Nuss, So., Anthropology, Pacific Grove, CA

BASSOON

Erica Faber, So., Geology, Scottsdale, AZ
Ella Williams, Community Member, Kenmore

CLARINET

John Adolphsen, Fr., Material Science & Engineering, Seattle
Meagan Albright, Sr., Physics and Astronomy, Castle Rock
Lindsay Culp, So., European Studies, Speedway, IN
Mariam Davis, Fr., Laws, Societies and Justice, Silverdale
Brian Griffith, Fr., Computer Engineering, Seattle
Chen Hai, Grad., Landscape Architecture, Taipei, Taiwan
Raymond Kenworthy, Fr., Pre Engineering, Tacoma
Rachel Kipps, So., Undecided, Bremerton
Grey Larson, So., Civil Engineering, Edmonds
Jordan LeBlé, Fr., Computer Science, Vancouver
Annie Popescu, Fr., Undecided, Vancouver
Daniella Riani, So., Speech and Hearing Sciences, Sammamish
Preston Sahabu, Jr., Computer Science, Brier
Zoé Thomas, Fr., Classics and History, Seattle

BASS CLARINET

Kevin Rawls, Fr., Computer Science, Portland, OR

ALTO SAXOPHONE

Logan Crecraft, So., Chemistry, Bend, OR
Ian Engelbeck, Fr., Political Science, Issaquah
Octavio Fluttermeister, Jr., Mechanical Engineering, Lyle
Nolan Fujiwara, Fr., Pre-Engineering, Pukalani, Maui, HI
Garrett Goody, Fr., Computer Science, Warrenton, OR
Joachim Holwech, Fr., Engineering, Norway
Mark Anthony Iringan, So., Biology, Everett
Helen Qin, Fr., Undecided, Bellevue
Connor Ross, Jr., Chemical Engineering, Oak Harbor
Hannah Rotta, Fr., Undecided, Kirkland
Evan Van Coevern-Weaver, Jr., Mathematics, Port Orchard
Tom Zuvella, Jr., Mathematics, Bellevue

TENOR SAXOPHONE

Britta Fast, Fr., Biology, Bellingham
Keegan McElligott, Fr., Undecided/Science, Bellevue
Keito Omokawa, So., Mathematics & Japanese, Everett
Sam Svilar, Fr., Biochemistry, Camas
Jose Veliz, Community Member, Seattle
Mike Wilson, So., Community Member, Woodinville

BARITONE SAXOPHONE

Sarah McMartin, Jr., Biology, Ephrata

TRUMPET

Joelle Blais, Fr., Aquatic and Fishery Sciences, Monroe
Adam Brown, Jr., Aeronautics and Astronautics, Kenmore
Thomas Cornell, Fr., Engineering, Seattle
Jamie Costantino, Fr., ESRM, Wayne, NJ
Craig Douglass, Jr., Physics and Astronomy, Kirkland
Justin Fernando, Sr., Physiology, Milton
Chip Fukuhara, So., Computer Science, Silverdale
Michael Haack, Sr., Mechanical Engineering, Kekaha, HI
Brian Helmholtz, Fr., Economics, Bellevue
Selena Humphreys, Grad., Education, Orono, ME
Peter Loeffler, Fr., Chemistry, Medical Lake
Daniel Nakamura, So., Computer Science, Sammamish
Gabe Pilloud, Fr., Mechanical Engineering, Mukilteo
Ellie Stillwell, Jr., Psychology, Hallsville, MO
Brady Thompson, Fr., Business Administration, Mukilteo
Shimpuku Uezono, Sr., Chemical Engineering, Seattle
Jonathan Vance, Fr., Aeronautics and Astronautical Engineering,
Mountlake Terrace
Lauren Whybrew, So., Atmospheric Chem, Federal Way, WA

HORN

Avraham Brenman, Fr., Psychology, Belmont, CA
Jacob Kirk, Fr., Neurobiology, Temecula, CA
Kenta Sueyoshi, Fr., Chemistry, Bellevue
Becca Ward, So., Nursing, Bonney Lake

TROMBONE

Liz Brager, Fr., Mechanical Engineering, Richland
Justin Clubb, Sr., Chemical Engineering, Granite Bay, CA
Spencer Feathers, So., Civil Engineering, Lake Forest Park
Bonnie Henwood, Fr., Conservation Biology, Seattle
Annie Kanicki, Fr., Aeronautics & Astronautics Engr, Camas
Alexander Le, Jr., Aeronautics and Astronautics Engr, Vancouver
Brent Nagamine, Sr., Communication, Honolulu, HI
Stuart Pollock, Fr., Undecided, Kalama
Matthew Stanfield, Fr., Physics, Adna
Chi Fung Tung, So., Undecided, Hong Kong

EUPHONIUM

MacLean Ferguson, Sr., Philosophy, Deer Park
Amy Holler, Sr., Environmental Health, Ann Arbor, MI
David Shelley, So., Biology, Chattaroy

TUBA

Rogelio Castillo, Fr., Physiology, Kennewick
C. J. Allen, Fr., Undecided, Mountain View, CA

PERCUSSION

Daniel (Chuqing) Carlson (Liu), Sr., Chemistry/ Biochemistry,
Tyngsborough, MA
Yingjie Ding, So., Undecided, Guangzhou, Guang Dong, China
Ted Gatlin, Grad., Education, Fairfax, VA
Huei Ming Juang, Community Member, Percussion, Taipei,
Taiwan
Daniel Nakamura, So., Computer Science, Sammamish
Sara Scott, So., Electrical Engineering, Bonney Lake

UNIVERSITY OF WASHINGTON CONCERT BAND

FLUTE/PICCOLO

Roxanne Fairchild, So., Music Education, Vancouver
 Nancy Gove, Community Member, Seattle
 Cerise Knakal, Sr., Biology & Psychology, Mill Creek
 Sarah Doty, Fr., Music Ed, Sequim
 Molly Utter, Jr., Law, Societies, and Justice, Seattle
 Jill Pignataro, Jr., Speech & Hearing Sciences/Spanish, Spokane
 Hannah Kim, Jr., Drama, Iowa City, IA
 Michelle Halpin, Sr., Bioengineering, Blaine
 Tim Jaw, Fr., Community Member, Orinda, CA
 Zoe Funai, Jr., Communications and Music Performance, Seattle
 Leslie Choi, So., Biology, Vancouver
 Lucy Kim, Sr., biology (physiology), Tacoma
 George Fu, So., Biochemistry, Microbiology, Dalian, Liaoning, China
 Susan Glenn, So., Economics, Olympia
 Laurie Hsu, Fr., ESRM, Taipei, Taiwan
 Heather Haack, Community Member, Kekaha, HI
 Courtney Kwong, Sr., Psychology, Bellevue
 Alyse Whitlock, Fr., Nursing, Lake Stevens

OBOE/ENGLISH HORN

Stacy Schulze, Community Member, Richmond, TX
 Simone Schaffer, Jr., Computer Science, Applied Math, Port Orchard

BASSOON

Samuel Olive, Community Member, Puyallup
 Adam Williams, Jr., Mechanical Engineering and Applied Math, Port Orchard

CLARINET

David Bissell, Fr., Chemical Engineering, Bellevue*
**E^b Clarinet*
 Taylor Ishikawa, So., Pre Med, Mililani, HI
 Susan Fung, Grad., Neurobiology & Behavior, El Monte, CA
 Stephanie Furrer, Community Member, Fond du Lac
 Ian Andrews, Fr., Bioengineering, Juneau, AK
 Michele Hill, Grad., Urban Planning, Seattle
 Carrie Fowler, Community Member, Everett
 John Thompson, Community Member, Des Moines, IA
 Kerry Sloan, Jr., Chemistry, Bothell

BASS CLARINET

Alfred Fung, Community Member, Salinas, CA
 Jordan Rohrs, Jr., Business Administration - Information Systems, Federal Way

ALTO SAXOPHONE

Tamlyn Sapp, Sr., ESRM: Wildlife Conservation, Lynnwood
 Bridget Karp, Fr., Biology, Danville, CA
 Logan Quinn, Fr., Undecided, Boise, ID
 Kensen Miyahara, Jr., Electrical Engineering, Mililani, HI
 Ali Kamenz, Jr., Business & History, Lacey
 Albert Nguyen, Fr., Bioengineering, Everett
 Chong Zhou, Jr., ACMS, Suzhou, JS, CHINA
 Yiyun Qian, So., Undecided
 Zhengjie Gao
 Eric Orth, Community Member, Seattle

TENOR SAXOPHONE

Fiona Brown, Fr., Biology (Cellular and Molecular), Juneau, AK
 Gianni Aranoff, Fr., Undecided, Allentown, PA

BARITONE SAXOPHONE

Chloe McIntyre, So., Civil Engineering, Olympia

TRUMPET

Joe Sweeney, Community Member, Seattle
 Young Lee, Jr., Aeronautics, Lacey
 Emma Brown, So., Communication, Harrington
 Luis Lopez, Fr., Bio-Engineering, Sedro-Woolley
 Michael Lombardo, Grad., Chemical Engineering, Columbia, MO
 Alex Slate, Jr., History, Political Science, Spokane Valley
 Limenglin Cai, Fr., Psych., Nanjing, Jiangsu, China
 Justin DeMars, Sr., Psychology, Vancouver
 Ryan Cook, Fr., Undecided, Mukilteo

HORN

Karen Mildes, Community Member, Bothell
 Tyler Johnson, Fr., Biochemistry, Mount Vernon
 Ryan Baldwin, Fr., Computer Science, Moraga, CA
 Jasmine Olson, Post-bacc., Dentistry, Tuscaloosa, AL
 Bryna Hazelton, Community Member, Sunol, CA

TROMBONE

Andrew Bendokas, Community Member, Bothell
 Jonathon Casey, Jr., Industrial Engineering, Mechanicsburg, PA
 Michael Collison, So., Biochemistry., Seattle
 Ryan Tsujimoto, So., Business, Mililani, HI
 Sean O'Dell, So., AA, Issaquah
 Thomas O'Donnell, So., Math, Vancouver
 Kaila Eason, Jr., Near Eastern Studies: Arabic, Mount Vernon, WA
 Melissa Rogers, Community Member, Seattle
 Ivy Lura, So., Physiology, Seattle
 Sean Happenny, Fr., Computer Science
 Sarah Sanborn, Jr., Environmental Studies, Wenatchee

EUPHONIUM

Daniel Corona, Fr., Aeronautical Engineering, Mathematics, Mount Vernon
 Russell Davis, Community member, Seattle
 Mitchell Kahns, Fr., Engineering, Burlington

TUBA

Ashwin Subramanian, Sr., Physics, Danville, CA
 Robert Dyer, So., Aerospace Engineering, Anacortes

PERCUSSION

Edward Chang, So., Biochemistry, Yonghe, Taiwan ROC
 Alain Orbino, Fr., Mathematics, Lake Stevens
 Jacob Pipkin, Sr., Comparative History of Ideas & 3D4M, Leavenworth
 Chenyu Zhang, Jr., Economics, Beijing, China

presents

SWEET SUITES

With the

UNIVERSITY OF WASHINGTON
SYMPHONIC BAND

UNIVERSITY OF WASHINGTON
CAMPUS BAND

UNIVERSITY OF WASHINGTON
CONCERT BAND

7:30 PM
February 14, 2013
Meany Theater

PROGRAM NOTES

Overture from the film *DANCER IN THE DARK* by BJÖRK GUÐMUNDSDÓTTIR serves as the lens through which the cinematic world of this collaboration with Lars von Trier is seen. Winner of Cannes Film Festival's *Palm d'Or* in 2000, *Dancer in the Dark* is a genre-defying cinematic creation, incorporating elements of melodrama, documentary, musical, and experimental film, shot in the manner of cinema vérité. The audience is made to feel as though they are a participant, rather than an observer, in tumultuous and descending trajectory of the main character, Selma.

Rising from the stasis of the opening pedal, the layers of the brass chorale cast a haunting, shimmering, melancholic air upon which a main theme is developed. This motif, indicative of Selma, is restated and elaborated, each time becoming simultaneously more urgent and inexorably entwined in the darkening complexity of the work's underlying harmonic web. As quickly as the work crests, it dissolves back to a more stable form of the stasis from which it grew.

PERCY GRAINGER, on *ARRIVAL PLATFORM HUMLET*:

Awaiting the arrival of belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily, excitedly, paces up and down the arrival platform. The final swirl does not depict the incoming of the expected train. The humlet is not 'program' music in any sense. It is marching music composed in an exultant mood in a railway station, but does not portray the station itself, its contents, or any event.

The *ARRIVAL PLATFORM HUMLET* was begun in Liverpool Street and Victoria railway Stations (London) on February 2, 1908; was continued in 1908, 1910 and 1912 (England, Norway, etc.), and scored during the summer of 1916 in New York City. It's first publication was as the opening movement of Grainger's suite for chamber orchestra entitled "In a Nutshell", which also included another of his notable works, *The Gumsucker's March*.

FIRST SUITE IN E^b FOR MILITARY BAND by GUSTAV HOLST is considered to be one of the masterworks and cornerstones of modern wind band literature. Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

The *Chaconne* begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant E^b Major chord that concludes the movement.

The *Intermezzo* is light, brisk and features soloistic passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The *March* begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original Chaconne melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

GUSTAV HOLST, of Scandinavian ancestry on his father's side, was born in the English spa town of Cheltenham in 1874 and studied music at the Royal College in London. A formidable trombonist, he spent time performing with the Scottish Symphony and various seaside bands. He later became director of music at St. Paul's Girls' School, retaining this connection until the end of his life. Holst wrote a number of works for the theatre, their subjects reflecting his varied interests, from Hindu mythology to Shakespeare and the medieval world of the Wandering Scholar. He also composed a considerable amount of choral music, accompanied and unaccompanied, including arrangements of folk songs, and a smaller

number of solo songs. His most famous instrumental work is *The Planets*, but he is also fondly remembered for his *St. Paul's Suite* for string orchestra, the two suites for military band, and *Hammersmith*, based on the district of London bearing the works name.

[Program Note by Esmail Khalili]

JOHN PHILIP SOUSA wrote *PEOPLE WHO LIVE IN GLASS HOUSES*, a unique and lively suite, in 1909, the year before the Sousa Band's world tour. While the piece is very entertaining and playable, it was never published. The music of the four movements—two of which we are presenting tonight—is intended to be characteristic of the regions in which the various drinks originated. In addition to champagnes and cordials, movements included “The Rhine Wines” and “The Whiskies: Scotch, Irish and Kentucky.” Sousa later revised the piece for orchestra and used it as ballet music for the revival of his operetta, *The Bride Elect*, in 1923.

STEVEN BRYANT'S musical interests span a variety of styles, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the Web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. Bryant's music has been performed by numerous ensembles across North America, Europe, and East Asia. He is a three-time winner of the National Band Association's William D. Revelli Composition Award: in 2010 for *Ecstatic Waters*, in 2008 for *Suite Dreams*, and in 2007 for his work *Radiant Joy*.

The composer writes: “*SUITE DREAMS* is the fourth work in my *Parody Suite*, after *Chester Leaps In* (1997), *ImPercynations* (2002), and *MetaMarch* (2003). Like the others, it is based on melodic fragments from a familiar work of wind band literature, in this case, Gustav Holst's *First Suite in E^b*. Unlike the first three, however, this one is not “tongue-in-cheek” in character, but is instead a dream-like fantasia on Holst's original, drawing especially from the inverted Chaconne melody in Mvt. I.”

WILLIAM BYRD was the leading English composer of his generation, and together with continental composers Giovanni Palestrina and Orlando de Lassus, one of the great masters of the late Renaissance. Raised in the Royal Chapel, Byrd most likely studied with composer and chapel organist Thomas Tallis. Although raised in Protestant surroundings, Byrd remained a devout Roman Catholic and yet maintained favor with the throne throughout his life.

Keyboard music formed one of Byrd's main compositional endeavors, and the fruit of these labors provided the impulse for an entire school of Elizabethan keyboard composition. Most of these works were intended for performance at the virginal, a relative of the harpsichord in many timbral and mechanical aspects. The Fitzwilliam Virginal Book languished in obscurity until 1899 before receiving publication. This collection comprises the largest set of Byrd's keyboard works—around seventy—and is also regarded as England's foremost collection of keyboard works. All of the movements GORDON JACOB set in *WILLIAM BYRD SUITE* have the Fitzwilliam Virginal Book as their source.

GORDON JACOB studied with Charles Villiers Stanford, Adrian Boult and Ralph Vaughan-Williams at the Royal College of Music (RCM). After teaching at Birbeck and Morley Colleges in London, Jacob joined the RCM staff in 1924 and remained until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst and Joseph Horowitz. At the time of Jacob's death in 1984, he had written over 700 works. His numerous offerings for wind band, including *Old Wine in New Bottles*, *Music for a Festival*, *Original Suite*, *Giles Farnaby Suite*, *The Battell* and *WILLIAM BYRD SUITE* follow the precedent set by Gustav Holst and former teacher Ralph Vaughan Williams. These English composers' works formed the cornerstone of the wind band repertoire in the early part of the 20th century.

Jacob considered *WILLIAM BYRD SUITE* “freely transcribed,” as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestrational color and dynamic shading to intensify the aforementioned expressive qualities of the music.

It is an overstatement to describe each movement simply as growing louder and more complex due to layers of ornamentation, variation and imitation. Although Byrd utilizes these compositional devices in all the works represented, his genius lies in how he utilizes these effects in varying degrees to avoid monotony. In “The Earl of Oxford's March,” devices of crescendo, ornamentation and imitation are

clearly evident. This movement, marked *un poco pomposo*, begins its stately procession through the two iterations of its form simply and very quietly, growing steadily stronger and more complex into the climactic final sections. "The Mayden's Song" is a set of variations upon a sixteen bar melody. Imitation and ornamentation are the primary developmental tools.

[Program Note by Brian K. Doyle]

CAROL EDITH BARNETT, an American composer, was born in Dubuque, Iowa, and studied at the University of Minnesota with Dominick Argento, Paul Fetler, Bernard Weiser for piano and Emil J. Niosi for flute. She graduated with a bachelor's degree in 1972 and a master's in 1976. After completing her education, Barnett took a teaching position at Augsburg College in Minneapolis. From 1992-2001, she was composer-in-residence with the Dale Warland Singers. Carol Barnett's music has been called audacious and engaging. Her varied catalog includes works for solo voice, piano, chorus, diverse chamber ensembles, orchestra, and wind ensemble. She was awarded the 2003 Nancy Van de Vate International Prize for Opera for her chamber opera, *Snow*, and *Meeting at Seneca Falls* was featured at the 2006 Diversity Festival in Red Wing, Minnesota. Other recent works include *The World Beloved: A Bluegrass Mass* for VocalEssence and *Monroe Crossing, Song of Perfect Propriety* for the Cornell University Women's Chorus, *Prelude and Romp* for the Medalist Concert Band, and *Praise*, for organ and steel drum. Barnett has been commissioned by the American Guild of Organists, Minnesota Orchestra, the Saint Paul Chamber Orchestra, the Harvard Glee Club, VocalEssence, the American Guild of Organists, the Minnesota Music Teachers Association, and the Children's Theatre of Minneapolis, and has received grants from the Jerome Foundation, the Camargo Foundation, the Inter-University Research Committee on Cyprus, and the McKnight Foundation.

The composer writes: "The *CYPRIAN SUITE* is one of a series of works written following a trip to Cyprus in 1999. Each of its four movements is based on a Cypriot folk song. The first, *Servikos*, is an instrumental dance in Serbian style, often played on the violin. In the second, *Lullaby*, a mother asks Saint Marina to take her baby to the world of sweet dreams and bring it safely back. She entrusts her baby to sleep, which will take her child and give it back to her grown up like a cypress tree with branches extending from East to West. In the third, *Exomológhisis*, (not performed this evening) a man who had a lot of love affairs went to his priest to confess. The priest advised him to start a new life and stop having affairs. The man replied, 'Father, if you deny the Holy Communion and the Divine Service, then I will deny love.' In the last song, the singer complains, 'I loved her from the bottom of my heart, but she was indifferent, and I have suffered.' The song begins pensively and builds to a dramatic conclusion."

THOM RITTER GEORGE began writing music at the early age of ten years old and conducted his first orchestral concert at seventeen. George went on to study composition at the Eastman School of Music and completed a doctor of musical arts degree at the Catholic University of America. From 1966 to 1970, George was the composer/ arranger for the United States Navy Band in Washington, D.C. and conducted the ensemble in many performances as well. George was appointed music director and conductor of the Quincy Symphony Orchestra (Quincy, Illinois) in 1970. In 1983, George moved to Idaho to direct the Idaho State Civic Symphony and teach at Idaho State University. Having composed over 350 works, George's pieces have won awards such as the Edward B. Benjamin Prize, Howard Hanson Award and the Seventh Sigvald Thompson Award.

FIRST SUITE IN F was written for the 50th anniversary of the United States Navy Band and the premier was in the Kennedy Center for the Performing Arts, conducted by Lieutenant commander Ned Muffley.

The composer writes: "As you might expect, the musical ideas contain allusions to the Navy and the music making of the Navy Band. The first movement, *Sea Chantey*, is not based on any particular sea chantey. Rather, it catches the flavor of the genre – confident, humorous, and upbeat. The various sea motives are used in a contrapuntal manner, climbing over one another to see which can 'outdo' the other. The second movement, *Song of the Bells*, is wistful in character, perhaps symbolizing the loneliness and grandeur of the sea. On purpose, I reserved the bell (chime) tones for the ending. The third movement, *Country Dance*, serves as an intermezzo. It has a simple, melodious, and natural character. The final movement, *Rumba Rumba*, shows Navy men having fun in a South American port. Here auxiliary South American percussion instruments are used to add to the local flavor."

PROGRAM

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

Overture from *DANCER IN THE DARK* (2000).....BJÖRK GUÐMUNDSDÓTTIR (b. 1965)

ARRIVAL PLATFORM HUMLET (1916/1995)PERCY GRAINGER (1882-1961)
orch. Carl Simpson

Cory Meals, *conductor*

FIRST SUITE IN E^b FOR MILITARY BAND (1909) GUSTAV HOLST (1874-1934)
I. *Chaconne* ed. Colin Matthews
II. *Intermezzo*
III. *March*

PEOPLE WHO LIVE IN GLASS HOUSES (1909) JOHN PHILIP SOUSA (1854-1932)
I. *The Champagnes* ed. John R. Bourgeois
IV. *Convention of the Cordials*

UNIVERSITY OF WASHINGTON CAMPUS BAND

SUITE DREAMS (2007)STEVEN BRYANT (b. 1972)
Dan McDonald, *conductor*

WILLIAM BYRD SUITE (1924) GORDON JACOB (1895-1984)
I. *Earle of Oxford's March*
IV. *Mayden's Song*

David Sloan, *conductor*

UNIVERSITY OF WASHINGTON CONCERT BAND

CYPRIAN SUITE (1999) CAROL BARNETT (b. 1949)
I. *Servikos*
II. *Aya Marina*
III. *Agapisa Tim*

Jiannan Cheng, *conductor*

FIRST SUITE IN F (1975) THOM RITTER GEORGE (b. 1942)
I. *Sea Chantey*
II. *Song of the Bells*
III. *Country Dance*
IV. *Rumba Rumba*

Erin Bodnar, *conductor*