

Compact disc noncirc CD # 12 383

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2012

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Presents the

**24th ANNUAL
PACIFIC NORTHWEST
MUSIC FESTIVAL**

**FESTIVAL COORDINATOR
ERIN BODNAR**

GUEST CLINICIANS

FRANK BATTISTI

MEIZHU LI

MAJOR DWAYNE MILBURN

CHRISTOPHER NEAL

January 30(31), 2012

(only Wind Ensemble archived)

24th ANNUAL UNIVERSITY OF WASHINGTON
 PACIFIC NORTHWEST BAND FESTIVAL
 Festival Coordinator — Erin Bodnar

Junior High/Middle School Concert Bands
 Monday, January 30, 2012

High School Concert Bands
 Tuesday, January 31, 2012

JUNIOR HIGH/MIDDLE SCHOOL CONCERT BAND DIVISION (January 30, 2012)

School	Warm-up	Performance/Clinic
STANWOOD MIDDLE SCHOOL Michelle Rockwood	7:30	8:00 – 8:25
HAMILTON INTERNATIONAL MIDDLE SCHOOL Dan Rowe	8:00	8:30 – 8:55
WASHINGTON MIDDLE SCHOOL Kelly Barr	8:30	9:00 – 9:25
CHINOOK MIDDLE SCHOOL Todd Mahaffey	9:00	9:30 – 9:55
HAMILTON INTERNATIONAL MIDDLE SCHOOL Dan Rowe	9:30	10:00 – 10:25
WASHINGTON MIDDLE SCHOOL Kelly Barr	10:00	10:30 – 10:55
FRONTIER JUNIOR HIGH SCHOOL Matt Armstrong	10:30	11:00 – 11:25
Instrumental Master classes (Locations and times below)		
Directors' Luncheon/Discussion 11:30 – 12:30 – Studio Theater Lobby		
REEVES MIDDLE SCHOOL Randy Grostick	12:15	12:45 – 1:10
ECKSTEIN MIDDLE SCHOOL Moc Escobedo	12:45	1:15 – 1:40
ASPIRE MIDDLE SCHOOL Jerry Huff	1:15	1:45 – 2:10
WHITMAN MIDDLE SCHOOL Joel Orsen	1:45	2:15 – 2:40
ECKSTEIN MIDDLE SCHOOL Moc Escobedo	2:15	2:45 – 3:10
FERRUCCI JUNIOR HIGH SCHOOL Robert Rink	2:45	3:15 – 3:40
HAWKINS MIDDLE SCHOOL Stan Yantis	3:15	3:45 – 4:10
University of Washington Symphonic Band Concert with selected students from participating schools, 4:30 – 5:30 p.m.		

Warm-up will be in Room 268 Meany Hall. 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—there is not enough space to leave your belongings in Meany Hall for the day. Each school will have a designated area.

PROGRAM

THE U.W. SYMPHONIC BAND *see Monday, Jan 30, 2012*
Dr. Steven Morrison, *conductor*

remarks

A CURSE AND A BLESSING (1949).....HENRY COWELL (1897-1965)

- I. *The Curse of Balor of the Evil Eye*
- II. *The Blessing of Lugh of the Shining Face*

Alison Farley, conductor

CIRCUS POLKA (1942).....IGOR STRAVINSKY (1882-1971)

PAGEANT (1953).....VINCENT PERSICETTI (1915-1987)

~~Frank Battisti, conductor~~ *Alison Farley*

MEDITATION (2010).....DWAYNE MILBURN (b. 1963)

HONOR BAND - *Dwayne Milburn, conductor*

DANCE OF YOUTH.....QIAN CHEN (b. 1962)

HONOR BAND - *Meizhu Li, conductor*

INTERMISSION

THE U.W. WIND ENSEMBLE *Tuesday, Jan 31, 2012*
Timothy Salzman, conductor

CD# 16384

1 PANSORI'C RHAPSODY (2008).....*8:35*.....CHANG-SU KOH (b. 1970)

2 *remarks - salzman*

3 OBOE CONCERTO (2008).....*10:48*.....JENNIFER HIGDON (b. 1962)

4 *remarks*

Shannon Spicciati, oboe

5 PENTIUM (1999).....*3:42*.....PETER GRAHAM (b. 1958)

6 *remarks*

~~Frank Battisti, conductor~~ *Dan McDonald*

7 A LEGEND FROM YAO.....*5:36*.....YEH SHU-HAN

HONOR BAND - *Meizhu Li, conductor*

HIGH SCHOOL CONCERT BAND DIVISION (January 31, 2012)

School	Warm-up	Performance/Clinic
BOTHELL HIGH SCHOOL Philip Dean	7:30	8:00 – 8:25
SNOHOMISH HIGH SCHOOL Pete Wilson	8:00	8:30 – 8:55
MT RAINIER HIGH SCHOOL Mathew Montgomery	8:30	9:00 – 9:25
NORTH THURSTON HIGH SCHOOL Darren Johnson	9:00	9:30 – 9:55
GLACIER PEAK HIGH SCHOOL Tadd Morris	9:30	10:00 – 10:25
ROOSEVELT HIGH SCHOOL Scott Brown	10:00	10:30 – 10:55
LA CONNER HIGH SCHOOL Brian Fraser	10:30	11:00 – 11:25
Instrumental Master Classes (Locations and times below)		
Directors' Luncheon/Discussion 11:30 – 12:30 – Studio Theater Lobby		
INGRAHAM HIGH SCHOOL Shane Henderson	12:45	1:15 – 1:40
CASCADE HIGH SCHOOL Mark Staley	1:15	1:45 – 2:10
UNION HIGH SCHOOL Lewis Norfleet	1:45	2:15 – 2:40
MOUNTLAKE TERRACE HIGH SCHOOL Darin Faul	2:15	2:45 – 3:10
SKAGIT ADVENTIST ACADEMY Karyelle Nielsen	2:45	3:15 – 3:40
GRAHAM-KAPOWSIN HIGH SCHOOL Paul Bain	3:15	3:45 – 4:10
University of Washington Wind Ensemble with selected students from participating schools, 4:30 – 5:30 p.m.		

Warm up will 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 – there is not enough space to leave your belongings in Meany Hall for the day. Each school will have a designated area.

DIRECTORS 'BROWN BAG' LUNCHEON / CONVERSATION
 Featuring guest clinicians Frank Battisti, Meizhu Li, Dwayne Milburn and Christopher Neal
 11:30 AM-12:30 PM, Meany Studio Theater Lobby

The following instrumental master classes will be held from 11:30AM to 12:00 PM on Monday and Tuesday:

- Percussion Meany Stage
- Flutes Meany West Lobby
- Trumpets Meany #268
- Oboes Meany #102
- Saxes Meany #55

The following instrumental master classes will be held from 12:00-12:30 PM on Monday and Tuesday:

- Trombones/Euphoniums/Tuba Meany Stage
- Bassoons Meany #102
- Horns Meany #55
- Clarinets Meany West 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* **pulsated** 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, 2008** and, most recently in 2011 when Maestro Gerard Schwarz conducted the ensemble. 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, **David Stanhope** and Huck Hodge. 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.

The University of Washington was host **for the** 2011 National Conference of the College Band Directors National Association.

UW Band Program information can be found on the worldwide 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 450 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 40-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 98195-3450
phone: (206) 685-9872
<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	Valerie Muzzolini – 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 having founded and conducted the ensemble 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 guest conductor with many university, college, military, professional and high school bands and wind ensembles and 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 co-authored Score Study for the Wind Band Conductor (1990) and is 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.

Ms. MEIZHU LI was born in Beijing, China into a teacher's family. She spent her childhood in the Christian church and at the Children's Palace of the Forbidden City, learning to sing and play the piano. When she was 15 years old, she went to the Shenyang Conservatory of Music Preparatory middle and high school. At age 25 she graduated from the Shenyang College Conservatory where she majored in composition and conducting. After her graduation she joined the People's Liberation Army (PLA) as a conductor. In 1979 she began teaching and conducting the PLA Wind Ensemble at the PLA Academy of Art, a post she held for more than 20 years. Ms. Li has been Conductor and Music Director of the Beijing Children's Palace Wind Symphony Orchestra for 14 years. In 2000 the band won the silver prize in Switzerland, at the Alps International Band Competition. (No gold prize was awarded in that year). This particular competition marked a significant occasion, as it was the first time that a Chinese band had won a prize in Europe. In 2005, she conducted the same ensemble when they won the Gold Prize in the 15th International Band Competition in Holland. The band has received training by many well-known conductors from throughout the world and has participated in exchange programs with other student bands from America, Japan, Germany, England, Australia, Denmark, and Belgium. Ms. Li also has a significant and decades-long legacy of successful former students, many of whom are now wind ensemble conductors and players throughout China. She holds many titles in China, among them: Director of the Chinese Choir Association and Senior Adviser of the Chinese Wind Ensemble Association and she is a member of the Conductor Society of the Chinese Musicians Association. Ms. Li is considered to be central to the relatively recent rise of wind ensembles in China and she can often be found training wind ensembles in the middle and high schools, colleges, conservatories, military, as well as her work with corporate bands. (At present it has been estimated that there are approximately 600 wind ensembles in Beijing alone!) She has conducted wind ensemble concerts throughout the world. In recognition of her tremendous influence throughout China as a conductor, teacher and mentor, the government of the People's Republic of China awarded Ms. Li the title of Conductor of the First Rank, the first time in history that the title has been bestowed on a woman wind ensemble conductor.

Major DWAYNE S. MILBURN is a native of Baltimore, Maryland. In 1986 he graduated from UCLA with a BFA in Music and received a Master of Music in Orchestral Conducting from the Cleveland Institute of Music in 1992. He received his Ph.D. in Music from UCLA in 2009.

During his undergraduate career, Maj. Milburn was an arranger for the UCLA Band and Choral Programs, as well as the Special Projects Division of ABC-TV. Upon graduation he became the Director of Cadet Music for the United States Military Academy, West Point, New York, serving as the conductor for the internationally renowned West Point Glee Club. During graduate studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra. Prior to his Ph.D. studies, Maj. Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. His assignments include duties as the associate bandmaster for the U.S. Continental Army Band (Fort Monroe, Virginia,) The U.S. Army Band "Pershing's Own" (Washington, DC), and the U.S. Army Europe Band and Chorus (Heidelberg, Germany). He commanded the Army Ground Forces Band, Atlanta, Georgia. Among his military honors are the President Benjamin Harrison Award, the Meritorious Service Medal, Army Commendation Medal, and the NATO Medal.

Maj. Milburn is active as a composer, conductor, and adjudicator. He has received commissions from the instrumental programs at UCLA, University of North Texas, Indiana University of Pennsylvania, and the University of Wisconsin-Milwaukee. The Alfred, Kjos, and Ludwig Masters Music companies publish his choral and wind ensemble works. Several of his works for band, including *American Hymn-song Suite*, *Variations on St. Patrick's Breastplate*, and *Emerald Suite* are featured in volumes six through eight of *Teaching Music Through Performance in Band*, edited by Dr. Eugene Corporon. Major Milburn continues to serve as an instrumental adjudicator for the Heritage Music Festival series and is currently completing commissioned works for Pacific Serenades Chamber

Dr. CHRISTOPHER M. NEAL is the newly appointed Director of Bands at Washington State University. In this capacity, he will conduct the Wind Symphony, teach graduate and undergraduate conducting, and

maintain an active role in the training of future music educators. Previously, Neal was Director of Bands at McMurry University in Abilene, Texas. Under his direction, McMurry became one of the most visible and outstanding small college band programs in the country, receiving acclaim for their performances in such venues as the Intercollegiate Wind Festival and the World Conference of the International Society for Music Education.

Neal has a Doctor of Musical Arts degree in Conducting from the University of Oklahoma, a Master of Music degree in Conducting from The University of Texas at Austin, and a Bachelor of Music Education degree from the University of Oklahoma. He began his teaching career at Waco High School in Waco, TX, where he assisted in developing an inner-city band program into one of national prominence. Guest conducting appearances have included The United States Coast Guard Band, The University of Oklahoma Wind Symphony in performance at the CBDNA Southwest District Conference, The University of Texas Wind Ensemble, and the Waco High School Wind Ensemble at the National Concert Band Festival.

CONDUCTORS

TIMOTHY SALZMAN is in his twenty-fifth 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 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, Singapore, China, and Japan, a country he has visited twenty-one times. During his 2011 spring term sabbatical leave he returned for a third time to Beijing where he was in residence at the Beijing Conservatory, conducting and giving master classes for numerous bands including a concert appearance at the National Center for the Performing Arts in Tianenmen Square with the Beijing Wind Orchestra, the first professional wind ensemble in Beijing. He also adjudicated the Singapore Youth Festival National Concert Band Championships. Upon his return to the United States he conducted the UCLA Wind Ensemble in their final concert of their 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 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.

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, classroom management, 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, Hong Kong, Hungary, Japan, Jordan, Korea, **Italy**, the Netherlands, Spain, 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, 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, **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 forthcoming Oxford Handbook of Music **Education**, 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 on the executive board of the **Society for Research in Music Education** and is a member of the advisory board for the Asia-Pacific Symposium on Music Education Research. He is 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 Bachelor of **Music** from Northwestern University, a Master of Music from the University of Wisconsin, and a Ph.D. **from** Louisiana State University.

SOLOIST

University of Washington School of Music oboe instructor **SHANNON SPICCIATI** enjoys an active performance and teaching career in the Seattle/Tacoma area. She has played extensively with the Seattle Symphony on oboe and English horn, and has twice been featured as a soloist. She also performs locally with the Northwest Sinfonietta and the Camas Quintet. Spicciati has participated in many festivals, including the Icicle Creek Music Festival in Leavenworth, Washington, and the Schloßfestspiele in Heidelberg, Germany. Spicciati holds degrees from the Eastman School of Music and the University of Washington, studying with **Richard Killmer, Rebecca Henderson, and Alex Klein**.

PROGRAM NOTES

HENRY COWELL began his musical career as a violinist and pianist and a composition student of Charles Seeger at the University of California Berkeley. With the help of his composition teacher, Cowell wrote New Musical Resources, which became one of the seminal texts on twentieth century music. Cowell is best known for developing the use of tone clusters, a technique of playing several notes at once by laying your fist or forearm down on the piano keyboard. He also composed music which used different parts of the piano, known as string piano, where the performer would pluck strings or stroke the strings inside the piano. Cowell also developed a new pitch-rhythm system that correlated the mathematical ratios of pitches in the overtone series with rhythmic proportions.

A CURSE AND A BLESSING, composed for symphonic band, was completed in April 1949 and dedicated to Daniel Franko Goldman, son of Richard Franko Goldman. The piece was commissioned by the American Bandmasters Association and performed under the direction of the composer at the annual meeting in 1950. The first movement is subtitled "The Curse of Balaam of the Evil Eye." The second movement, subtitled "The Blessing of Lugh of the Shining Face," was originally composed as Air for Band (1938) but was the piece was abandoned and the material used in other compositions under the advisement of Percy Grainger and Richard Franko Goldman.

IGOR STRAVINSKY was one of the 20th century's pre-eminent artists. Born near St. Petersburg, Russia and becoming a U.S. citizen in 1945, his career spanned continents as well as styles. His early works, most notably ballets *The Firebird*, *Petrushka*, and *The Rite of Spring*, were large-scale compositions in which he used angular harmonic and rhythmic gestures to present fragmented melodies and folk material in an expansive and sometimes brutal manner. Beginning in the 1920s his writing took on a more restrained neoclassical style with pieces such as *Symphony of Psalms* bringing together modern harmonic constructions with more classic forms. By the 1950s he began to adopt serial techniques including 12-tone practices first brought into prominence by fellow composer Arnold Schoenberg. In late 1941, the Ringling Brothers and Barnum & Bailey Circus approached renowned choreographer George Balanchine about writing an extravagant dance piece for elephants. Balanchine agreed provided Igor Stravinsky would be engaged to compose the music. Once Stravinsky was assured that young elephants would perform the piece—he feared that older elephants would be disturbed by his modern-sounding music—he agreed and quickly produced a piano version of *CIRCUS POLKA*. Scored for Merle Evans's Ringling Circus Band by noted film composer David Raskin, the piece was premiered at Madison Square Garden on April 9, 1942. Head elephant Modoc led a dance line of 50 pachyderms joined by 50 ballerinas who were led by actress and ballerina (and Balanchine's wife) Vera Zorina. The ballet was a tremendous success—though Merle Evans intensely disliked the music—and ran for 425 performances.

VINCENT PERSICHETTI was an accomplished composer, conductor, pianist, sculptor and educator. He studied composition with Olga Samzoff at the Philadelphia Conservatory and conducting with Fritz Reiner at the Curtis Institute. In turn, Persichetti became an influential teacher of composition at the Juilliard School. *PAGEANT* was composed in 1953, commissioned by Edwin Franko Goldman. This piece is structured in two distinct sections but is cohesive in the three-note statement first introduced by solo horn. The opening section is a flowing interpretation of the three-note statement that exploits the widely varying tone colors of the ensemble. The second section was intended to sound like a parade and continues to investigate the main theme with the brass and woodwinds alternating thematic ideas.

As composer DWAYNE MILBURN (whose bio is included elsewhere in this program) explains:

"In early 2004 I was contacted by Mr. Jeff Looman, Director of Instrumental Music for the Calvin Christian Schools in Michigan [who] wanted to entrust me with a special project in memory of a former student, Nick Stegeman...I immediately accepted this heartfelt invitation and requested Mr. Looman put me in touch with Nick's parents to get a better picture of their son so that my efforts might do him justice...

"Combining two tunes, the Lutheran hymn *If Thou But Suffer God to Guide Thee* and the American folk song *Poor Wayfarin' Stranger*, I began writing what would become *MEDITATION*. It is actually the second of three movements that comprise a suite entitled *Music for Bright Youth*, a title that not only refers to Nick Stegeman, but all the young musicians with whom it has been my pleasure to work over the years as well. While the outer movements are lighter in tone and great deal of fun to play and hear, it is *MEDITATION* that carries the emotional weight of the entire work and is ultimately the most satisfying."

DANCE OF YOUTH is a vibrant folk song about the youth of the ethnic group Uygur in Xinjiang, West China. Uygur is the eighth largest ethnic group in China with population of about 8 million. Composer QIAN CHEN is a colonel in the People's Liberation Army and is in charge of many of the musical activities of the PLA. In this work he has created new rhythms, harmonies, and variable colors based on the original melody and ultimately develops the material through variation technique. The lyrics of the folk song are as follows:

The sun has set, but it will arise again.
Withered are the flowers, but they will bloom again.
But like the little birds flying away for good,
My youth is gone and will never come back again.

After graduating from Osaka College of Music as a composition major CHANG SU KOH entered the Musik Akademie der Stadt Basel. Presently he teaches at Osaka College of Music and ESA Conservatory of Music and Wind Instrument Repair Academy, and is also a member of Kansai Modern Music Association. He composes and arranges orchestral, wind and chamber music with commissions from various bands. *PANSORI' C Rhapsody*, Koh's plaintive, dark tribute to the Korean musical genre "pansori" reveals the passion and intensity of these two-person dramas portrayed by voice and drum. The composer avoids direct use of traditional melodies while emphasizing the greater dramatic feature of this theatre. The dynamic of highly animated dance and music leaves a strong image of this deeply personal side of Korean culture.

Pulitzer-prize winner JENNIFER HIGDON is one of the most-performed living American composers. Her list of commissioners range from the Cleveland Orchestra to the Philadelphia Orchestra; from eighth blackbird to the Tokyo String Quartet; and from The President's Own Marine Band to such artists as Hilary Hahn. Higdon received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, with the committee citing Higdon's work as a "deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters (two awards), the Pew Fellowship in the Arts, Meet-the-Composer, National Endowment for the Arts, and ASCAP. In January 2010, Higdon received a GRAMMY for Best Contemporary Classical Composition for her *Percussion Concerto*. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Of the *OBOE CONCERTO*, the composer writes:

"I have always thought the sound of the oboe to be one of the most elegant sounds in the palette of the wind family. When the opportunity came to write a concerto for this wonderful instrument, I jumped at it. As the oboe's tone has always enchanted me, I decided that I wanted to veer from the normal style of concerto writing, where virtuosity is the primary element on display, and feature the rich tone of this double-reed instrument. To that end, this work has long sections (including the opening) that showcase its melodic gift, which alternate with two faster scherzi, giving the instrument's technical speed a chance to shine."

PETER GRAHAM was born in Lanarkshire, Scotland and took his formal music training at Edinburgh University, graduating in 1980. During this period he came into contact with Ray Steadman-Allen and Edward Gregson both of whom encouraged his early efforts at composition. He later undertook postgraduate compositional studies with Edward Gregson at Goldsmiths' College, University of London and holds a Ph.D. in Composition. His music for wind and concert band has been recorded and performed by many of the world's leading ensembles, including the Tokyo Kosei Wind Orchestra and the Royal Norwegian Navy Band. Graham, Professor of Composition at the University of Salford, Greater Manchester, provides the details of today's work:

"Commissioned by the West Lothian Schools Wind Band, *PENTIUM* was premiered by the group at the 1999 BASBWE Conference held in Manchester, England. Described by conductor Brian Duguid as "a short ride on a PC", *PENTIUM* displays some common traits with the minimalist techniques of John Adams. A five-note figure, first heard in the clarinets and saxophones after the opening swirl and flourish, provides the essential building block for the rondo-like movement. *PENTIUM* takes its name from the "silicon glen" where computer chips are manufactured, near the West Lothian Schools Wind Band base."

YEH SHU-HAN studied trumpet in Paris and is the retired principal trumpet of the National Symphony Orchestra of Taiwan. He is currently professor of music at National Taiwan Normal University and is president of the Taiwan Band Directors Association.

THE SYMPHONIC BAND
Dr. Steven Morrison, *conductor*

FLUTE

Joyce Lee, Fr., Undeclared, Tacoma *
Roxanne Fairchild, Fr., Undeclared, Vancouver
Susanna Kim, Jr., Communications, Yakima
Mona Sangesland, Fr., Flute Performance,
Kenmore

CLARINET

Nate Williams, Soph., Music, Sonoma, CA *
Kassey Castro, Fr., Civil Engineering, Seattle
Kevin Dong, Jr., Computer Science, Bothell
Ellen Friedle, Fr., Painting & Drawing, Chicago,
IL
Melissa Parsons, Jr., Applied & Computational
Math Sciences & Informatics, Issaquah
Jason Zhu, Jr., Electrical Engineering, Shoreline

BASS CLARINET

Matt Heid, Soph., Math, Vancouver

OBOE

Gail Stanton, Jr., Biochemistry & Applied
Mathematics, Redmond *
Holly Palmer, Soph., Music, Truckee, CA

BASSOON

Cameron Gerhold, Sr., Ethnomusicology,
Honolulu, HI *
Jamael Smith, Fr., Bioengineering, Mukilteo

SAXOPHONE

Michael Arguelles (alto), Jr., Aeronautics /
Astronautics, Olympia *
Mikko Johnson (alto), Soph., Aeronautics /
Astronautics, Lynnwood
Bryan Van Pelt (tenor), Soph., Jazz Studies &
Music Education, Folsom, CA
Chris Lizotte (bari), Grad., Geography, Nashua,
NH

TRUMPET

Anna Mines, Soph., Ethnomusicology /
Environmental Studies, Seattle *
Jeff Alcock, Fr., Electrical Engineering, Silverdale
Justin Lee DeMars, Jr., Psychology, Vancouver
Chris Gelon, Jr., Computer Science, Mercer Island
Tyler Stevens, Fr., Music Education, Mercer Island
Shimpuku Uezono, Jr., Chemical Engineering,
Seattle

HORN

Alison Leonard, Fr., Biology, Kenmore *
Evan Goldman, Fr., Neurobiology, Rancho Santa
Margarita, CA
Becca Ward, Jr., Chemistry, Bozney Lake
Ruofan Yu, Jr., Physics, Bellevue

TROMBONE

Daniel Silberman, Sr., Ethnomusicology, San
Francisco, CA *
Gene Kim, Fr., Undeclared, Bellevue
Thomas Larson, Jr., Mechanical Engineering,
Olympia
Alexander Le, Soph., Aeronautics & Astronautics,
Vancouver
Tayler Mori, Fr., Business, Honolulu, HI
Thomas O'Donnell, Fr., Physics, Vancouver

EUPHONIUM

Steven Plummer, Fr., Astronomy & Physics,
Puyallup *
Sunjay Cauligi, Fr., Computer Science, Vancouver

TUBA

Carlo Torrella, Fr., Electrical Engineering,
Bremerton *
Wesley Wolanski, Fr., Computer Science &
Engineering, Marysville

PERCUSSION

Zachary Oppenheim, Soph., Neurobiology,
Freedom, CA *
Nora Gunning, Soph., Music Education & History,
Everett
Darcy Leggett, Jr., Music Education, Grand
Junction, CO
Heather Widgren, Grad., Chemistry, Seattle

* Principal

THE WIND ENSEMBLE
Timothy Salzman, *conductor*

FLUTE

Elizabeth Jolly, Grad., Music Performance, San Jose, CA*
Colleen McElroy, Sr., Music Performance, Darrington*
Sho Kato, Fr., Music Performance, Seattle
Kathleen Shin, So., Music Performance, Mukilteo

OBOE

Alyssa Sibbers, So., Music Performance, Vashon Island*
Sara Thompson, Grad., Music Performance, Seattle
Brianna Lacy, Fr., Physics/Astronomy, Bothell

BASSOON

Roshan Sukumar, Grad., Music Performance, Union City, CA*
David Swanson, Jr., Computer Science, Mukilteo
Erin Bodnar, Grad., Conducting, Rocky Mountain House, Alberta, Canada

CLARINET

Leslie Edwards, Sr., Music Performance/International Studies, Seattle*
Kent van Alstyne, Alum (*11), Music Performance,
Kimberly Wester, Grad., Music Performance, Bozeman, MT
Yechan Ryu, Fr., Biology, Seoul, South Korea
Will Lace, Fr., Medical Technology, Lynnwood
Nate Williams, So., Music Performance, Sonoma CA

SOPRANO/ALTO SAXOPHONE

Evan Smith, Grad., Music Performance, Davenport, Iowa

ALTO SAXOPHONE

Melissa Winstanley, Sr., Computer Science/Music, Bellevue*

TENOR SAXOPHONE

Shane Valle, So., Pre-engineering, Seattle

BARITONE SAXOPHONE

Leif Gustafson, So., Music Performance, Tacoma

TRUMPET

Jared Tanner, Sr., Post-Baccalaureate Music Education, Spokane*
Arthur Meng, Jr., Music Performance/Music Education, Singapore, Singapore
Leah Miyamoto, Jr., Environmental Studies/Communication, Mill Creek
Kellan Smith, Jr., English, Spokane
Haley Lepp, Fr., Undecided, Mercer Island

HORN

Nathan Rengstorf, Grad., Music Education, Seattle*
Elizabeth Janzen, So., Music Education, Snohomish*
Trevor Cosby, Fr., Music Performance, Kent
Jacob Parkin, Fr., Music Performance, Puyallup
Alison Farley, Grad., Music Education, Kansas City, MO

TROMBONE

Masa Ohtake, Sr., Music Education/Music Performance, Okayama, Japan*
Steven Harreld, Grad., Music Performance, Lodi, CA
Zachary Thomas, Grad., Music Performance, Gainesville, FL
Jonathon Wilson, So., Business, Kirkland

EUPHONIUM

Danny Helseth, Grad., Music Performance, Seattle*
Amy Holler, Jr., Music/Aquatic and Fisheries Sciences, Ann Arbor, MI

TUBA

Jon Hansen, Grad., Music Performance, Bellingham*
~~Devin Ensz, Sr., Interdisciplinary Visual Art, Sierra Falls, SD~~

HARP

~~Brizma Spargo, Sr., Music Performance, Gig Harbor~~

STRING BASS

Kelsey Mines, So., Music Performance, Seattle
Adrian Swan, Jr., Music Performance, Seattle*
Matthew Hinea

PERCUSSION

Andrew Angell, Grad., Music Performance, Moses Lake
Elizabeth Harris Scruggs, Fr., Music Education, Mercer Island
Gabriella Vizzani, So., Music Education, Mercer Island*
Christopher Trinis, Fr., Music, Woodinville
Alex Ahlgren, Fr., Undecided, Longview

*Principal