

Fall 2016

Whole Notes

The magazine for friends and alumni of the University of Washington School of Music



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Whole Notes

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Whole Notes is an annual publication of the University of Washington School of Music.

We'd love to hear from you

We welcome updates from School of Music alumni and faculty. Please drop us a line and share your latest news and accomplishments. We will include your update, as space allows, in an upcoming issue of *Whole Notes*.

Send updates to:

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On the cover:

Wind power: Students from the UW's woodwind studios are integral to the school's large performance ensembles and chamber groups. Pictured (clockwise left to right): Mo Yan, clarinet; Sabrina Bounds, flute; Jamael Smith, bassoon; Logan Esterling, oboe.

Cover photo: Steve Korn

MESSAGE FROM THE DIRECTOR

Our year-end look at the past academic year encompasses news and accomplishments from 2015-16 into the beginning weeks of 2016-17 at the University of Washington School of Music. As you will read in the pages of this issue of *Whole Notes*, our students and faculty are engaged in a vast array of music-related activities that run the gamut of scholarly and artistic expression. Their work has been recognized with awards, honors, grants, and resources that make possible the study, performance, and creation of great music.



You, our friends and alumni, have made significant contributions to ensuring the continued health of the school, which has been granting music degrees to the residents of Washington state and beyond for more than 100 years. For that we remain deeply grateful. In the final weeks of 2016, as you ponder ways to support the causes you hold dear, we appreciate your consideration. Your gifts of time and financial resources make an important difference to our students, faculty, and the communities we serve, a difference that will be evident in the stories contained in these pages as well as the music we make now and into the future.

Thank you!

A handwritten signature in dark ink, appearing to read 'Richard Karpen'.

Richard Karpen,
Director, School of Music



UW Music students Anastasia Nicolov (top) and Denná Good-Mojab are among the inaugural Husky 100.

Photos: UW News and Information

TWO UW MUSIC STUDENTS MAKE THE HUSKY 100

Two University of Washington School of Music students are among the inaugural Husky 100, a new university-wide award recognizing undergraduate and graduate students who are making the most of their UW student experience.

Denná Good-Mojab, a master's student in voice at the School of Music and Anastasia Nicolov, an undergraduate earning bachelor's degrees in bioengineering and violin performance, were among students recognized last spring from throughout the UW's campuses and programs.

UW Interim Provost Jerry Baldasty praised the students selected for the recognition and emphasized the diverse range of students honored: "They are undergraduates who came to the UW straight from high school or community college. They are graduate students returning in the midst of successful careers," he wrote in a UW-wide announcement of the new award. "Their hometowns range from the South End of Seattle to Harrah in eastern Washington, from Juneau, Alaska, to China's Anhui Province. They have founded start-ups, conducted undergraduate research and advocated for social justice. They work on campus and in our communities. They are leaders and innovators."

Good-Mojab, who began college courses at age 12 and by 18 had earned a bachelor's degree in voice performance at the School of Music, completed her master's degree studies this past June. At the UW, she used her voice in service to her lifelong interest in cultural diversity and social justice. As part of the first Husky 100, she was praised for her community involvement while a student at the University: "Her leadership, compassion and creativity have earned her recognition as a scholar, volunteer and vocal performer with great potential."

Nicolov, a junior from Snohomish, Wash., says that her experience at the UW as an undergraduate in the bioengineering and music departments have allowed her to fulfill many interests: "I feel privileged to be a part of two tight-knit, supportive communities where my passions for discovery, problem solving, creativity, and innovation can be satisfied. At the UW, I have had the opportunity to participate in research, music ensembles, mentoring programs, and educational outreach, which have cultivated communication and leadership skills that will serve me in achieving my future goals."

AMERICAN MUSICOLOGICAL SOCIETY BOOK AWARD FOR CHRISTINA SUNARDI

The American Musicological Society has awarded UW Ethnomusicology associate professor Christina Sunardi the Philip Brett Award for *Stunning Males and Powerful Females*, her study of gender and culture in East Javanese dance traditions published last year by University Press. The award, announced recently in Vancouver at the society's annual meeting, recognizes outstanding work in gay, lesbian, bisexual, and transgender/transsexual studies.

Professor Sunardi's study investigates east Javanese dance traditions like *Beskalan* and *Ngremo*, in which musicians and dancers portray issues of gender through performances where males embody femininity and females embody masculinity. She gained insights and data through field studies in the regency of Malang in east Java, studying and performing with dancers and exploring the ways in which performers negotiate and renegotiate boundaries of gender and sex. In the process, she discovered an artistic and cultural landscape deeply rooted in tradition, but nevertheless continually transforming dance traditions. Such performances, she asserts, give dancers and creators an avenue for harnessing powerful aspects of gender and identity.

The American Musicological Society, advancing scholarly research, teaching, and learning in the various fields of music, includes some 3,500 individual members and 1,000 institutional subscribers from forty nations. *Stunning Males and Powerful Females* is Professor Sunardi's first book-length publication.

Christina Sunardi

Photo: Steve Korn





Yoojeong Cho was awarded a 2016 UW Library Research Award

Photo: Curtis Cronn

MUSIC MAJOR YOOJEONG CHO WINS UW LIBRARIES UNDERGRADUATE RESEARCH AWARD

UW Music student Yoojeong Cho was one of 11 winners of a 2016 UW Library Research Award for Undergraduates. The awards are granted annually to UW undergraduates who demonstrate outstanding library research in the writing or creation of course projects. Each recipient received a \$1,000 cash prize and recognition at a special award ceremony last June.

Yoojeong, a senior earning double degrees in Italian and vocal performance, studies with Kari Ragan of the UW voice faculty. Her essay, "The Gaze and the Circumvention of Power in Richard Strauss' *Salome*," which she wrote as her final project in Judy Tsou's course, Muhst 419 (Power in Operas), in Winter 2016, won in the senior, non-thesis category.

Tsou, who in addition to serving as affiliate professor of Music History is also the head of the UW Music Library, gave Yoojeong her "highest recommendation" for the award, elaborating on the ways in which the young scholar distinguished herself in her work.

"In this project, Yoojeong showed that she has learned a great deal about research; taking the information she'd learned in the 'library research' session, she was able to navigate the local and national catalogs, major databases, and library stacks to ferret out relevant research resources for her project," Tsou wrote in her recommendation letter in support of Yoojeong's submission. "She also integrated what she read and learned in class to come up with a creative and sophisticated method to analyze the opera. One couldn't ask for a better learning outcome that synthesized knowledge so thoroughly and creatively."

UW MUSIC AMONG BENEFICIARIES OF MELLON FOUNDATION CREATIVE FELLOWSHIPS GRANT

The School of Music is among beneficiaries of a three and a half year, \$750,000 grant by the Andrew W. Mellon Foundation awarded to the University of Washington to pilot a new Creative Fellowships Initiative exploring the nature of creative research at a top public research university. The interdisciplinary initiative, announced last spring, seeks to advance the field of performing arts by supporting artists in the development of new work and by integrating the performing arts disciplines into the broader curriculum.

The initiative, spearheaded by Meany Center for the Performing Arts, is the first time the University's performing arts units (the Schools of Music and Drama, DXArts, Meany Center and Dance) have joined for an experiment of this scale. It will support exploration by guest artists in the fields of dance, theater and music through one- to three-year residencies, commissions, collaborations and performances, with guest artist fellows recruited from individual artists and ensembles from around the world.



New York's JACK Quartet is among the first cohort of fellows supported by the initiative, and the group's work with faculty from UW Music and the Center for Digital Arts and Experimental Media got under way in October (see story, page 6). The group returns to campus winter and spring quarters for ongoing research and collaboration, with the ultimate aim of developing several significant new works of music.

"We are deeply honored by Mellon's partnership in providing opportunities for artists, faculty and students to engage in rigorous creative research," said Meany Center executive and artistic director Michelle Witt, who along with UW Drama head Tod London, are lead investigators for the project. "This important work will connect the arts, sciences and humanities in a shared process of discovery to advance the performing arts in our society."

Turn to page 6 for more on UW Music's work supported by this grant.

Musicians from the JACK Quartet are engaged in research this year with faculty from UW Music and DXARTs.

Photo: Steve Korn

The Evergreen Trio, coached by faculty artist-in-residence Sæunn Thorsteinsdóttir (from left): Lauren Wessels, harp; Vijay Chalasani, viola, and Natalie Ham, flute. The trio presents its first UW concert on Feb. 2.

Photo: Steve Korn



TWO GROUPS SHARE SCHOLARSHIP CHAMBER GROUP TITLE IN 2016-17

The School of Music has named two student chamber ensembles—the Corda Quartet and the Evergreen Trio—the top contenders in its 2016 Strings and Piano Chamber Music Competition. The groups will represent the school during the 2016-17 academic year at high profile events on campus and elsewhere.

The Evergreen Trio, coached by faculty cellist Sæunn Thorsteinsdóttir includes Natalie Ham, flute; Vijay Chalasani, viola, and Lauren Wessels, harp. The group presents its UW debut concert, featuring Claude Debussy's Sonata for Flute, Viola, and Harp and other works, on Thursday, Feb. 2 and a second performance on Thursday, May 11. Both performances are at 7:30 p.m., Brechemin Auditorium.

The Corda Quartet, coached by faculty violist Melia Watras, includes Judith Kim and Heather Borrer, violins; Yang Lu, cello, and Emmeran Pokorny, viola. The group made its UW debut on Dec. 2. A second performance is set for Saturday May 27.

Photo: Steve Korn

Yang Lu, cello. The group made its UW debut Dec. 2, performing works by Pärt, Haydn, and Mendelssohn, and presents a second concert Saturday, May 27, 7:30 p.m., in Brechemin Auditorium.

Admission to all four concerts is free.

Prizewinners received \$1,500 per student in scholarship support, a waiver of orchestra requirement during quarters of service, and the opportunity to work closely with faculty mentors throughout the 2016-17 academic year.

"We are pleased to name the Corda Quartet and the Evergreen Trio the official School of Music Scholarship Chamber groups for 2016-17," says Richard Karpen, director of the School of Music. "These talented musicians will be wonderful ambassadors for the School of Music in the coming year and beyond."



INSIDE THE MIND OF A STRING QUARTET

Faculty from the UW School of Music and the Center for Digital Arts and Experimental Media (DXARTS) are—literally—getting inside the minds of the musicians of New York's JACK Quartet in a year-long exploration on the frontiers of artistic creation.

Composition faculty and DXARTS co-founders Juan Pampin and Richard Karpen are conducting research this year with the JACK Quartet, the first fellows in a collaborative arts research initiative under way at the University of Washington with support from the Mellon Foundation (see story, page 4). The quartet will make several trips to the University in 2016-17 to collaborate with Pampin, Karpen, and a team of post-doc researchers, graduate students in DXARTS and Music, and technical staff in ongoing creative experimentation with tools and technology—including mini Electroencephalography (EEG) machines, motion sensors, and eye tracking software—that can be used to collect data to be transformed into music.

Methods for collecting data have been developed over the course of the past several years by students and faculty in the DXARTS course Art and the Brain, an interdisciplinary seminar devoted to exploring the intersections between neuroscience and artistic practice. Co-taught by Pampin and colleagues James Coupe (DXARTS), Eberhard Fetz (Physiology and Biophysics), and neuroscientist Thomas Deuel (DXARTS affiliate faculty member who works for Swedish Neuroscience Institute), the course is enabling ongoing research and experimentation into ways to use the tools and discoveries of neuroscience in the practice of creation.

"One of the primary areas of research with JACK will be the exploration of new brain and nervous system sensing methodologies as extensions to musicians' performance practice with traditional instruments and voice," Karpen says. "Later in the year, other musicians will join to make a larger ensemble of performers, composers, and support team towards the creation of two or three major new works."

During JACK's first residency, work commenced at the UW's Meany Studio Theater over a ten-day period in mid-October. On this first visit, the collaborators were just getting started. JACK's violinist Austin Wulliman donned an EEG cap outfitted with electrodes positioned to measure neural activity in specific areas of the brain and relaxed into a



Juan Pampin and Physiology & Biophysics Professor Eberhard Fetz discuss some ideas during a session with the JACK.



Music/DXARTS postdoc Marcin Pączkowski programs the EEG control system for a session with the JACK.



JACK Quartet, in which violinist Christopher Otto plays while violinist Austin Wulliman's brain signals are analyzed through EEG.



quiet pose and closed his eyes while violinist Christopher Otto began to play. The resulting spikes in brain activity were captured via a nearby EEG machine connected to a computer. How the process plays out in the final cut remains to be discovered.

At the close of the musicians' first residency visit, Karpen reported forward momentum in a process that will unfold over the coming year. In the meantime, collaborators are energized by possibilities for both creative and scientific discovery. The technologies employed in these experiments are being used in a context quite different from the medical and scientific environments in which they typically operate, Karpen says, allowing neuroscientists like Deuel unique angles into understanding the role of the brain in creativity.

"Portable EEG and other nerve sensors makes it possible to consider much more complex integrations of brain and body signals into the domain of music and art performance," Karpen says. "The JACK Quartet and UW faculty have collaborated previously on several highly successful projects that have been at the same time highly experimental and accessible to audiences. This project allows all of us to build on those successes and to explore at an even deeper level mutual areas of artistic (conceptual, performative, and technological) and scientific interest."



TOP: Marcin Packowski prepares JACK Quartet violinist Austin Wulliman for an EEG session.

ABOVE: Neuroscientists Thomas Deuel and Eberhard Fetz with School of Music director Richard Karpen.

BELOW: JACK Quartet cellist Kevin McFarland waits while Marcin Pączkowski and Richard Karpen adjust the algorithm controlling the outputs of sensors connected to his body.





School of Music faculty composer Juan Pampin also directs the Center for Digital Arts and Experimental Media.

Photo: Steve Korn

FACULTY PROFILE: JUAN PAMPIN

A break between quarters is a brief space of creative opportunity for composer Juan Pampin, associate professor of music at the University of Washington and director of the UW's Center for Digital Arts and Experimental Media (DXARTS). As the UW's students and faculty scattered in December at the end of finals week, Pampin was taking a break from his administrative duties to consider new creative projects and to regroup following a year of prolific output.

If the demands of his work at a research university present constraints and limits, they also afford him a freedom to focus research on areas of genuine interest. Pampin is selective when accepting commissions, seeking out projects that allow him to explore his often very specific research interests.

His background as a classically trained composer aside—he holds master's and doctoral degrees in composition from Conservatoire National Supérieur de Musique de Lyon, France and Stanford University, respectively—Pampin's work encompasses, among other disciplines, aspects of music, digital art, mathematics, architecture, computer science, engineering, and recently, neuroscience. Over the past year

he has been immersed in several ongoing projects devoted to exploring neurological aspects of human cognition.

Collaborators include UW colleagues James Coupe (DXARTS) and Eberhard Fetz (Physiology and Biophysics) who co-teach with Pampin a DXARTS interdisciplinary seminar class, *Art and the Brain*, and neuroscientist Thomas Deuel, a DXARTS affiliate faculty member who works for Swedish Neuroscience Institute.

Pampin's involvement with Deuel in a historic art-meets-technology project this past October offered further explorations in a fascinating realm of creative experimentation. "The result of this collaboration is *Hemispheres*, a 45-minute 3D sound performance sculpted by brain activity," he says of the duo's involvement in 9e2 Seattle, a festival of art, science and technology commemorating the 50th anniversary of 9 Evenings: Theatre and Engineering, a 1966 project in New York City that brought together artists, scientists and engineers from Bell Telephone Laboratories in performances based on the newest technologies of the time.

For Pampin, discovery often resides in the unexpected, the surprises that result when

all the elements of a piece—from performer to instrumentation to the performance space itself—combine in the process of creation and performance. Pampin's compositions pay close attention to the space in which they are performed, to the point that the room itself, he says, can almost be like a member of the performance group. Though each presentation or performance of a work is unique and frequently incorporates a degree of improvisation, an immense amount of preparation is required to help ensure successful results.

Pampin incorporates into his sound projects elements of control, in which a fixed framework may be combined with an open framework to allow surprising developments. He put this approach to good use recently in the premiere performance of "Indigo Mist, Phase II," a piece created in collaboration with Richard Karpen, the Cuong Vu Trio (Cuong Vu, Ted Poor, Stomu Takeishi,) and Vietnamese master musician Nguyễn Thanh Thủy (Six Tones Ensemble). For this piece, presented in November on the UW's Music of Today concert series, he developed a feedback system that could only be activated by the sound of the of the acoustic instruments. "My instrument uses a chaotic algorithm that

continued next page

Faculty Profile: Juan Pampin *continued*

can produce subtle timbral alterations of the instruments or generate complex and abrasive sound textures from their sound," he says. "Playing such instruments comes with a huge responsibility, as I'm controlling many parameters in real time to sculpt the sound, and the system can get wild and explode loudly or simply get silent; it almost has a life of its own! My role as a performer and composer is to make music within this uncertain framework; that's the challenge."

Beyond the university, Pampin's work has been presented in locations ranging from bathrooms to urban public spaces, at notable venues and festivals around the world, and performed by internationally renowned soloists and ensembles. One of those, Les Percussions de Strasbourg, recently included his work *On Space* for percussion sextet and 3D electronic sounds in its 50th anniversary historical edition box. Pampin's entire four-piece *Percussion Cycle*, performed by Les Percussions de Strasbourg and recorded in surround sound by recording engineer (and DXARTS colleague) Jo Anderson, was released in March on London's Sargasso Records.

Meanwhile, in the laboratories of Raitt Hall, the boundaries of existing disciplines are no impediment to Pampin and his collaborators: if the technology doesn't exist to achieve a desired result, it can be created. A new ultrasound project, AcousticScan, developed with DXARTS research associate Mike McCrea, deploys robotic speakers to direct highly focused beams of sound onto architectural elements of buildings or physical landscapes, to interact with architectural features, bounce off listeners, or gather in the sonic shadows behind physical obstacles. Pampin and McCrea's work resulted in a patent for the technology they developed, and when the parts needed to assemble pieces of the robotic speakers were not available, they built what they needed with 3D digital printing. The idea is not to replicate previous successful results, but to reveal new ones.

After all, Pampin says, "Research shouldn't be about making products of standard quality. Research should be about discoveries. In each piece, I follow a methodological artistic path that allows for surprises, to stumble upon things I hadn't discovered before."

Learn more about Juan Pampin and his research activities at dxarts.washington.edu/people/juan-pampin.

PALACES OF MEMORY

explores life and art of UW composer Diane Thome

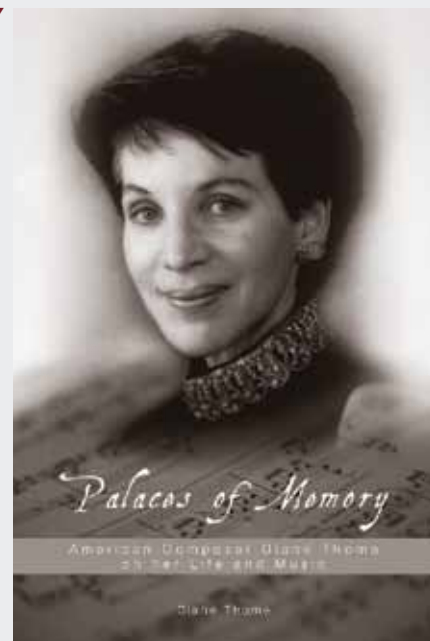
The fascinating life of pioneering composer Diane Thome gets a most personal treatment in a recently published memoir by the UW professor emerita, the first woman to graduate Princeton University with a PhD in music.

In *Palaces of Memory: American Composer Diane Thome on her Life and Music* (Friesen Press), Thome recounts the obstacles and opportunities she encountered as a path-breaking female composer in the realm of computer-synthesized music.

Thome, former chair of the composition program who served on the School of Music faculty from 1977 to 2006, was a bright and musically precocious child who declared her intention to become a composer at the age of eight. She began her studies in composing at age twelve with teacher Robert Strassburg and cites his influence, along with that of her own supportive mother, as key to her early creative development. Influential teachers including Dorothy Taubman, Milton Babbitt, Roy Harris, Alexander Bosovich, and Darius Milhaud made a deep impact on her as she earned a series of music degrees at the University of Pennsylvania, Eastman School of Music, and Princeton.

Thome set herself apart early in her academic career at Eastman by mastering the performance of complex piano compositions by Schoenberg, Stravinsky, and Mussorgsky, a feat that earned her the institution's prestigious Performer's Certificate in Piano and stimulated her interest in exploring challenging repertoire. She forged ahead with a curiosity that led her into uncharted musical territory. At Princeton, she found herself a pioneer in the burgeoning field of computer music at a time when only Princeton and Stanford among American universities offered studies in the field.

In her professional life as a composer and professor, Thome faced chauvinism, conservative musical culture, and life-altering health challenges, but found the affirmative counterbalance in transformative teachers, colleagues, friends, partners, and others who introduced her to intriguing repertoire and new ways of thinking and being. In the process, she ultimately discovered her own distinctive artistic voice, with poetry, nature, and the mystical realms providing a wellspring of inspiration, and electronic and digital tools a palette of sonic opportunity.



The William Crawford III Rare Music Collection has been cataloged and is accessible online

(Photo: Mary Levin)

MUSIC LIBRARY UPDATE

The Music Library's Listening Center has undergone a minor renovation this year to become a multi-purpose room for collaborative study and projects, audio creation on the new iMacs, audio format transfers, and traditional listening and viewing. By removing a row of little-used listening carrels (and installing sound-absorbing new carpet), the room also provides space for the occasional library instruction session. And in the back room of the lower floor of the Music Library,

a newly refurbished table has been added to the quiet study area. These two refurbished spaces were much welcomed by the students.

The William Crawford III Rare Music Collection, which arrived on campus in 2014, is now completely cataloged and accessible via the online catalog. Crawford's own book catalog will be completely edited by the end of 2016 and freely available via the Music Library's website as a PDF.

NEW FACULTY APPOINTMENTS FOR 2016-17

New appointments in percussion, clarinet, tuba, Music Ed, and Ethnomusicology took effect in Fall Quarter 2016.

Jon Hill, tuba



Jon Hill joins the School of Music faculty in Fall 2016 as a part-time artist in residence in tuba performance. A 2009 graduate of the School of Music, Hill also has studied at the Juilliard School and Yale University. Recent performance and recording engagements include work with the Seattle Symphony and Opera, the Tubaluba brass band, and Macklemore and Ryan Lewis, as well as commercial soundtracks including *Halo: Reach* and *The Last Stand*, ODESZA.

Claire Jones, Ethnomusicology



Claire Jones joins the School of Music faculty in Fall 2016 as a part-time lecturer in the Ethnomusicology program. Jones began studying Zimbabwean music at the UW in 1976 with the late Dumisani Maraire, the first visiting artist to teach Zimbabwean mbira and marimba at the UW. Claire became a member of the traditional mbira group Mhuri Yekwa Muchena while living in Zimbabwe in the late 1980s, and is the author of *Making Music: Musical Instruments in Zimbabwe Past and Present* (Baobab/Academic Books 1992). She holds a doctoral degree in Ethnomusicology from the UW and conducted her dissertation studies on the modern Zimbabwean marimba.

Luke Fitzpatrick, violin



Luke Fitzpatrick joined the UW Music faculty in Fall 2016 as an artist-in-residence in the strings program. Founding member and artistic director of Inverted Space, a Seattle-based new music collective that originated at the School of Music, Fitzpatrick recently completed his DMA in strings performance at the UW, studying with Ron Patterson. Recent solo performances include Earle Brown's *Centering* with Inverted Space, Alfred Schnittke's *Moz-Art* with the University of Washington Chamber Orchestra, and Brian Ferneyhough's *Intermedio alla ciaccona*, performed in the presence of the composer. Along with his DMA from the UW, he holds degrees from California Institute of the Arts (MFA) and the University of Missouri-Kansas City (BM). In addition to Patterson, principal teachers include Benny Kim, Mark Menzies, and Lorenz Gamma.

Ben Lulich, clarinet

Ben Lulich begins a new part-time appointment as an artist in residence in clarinet at the School of Music, effective in Fall 2016. Lulich, newly appointed principal clarinetist for the Seattle Symphony, has held positions in a number of symphony orchestras and appears frequently with The Cleveland Orchestra, Los Angeles Philharmonic, Los Angeles Opera, Pasadena Symphony, IRIS Orchestra and many other ensembles. An avid new music and chamber music performer, Lulich studied at Interlochen Arts Academy, Cleveland Institute of Music, Yale School of Music, Pacific Music Festival and Music Academy of the West, and his teachers include Richard Hawkins, Franklin Cohen, David Shifrin, Fred Ormand and Laura DeLuca.



Christopher Roberts, Music Education

Christopher Roberts joins the Music Ed faculty as a part-time lecturer who also oversees coordination of the Music Ed student teaching program. An elementary music teacher for almost 20 years, Roberts earned bachelor's, master's, and doctoral degrees in Music Ed at the UW. His research interests include children's musical cultures, world music pedagogy, and the nature of children's interest in music. Recent articles have appeared in publications including *Journal of Research in Music Education* (2013, 2015), *Oxford Handbook of Social Justice in Music Education* (2015), *Oxford Handbook of Children's Musical Cultures* (2013), and *Multicultural Perspectives in Music Education* (2011).



Bonnie Whiting, percussion

Bonnie Whiting joins the School of Music faculty in Fall 2016 as chair of Percussion Studies. Bonnie Whiting performs and commissions new experimental music for percussion. She seeks out projects involving non-traditional notation, interdisciplinary performance, improvisation, and the speaking percussionist. Whiting attended Interlochen Arts Academy, Oberlin Conservatory (BM), University of Cincinnati College-Conservatory of Music (MM), and University of California San Diego (DMA.) She has served on the faculties of the University of Alaska Fairbanks, the DePauw University School of Music, and as a lecturer at UC San Diego.



FACULTY NOTES

New publications, international performances, and acquisition of rare instruments are among recent activities of UW School of Music faculty. Below are just a few accomplishments reported during 2015-16 and the opening weeks of Autumn 2016.

George Bozarth, Music History

Music historian George Bozarth has recently published a new critical edition of Johannes Brahms's complete works for organ in the Johannes Brahms *Gesamtausgabe*, which is being produced in Kiel and published by G. Henle in Munich. His 1990 "Henle Urtext" edition, which has become the standard edition used by organists worldwide, is now superseded. His new edition is expected to appear as a "Henle Urtext" volume by the end of 2016.

Bozarth owns a large collection of historic keyboard instruments, and has now added to it replicas of a Baroque Lautenwerk—J.S. Bach owned two of these gut-strung harpsichords—by Stephen Sørli and a Johann Fritz six-octave grand fortepiano (Vienna, 1814) by Christopher Clarke. Both instruments made their Seattle debuts in a duo recital by cellist Nathan Whitaker and fortepianist Tamara Friedman in December on the Gallery Concerts series, of which Bozarth is the long-time artistic director.

Michael Brockman, saxophone

Faculty saxophonist Michael Brockman was featured in the Seattle Chamber Music Festival's opening night as part of a double-billing that included a presentation at the Nordstrom Recital Hall of William Walton's *Facade*, followed by a concert of improvised music across the street at the Triple Door night club. Performers included Chris Thile (new host of "A Prairie Home Companion"), trumpeter Jens Lindemann and actor Jeff Kready, plus Nadine Asin (flute/Metropolitan Opera), Steve Williamson (clarinet/Chicago Symphony). Brockman continues (now in his 22nd year) as founder and co-director of the award-winning Seattle Repertory Jazz Orchestra. The group received the Northwest Concert of the Year award at the 2016 Earshot Jazz Golden Ear Awards ceremony.

Patricia Shehan Campbell, Music Education

Patricia Campbell, head of UW Ethnomusicology and professor of Music Education, spent 2016 engaged in travels, publications, and residencies, including a residency at Cal State-Fresno last March. She also delivered lectures at the School of Oriental and African Studies at the University of London and the University of Colorado and a keynote address, "The Future of the Liberal Arts Music Curriculum," in May at Grinnell College, American Association of Liberal Arts Colleges. Dr. Campbell also was reappointed recently to a second three-year term as chair of the advisory board of Smithsonian Folkways Recordings. Recently, she has published chapters in *This Thing Called Music: Essays in Honor of Bruno Nettl* (Rowman & Littlefield), *Approaches to Teaching General Music* (Oxford), *Oxford Handbook for Applied Ethnomusicology* (with Lee Higgins), *Oxford Handbook of Music Education and Social Justice* (with Christopher Roberts), and *Improvisation and Music Education: Beyond the Classroom* (with Matt Swanson, Routledge). She also has been engaged in recent presentations of theoretical work on children's musical cultures and world music pedagogy in Glasgow, Munich, Amsterdam, Dar es Salaam, Bangkok, and Washington, D.C.

Douglas Cleveland, organ

Douglas Cleveland, John DeLo Faculty Fellow in Organ at the University of Washington, recently performed organ recitals in Tokyo and Taipei and taught masterclasses to organ students at Rikkyo University in Tokyo and Taiwan Theological Seminary. He also served on the jury of the 2016 Miami International Organ Competition and the 2016 Longwood Gardens International Organ Competition near Philadelphia. Recent domestic performances include the world premiere of "Elegy" of Henry Mollicone



Music Education faculty for 215-16 included (left to right): Alison Farley, Christopher Roberts, Patricia Campbell, Giselle Wyers, and Steven Morrison.

Photo: Courtesy UW Music Education

with Ben Lulich, principal clarinetist of the Seattle Symphony, as part of his organ recital for the Seattle Symphony Organ Series at Benaroya Hall, as well as the opening recital at the 2015 American Guild of Organists Convention in San Diego. This past summer Cleveland performed at organ festivals in Bergen, Norway, Reykjavik, Iceland, and Aarhus and Copenhagen, Denmark

Barry Lieberman, double bass

The artist-in-residence and his spouse and musical partner, Maria Larionoff, violin, appeared with the String Orchestra of the Rockies in Missoula, Mont. in November, performing Schoenberg's *Transfigured Night*, Schubert, and more. Lieberman also reports that his YouTube channel for double bassists, which he established in 2014, recently passed the 300,000 mark in audience views.

Robin McCabe, piano

The piano professor has recently performed recitals and led master classes at several universities, including at the Beijing International Piano Festival. In other recent activities, Dr. McCabe:

- Served on the jury of the Seattle International Piano Competition;
- Performed and recorded the cycle of ten Beethoven sonatas for violin and piano, with Maria Larionoff;
- Co-directed the seventh annual Seattle Piano Institute with colleague Craig Sheppard;
- Served on the jury of the Gina Bachauer International Piano Competition in Salt Lake City.

Steven Morrison, Music Education

Music Ed Professor Steven Morrison and PhD candidate Anita Kumar spoke at the International Conference on Music Perception and Cognition in San Francisco in July on ways in which conductors' movements affect how listeners interpret music performances. They also co-authored a paper published this summer, "The conductor as visual guide: gesture and perception of musical content," in the online peer-reviewed journal *Frontiers in Psychology*.

Michael Partington, guitar

Michael Partington's video for the recently premiered work "Watts Chapel," written for him by Welsh composer Stephen Goss, was Classical Guitar Magazine's video of the week in late September 2016.

In other news, Partington returned to Spain in August for performances along the Camino de Santiago and in Chinchón. In October he was a featured artist at the Texas A&M International Guitar Symposium,

performing, teaching, and adjudicating. In November the guitarist toured with duo partner Marc Teicholz of the San Francisco Conservatory, and in December he completes the second of two fall residencies at the University of British Columbia in Vancouver.

Judy Tsou, Music Library; Music History

Judy Tsou has published two articles and a review essay in the past year. In musicology, she published "'I am not sure whether we should have a woman in the position': Hiring Practices in the Mid-20th Century American Academy," in *Women in Music: A Journal of Gender and Culture* (2015). And in the copyright area, she co-authored the article, "Ether Today, Gone Tomorrow: 21st Century Sound Recordings in Crisis" in *Music Library Association Notes* (March 2016). The latter article is the product of an IMLS grant-funded project on online-only music. The review essay, on the Sheet Music Consortium project, was published by the *Journal of the American Musicology Society* (2016). In addition, she gave many talks this year, including at Beijing's Central Conservatory of Music and at Columbia University.

David Alexander Rahbee, Orchestral Activities

The UW's head of orchestra activities was a finalist this past year for the American Prize–Vytautas Marijosius Memorial Award in Orchestral Programming in the college/university division. The honor recognizes his programming of the 2013-14 season of the UW Symphony, during which the orchestra performed 27 works, from the baroque through the 20th century.

In addition to his programming prowess, Rahbee presides over a steadily growing orchestra program. While the UW Symphony continues to welcome students from all departments, Dr. Rahbee has expanded the Campus Philharmonia, which he established in 2014, to two full orchestras, each led by graduate students of the orchestral conducting program.

Stephen Rumph, Music History

The Music History associate professor is serving as program committee chair for the Pacific Northwest Chapter of the American Musicological Society's spring conference, to be hosted by the School of Music April 8 and 9, 2017. In other activities, Rumph is participating for the second year in the colloquium "Theology, Music, and Modernity," hosted by the Yale Institute of Sacred Music and Duke Theological Seminary.

Timothy Salzman, Wind Conducting

The UW's director of band activities received a grant by the the UW Office of Global Affairs Global Innovation Fund to help finance the UW Wind Ensemble's March 2016 tour of Beijing and Shanghai (see page 22). In other activities, the Wind Ensemble has recently been involved in several premieres and commissions, including the group's 2015 Northwest premiere of *Luminosity*, by Joseph Schwantner. The ensemble also instigated a consortium commission by UW composer Huck Hodge. Hodge's new work—a concerto for trumpet and wind ensemble—will be premiered May 25 at Meany Theater by the Wind Ensemble and faculty trumpeter David Gordon (see page 31). Seventeen universities—including Indiana, Yale, Michigan State, Minnesota, SMU and Hartt (among others)—joined the commission consortium for this project. In upcoming activities, Salzman serves as a guest professor at Tsinghua University in Beijing, China in December and while there will also serve as guest conductor of the Tsinghua University Wind Ensemble. After returning from China he serves as an adjudicator for 'La Grande Parade de Paris, Champs Elysées' on New Year's Day in Paris. This past summer Prof. Salzman served as a master class presenter for Inspire Arts and Music of Boston, making presentations in Texas, Ohio, and Indiana.

Craig Sheppard, piano

Piano professor Craig Sheppard's recent concerts have included performances of the 24 Preludes and Fugues of Shostakovich, Opus 87, in New York

(Bargemusic), the University of Minnesota, Northwestern University, the Royal College of Music (London), the Jerusalem Music Center, and the Norwegian Academy of Music (Oslo). In other recent news Professor Sheppard:

- Received excellent reviews of his two-CD set of the Shostakovich in Gramophone magazine, *Fanfare*, and *The American Record Guide*.
- Performed this past summer at the Methow Valley and Orcas chamber music festivals.
- Sat on the jury of the Midwest International Piano Competition in Cedar Falls, Iowa.
- With colleague Dr. Robin McCabe, hosted the seventh annual Seattle Piano Institute in July.
- Led a masterclass at the Curtis Institute this past April, as well as another at New York University in October.

Larry Starr, Music History

The Music History professor reports two new publications: the essay "A Listener's Smile" in *Good Vibrations: Brian Wilson and the Beach Boys in Critical Perspective*, edited by Philip Lambert (Ann Arbor: University of Michigan Press, 2016) and "Varieties of Hearing Loss: A Lament for the Modern Ear," published in the online *Society for American Music eBulletin*, Fall 2016. In other publication achievements, Professor Starr and co-author Christopher Waterman have completed the draft for the fifth edition of their best-selling book "American Popular Music: From Minstrelsy to MP3," which is now forthcoming from Oxford University Press. Starr credits Sarah Kolat, a student in the doctoral program in Music History, with providing invaluable research assistance in the preparation of the new draft.

Melia Watras, viola

Melia Watras, viola professor and chair of strings, was recently promoted to full professor. Her continued work as a recording artist includes the upcoming release (January 2017) of her album *26* by Sono Luminus. *26* features compositions by Watras, UW School of Music Director Richard Karpen, Atar Arad and Garth Knox; and performances by violists Watras, Arad, Knox and violinist Michael Jinsoo Lim. Over the summer, Watras recorded another album, *Schumann Resonances* (release date TBD), with compositions by Watras, Karpen, Cuong Vu, and Robert Schumann; and performances by Watras, pianist Winston Choi, percussionist Matthew Kocmierski, Vu and Lim. Both *26* and *Schumann Resonances* were produced and engineered by multiple Grammy winner Judith Sherman. Watras formed a new chamber music ensemble with faculty cellist Sæunn Thorsteinsdóttir and Pacific Northwest Ballet Concertmaster Michael Jinsoo Lim, called *Frequency*. *Frequency* made its debut in Meany Theater on October 23, performing works by Beethoven, Janacek and Watras.

Giselle Wyers, Choral Conducting

The choral conducting professor recently served as guest instructor in conducting and choral repertoire at the University of Iowa, conducting the University of Iowa's Kantorei (auditioned mixed chorus) and Chamber Singers of Iowa City (auditioned community chorus). She also lectured on Laban movement in the graduate choral conducting course and on Schubert's Mass in E flat Major in the graduate choral literature class.

In other recent news:

- Her composition, *I Go Among Trees*, was broadcast on Minnesota Public Radio, in a performance by Twin Ports Choral Project, conducted by alumnus Bret Amundson ('12 DMA Choral Conducting).
- Her UW auditioned choir, the University of Washington Chorale, performed at the UW's Office of Advancement's campaign kickoff event October 21 at Hec Edmundson Pavilion.
- She recently was appointed one of seven editors for the *Choral Journal*, the primary national peer-reviewed journal in choral music.

STUDENT AND ALUMNI NOTES

UW Music students and alumni report a host of artistic and scholarly accomplishments at the University and around the world in this update from 2015-16 and the early weeks of Fall 2016.

Student Notes

Anita Kumar, PhD candidate in Music Education, presented her research on the role of trust in the social and musical dynamics of adult community ensembles at the Symposium on Music and Lifelong Learning at Ithaca College and as part of the Commission on Community Music Activity in Glasgow, Scotland. Earlier, in July, she and faculty member Steven Morrison spoke at the International Conference on Music Perception and Cognition in San Francisco on ways in which conductors' movements affect how listeners interpret music performances. She also co-authored a paper published this summer, along with Prof. Morrison, "The conductor as visual guide: gesture and perception of musical content," in the peer-reviewed journal *Frontiers in Psychology*.

Claire Anderson, Ethnomusicology PhD student, completed preliminary fieldwork on bluegrass music in Sweden in summer 2016, and returns to Malmo, Stockholm, and Uppsala this winter for a year's work through a fellowship award from the American-Scandinavian Foundation.

Jocelyn Moon, Ethnomusicology PhD student, began in September a year's Fulbright-funded research in Zimbabwe, where she is engaged in study of *matepe mbira*, its transmission and pedagogy locally and through a global network of online musicians, teachers, and learners.

Michiko Urita, Ethnomusicology PhD student, has published components of her dissertation work on Shinto ritual music, and specifically the performance and transmission of secret and sacred songs, in *Common Knowledge* (an interdisciplinary journal published by Duke University Press).

J. Mike Kohfeld, Ethnomusicology graduate student, presented his musical and cultural analysis of polyrhythmic facets of Afro-Peruvian music at the meeting of the Society for Ethnomusicology, Northwest chapter, at the University of Oregon.

Solmaz Shakerifard, Ethnomusicology graduate student, received the Roshon Fellowship for Excellence in Iranian Studies for work on Iranian music performance and pedagogy. She was also selected and supported for study in summer 2016 of music research techniques at the Max Planck Institute for Aesthetic Research in Frankfurt, Germany.

Ethnomusicology and Music Education faculty and students were active at the national meeting of the Society for Ethnomusicology meeting in Washington, D.C. in November, including papers and panel sessions by **Chris Mena**, **Michiko Urita**, **Patricia Campbell**, and **Shannon Dudley**.

Chris Mena, MA student in Music Education and formerly band director for Hoover High School in San Diego, was in residence in August and September at the Gitameit Music Center in Yangon, Myanmar, for the development of the institution's teaching artist program. Mena is serving as liaison to the UW-Gitameit Music Partnership, under the official auspices of the UW Office of Global Affairs. Mena presented on the topics of music education and cultural equity at the annual meeting of the Society of Ethnomusicology (Washington, D.C.) and will present at the California Music Educators Conference in February 2017.

Skúli Gestsson, MA student in Music Education, presented in July at the Modern Band Rockfest in Fort Collins, Colorado, on the work of the Biophilia Educational Project (based upon the "app album" Bjork's *Biophilia*, that links music, natural sciences, and technology), for which he serves as consultant. He is writing graded music textbooks for the Icelandic

Directorate of Education. Skúli played with his band, Dikta, while in Iceland last summer; the group's fifth album is a featured audio-choice on Icelandic Air.

M.A. student **Giuliana Conti** traveled all the way to East Africa to present a paper at the International Ethnomusicology Symposium of the University of Dar es Salaam: "Children's musical practices as cultural foundation."

PhD student **Will Coppola** delivered papers this past summer at conferences for the International Society of Music Education in Glasgow, Scotland, and the International Symposium of the University of Dar es Salaam, Tanzania.

Jiannan Cheng (MM, 2014), graduate of the UWSOM wind conducting program now at the University of Cincinnati Conservatory of Music, placed second in the conducting portion of the University of Oklahoma's 4 X 4 competition in composition and conducting. Cheng reports reuniting with UW Music colleagues at the competition. Faculty composer Huck Hodge served as adjudicator for the competition and alumnus **Trevor Cosby** serves as a teaching assistant in the horn studio at the University of Oklahoma.

Students of **Donna Shin** swept the Montana Flute Association's Young Artist Competition at the University of Montana in Missoula this past April. UW students (senior **Joyce Lee**, senior **Laura Colmenares**, and freshman **Audrey Cullen**) won first, second, and third prizes (respectively) in the competition, the first the society has hosted as part of its annual flute festival. Winners received cash awards and the opportunity to perform in the festival's evening concert.

Vijay Chalasani, DMA student of Melia Watras, enjoyed a busy summer of festival activity, beginning in early June when he attended the Summer Institute for Contemporary Performance Practice at the New England Conservatory in Boston. He also attended the Pierre Monteux School in Hancock, Maine, and performed at the Lake Tahoe Music Festival in Tahoe City, California. Chalasani recently soloed with the Rainier Symphony, performing the Walton Viola Concerto. He can be seen in performance at the School of Music in 2016-17 as a member of the **Evergreen Trio**, co-winners of the UW Strings and Piano Chamber Music Competition.

In other news from the UW Viola Studio, **Robert Babs (BA English, History)** was recently named the new program director of Marrowstone Music Festival, the regional summer orchestra training program for young musicians. His appointment began in September 2016. **Emmeran Pokorny, BM**, meanwhile, was co-winner, as a member of the **Corda Quartet**, of the UW Strings and Piano Chamber Music Competition. The group may be seen in two performances at the School of Music in 2016-17.

The School of Music's Daana Quartet (Erin Kelly and Corentin Pokorny, violins, Alessandra Barrett, viola and Sonja Myklebust, cello), coached by Melia Watras, took first place in the State Divisional MTNA Chamber Music Competition at the University of Puget Sound last November.

Connor Ritchie was a finalist at the 2016 Northwest Guitar Festival Competition, held this year in Moscow, Idaho. A sophomore from



Alumnus Taro Kobayashi ('14 BM Guitar Performance) is pursuing a master's of music philosophy at Oxford University.

Photo: Courtesy Taro Kobayashi



Pamela Vokolek, second from left, taught harp students at the University of Washington for nearly four decades.

Photo: Cynthia St. Clair

PASSAGES: PAMELA VOKOLEK

School of Music alumna and longtime faculty member

Harpist Pamela Campbell Vokolek, who shared her knowledge and talents with students at the University of Washington for close to four decades, died of cancer November 5, 2016 at Madrona House on Bainbridge Island. She was born April 24, 1940 in Seattle, Washington to James A. and Jess Lee (Hall) Campbell. She grew up in Seattle's Madison Park neighborhood, and graduated from Garfield High School in 1958.

She graduated from the University of Washington in 1962 with a BA in Music (harp), having studied with Lynne Palmer. She was a member of Delta Gamma, serving as chapter president in 1961. In 1965 she earned a Master of Music degree from the Cleveland Institute of Music under Alice Chalifoux. She also studied with Carlos Salzedo in Camden, Maine. While teaching at Western Michigan University, she was harpist for the Kalamazoo Symphony. She next toured as the harpist for the National Ballet Company of Washington D.C.

In 1965 she married William R. Vokolek in Seattle, Wash. They moved to Bainbridge Island in 1968, and shortly thereafter bought a Port Blakely mill house in Eagledale. Together they restored the house to its Victorian origins.

She taught harp students at the University of Washington School of Music from 1968-2007, as well as many private students. As a professional harpist, she performed with The 5th Avenue Theater, The Seattle Men's Chorus, The Seattle Opera, The Seattle Symphony, and The Pacific Northwest Ballet, among others. She served on the governing board of The American Harp Society, and was active in the American Federation of Musicians Local 76-493.

She served on the boards of both the Bainbridge Cooperative Nursery School and The Island School. She supported her daughters' active years in the Bainbridge Island Pony Club. She grew up loving and riding horses, and enjoyed helping her daughters do the same.

She is survived by William Vokolek, her spouse of 51 years, daughters Angela Vokolek and Lorraine Vokolek Scott (Brian), and two grandchildren, all of Bainbridge Island, Wash. She is also survived by her brother, Jamie Campbell, of Bremerton, Wash.

Albuquerque, New Mexico, Connor is pursuing a degree in classical guitar with Michael Partington.

Ethnomusicology PhD candidate **Jim Morford** submitted two articles to the *Sage Encyclopedia of African Culture* on music and dance in Guinea and other areas of West Africa.

Alumni Notes

Taro Kobayashi (BM guitar, '14), a former student of Michael Partington, has entered St Hugh's College, Oxford, to pursue a Master of Philosophy in Music.

Choral conducting alums **Wendy Moy** (DMA Choral Conducting) and **Jeremiah Selvey** (DMA Choral Conducting) continue their work with Chorosynthesis, a professional project-based ensemble they founded in 2010 while students at the School of Music. The group's project "Empowering Silenced Voices," a program of choral premieres championing issues of social justice, was March 19 at Seattle's Good Shepherd Center. Moy and Selvey were both selected to present at the 2015 National Association for Music Education National In-service Conference in Nashville, Tennessee. They also both were named semi-finalists in the conducting division (professional choruses) of The American Prize national non-profit competitions in the performing arts, two among four nominees in the category, for their work with Chorosynthesis Singers. Moy is director of choral activities and music education at Connecticut College in New London. Selvey serves as lecturer of choral and vocal music at Southern Illinois University in Carbondale, Illinois, where he teaches applied voice majors and diction and directs the Choral Union.

Piano students of Craig Sheppard are engaged in teaching and performance in the United States and internationally, including alumnus **Ned Kirk**, artistic and managing director of the Minnesota Beethoven Festival. Head of Keyboard at St. Mary's University, Winona, Minnesota, Kirk also has served recently as guest professor at Huizhou University, China. Sheppard notes a number of academic and artistic accomplishments of former students, including:

- **Becky Billock**, founding member of Trio Nova Mundi, celebrated the release of the group's CD *Canticum* and made appearances at Semanas musicales de Frutillar, Chile. Billock serves on the faculty at Grove City College in Pennsylvania, where the Trio Nova Mundi is in residence.
- **Dmitriy Kosovski**, director and president of the Pacific Piano School, San José, California, served as director of the Second Annual Pacific Piano School Summer Camp in South Lake Tahoe, California.
- **Tony Cho**, opera coach at Oberlin College, served on the faculty for Songfest at The Colburn School, Los Angeles; and worked with Enchantment Opera, Gallup, New Mexico.
- **Nanyi (Neil) Qiang**, assistant professor at Central State University, Wilberforce, Ohio, served on the faculty of Songfest at the Colburn School in Los Angeles.
- **Chris Bowlby**, co-founder and artistic director of the Seattle International Piano Competition, also co-founded the Chopin Academy, based in Issaquah.
- **Jinhwa Chon** serves as founder and director of the Seattle Piano Academy.
- **Jairo Geronymo**, professor at Leo Kestenberg Musikhochschule, Berlin, Germany, recently made a solo appearance with the Temple of Symphony Orchestra.

Alumnus Bren Plummer, a former student of Barry Lieberman, has been appointed principal bass of the Yakima Symphony and interim bass professor at the University of Montana, Missoula.

Joseph White ('91 DMA Orchestral Conducting) has been named music director of the Thalia Symphony, Seattle's oldest community-based orchestra. The orchestra's 2016-17 season includes a guest soloist appearance by organ professor Carole Terry (May 2017) and a performance of work by late UW music faculty George Fredrick McKay (November, 2016).

Alumnus and former School of Music lead piano tech **Steve Brady** ('82) was recently honored with the Golden Hammer Award from the Piano Technicians Guild, the industry's highest award recognizing exceptional service to the craft of piano technology. Brady served as the head piano technician at the University of Washington from 1978 to 2003.

Articles by two UW Music Education graduates appeared in the most recent edition of *Journal of Research in Music Education*, the flagship journal of NAFME. **Mark Montemayor** (PhD '06) wrote a piece entitled, "Evaluation of intrarehearsal achievement by listeners of varying levels of expertise" and **Bryan Nichols** (PhD '13) penned "Task-based variability in children's singing accuracy."

Chee Hoo Lum, 2007 PhD in Music Education and now associate professor of music at the National Institute of Education, Singapore, was a scholar-in-residence at the School of Music for six weeks this fall. His book, *Teaching Living Legends: Professional Development and Lessons for the 21st Century Music Educator* (2016), was published by Springer Press.

Alumni **Susan Taylor** ('73 BA, BM, MA) and **Louise Hullinger** ('85 BA Music) send word of music-related activities in the years since graduating from the School of Music.

"I taught public school band, orchestra, chorus, swing band, composition, and drumming and dancing of Zimbabwe (student of Dumisani Mariare)," writes Taylor. "I was selected to conduct several honor bands and was thrilled that my bands won every state contest they entered. I am thankful that I studied piano with Bela Siki, Randolph Hokanson, Neal O'Doan, conducting with Sam Krachmalnick, Stanley Chappelle, and composition with Bill Smith (William O). During my time at the UW School of Music, the faculty and students were amazing. I was proud to be in classes with Penny MacLeod Degraff, Chung Lee, Eunmee Lee, Kevin Aanerud, Gary Hammond, Rick Kemp, and so many talented musicians. Thank you all for a lifetime of great music."

After graduating from the UW in 1985, **Louise Hullinger** launched a 30-year career as a self-employed piano/singing teacher and professional accompanist. "I was a performing artist with my singer Heather Burke for three and a half years," she writes, adding that she accompanied churches, artists, ballet and singing studios on the piano.

Composition alumnus **Yigit Kolat** ('15, DMA, Composition) spent a month in the picturesque Italian fishing village of Bogliasco near Genoa last summer creating a new work with funding from the Bogliasco Foundation, which offers residencies to individuals demonstrating notable achievement in the arts and humanities. Kolat, a former student of **Joël-François Durand**, was among about 50 fellows in a range of disciplines to be awarded the prestigious fellowship, which has been granted to more than 850 fellows from 55 countries over the past 20 years. The Foundation frequently hosts special events in Italy and New York featuring projects developed by fellows in residence. Bogliasco Fellows also regularly exhibit, perform, and publish their acclaimed work around the globe.

Alumnus **Eric Rynes** ('02 MM, Strings) continues to make a name for himself in the world of contemporary music with a recent release, *Mikka and Other Assorted Love Songs*, a collection of works for solo violin and violin with computer-realized sounds on the Albany Records label. Along with pieces by Pierre Boulez, Elliott Carter, Kotaka Suzuki, Iannis Xenakis, and other iconic contemporary composers, the release includes Rynes's performance of School of Music professor **Joël-François Durand's** *Roman*. Rynes, who has performed as concertmaster and concerto soloist with the Northwest Symphony Orchestra, with the quartet Tangabrazo, and as a sideman with Sufjan Stevens and Rod Stewart, among others, has most recently served as principal violinist of the Seattle Modern Orchestra. In addition to his work in music, Rynes maintains a parallel career as a senior computational scientist at Seattle's Altius Institute for Biomedical Sciences.

Alison Farley (PhD, Music Education) joined the Music Ed faculty at the University of Georgia's Hugh Hodgson School of Music in Fall 2016. A number of other recent Music Education graduates accepted music teaching positions around Seattle and beyond, including **Kassey Castro** (Highline School District), **Monta Said** (Lake Washington School District), **Chris Trimis** (The Bush School), **Zachary Wendt** (Wheatland, Wisconsin), **Roxanne Fairchild** (South Jordan, Utah), **Stephen O'Bent** (DigiPen Institute of Technology), and **Rebecca Cantrell** (Bishop Blanchett High School).

Anita Kumar (PhD student in Music Education) and **Cory Meals** (PhD candidate in Music Education) presented a session on student teacher assessment at the 2016 Midwest International Band and Orchestra Clinic in Chicago. They also presented new research on conductor movement at the 14th International Conference on Music Perception and Cognition in San Francisco. **Erin Howard** (MA, Music Ed) presented her research on the secondary music classroom climate at the 2016 conference of the International Society for Music Education in Glasgow, Scotland.

Heather MacLaughlin Garbes ('08 DMA Choral Conducting) was recently appointed affiliate assistant professor in the Department of Scandinavian Studies, Baltic Studies Area, at the University of Washington. Dr. Garbes is also the Founder and Artistic Director of the Mägi Ensemble, a professional women's chamber vocal ensemble that performs and records works from Estonia, Latvia and Lithuania. The Mägi Ensemble recently released their first CD, *Baltic Sounds*, and toured to Riga, Latvia in fall of 2016.

DMA Choral Conducting candidate **Elizabeth MacIsaac** led a summer tour to France with her Canadian women's choir, Ensemble Laude. A premiere choir from Vancouver Island, Ensemble Laude was among the international choirs invited to perform at the prestigious Choralies festival in Vaison-la-Romaine, France. The group also made tour stops in Nice, Aix-en-Provence, and Corsica. In other news, MacIsaac was the 2016 recipient of the Elizabeth Massey Award, granted by the Canadian Federation of University Women, for her current year of studies at the UW.

Choral conducting student **Sarah Riskind** directed choirs and teaching at The Walden School's Young Musicians Program, a New Hampshire-based music camp that emphasizes creativity through composition, improvisation, choral singing, and more. She also directed the second annual week-long Renaissance choir RenWeek Boston, conducting a program of German music by Schütz, Schein, Walther, and others.

Brad Pierson (DMA, 2014) completed his first year as director of choral activities at the University of Toledo in Ohio and was awarded a grant from the University of Toledo's Kohler International Fund supporting travels to Germany to continue research on composers Hugo Distler and Arnold Mendelssohn. Pierson also recently presented at the 2016 Northwestern and Southwestern Regional Conferences for the American Choral Directors Association.

Ryan Ellis, candidate for DMA in Choral Conducting, toured the Baltic states this past summer as leader of ChoralSounds Northwest. He joined UW Music professor Geoffrey Boers in a performing tour through all three countries. Ellis returned to Seattle Pacific University this fall to teach classes and direct SPU's Men's Choir.

Jeshua Franklin ('16 DMA Choral Conducting) accepted an appointment for fall 2016 as director of choral activities/assistant professor of music at Bethel College (Indiana), a private, comprehensive liberal arts college. He also was appointed for fall 2016 as associate artistic director of Musical Arts Indiana, an organization that provides performance and educational opportunities for singers and instrumentalists throughout northern Indiana and southern Michigan. In this role, he will help guide the organization as a whole and take an active conducting role with Vesper Chorale, the organization's premier choral ensemble.

MAKING APPEARANCES

A busy academic year for our students, faculty, and distinguished guests created numerous notable moments in 2015-16. Below are just a few highlights of the past academic year.

The UW Symphony performed for returning UW students at Odegaard Library in October on the Study with a Soundtrack series (1). Members of the School's **Laboratory for Music Cognition, Culture, and Learning**, led by Music Ed professor **Steven Morrison**, posed for their annual photo on the front steps of the Music Building (2). The School of Music's Scholarship Chamber Group, the **Daana Quartet**, performed at a reception for renowned cellist Yo-Yo Ma when the star appeared on the UW's World Series performance season (3). Alumnus **David Brooks** returned to his alma mater as a guest artist, leading a master class with UW piano students. (4). A two-night stand by guitarist **Bill Frisell** at the UW paid tribute to Frisell's former teacher and mentor, jazz arranger/composer **Michael Gibbs**. Performances with the **UW Symphony** and **UW Big Band** and Jazz Studies faculty **Cuong Vu**, **Ted Poor**, and **Luke Bergman** allowed dozens of students the opportunity to perform with the renowned artists (5). English composer **Brian Ferneyhough** spent a week at the UW in February, working with students and

participating in a concert of his work by the **UW Modern Ensemble**. Here, he gathers with UW faculty and student composers during **Composition Lab** (6). Members of the UW's **Graduate Choral Conducting** program and professor **Geoffrey Boers** posed outside the Music Building with the Quad's cherry trees in full bloom (7). Students in the **Wind Ensemble** presented a concert at Meany Theater in the run-up to a China tour (see story, page 22) (8). Voice majors **Katie Kelley** and **Caroline Botero** commanded stage time during a student cast performance of Gluck's *Orphée* (9). Students from the **UW's voice and choral** programs created dramatic interpretations of Orpheus's descent to the underworld during a student cast performance of UW Music and **Pacific MusicWork's** co-production of *Orphée* (10). UW Jazz Studies student **Daniel Salka** performed with guitarist Bill Frisell during **IMPfest VIII** (11). **The School of Music Class of 2016** walked the stage of Brechemin Auditorium to receive congratulations at the school's year-end Grand Finale celebration (12).

Photo: Steve Korn



Let yourselves
be touched by my tears
Ye speakers
- Not
- ...monsters...
- Not
- ...and terrible...
- Not



FACULTY PROFILE: BONNIE WHITING



Percussionist Bonnie Whiting has been involved in music since early childhood, but it was the appeal of the stomping, tapping, and other rhythmic movements of her dance lessons that helped her find her musical focus. "I started as a dancer," says the newly arrived chair of the UW's Percussion Studies Program, "and I loved the rhythm of moving my body."

Her supportive parents enrolled her in piano lessons early, but, "the best thing they ever did was allow me to quit piano lessons at the age of eight," she says during a recent coffee break on University Avenue during the first week of Autumn Quarter. "I was a pretty flighty child, and I don't think I would have come back to music on my own terms if they had forced me to continue. Because they gave me that freedom, music was never a chore to me. It was always fun."

In the sixth grade when choosing which instrument to play in band, her parents were likewise supportive when she chose not flute or clarinet, but drums. "Musical instruments are expensive, but you can buy a pair of drumsticks for five dollars," she says, and since they weren't sure she would persevere in her playing, it seemed a safe enough investment.

Since then, she has indeed persevered, to a level of artistic achievement that places her among the best in her field. Her interest in experimental music, collaborative, interdisciplinary projects, and improvisation connects her to a robust network of musicians and artists involved with today's new and improvised music scenes in Seattle and beyond, and her interest in the history and tradition of percussion grounds her work in the bodies of both traditional and non-traditional repertoire spanning centuries.

Whiting found her artistic voice via her exposure to experimental music while earning degrees at Oberlin Conservatory (BM), the University of Cincinnati College-Conservatory of Music (MM), and the University of California San Diego (DMA), as well as through her teaching experiences at the University of Alaska Fairbanks, the DePauw University School of Music, UC San Diego, and numerous freelance professional performances.

Recent projects include a series of concerts at the John Cage Centennial Festival in Washington DC, and performance as a soloist in Tan Dun's *Water Passion* under the baton of the composer himself. In 2011, she joined red fish blue fish percussion group in premiering the staged version of George Crumb's *Winds of Destiny* for Ojai Festival. Whiting has collaborated with many of today's leading new music



groups, including eighth blackbird, the International Contemporary Ensemble, Bang on a Can, and Ensemble Dal Niente.

In accepting the position at UW, Whiting says she saw many things to like about the School of Music's well-established degree programs. "There are so many opportunities for percussionists here," she says of the UW's program, which benefits from expertise across the UW's studio and program faculty in various disciplines. A percussion student at the UW may study timpani with Seattle Symphony principal timpanist Michael Crusoe, Javanese gamelan with Ethnomusicology's Christina Sunardi, drumset with Ted Poor in the Jazz Studies Program, or, as Whiting puts it, "weird experimental music with me." The possibility to study and perform across a range of styles prepares students to be adaptable, a quality that will serve them well in their lives in music.

Whiting plans to capitalize on such strengths as she assumes leadership of the program and to nurture an approach that considers both the historical and traditional role of percussion in music and "how we see a place for percussion in the future."

Asked to elaborate on that notion, she explains, "The percussionist is always asked to do the thing that is 'the other.' When composing *Pines of Rome*, Ottorino Respighi needed someone to 'drop the needle' on the recorded birdsong at the end of the third movement and that fell to the percussionist. When Edgard Varèse was composing *Ameriques* and thought, 'Oh let's add a siren,' that fell to the percussionists. In live electronics, we percussionists are always happy to do the next thing. We've been brought in and out of music throughout history to do 'what is next.'"

Whatever might be next, Whiting is ready. "There is a body of work being created now that can only exist in a place like this," she says, referring to the UW's stature as a major research institution, where faculty are encouraged to experiment with nontraditional but important art forms. "The freedom to experiment, to do interdisciplinary work, and to work with students to carry out that work is an amazing opportunity," she says. "It's an atmosphere that is incredibly freeing and so good for the students."

Photos (Top right and below): Bonnie Whiting works with students of the UW Percussion Studio soon after arriving at the UW.

Photos: Steve Korn





NEW RECORDINGS

The Cuong Vu Trio Meets Pat Metheny: (Nonesuch)

Guitarist Pat Metheny fulfilled a longtime wish to join the band of his group's former trumpeter (and UW Jazz Studies Chair) Cuong Vu last year with a recording session in New York with Vu and bandmates Stomu Takeishi (bass) and Ted Poor (drums). The result, *The Cuong Vu Trio Meets Pat Metheny*, released in May on the Nonesuch label, takes an exploratory approach to music-making in keeping with the trio's *modus operandi*. NPR's "Fresh Air" jazz critic Kevin Whitehead noted the music "veers from the raucous to the sweet. But the center holds. The extremes balance out and enrich each other. The rough and smooth give each other context."

Juan Pampin: Percussion (Sargasso)

Fans of the work of UW faculty composer Juan Pampin overflowed the stage of the Meany Theater in 2011 when the internationally renowned Percussions de Strasbourg performed his *Percussion Cycle* in a surround-sound arrangement with the audience seated onstage with the musicians. In his 2016 Sargasso release, the ensemble reunites with the composer for a reprise of the piece, composed of four inter-related works—*Métal Hurlant*, *Toco Madera*, *Skin Heads* and *On Space*—exploring the material, timbral, and spatial aspects of the instruments, the audience, and the performance setting.

Richard Karpen: JACK QUARTET, SIX TONES: "APERTURE II" "Elliptic"

UW faculty composer Richard Karpen collaborated with two distinct groups of musicians on his latest release on the Neuma label, developing the two works on this disc, *Elliptic*, and *Aperture II*, in concert with the musicians of New York's JACK Quartet and the Vietnamese-Swedish ensemble Six Tones during a 2014 residency at the University of Washington. The music for live electronics and string quartet, *dàn tranh*, *dàn bầu*, and six-string and Vietnamese electric guitars illustrates Karpen's collaborative approach to composing, in which the music emerges in the collaboration between himself and the performers.

Studio Jazz Ensemble: Doodlin' in Room 35

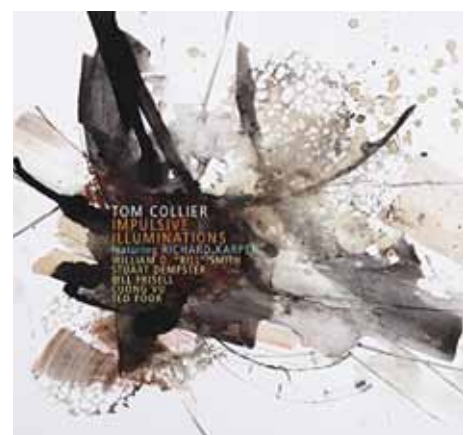
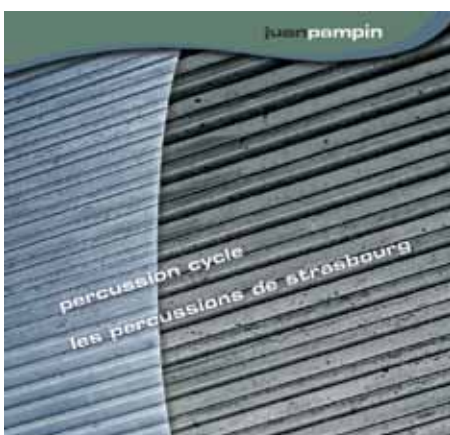
The fourth annual recording project by the UW's Studio Jazz Ensemble under the direction of Harry James bandleader Fred Radke wrapped in September 2015 at Seattle's London Bridge Studio, with the students interpreting music by Charles Mingus, Thad Jones, Billy Strayhorn, and others. This eight-track set, produced by Dan Dean and recorded by Dean with Reed Ruddy, gives each ensemble member moments in the spotlight, with notable solos by trumpeter Ray Larsen, pianist Melvin Soetrisno, drummer Tai Taitano, and saxophonists Brendan McGovern and Sidney Hauser, to name a few.

Melia Watras: 26 (Sono Luminus)

For 26, her second release on the Virginia-based Sono Luminus label, faculty violist Melia Watras gathers world-class violists to perform and share their own works with one another. Watras, her former professor Atar Arad (soloist and former Cleveland Quartet violist) and Garth Knox (formerly of the Arditti Quartet) contributed compositions to this collection, named for the number of strings on the instruments used: two violas, one violin, and the 14-string viola d'amore. Joining the composers in performing this set are violinist Michael Jinsoo Lim (Pacific Northwest Ballet) and UW composer/digital artist Richard Karpen.

Tom Collier: Impulsive Illuminations (Origin)

Newly retired professor Tom Collier assembled a set of five improvised compositions with pianist Richard Karpen to be recorded in a trio setting for *Impulsive Illuminations*, his new release on the Seattle-based Origins label. Joining the duo on this collection are a contingent of Collier's UW colleagues representing decades of modern sensibilities and improvisational expertise, including guitarist Bill Frisell, trumpeter Cuong Vu, drummer Ted Poor, clarinetist William O. "Bill" Smith, and trombonist Stuart Dempster.





THE EMERITI

Milestone birthdays and 50 years of collaborative music-making reunited two of the UW's all-time favorite music professors Oct. 26 at Meany Theater when professors emeriti Stuart Dempster and William O. "Bill" Smith presented "Eighty and Ninety" on the School's Music of Today Series. The musicians forged their friendship in the late 1960s when both were young professors at the School of Music and key members of the school's Contemporary Group, a Rockefeller Foundation-supported ensemble that achieved national acclaim under the directorship of composer William Bergsma.

Photos this page (clockwise from top): Stuart Dempster and Bill Smith contemplate how it feels to be 80 and 90, respectively (Steve Korn photo); The nationally renowned UW Contemporary Group, circa 1970-71; Stuart Dempster plays Pauline Oliveros's "In the Garden" on the Candle Trumpet (Photo: Mary Levin).



80 AND 90: STUART DEMPSTER AND BILL SMITH



LEADING QUESTIONS: STUART DEMPSTER AND BILL SMITH

Photographer Steve Korn caught up with the Professors Emeriti Stuart Dempster and William O. "Bill" Smith recently in a special UW edition of his ongoing blog series *Leading Questions*, in which the subject is given a few words as a prompt, with the subject completing the phrase in his or her own words. It is worth noting that the total of Bill Smith's interview-questions and answers-totaled 136 words, while Professor Dempster's responses, with questions, totaled more than 2,000. For space reasons, we present a dramatically edited version of Dempster's responses here, but please do visit our website for each thoughtful word of the full interview.

Read the full interviews on our website at: <http://bit.ly/2g7sOTR>.



STUART DEMPSTER

When I was 14 I had been playing baritone for about three years (they had too many trumpet players). It was just about this time I found myself in senior band getting ready to play in a band concert only to discover that my stand-mate was ill and wasn't going to make it to the concert-and the music wasn't going to make it either! I told the director, "Don't

worry, I think I have all the music memorized." The result was fine and it gave me confidence to memorize music later on.

The trombone is an instrument that "found" me. My then band director suggested that I take lessons but that, "You won't be able to get lessons on baritone; how about you try trombone." I said, "Okay." Then I took the instrument home and taught myself how to navigate on it because transferring the basics from baritone to trombone wasn't all that difficult. After a few months I started lessons on trombone and, well, never recovered!

Discipline is crucial if one is to acquire the necessary tools during the now infamous 10,000 hours of practice essential for success. Attention to detail is so important, and it is not helpful to play a passage seven or 17 times and finally achieve it on the eighth or 18th time only to immediately move on to something else. The passage needs to be repeated seven or eight, or 17 or 18 more times—all of them correctly—in order to undo all the error-prone times. And then build up a more solid body memory by playing the passage correctly yet another similar quantity of times. It is always about the percentages. It is important to play a passage correctly a minimum of 70 to 90 percent of the time, gradually becoming closer to 100 percent.

Your audience is your friend if you will but allow them in. One needs to trust the audience and, the more one plays to the audience, the more they will subtly communicate back. It is a wonderful feedback loop that can keep at bay tendencies toward fear, nervousness and/or stage fright. It is well to solicit the audience's complicity in this process, but that need not be accomplished through words. It can happen by your facial expressions, your aura or persona, or the act of "directing" your performance energy – a restorative energy – to the audience simultaneously as you play. In all my performances over the years I have never had an audience wishing me to fail. Indeed, it is the opposite; they will be inwardly if not outwardly cheering me on because they know that may help create a good, rich experience.



BILL SMITH

Someone once told me get the best education you can.

When I was 14 I wanted to be Benny Goodman.

If I could do it all over again, I'd play cello.

Practice makes me tired.

When I look at where I'm at right now, I smile.

The piece of music that always resonates with me is Mozart's Clarinet Quintet

Some of my best ideas come to me under a tree.

As I get older, I've realized that years go by faster.

In the big scheme of things, what really matters is to love what you do.

Music has taught me teamwork

People ask me where I got my tricycle.

Right now I'm interested in, Double Belled Double Clarinet.

Change is OK

I've never understood Conductors

When I'm stuck I ad lib.

Improvisation is composition in motion

Top left: Smith and Dempster, co-directors of the UW Contemporary Group, 1996.

William O. Smith in Pauline Oliveros's "Wheel of Fortune."





HUSKIES IN CHINA

WIND ENSEMBLE TOUR TO BEIJING AND SHANGHAI

MARCH 2016

More than 60 UW students spent their spring break making music and memories in Beijing and Shanghai on the Wind Ensemble's 2016 tour to China. Standing-room-only crowds and an enthusiastic reception greeted the musicians on the ten day tour last March. The tour, the ensemble's fifth visit to Asia in the past decade, was made possible with support from the UW's Office of Global Affairs and hosts in China as well as the School of Music.

While in China, the ensemble performed side-by-side concerts with their counterparts at several universities, including Tsinghua University, (the UW's new global innovation partner), the China Conservatory, and Shanghai Maritime University. Students and faculty, including saxophone instructor Michael Brockman and groups of students from various instrumental studios also delivered master classes and presentations while abroad.

"Many new friendships were formed and despite the very rigorous rehearsal/ performance schedule, the students still had some fantastic sightseeing experiences," reported ensemble director Timothy Salzman, head of band activities at the UW, who in addition to overseeing the ensemble's tours, has served as visiting professor at the China Conservatory, conducted the People's Liberation Army Band in concert, and appeared in concert with the Beijing Wind Orchestra at the National Center for the Performing Arts.

"Our students were incredible ambassadors for our country, our university and our School of Music," Salzman continued. "We are particularly indebted to Jeffrey Riedinger, UW Vice Provost for Global Affairs; Ray Li, director of UW International Advancement; and College of Arts and Sciences Dean Robert Stacey for their support, as well as our wonderful Chinese hosts, including School of Music alumnus Dr. Zhao-Rong Chen of the China Conservatory."



Photos Clockwise from Top (Left to right):

- 1** UW Music students visit the Great Wall of China during the 2016 China Tour.
- 2** Senior Colonel Haifeng Zhang, conductor of the People's Liberation Army Band (far left) and Sue Cheng, president of the Beijing chapter of the UW Alumni Association, pose with Timothy Salzman and Dr. Zhao-Rong Chen, UW School of Music/UWWE alumnus (far right) at a UWAA reception at Tsinghua University, Beijing.
- 3** UW saxophone instructor Michael Brockman joined the tour, conducting master classes and performing with the Wind Ensemble.
- 4** WE clarinetists—including Zach Chun, David Bissell, Alexander Tu, Mo Yan, Kevin Kang and Angie Streng—pose with China Conservatory clarinetists.
- 5** Music students (left to right) Kelly Brown, Sabrina Bounds, Jamael Smith, Alexander Tu and Megan McCormick relax after a chamber music performance at Shanghai #3 Girls School.
- 6** UWWE students in Shanghai.

Photos: Courtesy Timothy Salzman, UW Wind Ensemble



Graduate Joyce Lee (BM, Flute Performance) and mom celebrated with flowers and smiles at Grand Finale.



Grads Roxanne Fairchild (BM Music Ed) and Elizabeth Harris Scruggs (BM Music Ed, BA English) donned cap and gown for their grad walk across the Brechemin Auditorium stage.



Christopher Mechell (DMA Piano Performance) received congratulations from organ professor Carole Terry.



Kassey Castro (BM Music Education) and proud mom mingled in the lobby at Grand Finale.

2016

GRAND FINALE

The School of Music Class of 2016 walked the stage of Brechemin Auditorium in recognition of their academic achievements at the Grand Finale Celebration June 10 at the School of Music.

Fifty-four UW Music students earned music degrees, including 15 DMAs, one PhD, 17 MM and MA degrees, and 21 BA and BM degrees.

Among undergraduates, three students earned double degrees: Michelle Bretl (BM Voice, BS Speech and Hearing Sciences), Elizabeth Harris Scruggs (BM Music Education, BA English), and Melissa Kersh (BM String Instruments, BS Computer Sciences).

The celebration included remarks by School of Music director Richard Karpen and graduates Megumi (Memmi) Ochi (DMA Percussion); and Jamael Smith (BM, Orchestral Instruments). Music was provided by the School's 2015-16 Scholarship Chamber Group, the Daana Quartet, and retiring professor Tom Collier, marimba.



Supportive family surrounded graduate Denná Good-Mojab (MM, voice) upon completion of her degree studies.



Graduate Stella Kosim (BM Guitar) and friend relaxed in the Fishbowl at Grand Finale.



Graduate Erin Howard (MA Music Education) and Music Ed mentor Professor Steven Morrison note educational milestones at Grand Finale.



Jamael Smith (BM Orchestral Instruments), shown with his mother, delivered special student remarks for the Grand Finale program.



Michael Gebhart (BM Jazz Studies), center, receives a friendly send-off from faculty mentors Huck Hodge (left) and Cuong Vu (right).



Megumi "Memmi" Ochi (DMA Percussion Performance), left, and Tigran Arakelyan (DMA Instrumental Conducting), right, received fond congrats from graduate advisor Brenda Banks.

THANK YOU FOR YOUR SUPPORT

A Message from the Friends of UW Music Board

Your support nurtures greatness

Our past year in review reveals many examples of the impact of your generosity. Our students and faculty are flourishing in their artistic and educational pursuits and making meaningful contributions to their artistic communities and in the world at large, thanks to the support and encouragement you have given in 2015-16 and beyond.

Your contributions of time and your financial gifts make an important difference to the School of Music. Your gifts to student support funds this past year have provided critical resources to young musicians struggling to meet the rising costs of a university education. They have enabled us to reward talent and dedication and to recruit and retain the best and brightest student-musicians.

In acknowledging our gratitude for your involvement, we pause to thank the volunteers who have served on our School of Music Advisory Board, which we re-christen The Friends of UW Music. At this turning point, we are deeply grateful for the support of board members such as the late Patti Marsh, whose loss we continue to mourn as we celebrate the lasting impact of her gifts that will continue to support our students in the years to come.

We also thank recent past board chair Mary Ann Hagan for her leadership the past two years as she passes the chair position to member Neil Bogue, a recent retiree of the Applied Physics Laboratory at UW and a passionate supporter of the arts who has devoted time and resources to the school, in particular its opera program, for many years.

In the coming months, we put special focus on our students and in raising support for scholarships, endowments, and discretionary resources that benefit students across our dozens of degree programs. Your support of such funds helps to ensure our students are able to complete their educations, fulfill their artistic aspirations, and leave the university well-armed to make an important impact in their professional lives in music.

Thank you!

—Neil Bogue, Chair
Friends of UW Music

—Richard Karpen, Director
School of Music



2015-16 SCHOOL OF MUSIC ADVISORY BOARD

Mary Ann Hagan
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Neil Bogue
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Patricia Marsh
Carol Scott-Kassner
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Richard Karpen

The School of Music is deeply grateful for the volunteer leadership of its Advisory Board, whose members devote valuable time and energy to the School and its students and faculty. Thank you for all that you do!



School of Music friend Patti Marsh with UW piano student Jae-In Shin, one of dozens of UW music students who received scholarship support from Patti and her late husband, Jerry Marsh

Photo: Joanne De Pue

PASSAGES: PATRICIA "PATTI" MARSH

Faculty, staff, and students at the School of Music were saddened by the recent passing of Patricia "Patti" Marsh, longtime friend of the School of Music and member of the School's Volunteer Advisory Board.

A lifelong music lover and Seattle native, Patti attended the University of Washington and was a member of the Iota Chapter of Alpha Gamma Delta.

Patti met her late husband, Jerry, later in life, and the couple wed in 1997. Avid arts enthusiasts, their love of the School of Music was evident even then. Upon their marriage, the School of Music hosted a reception for the couple with performances by UW music students and faculty pianist Robin McCabe. Patti's involvement with the School continued following Jerry's passing in 2010 with her longtime service on the school's advisory board.

Along with Jerry, Patti created permanent scholarship endowments at the UW benefitting music students and enhancing a longtime legacy of support by the Marsh family that began with gifts from Jerry's late uncle Louis S. Marsh, an early BOEING executive.

In addition to other scholarship funds established by the Marsh family, the Louis G. and Patricia A. Marsh Endowed Fellowship in Music, the Louis Gerard Marsh and Patricia Marsh Endowed Fund in Music, and the Louis G. Marsh Endowed Music Scholarship have provided support to dozens of graduate and undergraduate students at the School of Music.

"Patti was a wonderful and generous friend to the School of Music and we were saddened by the news of her passing," says director Richard Karpen. "She and her late husband, Jerry, created significant opportunities for our students that will continue to make a difference for young musicians now and in the years to come. I am honored to have known Patti. We remain deeply grateful for her important contributions to the School of Music."

Dryfoos Award recognizes performance accumen

UW student Logan Heine is a geology major, but last spring he earned an annual UW Music performance award as well as a headlining spot alongside renowned guitarist Bill Frisell at the 2016 Improvised Music Project Festival (IMPFest).

A saxophonist who grew up in Kirkland and participated in jazz bands in middle and high school, Heine had in mind a career in the earth sciences, but wanted to remain involved with music after transferring to the UW from a music school back east. Discovering the School of Music's ensembles are open to majors and non-majors alike, Heine participated in several jazz ensembles last year, took private sax lessons, and got involved with the student-run Improvised Music Project, which stages ongoing performances both on and off campus.

Heine's involvement with the UW Music community deepened further last spring when he learned he had won the School's Barbara, Walt and David Dryfoos Award, a \$1,000 cash award granted at the end of each academic year in recognition of outstanding live performance.

"I was incredibly surprised and excited when I found out I had won, but it was a very welcome surprise," Heine says, adding that he used the funds to make an investment in his musical future. "I am using the money to completely restore and fix a tenor saxophone I had purchased around the time I received the award."

Established in 2007 by Walt, Barbara, and David Dryfoos as part of the University's Faculty-Staff-Retiree Campaign for Students, the award rotates between three divisions—orchestra, jazz, and choral—in order to encourage membership in the UW's large performance ensembles.

While Walt Dryfoos claims he is unable to play "anything more than the radio," he admits to taking up the electric bass in recent years, which has led to engagements with a local cover band at events throughout the region. He also sings and performs with Barbara (vocals) and David (piano) at the family's congregational choir, demonstrating yet another way music creates bonds at home and throughout the greater community.



In establishing an endowment to make the award a permanent source of support for students at the School of Music, Walt Dryfoos, one of the UW's lead advancement officers, gives to an area of family interest while ensuring this unique honor will continue to encourage aspiring musicians at the university for years to come.

For Heine, the honor led to an important investment in his musical future and a re-energized sense of musical direction. "When I get the horn back in February," he says, "I hope to dig back in to studying and transcribing some of the first tenor players I idolized when I was first picking up the instrument—Coleman Hawkins and Sonny Rollins." By the sound of things, music will continue to occupy a leading role in Heine's life—and education.

Saxophonist Logan Heine takes notes from guitarist Bill Frisell last spring before their set at the Improvised Music Project Festival.
Photo: Steve Korn

SERCOMBE HONORED WITH SUPPORT FOR VI HILBERT COLLECTION

UW Music recognized the important contributions of longtime School of Music staff member Laurel Sercombe recently, joining with the Pacific Northwest Chapter of the Music Library Association to honor Sercombe upon her retirement last June after more than 30 years as the school's Ethnomusicology Archivist.

A contribution in Sercombe's honor in support of the Vi Hilbert collection in the Ethnomusicology Archive pays tribute to her contributions to the archive and recognizes her particular interest in the collection of cultural materials created by Upper Skagit elder Vi Hilbert and donated

to the UW in 2005. Sercombe has been instrumental in curating and enhancing the collection since her days as a PhD student at the UW researching music of the Pacific Northwest Native American cultures. The gift from PNCMLA, organized by Music Librarian Judy Tsou, was matched two to one by the School of Music.

Since assuming leadership of the archives in 1982, Sercombe has applied her expert organizational skills to maintain the UW's collection of sound recordings, instruments, and artifacts from around the world, recognized as an important research source for scholars worldwide.

continued on page 27



2015-16 MUSIC SCHOLARSHIP & FELLOWSHIP RECIPIENTS



**Martha M. Ackerman
Endowed Scholarship**
James Morford

**Wendy Elizabeth Adams
Music Scholarship**
Julia Day
Thomas Campbell

**Montserrat Alavedra
Endowed Scholarship**
Amy Kuefler

**Alcor Endowed
Scholarship**
Ania Stachurska
Jacob Sundstrom
Li-Cheng Hung
Christopher Mena
Matt Anderson
Elizabeth McDaniel
Gabriel Palmer
Leanna Keith
McKenzie Rickman
Lauren Wessels
Luke Fitzpatrick
James Dimartini

**James L. Beech
Endowed Scholarship**
Elizabeth MacIsaac
Andre Elias
John Michael Kohfeld
Matt Sablan
Yu-Chi Lee
Andrew Romanick

**James and Harriette
Bleitz Endowed Music
Scholarship**
Nicholas Reynolds
Anna Vara
Tsz-To To
Jacob Caspe
Melvin Soetrisno
William Mapp

**Boeing Endowed
Fellowship for
Excellence in Music**
Jennifer Ludlow
Ryan Mullaney
Andre Elias
Rebecca Cantrell
Zachary Myers

**Brechemin Foundation
Music Scholarship**
Kevin Baldwin
Emerald Lessley
Adrian Noteboom
Michael Gebhart
Hyun Su Seo
Andrew Romanick
Sabrina Bounds
James Phillips
Hannah Waterloo
Emmeran Pokorny
Patrick Borrer
Tsz-To To

**Adeline Bowie Carlson
Memorial Fellowship
in Piano**
Christopher Lyons

**Catch a Rising Star
Endowed Scholarship**
Ze Ze Xue
Stephanie Lee
Alexander Lee Tu
Nicole Chang

**Edna Chittick Endowed
Scholarship**
Joel Vincent Lloyd
Bevington
Miriam Anderson

**Clara Lee Johnson
Memorial Scholarship**
Britanee Hwee
Monta Said
Andrew Abel
Joyce Lee
Logan Esterling
Jamael Smith
Corentin Pokorny
Heather Borrer
Yunhee Kim
Darian Woller

**Jane and David Davis
Endowed Fellowship
in Music**
William Bryant
Steven Damouni
Zachary Buker

**Rudy de Tornay
Fellowship in Opera**
Carolina Botero

**Barbara, Walt, and David
Dryfoos Music Award**
Logan Heine

**Deborah and Meade
Emory Music Scholarship**
Chan-Yang Kim

Marie Ferrel Scholarship
Jeremy Morada
Jeffrey Larkin

**Philip R. and Versa Foster
Scholarship**
Hyun Su Seo
Daniel Richardson

**Barbara and Lynn
Himmelman Endowed
Scholarship**
Brandon Pifer

**Consuelo Houts
Scholarship**
Brenda Mohr

**L. Mildred Hurd
Scholarship**
Sarah Riskind

**Demar and Greta Irvine
Endowed Scholarship**
Jennifer Ludlow
Megan Francisco
Sarah Kolat
Michelle Dobbs
Lisa Mansfield
Giuliana Conti
Erin Howard
Skuli Gestsson
Kaley Eaton
Zachary Myers

**M. Kathleen Johnson
Endowed Music
Scholarship**
Rachel Gerstenfeld
Connor Ritchie

**Milton Katims Viola
Scholarship**
Vijay Chalasani

**Gerald and Betty Kechely
Endowed Scholarship**
Jacob Sundstrom

**Jeannette Killian
Scholarship**
Jihyun Lee

**Louis G. and Patricia
A. Marsh Endowed
Fellowship in Music**
Yen-Chun Yeh
Dakota Miller

**Louis and Katherine Marsh
Scholarship in Music**
Tina DiMonda
Renee Millar
Yang Lu
Joshua Lutman
Katie Kelley
Benjamin Kramer

**Nygren Family Endowed
Scholarship in Opera**
Alison Johnson

**Harvard Palmer
Endowed Scholarship**
Jacob Caspe

**Adelyn Peck
Endowed Fellowship**
Megan Francisco

**Delores Gail Plath
Scholarship**
Erin Kelly
Chloe Prendergast
Alessandra Barrett
Hye Jung Yang
Patrick Aubryn

**Gina Funes and Fred
Radke Endowed
Scholarship in Music**
Tyler Evans
Allison Johnson
Alexis Neumann

**Frances Redner Memorial
Endowed Scholarship
in Music**
Meg Stohman

**Helen A. Reynolds
Endowed Scholarship
in Music**
Jan Jakut
Rose Cheng
Rebecca Cantrell
Taryn O'Keefe
Sarah Bost
Quinn Price

**Bernice Mossafer Rind
Endowed Fund in Music**
Nicole Chang

**Pauline and Paul Soder
Memorial Scholarship**
Rebecca Irene Putnam

**Vilem Sokol Endowed
Scholarship Strings
Scholarship**
Melissa Kersh
Isabelle Kodama

**Alice J. Sorenson
Memorial Scholarship**
Erin Howard

**Paul D. Tufts Endowed
Fellowship**
Yusi Liu

**Louise Van Ogle Memorial
Scholarship**
Sarah Kolat

**Ruth Sutton Waters
Endowed Scholarship
in Piano**
Christopher Mechell

**Marion O. Williams
Endowed Scholarship**
Brianna Valencia

**Hans Wolf Award for
Graduating Seniors in
the School of Music**
Yoojeong Cho
Chris Kouldukis

A MUSICAL THANKS TO FRIENDS OF UW MUSIC



Corentin Pokorny is among generations of UW Music students to receive the prestigious Brechemin Scholarship.

Photo: Steve Korn.

Feb. 12 Scholarship Recipients Recital features Brechemin scholars and more

Each year, upwards of 150 students pursuing undergraduate and graduate degrees in the UW School of Music benefit from the scholarship support of alumni and friends, and on Feb. 12, some of this year's recipients will make music to express their thanks for all this support makes possible.

The UW Music Scholarship Recipient Concert on Feb. 12 presents some of the school's most promising students in performance, including recipients of the prestigious Brechemin Scholarship, which has provided critical support to students at the School of Music for more than five decades.

Originally established by the Brechemin Family Foundation as a scholarship fund to support students pursuing degrees in Music History and Literature, the scholarship has developed over the years into the most expansive single source of scholarship funding for students of the School of Music.

Laurel Sercombe Honored *continued*

"Your work has transcended geographic and cultural boundaries, fostering musical experiences around the world and right here at home in the Pacific Northwest," wrote School of Music director Richard Karpen in acknowledging the School of Music's matching contribution.

Though she officially retired in June of this year, Sercombe continues to be a frequent presence in the archives, where she volunteers her expertise in ongoing curation of the Vi Hilbert Collection and other areas of archives. Her successor for the 2016-17 academic year, Ethnomusicology PhD student Joe Kinzer, holds an M.M. degree from Northern Illinois University with a concentration in Ethnomusicology and Southeast Asian Studies. His dissertation work at the UW explores performance of tradition and heritage in contemporary Malaysian institutional settings.

"The UW has been fortunate to benefit from Laurel's expertise for more than three decades," Dr. Karpen says. "This gift is a wonderful testament to our appreciation because it honors and supports her ongoing research interests here, which means that even though she has retired, she hasn't really left us!"

Two current UW Music faculty—Michael Partington and Robin McCabe—were recipients of the scholarship while students at the UW. Partington, head of the School of Music's guitar program, earned his undergraduate degree in music at the UW. Receiving the Brechemin Scholarship, he says, was an important turning point in his education—he started at the UW as an English major—and ultimately his life's career path.

"My guitar teacher at the time suggested I take the music scholarship auditions, and when they offered me the Brechemin Scholarship I decided I should probably do music," Partington says. "While at the UW, I started playing competitions and performing, and I recorded my first CD in my senior year."

McCabe, longtime UW piano professor, was awarded the scholarship three of her four undergraduate years at the School of Music. "The family name of Brechemin was famous back then, as Charlotte and Louis Brechemin were the first donors to come forward and create annual scholarship awards for various areas of the school," she says. "Charlotte Brechemin used to come to the scholarship finals. She sat in the back row and 'reviewed' the results of her generosity, as we paraded out and performed on our various instruments. Years later, after I arrived here from New York, as a new assistant professor at the school, I had the honor of playing the dedication recital celebrating the remodeling of Brechemin Auditorium. Charlotte's daughter, Mina, was there, in the first row, cheering me on. Talk about coming full circle!"

Current strings student Corentin Pokorny, who received the award this past year, says the award's benefits for him were two-fold: "Receiving the Brechemin Scholarship was more than just a great financial help for my time at the University, but it was a reward in itself," he says. "It validated all the hard work I put in, and made me feel like I had really accomplished something."

Recipients of the School of Music's named scholarships, fellowships and support funds will join the Brechemin scholars in performance on Sun. Feb. 12, 2 p.m., Brechemin Auditorium. Admission is free. For details, visit music.washington.edu/calendar.

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Musicians from Seattle Symphony and University of Washington, side by side. SSO and UWSO reconvene for a Jan. 26 performance at Meany Theater (see page 31).

Photo: Jerome Tso

2016-17 CONCERT SEASON HIGHLIGHTS

The events listed below are only a small portion of the concerts and music-related events on our calendar in the 2016-17. For a full listing of upcoming events, visit music.washington.edu/events. Advance tickets for performances at Meany Center are on sale at artsuw.org. Performances listed below are at 7:30 p.m. at Meany Theater unless noted.

Jan. 26 (Thu)

UW Symphony and Seattle Symphony: *Side by Side*

David Alexander Rahbee and Ludovic Morlot conduct the orchestras performing both separately and together. Works by Beethoven, Shostakovich, Berlioz, and Copland.

Feb. 8 (Wed)

Faculty Recital: Cristina Valdes, piano

Sourced: Composers inspired by composers. Works by Karpen, Durand, Messiaen, and Kotoka Suzuki.

Feb. 23 (Thu)

Faculty Recital: Craig Sheppard

The pianist presents an ambitious all-Chopin recital: Fantasy in F Minor, Opus 49; Sonata #2 in B Flat Minor, Opus 35, "Funeral March;" Three Mazurkas, Opus 59; and Sonata #3 in B Minor, Opus 58.

March 9 (Thu)

Robin McCabe, piano

The pianist (shown below) performs Mussorgsky's "Pictures at an Exhibition" and the magisterial first piano concerto of Robert Schumann.

April 30 (Sun), 2 pm

UW Music and Pacific MusicWorks

Opera: Purcell, *Dido and Aeneas*

Pacific MusicWorks' orchestra and soloists team with the UW Chamber Singers in this UW Music/PMW co-production.

May 5-7 (Fri, Sat, Sun), various times

From the Harry Partch Instrument Collection:

Oedipus: A Musical Theater Drama

Rarely presented work by 20th century composer Harry Partch performed on the composer's handmade instruments.

May 25 (Thu)

Wind Ensemble and Alumni Band

The ensembles celebrate 30-year UW anniversaries by director Timothy Salzman and colleagues Robin McCabe and Jonathan Bernard, both appearing on the program. Also featured: world premiere of new work by faculty composer Huck Hodge, with David Gordon, trumpet.

June 2 (Fri)

UW Symphony and Combined UW Choirs

Defiant Requiem: Verdi at Terezín

Guest conductor/creator Murry Sidlin leads this performance honoring musicians imprisoned in the Terezín concentration camp of Nazi Germany and their courageous performances of Verdi's *Requiem*.





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