

Compact disc

B348

2016

2-8

W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

**28TH ANNUAL
UNIVERSITY OF WASHINGTON
PACIFIC NORTHWEST
MUSIC FESTIVAL**

Festival Coordinator
MARK TSE

→ Monday, February 8, 2016 ←
Junior High/Middle School Concert Bands

Tuesday, February 9, 2016
High School Concert Bands

Monday, February 8, 2016

JUNIOR HIGH/MIDDLE SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance Time
Eckstein Middle School Moc Escobedo	7:30 (on stage)	8:00 – 8:25
Whitman Middle School Joel Orsen	8:00	8:30 – 8:55
Jane Addams Middle School Deborah Schaaf	8:30	9:00 – 9:25
Eckstein Middle School Moc Escobedo	9:00	9:30 – 9:55
Whitman Middle School Joel Orsen	9:30	10:00 – 10:25
Salmon Bay Middle School Mark Oesterle	10:00	10:30 – 10:55
Reeves Middle School Randy Grostick	10:30	11:00 – 11:25
Instrumental Master Classes for Students with UW faculty Directors' Luncheon/Discussion 11:30-12:30 - Studio Theater Lobby		
Curtis Junior High School Craig Rine	12:15 (on stage)	12:45-1:10
Hawkins Middle School Stan Yantis	12:45	1:15 – 1:40
Aspire Middle School Jerry Huff	1:15	1:45 – 2:10
Nathan Hale High School Katrina Sibicky	1:45	2:15 – 2:40
Bonney Lake High School Meredith Heinzmann	2:15	2:45 – 3:10
Frontier Middle School Matthew Armstrong	3:15 - 3:55 (on stage)	
Gig Harbor High School Eric Swanson	4:00 – 4:40 (on stage)	

Warm up will take place 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 things in Meany Hall for the day. Each school will have a designated area.

PNWMF - Feb 8, 2016 - NMCIRC CD # 17,375
UNIVERSITY OF WASHINGTON SYMPHONIC BAND CONCERT PROGRAM

Dr. Steven Morrison, *conductor*

CD # 17,376

- 1 HUMORESQUE (2005) 3:28 KIMBERLY ARCHER (b. 1973)
Anita Kumar, *conductor*
- 2 remarks, Morrison
- 3-4 SUITE OF OLD AMERICAN DANCES (1948) 2:54 / 4:09 ROBERT RUSSELL BENNETT (1894-1981)
Frank Battisti, *conductor*
- 5 remarks, Morrison
- 6 SHIFTING TIDES (2014) 6:20 LUKE ELLARD (b. 1988)
Dr. Steven Morrison, *conductor*
- 7 remarks, Morrison
- FESTIVAL HONOR BAND**
- 8 DOWN A COUNTRY LANE (1962) 3:22 AARON COPLAND (1900-1990) (trans. Merlin Patterson)
Lisa Mansfield, *conductor*
- 9 remarks, Morrison
- 10 SUN DANCE (1997) 5:18 FRANK TICHELI (b. 1958)
Jeffrey Boeckman, *conductor*

UNIVERSITY OF WASHINGTON WIND ENSEMBLE CONCERT PROGRAM

Timothy Salzman, *conductor*

- GRAND CANYON FANFARE (1996) JAMES NEWTON HOWARD (b. 1951) (arr. Isaiah Odajima)
Jeffrey Boeckman, *conductor*
- CHORALE AND ALLELUIA (1954) HOWARD HANSON (1896-1981)
Frank Battisti, *conductor*
- SYMPHONY #7 (2004) DAVID MASLANKA (b. 1943)
I. Moderate
- SHADOWCATCHER (1996) ERIC EWAZEN (b. 1954)
IV. Dancing to Restore an Eclipsed Moon
David Sloan & Gabriel Palmer, *trumpet* / Renee Millar, *horn*
Elizabeth McDaniel, *trombone* / Andy Abel, *tuba*

FESTIVAL HONOR BAND

- MARE TRANQUILLITATIS (2008/2012) ROGER ZARE (b. 1985)
Craig Kirchoff, *conductor*
- SUITE IN E^b (1909) GUSTAV HOLST (1874-1934)
III. March
Gary Green, *conductor*

Tuesday, February 9, 2016

HIGH SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance Time
Glacier Peak High School Tadd Morris	7:30 (on stage)	8:00 – 8:25
La Conner High School Brian Fraser	8:00	8:30 – 8:55
Bellevue High School Edd George	8:30	9:00 – 9:25
Mount Si High School Matt Wenman	9:00	9:30 – 9:55
Mountlake Terrace High School Dari Faul	9:30	10:00 – 10:25
Roosevelt High School Scott Brown	10:00	10:30 – 10:55
Lake Washington High School Matthew Kruse	10:30	11:00 – 11:25
Instrumental Master Classes for Students with UW faculty Directors' Luncheon/Discussion 11:30-12:30 - Studio Theater Lobby		
Woodinville High School Eric Lucas	12:15 (on stage)	12:45-1:10
Capital High School Dan Lundberg	12:45	1:15 – 1:40
Graham-Kapowsin High School Paul Bain	1:15	1:45 – 2:10
Cascade High School Mark Staley	1:45	2:15 – 2:40
Edmonds-Woodway High School Jake Bergevin	2:15	2:45 – 3:10
Mercer Island High School Parker Bixby	2:45	3:15 - 3:40
Kelso High School Daniel Hartley	3:15	3:45 - 4:15

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DIRECTORS 'BROWN BAG' LUNCHEON / CONVERSATION

Featuring guest clinicians Gary Green, Frank Battisti, Craig Kirchoff, and Jeffrey Boeckman

11:30-12:30: Meany Studio Theater Lobby

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

Percussion	Meany #268
Flutes	Meany West Lobby
All Brass Instruments	Meany Main Floor

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

Oboes & Bassoons	Meany #55
Clarinets	Meany West Lobby
Saxophones	Meany #268

UW Concerts will be immediately following the last band's performance each day.

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. The UW Wind Ensemble presented several concerts in the main concert venues of Beijing, China in March of 2013, including a sold-out concert in the National Center for the Performing Arts in Tiananmen Square that was broadcast nationwide on China Central Television. The ensemble will be returning to China for a series of concerts in Beijing and Shanghai next month. In the spring of 2006, the ensemble was invited by the Seattle Symphony Orchestra to present a concert at Benaroya Hall as a part of the Symphony's *Made in America* Festival. The London Financial Times review of the concert applauded "music of surprising sophistication...Cindy McTee's *Finish Line* pulsed energetically and William Bolcom's *Song* was simply gorgeous." Subsequent to the 2006 performance the ensemble was invited for return appearances on Seattle Symphony concert series in 2007, 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, Jeffery Fair, Chris Olka, James Walker, Douglas Yeo, Leigh Howard Stevens, David Maslanka, Michael Colgrass, Cindy McTee, Eric Ewazen, Satoshi Yagisawa, 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, 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:

www.uwbands.com

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. The School of Music

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 35-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:

Julia Tobiska
Assistant Director for Admissions, Recruitment and Community Outreach
Room 124, Box 353450
University of Washington
Seattle, WA 98195
phone: (206) 685-9872
email: jtobiska@uw.edu

The University of Washington School of Music Instrumental Faculty

Donna Shin – Flute	David Gordon– Trumpet
Jennifer Nelson – Clarinet	Jeffrey Fair – Horn
Mary Lynch – Oboe	Chris Olka – Euphonium/Trombone
Michael Brockman – Saxophone	Stephen Fissell – Tuba
Seth Krinsky – Bassoon	Tom Collier – Percussion
Michael Crusoe – Timpani	Michael Werner – Percussion
	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 Battisti is Conductor Emeritus of the New England Conservatory Wind Ensemble. Mr. Battisti founded the ensemble and conducted it for 30 years, from 1969-1999. The NEC Wind Ensemble is recognized as being one of the premiere ensembles of its kind in the United States and throughout the world. It has performed often at music conferences, recorded for Centaur, Albany and Golden Crest records, and had many of its performances broadcast over the National Public Radio Network. Mr. Battisti 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 Mr. Battisti for his commitment to contemporary music and his outstanding performances. He often appears as a guest conductor with many university, college, military, professional, and high school bands as well as a guest conductor, clinician, and teacher throughout the United States, England, Europe, Middle East, Africa, Scandinavia, Australia, China, Taiwan, Canada, South America, South Korea, Iceland and the former U.S.S.R.. Recently he has appeared as a guest conductor with the New World Symphony Orchestra, U. S. Marine Band, and the Interlochen Arts Academy Band. Past President of the College Band Directors National Association, Mr. Battisti is a member of the American Bandmasters Association. He helped found the National Wind Ensemble Conference, World Association of Symphonic Bands and Ensembles, Massachusetts Youth Wind Ensemble, and New England College Band Association. He served on the Standard Award Panel of American Society for Composers, Authors, and Publishers, and was a member of the Music Panel for the Arts Recognition and Talent Search 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. Mr. Battisti constantly contributes articles on wind ensemble, band literature, conducting, and music education to professional journals and magazines. He is considered one of the foremost authorities in the world on wind music literature. He is the co-author of *Score Study for the Wind Band Conductor* (1990), *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.

Dr. Jeffrey Boeckman is the Director of Bands at the University of Hawai'i-Manoa. He conducts the Wind Ensemble, teaches courses in conducting and wind literature, and oversees the entire UH Bands program. In the first years under his direction, the UH Bands have embarked on an ambitious agenda of programming, commissioning, touring, and professional development, including collaborations with guest artists, the UH Conductors Workshop, and a composer residency program, all with the goal of developing the UH Bands into a national - and international - profile band program. Prior to this appointment, Dr. Boeckman held positions at California State University-San Bernardino (where he founded the Inland Empire Youth Wind Symphony) and Texas A&M University-Commerce. He also directed the bands and orchestra program at Shasta High School in Northern California, and served as conductor the Redding Symphony Youth Orchestra and guest conductor for the Redding Symphony Orchestra. Dr. Boeckman has served as conductor with the Hawai'i Symphony Orchestra and Chamber Music Hawai'i, and has guest conducted with both the O'ahu Band Director Association and Central District Honor Groups. He has served as an adjudicator and clinician across the country, and a guest conductor in several states including the Indiana University Summer Music Clinic Symphony Orchestra and the San Diego Winds. Ensembles under his direction have performed at such venues as the California, Hawai'i, and Texas MEA Conferences and in locations throughout North America and Europe. His scholarly work has been presented at the World Association of Symphonic Bands and Ensembles International Conference, College Band Directors National Association National Conference, the California and Hawai'i Music Educators Association State Conferences, and has been published in the *Journal of Band Research*. His book, *A Counterpoint of Characters: the Music of Michael Colgrass*, was published by VDM Verlag. Dr. Boeckman holds degrees from the University of California at Berkeley, the University of Arizona, and the University of Wisconsin-Madison. His principal conducting teachers include Michael Senturia, Gregg Hanson, and James Smith.

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

Craig Kirchhoff is Professor of Conducting and Director of University Bands Emeritus at the University of Minnesota where he conducted the Wind Ensemble, coordinated the graduate program in Wind Ensemble/Band Conducting and guided all aspects of the University of Minnesota band program. Professor Kirchhoff has won critical acclaim from composers Warren Benson, Henry Brant, Michael Colgrass, Karel Husa, Libby Larsen, George Perle, Vincent Persichetti, Stephen Paulus, Verne Reynolds, Gunther Schuller, Joseph Schwantner, Steven Stucky, Elliott Schwartz, Chen Yi, and others. Mr. Kirchhoff is past president of the College Band Directors National Association and is a member of the American Bandmasters Association, the National Band Association, the World Association of Symphonic Bands and Ensembles, and the Music Educators National Conference, and he served as the founding editor and principal advisor of the College Band Directors National Association Journal. Professor Kirchhoff has appeared as guest conductor, clinician, and lecturer throughout the United States, Australia, Canada, Japan, Taiwan, Europe, and Scandinavia. He is a frequent guest conductor of the Tokyo Kosei Wind Orchestra and has recorded with them on the Kosei Publishing label.

CONDUCTORS

Timothy Salzman is in his twenty-ninth 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 institutions of higher education 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 has been a conductor, adjudicator or arranger for bands throughout the United States and in Canada, England, South Korea, Indonesia, Thailand, Russia, Singapore, the Philippines, China, and Japan, a country he has visited twenty-one times. Recently he has frequently travelled to China where he served as visiting professor at the China Conservatory, conducted the People's Liberation Army Band in two concerts (2009/10 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), and has given master classes for numerous wind bands. He also adjudicated the Singapore Youth Festival National Concert Band Championships twice in the past four years. In December of 2015 he conducted the Shanghai Wind Orchestra on their 15th Anniversary Concert in Philharmonic Hall in Shanghai. 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.

Steven Morrison is Professor and Chair of Music Education at the University of Washington. An instrumental music specialist, Professor Morrison teaches courses in music education, music psychology, and research methodology and conducts the UW Symphonic Band. He has taught at the elementary, junior high and senior high levels in Wisconsin, Michigan, and Louisiana, and has conducted and arranged for bands, orchestras, and chamber groups throughout the United States. Dr. Morrison is director of the Laboratory for Music Cognition, Culture, and Learning, investigating neurological responses to music listening, perceptual and performance aspects of pitch-matching and intonation, and use of expressive gesture and modeling in ensemble teaching. His research also includes music preference and the variability of musical responses across diverse cultural contexts. Prior to joining the UW faculty, Morrison served as Lecturer of Fine Arts at the Hong Kong Institute of Education. He has spoken and presented research throughout the United States, as well as in Australia, China, Germany, Greece, Hong Kong, Hungary, Japan, Jordan, Korea, Italy, the Netherlands, Thailand, and the United Kingdom. During 2009 he served as a Visiting Fellow at the Centre for Research in the Arts, Social Sciences and Humanities and as a Visiting Scholar in the Center for Music and Science at the University of Cambridge. Morrison's articles have appeared in *Music Educators Journal*, *Journal of Research in Music Education*, *Bulletin for the Council of Research in Music Education*, *Music Perception*, *Frontiers in Psychology*, *Update: Applications of Research in Music Education*, *Missouri Journal of Research in Music Education*, *Southwestern Musician*, and *Southern Folklore*. Along with collaborator Steven M. Demorest, his research into music and brain function has appeared in *Neuroimage*, *Social Cognitive and Affective Neuroscience*, *Progress in Brain Research* and *The Annals of the New York Academy of Sciences*. He is also a contributing author to *The Science and Psychology of Music Performance*, published by Oxford University Press, the new *Oxford Handbook of Music Education*, the forthcoming *Oxford Handbook of Cultural Neuroscience* and the text *Musician and Teacher: An Orientation to Music Education*, authored by UW colleague Patricia Shehan Campbell and published by W. W. Norton. Morrison is Editor of the *Journal of Research in Music Education* for which he also served on the editorial board. He is also on the editorial boards of *Reviews of Research in Human Learning and Music* and the *Asia-Pacific Journal for Arts Education*. Morrison has served on the executive board of the Society for Research in Music Education and is currently a member of the advisory board for the Asia-Pacific Symposium on Music Education Research. He is past University Curriculum Chair for the Washington Music Educators Association and an honorary member of the Gamma chapter of Kappa Kappa Psi. He holds a B.Mus. from Northwestern University, an M.Mus. from the University of Wisconsin, and a Ph.D. from Louisiana State University.

PROGRAM NOTES

A specialist in music for winds and percussion, **Dr. Kimberly K. Archer** is currently serving as Associate Professor of Composition at Southern Illinois University in Edwardsville, Illinois. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter. Dr. Archer's compositions have been performed throughout the United States, including national conventions of the National Flute Association, regional conventions of CBDNA, and state conventions of the Nebraska State Band Association, Oklahoma Music Educators Association, and the National Band Association-Wisconsin. Her music has also been performed at the WASBE International Convention and the Midwest International Band and Orchestra Clinic. Dr. Archer is also a contributor for *Composers on Composing for Band, Volume 4*. *Humoresque* is the first movement of her doctoral dissertation composition, *Symphony No. 2*. It is dedicated to Andy Waggoner, her first composition teacher in graduate school. By form it is a march, but by style, a scherzo. It is intended to be playful and humorous (reflective of their personal relationship), but also makes use of several of the concepts and skills he taught her, including how to use octatonic collections.

Robert Russell Bennett was an American composer and arranger, known for his orchestrations of Broadway and Hollywood musicals. Bennett was honored with a Special Tony Award in 1957 and again in 2008 "in recognition for his historic contribution to American musical theatre in the field of orchestrations." Although mostly known for his stage compositions, he wrote for orchestra, chamber ensembles, organ, piano, and concert band. Bennett wrote *Suite of Old American Dances* after attending a birthday concert honoring Edwin Franko Goldman in 1948. Electric Park, the piece's original title, had a dance hall that played music day and night and was "a place of magic to us kids." The five movements, described by Bennett, are the "dance moods of my youth." The composer employs many syncopated rhythms and jazz-style seventh and ninth chords with clearly defined melodies for audiences to enjoy that harken back to a nostalgic time.

Luke Ellard is a two-time finalist in the Southeastern Composers' League Arnold Salops Composition Contest, was a composition fellow at the Wintergreen Performing Arts Summer Festival, and participated in the European American Musical Alliance's Summer Composition Academy in Paris, France, studying under David Conte. His trombone quartet, "Blue Interjections" was a finalist in the 2013 Slide Factory International Composition Contest and is published through the New Trombone Collective. As a clarinetist, Mr. Ellard keeps an active performance life as an advocate for new music. Currently, he is a graduate student in clarinet performance at Indiana University Jacobs School of Music, studying under James Campbell and Eric Hoerich. *Shifting Tides* was premiered in 2014 by the University of Texas Symphony Band.

Aaron Copland was an American composer of high stature, an innovator and mentor to countless American composers. His distinct style, rich in sonorities aurally describing the American landscape and pioneering spirit, is demonstrated in his well-known works *Appalachian Spring*, *Billy the Kid*, *Rodeo*, and *Fanfare for the Common Man*. As composer and writer, Copland received the Pulitzer Prize, New York Critics Circle Award, Presidential Medal of Freedom, and an Academy Award for the movie *The Heiress* not to forget nominations for the music scores for *Of Mice and Men*, *Our Town*, and *The North Star*. *Down a Country Lane* was commissioned in 1962 by Life Magazine as a solo piano work, and Copland created the piece specifically for young musicians. In the composer's words, "the music is descriptive only in an imaginative, not a literal sense. I didn't think up the title until the piece was finished—*Down a Country Lane* just happened to fit its flowing quality." In 1965, Copland arranged it for orchestra and in 1988 Merlin Patterson transcribed the piece for concert band.

Frank Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. Ticheli is well known for his works for concert band, and is a recipient of a 2012 "Arts and Letters Award" from the American Academy of Arts and Letters, his third award from that prestigious organization. The composer describes his process in composing *Sun Dance* as "consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image – a town festival on a warm, sun-washed day." Furthermore, the piece intentionally balances the two primary styles of song and dance that form the backbone of most concert repertoire for wind groups.

James Newton Howard scored over 60 films beginning in the mid-'80s, including *The Fugitive*, *The Prince of Tides*, *Pretty Woman*, *Glengarry Glen Ross*, *Batman Begins*, and *Michael Clayton*. He began taking classical piano lessons at the age of four, playing on a piano owned by his grandmother, who was the Pittsburgh Symphony's concertmaster and violinist during the 1930s and '40s. After graduating from college, Mr. Howard joined a short-lived rock band, then worked as a session musician with artists including Diana Ross, Ringo Starr, and Harry Nilsson. In 1975 he joined the band of the most popular artist of that time, Elton John, touring with them during the mid-'70s and later rejoining for a tour in 1980 and again in 1986. He has received numerous Oscar nominations and won an Emmy Award for his theme for the television show *Gideon's Crossing* and a Grammy Award in 2009 for his work on *The Dark Knight*. Those accolades brought continued high-profile film work, such as *The Bourne Legacy*, *Nightcrawler*, and *The Hunger Games*. *Grand Canyon Fanfare* is taken from the closing credits of the 1993 movie *Grand Canyon*.

Howard Hanson was a distinguished American composer, conductor, educator, music theorist and ardent advocate of American music. Born in Wahoo, Nebraska to Swedish immigrants, he began music studies at an early age. He ultimately became director of the Eastman School of Music and led it for forty years, turning it into one of the most prestigious music schools in America. His Scandinavian heritage played a life-long role in the inspiration of his works, which combine the ethos of Sibelius and Grieg with a distinctive American flavor. He was awarded the Pulitzer Prize in 1944, one of many honors and distinctions he received in this country and abroad. Completed in 1954, *Chorale and Alleluia* was Howard Hanson's first work for symphonic band.

David Maslanka attended the Oberlin Conservatory, studied for a year at the Mozarteum in Salzburg, Austria and did master's and doctoral work in composition at Michigan State University with H. Owen Reed. His prodigious output of works for winds and percussion has become especially well known throughout the world but he has also written a wide variety of chamber, orchestral and choral pieces. Maslanka's works are published primarily by Carl

Fischer, Inc. of New York City, and have been recorded on CRI, Novisse, Klavier, Cambria, Albany, and Mark labels. Between 1970 and 1990 he served on the faculties of SUNY Geneseo, Sarah Lawrence College, New York University, and CUNY Kingsborough. He is now a free-lance composer and lives in Missoula Montana. Of his 2004 work, *Symphony #7*, the composer writes:

I am strongly affected by American folk songs and hymn tunes, and I think of this symphony as "old songs remembered." With one exception all the tunes are original, but they all feel very familiar. The borrowed melody is from the 371 Four-Part Chorales by J. S. Bach. Each song has a bright side and a dark side, a surface and the dream underneath. Each is a signal or call that evokes an inner world of associations. First movement: Sunday night church services from my youth. Mrs. Smith played the piano. The opening piano solo is marked "enthusiastically" in the score. A dream travels to a far place.

Eric Ewazen's composition teachers at Eastman School of Music, Juilliard School, and Tanglewood have included Samuel Adler, Milton Babbitt, Gunther Schuller, and Joseph Schwantner. He is currently on the faculty of The Juilliard School and has been lecturer for the New York Philharmonic Musical Encounters Program since 1992. About *Shadowcatcher* he writes:

Edward Curtis, the great American photographer, who traveled throughout the American West during the early decades of the 20th century, took literally tens of thousands of photographs of native American Indians. He chronicled their ancient lifestyle - capturing a time and place destined to disappear in the face of the modern age. His mysterious, beautiful and powerful photographs had a distinctive play of light and dark, and the Indians dubbed him the "Shadowcatcher." Four of his photographs are the inspiration for this concerto for Brass Quintet and Wind Ensemble.

Mare Tranquillitatis, the "Sea of Tranquility," is the famous location on the moon where Apollo 11 landed and astronaut Neil Armstrong became the first man to walk on the lunar surface. The music seeks to capture a dichotomy of emotions - tranquil beauty and restless isolation. An award-winning composer, **Roger Zare** has written works for a variety of ensembles, including solo, chamber, choral, and full orchestra. His music often takes inspiration from science, nature, mathematics, and mythology. He holds a Doctorate of Musical Arts from the University of Michigan, a Master of Music from the Peabody Conservatory of Music, and a Bachelor of Music from the University of Southern California.

Although completed in 1909, the *First Suite in Eb* did not 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. The third movement of the work, "March," consists of two themes. The first theme, performed by brass choir and percussion, is quite light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the first movement's Chaconne melody. **Gustav Holst** 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. While his most famous instrumental work is *The Planets*, he is also fondly remembered for his *St. Paul's Suite* for string orchestra, the two suites for military band, and *Hammersmith*.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Sabrina Bounds, Jr., Music Performance, Seattle
Laura Colmenares, Sr., Music Performance,
Redmond
Sarrah Flynn, So., Music Performance, Marysville
Joyce Lee, Sr., Music Performance, Tacoma*
McKenzie Rickman, Grd., Music Performance,
Columbia, SC

OBOE

Galen Chen, So., Statistics, University Place
Jessy Ha, So., Mechanical Engineering, Bothell
Megan McCormick, Jr., Speech and Hearing
Sciences, Snohomish*

BASSOON

Boone Hapke, So., Physics, Issaquah
Jamael Smith, Sr., Music Performance, Mukilteo*
David Wall, Fr., Music Performance, Hemet, CA

CLARINET

Zachary Chun, Fr., Computer Science, Palo Alto,
CA
Kevin Kang, Fr., Computer Science, Bellevue
Apichaya Sangiamputtakoon, Fr., Biochemistry,
Battle Ground
Alexander Tu, Jr., Music Performance, Renton*
Mo Yan, So., Music Education, Music
Performance, Beijing, China
Jeremy Moon, Fr., Mechanical Engineering, Bend,
OR

BASS CLARINET

David Bissell, Community Member, Bellevue
Hannah Burson, Sr., General Biology, Edmonds

SAXOPHONE

Sydney Hauser, Sr., Art, Whidbey Island
Brendan McGovern, Sr., Jazz Studies/History,
Seattle
Taryn O'Keefe, Grd., Music Education,
Manahawkin, NJ
Evan Smith, Grad., Music Performance, Davenport,
IA*

TRUMPET

Will Coppola, Grad., Music Education, New York,
NY
Erin Howard, Grad., Music Education, St. Charles,
MO
Tyler Mi, Fr., Electrical Engineering, Seattle
Gabriel Palmer, Grad., Music Performance, Chico,
CA
Philemon Sim, Jr., Microbiology, Bellevue
David Sloan, Grad., Music Performance, Pasadena,
TX

HORN

Matthew Anderson, Grad., Music Performance,
Los Angeles, CA*
Kelly Brown, So., Music Performance, Snohomish
Nathan Lloyd, Fr., Music Performance, Spokane
Renee Millar, Grad., Music Performance,
Stoughton, WI
Evan Wang, So., Electrical Engineering, Monroe

TROMBONE

Luke Allen, Fr., Music Performance, Puyallup
Elizabeth McDaniel, Grad., Music Performance,
Riverside, CA*
Doug Morin, Grad., Instrumental Conducting,
Shelbyville, IN
Zachary Wendt, Grad., Music Education, Pittsfield,
WI

EUPHONIUM

Rachel Gerstenfeld, Fr., Music Performance, San
Diego, CA
Paul Kimball, Grad., Science Education, Kansas
City, MO*

TUBA

Andrew Abel, Jr., Music Performance, Issaquah*
Julio Cruz, Grad., Music Performance,
Lindenhurst, NY

BASS

Tyler Cigić, Sr., Music Performance, Orange, CA*
Darien Woller, Jr., Music Performance, Merrill,
WI

PERCUSSION

Evan Berge, Jr., Music Performance, Woodinville
Liz Harris-Scruggs, Sr., Music Education, Mercer
Island
David Gaskey, Fr., Chemistry, Port Orchard
Aidan Gold, So., Music Composition, Bothell
Declan Sullivan, Sr., Music Performance, Lake
Forest Park*
Chris Trimis, Sr., Music Education, Woodinville
Ben Wooley, Community Member, Oswego, IL

PIANO

Yen-Chung (Kay) Yeh, Grad., Music Performance,
Chaoyi, Taiwan

**principal*

GRADUATE STUDENT CONDUCTORS

Doug Morin, DMA Conducting, Shelbyville, IN
Mark Tse, DMA Conducting, Toronto, Canada

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Ashley Beeman, Fr., Undeclared, Silverdale, WA
Brendan Carlquist, So., Computer Science/HCDE,
Austin, TX
Audrey Cullen, Fr., Music, Norman, OK
Roxanne Fairchild, Sr., Music Education, Vancouver,
WA*
Leslie Fisher, Fr., Pre-engineering, Kirkland, WA
Anna Kornfeld Simpson, Grd., Computer Science,
San Diego, CA

OBOE

Hannah Mansoori, Fr., Undeclared, Vancouver, WA
Victoria Naylor, Fr., English Literature, Pleasanton,
CA

BASSOON

Keet Curtis, So., Computer Engineering and
Mathematics, Bainbridge Island, WA*
Jeong Su (Sam) Kim, Fr., Psychology, Bellevue, WA
Hannah Van Wyck, Fr., Spanish and Mathematics,
Burien, WA

CLARINET

John Adolphson, Sr., Materials Science and
Engineering, Seattle, WA
Patricia Au, So., Infomatics, Honolulu, HI*
Ernest Gu, Fr., Electrical Engineering, Olympia, WA
Anna Murray, So., Chemical Engineering, Portland,
OR
Shane Peterson, Fr., Undeclared, Shoreline, WA
Dan Tran, Fr., Undeclared, Olympia, WA

BASS CLARINET

Zach Hunter, Sr., Law, Societies and Justice, Omaha,
NE

SAXOPHONE

Zachary Badzik, Jr., Geography, Bainbridge Island,
WA
Rachel Bradley, Fr., Pre-Nursing, Gig Harbor, WA
Laurel Meredith, So., Finance, Fall City, WA
Tyler Oshiro, Fr., Civil and Environmental
Engineering, Millani, HI
Jacob Watkins, So., Physics, Puyallup, WA*

TRUMPET

Sean Fleming, So., Music Education, Irvine, CA*
Isaiah Grief, Fr., Undeclared, Honolulu, HI
Luis Lopez, Sr., Anthropology, Sedro-Woolley, WA
Curtis Alan Nilsen, Fr., Biology, Woodinville, WA
Ken Weller, Jr., Music Education, Edmonds, WA

HORN

Zach Baisch, So., Undeclared, Seattle, WA
Emilie Klier, Fr., Undeclared, Champaign-Urbana, IL
Lisa Mansfield, Gr., Music Education, Los Alamos,
NM*

TROMBONE

Jonah Cortez, Fr., Atmospheric Science, Tustin, CA
Tyler Fost, So., Computer Science, Pound Ridge, NY
Ricardo Luna, Post-bac., Music, Los Angeles, CA
Christian Read, Jr., CEP, Graham, WA
Nicholas Ruof, Sr., Physics & Astronomy, Torrance,
CA*
Nathan Yang, Fr., Pre-engineering, Olympia, WA

EUPHONIUM

Christopher Allen, Sr., Civil Engineering, Mountain
View, CA
Doug Morin, Gr., Music, Shelbyville, IN*
Eric Westergard, Fr., Undeclared, Mercer Island, WA

TUBA

Matthew Braun, Sr., Electrical Engineering, Bothell,
WA
Rachel Gerstenfeld, Fr., Music Performance, San
Diego, CA*

PERCUSSION

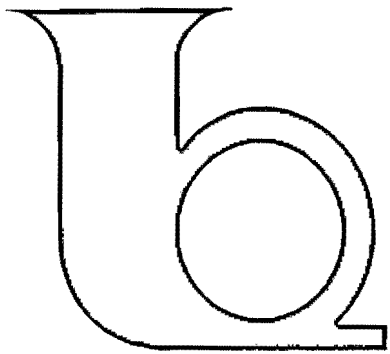
John Aguilar, Jr., Music Education, Seattle, WA
Janella Kang, So., Chemical Engineering, Denver,
CO
Shannon Horst, So., Music, Seattle, WA
Annika Veis, Sr., Psychology, Olympia, WA

PIANO

Yen-Chung (Kay) Yeh, Gr., Music Performance,
Chaiyi, Taiwan

GRADUATE STUDENT CONDUCTORS

Anita Kumar, Ph.D. Music Education, Skokie, IL
Lisa Mansfield, M.A. Music Education, Los Alamos,
NM



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