In honor of Donald and Gloria Swisher, devoted supporters and friends of the UW School of Music, **Kouki Tanaka** has been named **THE DONALD AND GLORIA SWISHER CONCERTMASTER CHAIR IN ORCHESTRA** for the 2012 winter quarter with the UW Symphony.

**Kouki Tanaka**, a senior majoring in String Performance, started playing the violin at age 6 in Japan. After moving to the US at age 12, he studied with Hsuan (Tony) Lee. In 2007, Kouki won top awards at the Performing Arts Festival of Eastside (PAFE), the Bellevue Philharmonic Orchestra Young Artist Debut Competition and the Seattle Youth Symphony Orchestra Concerto Competition. Tanaka played his concerto at Benaroya Hall with the Seattle Youth Symphony Orchestra and Bellevue Philharmonic Orchestra at Meydenbauer Center. He also played many ensembles and is a member of the UW Quantum String Quartet. Kouki is a student of Ronald Patterson at the UW School of Music, and is also a ballet dancer, having studied at the Pacific Northwest Ballet School for fifteen years.

**UNIVERSITY SYMPHONY**

**Dr. Jonathan Pasternack, conductor**

**with faculty artist**

**Donna Shin, flute**

7:30 PM
June 1, 2012
Meany Theater
PROGRAM

1. SENSEMAYÁ (1938)........... SILVESTRE REVUeltas (1899-1940)


   I. Introduccion: Soliloquio Serrano
   II. Harawi ("A Cry of a Thousand Echoes" — "Illapa’s Spinning Top" — "Like a Memory")

      Donna Shin, flute

INTERMISSION

SYMPHONY NO. 5 IN E MINOR, OP. 64 ........... PIOTR ILYICH TCHAIKOVSKY (1840-1893)

3. I. Andante—Allegro con anima

4. II. Andante cantabile, con alcuna licenza

5. III. Valse: Allegro moderato

6. IV. Finale: Andante maestoso—Allegro vivace—Moderato assai e molto maestoso

ABOUT THE MUSIC:

The most well known work by Mexican composer SILVESTRE REVUELTA$ SENSEMAyÁ was inspired by a poem of the same name by Cuban poet, Nicolás Guillén (1902-1989). A common characteristic of Guillén’s poems was the use of onomatopoetic words to imitate the sound of drums or the rhythm of a certain Afro-Cuban dance, the Son (the refrain "Mayombe-bombe-bombe!", is repeated to almost hypnotic effect in the poem, Sensemayá). The following is the text of the poem which depicts the chanting of a group of people involved in the ritual slaying of a snake during a religious rite:

ABOUT THE PERFORMERS:

Flutist DONNA SHIN has been praised for her beautifully-spun phrases, seductive sound, sterling technique, and charismatic exchanges with the audience. Described as "dazzling" by the Boston Globe, Shin has built an enviable reputation as a versatile performer of solo, chamber, orchestra, jazz and ancient Asian repertoire. Performing in concert halls throughout the Americas, Europe and Asia, she is admired for her adventurous programming and expressive flair.

Devoted to the role of artist-teacher, she is the flute professor at the University of Washington School of Music after holding faculty posts at the University of South Carolina School of Music and Oklahoma State University. She frequently appears as artist-performer and master class clinician at universities and flute clubs throughout the country, modeling the artist-teacher path for young flutists.

Shin has been featured in solo performances with the North Korean National Symphony Orchestra, People's Liberation Army Band of China, Seattle Symphony Orchestra, Eastman Philharmonia, New England Conservatory Wind Ensemble, University of South Carolina Wind Ensemble, Oklahoma State University Wind Ensemble, and University of Washington Wind Ensemble. In 2010 Shin premiered D. J. Spar's Precious Metal: Concerto for Flute and Winds in Seattle and cities through Japan and China. Earlier this fall, she premiered Hilary Tann's Shoji, a work for flute and oboe, at the University of Texas at Austin and performed Gabriela Frank's Illapa: Tone Poem for flute and orchestra with the Seattle Symphony Orchestra.

Shin performed for two seasons as principal flute with the Heidelberg Schlossfestspiele Orchester in Germany. In Boston, she performed with the Boston Philharmonic Orchestra, the New Bedford Symphony, and the Isabella Stewart Gardner Chamber Orchestras. She has also performed with the South Carolina Philharmonic, Tulsa Symphony Orchestra, New World Symphony, Tulsa Signature Symphony, Lake Placid Sinfonietta, Tanglewood Music Center, National Repertory Orchestra, Aspen Music Festival, National Orchestral Institute, and Norfolk Chamber Music Festival.

Shin has won prizes in competitions held by the National Flute Association, April Spring Friendship Arts Festival in North Korea, Performers of Connecticut, James Pappoutsakis Society, and Seattle Flute Society, to name a few. As a founding member of Paragon Winds woodwind quintet, she was awarded fellowships from the New England Conservatory and Yale University's Norfolk Chamber Music Festival, and won the Grand Prize at the Coleman National Chamber Ensemble Competition in Pasadena, California.

Committed to developing young artists and reaching out to audiences, Shin has introduced new music programs to a variety of communities, ranging from rural Oklahoma to communist North Korea to castle communities in northern Italy. Last year's international concert tour brought Shin's performances to the concert halls in Uzbekistan, Japan, and China. Her upcoming international tour will include performances in Brazil and South Korea.

Shin earned degrees with the highest honors from the Interlochen Arts Academy, Eastman School of Music and the New England Conservatory, including the esteemed Performer's Certificate at the Eastman School. As instructor of chamber music and flute at the University of Rochester and the Eastman School of Music, she was awarded the "Eastman School of Music Excellence in Teaching" prize. During her doctoral studies at Eastman, she became the first woodwind player in the school's history to be nominated for the highly coveted Artist's Certificate.
During the summer months, Shin performs as artist-teacher at the Bay View Music Festival in Michigan and is the Young Artist Competition Coordinator for the National Flute Association.

Dr. JONATHAN PASTERNACK has conducted orchestras, opera and ballet in the United States and Europe, with such ensembles as the London Symphony Orchestra, Residentie Orkest of The Hague, Scottish Chamber Orchestra, Oregon Symphony, National Symphony Orchestra at the Kennedy Center, among many others. Since September 2010, he has served as Director of Orchestral Activities at the University of Washington School of Music. With the University of Washington Opera, he has conducted fully staged productions of Britten’s Albert Herring and Humperdinck’s Hansel and Gretel; this April, he led Ravel’s opera L’enfant et les sortilèges, a work rarely heard performed on the concert stage.

Pasternack’s debut recording on the Naxos label, leading the London Symphony Orchestra in Bela Bartok’s Miraculous Mandarin suite and the Symphony No. 1 by Johannes Brahms, was released to critical acclaim in January 2011. Recent engagements have included projects with Orchestra Seattle and Seattle Chamber Singers, productions with Bellevue Opera (La bohème, Tosca, Don Carlos) and Skagit Opera (Tosca and L’elisir d’amore), and the Paris premiere of Robert Clerc’s À l’ombre du grand arbre. He conducted performances of Wayne Horvitz’s chamber opera-oratorio, The Heartsong of Charging Elk, as part of an educational tour presented by Washington State University in Pullman and Vancouver.

Born and raised in New York City, Jonathan Pasternack studied violin, cello, trombone, piano and percussion. He won a trombone scholarship to the Manhattan School of Music at the age of sixteen and later transferred to the Massachusetts Institute of Technology to pursue studies in astronomy, philosophy and political science. Pasternack earned graduate degrees in music from the University of Washington, where he studied conducting with Peter Eros and trombone with Stuart Dempster. He won Second Prize at the Sixth Cadaqués International Conducting Competition in Barcelona, Spain, as well as fellowships and awards from the Aspen, David Oistrakh and Brevard Music Festivals. His conducting mentors have included Neeme Järvi, Hans Vonk, Jorma Panula, Valery Gergiev, and James DePreist.

Dr. Pasternack has held conducting appointments with the Oregon Symphony, Icicle Creek Music Center, Seattle Junior Youth Symphony, Pacific Lutheran University, and MIT. He has served as guest faculty at Central Washington University, East Oregon University, Pacific University, Conservatoire de Maurepas in France, and Conservatoire Supérieur de Musique de Genève in Switzerland.