**From the Director**

This issue of Whole Notes offers a look back at the 2016-17 academic year and the briefest glimpse of the work engaging our students, faculty, and alumni. As you will read in this issue, our achievements take many forms. For some of us, success is the mastery of a challenging great work of music, the world premiere of a new composition, top honors in a prestigious competition, an appointment to an academic position, or recognition by a top society of our peers. Others are intent on exploring new and innovative ways their musical knowledge, skills, and abilities might make an impact, both here at the University and in worlds beyond.

A great deal of the important work outlined in this report is encouraged, supported, and made possible by our friends and alumni—all of you whose gifts of financial support, time, and interest contribute to the success of the students and faculty and the communities we serve. In the waning weeks of 2017, we appreciate your consideration among the waning weeks of 2017, we appreciate your consideration among the causes that are important to you, and we thank you for all that you have made possible here at the School of Music during this past year and more.

Thank you!

Richard Karpen, Director, School of Music

**FACULTY COMPOSER HUCK HODGE GRANTED CHARLES IVES LIVING AWARD**

The American Academy of Arts and Letters has named UW faculty composer Huck Hodge the recipient of the Charles Ives Living, the largest monetary award granted exclusively to American composers.

Honoring mid-career composers of unheralded acclaim, the cash award of $225,000 enables—and in fact requires—the recipient to “quit his day job” for a two-year period in order to focus solely on composing, a luxury not afforded Ives himself, who composed the body of his work in relative obscurity while earning a living in the insurance trade.

While on leave from the UW starting July 1, 2018, Hodge (who currently serves as chair of the UW Composition program) plans to continue his prolific output of new works developed in his eight years on the UW Music faculty, during which he has garnered numerous honors, including a prestigious Rome Prize in Composition, the Gaudernak Prize, the ISCM League of Composers Award, fellowships from the Bogliasco Foundation and the American Academy of Arts and Letters, the Aaron Copland Fellowship from the Bogliasco Foundation, and awards from ASCAP, New Music USA, and the Concurso Franco Donatoni in Italy.

Established in 1998 and awarded tri-annually, the Charles Ives Living is the American Academy’s top prize among hundreds of scholarships and fellowships awarded to composers since 1970, when Harmony Ives, widow of the acclaimed composer, left to the Academy the royalties from her husband’s music to establish a fund for prizes in music composition. The American Academy of Arts and Letters, an honor society of the country’s 250 leading architects, artists, composers, and writers, administers more than 70 awards and prizes, exhibits art and manuscripts, funds performances of new works of musical theater, and purchases artwork for donation to museums across the United States.
UW Music Major Jocelyn Beausire Receives Libraries Undergraduate Research Award

Voice major Jocelyn Beausire, who double majored in Music and Architecture, was recently awarded a 2017 UW Libraries Research Award for undergraduates in the senior non-thesis division for her paper, in which she posited a framework for encouraging inclusivity, egalitarianism, and cooperation in the creation of urban acoustic environments.

The awards, granted annually by UW Libraries in three divisions, included a $1,000 cash award and recognition at a special awards ceremony hosted by UW Libraries. Submissions were judged based on the students’ project, reflective essay, and bibliography and how well they demonstrated use of library resources in conducting their research.

Research underway at the Center for Digital Arts and Experimental Media (DXARTS) attracted a high-profile visitor recently when world-renowned soprano Renee Fleming, in town for an engagement with Seattle Symphony, paid a visit to DXARTS’ Art+Brain Lab. Fleming received a personal demo donning wearable sensors and learning more about results and methods for collecting data that have been developed over the course of the past several years at DXARTS. Professors Richard Karpen, Juan Pampin and Thomas Desel, along with DXARTS Research Associate (and School of Music Composition alumnus) Marek Pączkowski, demonstrated ongoing work with tools and technology—including mini Electroencephalography (EEG) and Electromyography (EMG) machines—used to collect brain and muscle signals that can control a piano and software synthesizers.

Continuation of this research is made possible through a generous grant from the National Endowment for the Arts and by the Yamaha Corporation, providing support through its Disklavier, a robotic acoustic piano that has performed a central role in presentation and refinement of the professors’ music experiments. Professors Karpen and Pampin also receive funding support from the Mellon Foundation as part of a consortium project under way at the UW and administered through the Meany Center for the Performing Arts.

KOIZUMI PRIZE FOR ETHNOMUSICOLOGY AWARDED TO UW MUSIC PROFESSOR PATRICIA CAMPBELL

Patricia Campbell, Music Education and Ethnomusicology professor at the School of Music, is among 2017 recipients of the Fumio Koizumi Prize for Ethnomusicology, an international award presented each spring in Tokyo. The award recognizes Professor Campbell’s achievements in research in world music pedagogy and children’s musical cultures.

The Koizumi prize was established by Koizumi Mieko, widow of Professor Koizumi Fumio, a noted Japanese ethnomusicologist, to commemorate her husband’s lifelong devotion to ethnomusicology and to honor individuals and organizations who have made significant contributions to the field. The prize includes a cash award and certificate and an opportunity to deliver a lecture at the Japanese university of the winner’s choice. Professor Campbell delivered lectures for the Koizumi Foundation at the Tokyo College of Music and the University of Kyoto.

The honor places Professor Campbell in esteemed company among her peers; previous recipients include John Blacking, William P. Malm, Jean-Jacques Nattiez, Bruno Nettl, Barbara Barnard Smith, and Robert Garfias, founder of the University of Washington Ethnomusicology program.
Double Reeds: Step by Step

By Logan Esterling  Special to Whole Notes

A hair of a cat, the shavings from an eraser, a petal from a flower, and the skin of an apple. All of these random ingredients are around the same thickness as the two blades of a finished oboe reed. Take a look at the thickness of a fingernail; reed makers are shaving cane to be even thinner than that.

As with every aspect of making a reed, the “ideal measurements” are unique to each oboist’s style of playing. Regardless of personal ideals, attention to detail is a trait that reed-ers are required to have.

Every reed begins with cane. The cane used in modern reed making is of the variety Arundo Donax. This type of giant 20-foot cane is grown across the globe, but most oboists revere the cane from the southern Var area of France. In assessing the quality of a piece of cane, the oboist prioritizes straightness and a consistent diameter between 10 and 10.5 millimeters. The section with ideal measurements is sliced off of the tube cane. Each piece is then cut to the proper length and the middle of the cane is shaved using a gouging machine.

After ensuring the cane is properly soaked, the reedmaker folds it in half. The folded piece of cane fits onto a shaper tip where the excess cane is shaved off using razor blades.

At this point the cane is ready to be tied and scraped. The cane is fastened onto staples, which are typically brass or silver tubes that have cork on the bottom half so that it can easily slide into the top of the oboe. The standard length of a staple is 47 millimeters long, but that is also subject to preference.

When UW music student Logan Esterling decided to switch from saxophone to oboe in his sophomore year of high school to fulfill his dream of performing in an orchestra, he had no idea that he was consigning himself to a life requiring constant, diligent attention to his instrument far above and beyond that required of other instruments in the ensemble. He had no idea he would soon be carrying four knives in his oboe case wherever he’d go and that razor blades and sandpaper would figure prominently in his daily routine. Becoming an oboist meant he would become one of the hardest working musicians in the orchestra, and not because of the hours of practice required to master the instrument, though the practice required is no small thing to contemplate.

No, the defining difference, the thing that sets players of oboes and bassoons and clarinets apart from the rest, are the reeds themselves. Inside a small case Esterling carries with his instrument is a set of reeds, made of cane grown in the south of France, and meticulously fine-tuned to achieve optimum sound attributes. As Esterling has discovered, he has had to commit to becoming a skilled reedmaker in addition to a skilled musician to be the best oboist he can be. That means in addition to learning to play, he has had to learn to scrape, to shape, to soak, to fold, to gouge, and then to scrape some more, all in exact measure and with varying results.

At the School of Music, reed making is taught by two expert practitioners—bassoonist Seth Krinsky and oboist Mary Lynch, who both serve as principals of their respective instruments with Seattle Symphony in addition to their work on the School of Music faculty.

It takes a certain focus to excel at the mastery of the craft as well as patience and a willingness to make a lot of inferior reeds in the process. Lynch cites a quote from John Mack, longtime principal oboist of the Cleveland Orchestra, who famously said, “You have to make an entire laundry basket of reeds before you can start to become adept.”

Esterling, a junior who performs in both the UW Symphony Orchestra and the Wind Ensemble, is on his way to becoming adept. He spends an average of two hours per day on reed-making on top of his class and rehearsal schedule.

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Archival Transitions Complete

When longtime UW Ethnomusicology Archivist Laurel Sercombe retired from the UW last June after more than 30 years as archivist, many wondered how the archives would change in her absence or if her high standards could possibly be met by any successor. Now, nearly a year later, several truths are evident: One might leave but her high standards could possibly be met by any successor. Now, nearly a year later, several truths are evident: One might leave but if her high standards could possibly be met by her successor, School of Music alumna Erin Conor (please see story this page), if one is diligent, one might leave but her high standards could possibly be met by any successor. Now, nearly a year later, several truths are evident: One might leave but her high standards could possibly be met by her successor, School of Music alumna Erin Conor (please see story this page), but it’s hard to say goodbye; and if one is diligent, one might be able to help guide the direction of change toward the best possible outcome.

To that end, a passing of the baton—or in this case, the Edison cylinder—got under way at the University of Washington this past summer, where an agreement between the School of Music and UW Libraries, the School of Music, in consultation with the Libraries, is to appoint annually a nine-month research assistant dedicated to managing all aspects of the Performing Arts Resource Center, a branch library and computer lab with collections of music, dance, and theatre, and collaborated with music faculty to integrate information literacy into assignments for required courses.

The transition began last year, with Sercombe devoting volunteer hours to preparing the archives for Vallier, and Ethnomusicology graduate student Joe Kinzer filling in as the School’s archivist, with some oversight from Sercombe and Vallier, as Vallier eased into his new role.

“This agreement represents a really long-term commitment by the UW to preserve the archives,” School of Music Director Richard Karpen said when announcing the agreement to faculty. “It feels like the right thing to do, and Laurel more than approves of this herself, and that was important to us.”

Still more big changes occurred in September, when Tsou herself retired after seventeen years as head of the UW’s Music Library. Final candidates, who visited campus for interviews during spring quarter, faced a daunting record of achievements. In her tenure, Tsou was instrumental in securing numerous grants and resources, improving the study spaces, enhancing collections, and helping the library stay abreast of technological advances in the preservation of its printed and audio holdings.

Her leadership in national organizations includes appointments on the National Recording Preservation Board (NRPB) of the Library of Congress, service as president of the U.S. Branch of the International Association of Music Libraries, Archives and Documentation Centres (IAML-US), and for the Society for American Music, which recently honored her with the Distinguished Service Citation for her exemplary service to the Society and for her scholarly contributions in the field of American Music.

One might wonder how the Music Library will change in Tsou’s absence or if her high standards can possibly be met by her successor, School of Music alumna Erin Conor (please see story this page), if recent events are any indication, a smooth transition is imminent.

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Christopher Roberts (Music Education)


Timothy Salzman (Band Activities)

His UW choral ensemble the Chamber Singers released a new CD on the Passages label. The album was released in January 2017 and features works by D’Angelo and Grammy-winning guitarist/producer Blake Mills.

Sarah Salzman’s UW colleagues Robin McCabe and Jonathan Bernard, also recently performed in Manchester U.K.; and a Piano Quintet course at Linfield College in McMinnville, Oregon. He also—along with colleague Fiona Stephen—led the eighth season of the duo’s Seattle Piano Institute at the UW last July. In October he traveled to Beijing, presenting two weeks of master classes at the China Conservatory and an all-chopin recital at Tinghua University.

The Journal of the American Viola Society, which presented her with the annual Noah Greenberg Award for her editing and recording work “an eloquent testimonial to her ever-enterprising, imaginative approach to music and music making.” Watriss’s article on the making of 26 was published in the March 2017 issue of Strings.

The Cuong Vu Trio Meets D’Angelo (Jazz Studies)

Cuong Vu (Jazz Studies)

The Jazz Studies chair and renowned trumpeter won a 2017 ECHO Jazz Award for the 2016 Nonesuch release The Cuong Vu Trio Meets Pat Metheny and the Los Angeles Philharmonic. The ECHO jazz prize is a German recording industry honor recognizing outstanding achievement in the music industry.

Former School of Music faculty member Robert Kaufmann, whose research in African music and culture were influential in the formative years of the UW’s Ethnomusicology program, died on August 9 in Seattle. A member of the School of Music faculty from 1971 through 1977, Kaufmann was an ethnomusicologist and composer who taught at the University of California, Los Angeles. He began his musical career teaching music and conducting choirs at Woodstock School in Mussoorie, India, followed by extensive research in African music and culture. He also taught music for the Methodist Church in Zimbabwe.

Kaufmann received his B.A. at Bethany College, Lindsborg, Kansas, his M.A. at Indiana University at Bloomington, and his PhD in Ethnomusicology at UCLA. Kaufmann taught ethnomusicology at the University of California, Los Angeles. He began his musical career teaching music and conducting choirs at Woodstock School in Mussoorie, India, followed by extensive research in African music and culture. He also taught music for the Methodist Church in Zimbabwe.

Passages

Robert Allen Kaufman

1929 - 2017

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**NEW PUBLICATIONS & RECORDINGS**

**Cuong Vu 4-Tet:** *Ballet: The Music of Michael Gibbs*

This live collaboration between UW Jazz Studies chair Cuong Vu and guitarist Bill Frisell grew out of the latter’s desire to bring his former teacher, the jazz composer/arranger Michael Gibbs, to the University of Washington for performances of Gibbs’ music with the orchestra and big band. Vu and Frisell, joined by drummer Ted Poor and bassist Luke Bergman, contributed elegant opening sets each night of the two-night stand in January 2016 at the UW’s Meany Theater, performing terrific interpretations of memorable Gibbs tunes, including the five on this disc from the second night of performances. *(RareNoise)*

**Craig Sheppard:** *Chopin: The Essence of an Iron Will*

Sheppard discussed the pianist’s latest release on the Romeo Records label features sonatas and the five on this disc from the second night of performances. *(All About Jazz)*

**Cyndia Sieden:** *Sunlief Rasmussen: Symphony No. 2, The Earth Anew*

Sieden, a UW faculty soprano, scored a lead role in the world premiere of Faroes composer Sunlief Rasmussen’s Symphony No. 2, *The Earth Anew*, a life cycle based on a Norse tree of life myth performed by the Helsinki Philharmonic Orchestra under the direction of Finnish conductor John Storgårds. Gramophone magazine’s review of the recording took particular note of Sieden, calling her portrayal of the messenger squirrel “every bit rodentine” in a “thrilling performance” made possible by the composer, the Helsinki Philharmonic, and a consortium of foundations. *(Dacapo)*

**Bonnie Whiting:** *Ariel*

Bonnie Whiting revisits a pair of vintage works by John Cage in her work 52’15.60” for a speaking percussionist, recently released on the Mode Records label. The disc presents Whiting’s realization of a solo simultaneous performance of John Cage’s 45’ for a speaker and 27’10.254” for a percussionist. “These are vintage pieces,” Whiting says, “music from the mid-’60s and part of a series of timed works that Cage enjoyed mixing together and referred to in notes and letters as ‘the ten thousand thousand things.’” A culmination of 14 months of work and study, Whiting’s version is the first to feature one performer executing both pieces in their entirety. *(Mode)*

**Larry Starr (with Christopher Waterman):** *American Popular Music, Vol. IV: From Minstrelsy to MP3*

The fourth edition of this authoritative text co-authored by UW History Professor Larry Starr and former UW faculty member Christopher Waterman analyzes the development of jazz, blues, rock, country, hip-hop, and beyond, taking particular note of significant female artists and their contributions to the rise of those genres. With an analytical approach acknowledging the cultural and social significance of the art and artists, the authors trace the development of key musical movements in American pop music from roots to the digital age. *(Oxford University Press)*

**Patricia Shehan Campbell:** *Redefining Music Studies in an Age of the Digital Age*

Music Education professor Patricia Shehan Campbell’s interdisciplinary study, Whiting’s version is the first to feature one performer executing both pieces in their entirety. *(with Edward Sarath and David Meyers)*

**Christopher Waterman analyzes the development of key musical movements in American pop music from roots to the digital age. *(Routledge)*

**UW Chamber Singers:** *Behold, Again, the Stars*

The UW’s only professional-level choir, the UW Chamber Singers, under the direction of School of Music associate professor Geoffrey Boers, makes its professional recording debut with this collection compiled from sessions in 2014 and 2015 recorded at Seattle’s St. Mark’s Cathedral and St. Joseph’s Parish. Produced and engineered by Bill Levey, Via Audio Seattle, the disc includes music by Stephen Stucky, Claudio Monteverdi, Arvo Pärt, Jake Runestad, Eric Whitacre and others, including choral alum Eric Barnumi’s “The Stars Stand Up in the Air” (Gaeta)*

**University Chorale: Resonant Streams: Choral Music from Sun to Sea**

A collection of the ensemble’s best recordings from 2014 through 2016, this third release by the University of Washington Chorale (Giselle Wyers, director) gathers works by Holst, Bouzigac, Charpentier, and Fauré, Wyers’s original work, “And Love Be Written on Running Water,” several Chinese and Swedish folk songs, and Richard Rodgers’s Oklahoma! in a robust and diverse recording, the choir’s first on the MSR Classics label. With Sarah Rinkind, assistant conductor. *(MSR Classics)*

**New Faculty Appointment Fall 2017**

**John DiCesare, tuba**

Seattle Symphony principal tuba John DiCesare joins the School of Music faculty this fall as the UW’s new tuba instructor. DiCesare’s appointment as a part-time artist-in-residence in the instrumental performance program is effective as of Fall 2017. Previously, DiCesare served as principal tuba of the Louisville Symphony and numerous chamber groups as well as teaching master classes and private lessons nationally.

DiCesare has performed with orchestras nationwide: notably the Cleveland Orchestra, Cincinnati Symphony, Philadelphia Orchestra, Pittsburgh Symphony, and the St. Louis Symphony.

An avid choral musician and soloist, DiCesare is a founding member of the Pittsburgh Tuba Project and Iron City Brass Quintet. Iron City Brass was a quarter finalist in the Fischhoff International Chamber music competition in 2012.

DiCesare holds degrees from Duquesne University, Kent State University, and is in the final stages of his Doctorate of Musical Arts at West Virginia University, where he held the prestigious Swiger Fellowship. His teachers include Craig Knox, Tom Lukowicz, and John Bottomley.
Graduate choral conducting student Jennifer Rodgers discovers what is possible when a university that provides space for a homeless encampment also has a world-class music department. Throughout Winter Quarter 2017 a most interesting mix of sounds could be heard coming from the W-35 parking lot of the University of Washington and the crowded, colorful, fenced-in community of Tent City 3. On Mondays, the normal echocopy of the camp (in residence at the UW’s southern edge from late November 2016 through mid-March of 2017) included an additional layer of musical sounds ranging from a jazzy brass band, to a solo cellist playing Bach, to a tight-harmony a cappella group. And on Friday afternoons, groups of students and faculty could be heard walking out what they remembered of classic rock tunes along with any wailing out what they remembered of classic rock tunes along with any

For Rodgers, the experience of planning and executing the endeavor proved fruitful in entirely unexpected ways. Ideas and goals formulated in theoretical mode have a way of morphing into something unanticipated in the here and now, as she discovered on her very first visit to the camp, where the tools and skills she employs in traditional classroom settings proved inapplicable.

“I came to the first participatory music session with song-sheets, a lesson-plan, and three colleagues, thinking that we were ready to adapt almost any number of participants." Rodgers writes in a reflection she compiled at the conclusion of the project. “We spent the hour singing amongst ourselves and gradually making contact with a couple of residents, both of whom were interested in the event, but clearly not going to participate in the kind of sing-a-long or facilitated conversation that we had envisioned.” Disappointed, self-conscious and a little embarrassed in front of the colleagues who had accompanied her, Rodgers found the next week’s session even more awkward. “In my organized way, I felt that I had done ‘all the right things’ in setting up this experience,” she says, “and that the residents of the camp had seemed enthusiastic in all of our communications, leading me to believe we were all on the same page. I know now that being on the same page doesn’t mean that the residents of the camp had seemed enthusiastic in all of our communications, leading me to believe we were all on the same page. I know now that being on the same page doesn’t mean anything when you are living entirely different life stories.”

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The residents were enthusiastic and they were appreciative of the offer. They were also cold, working long shifts at the camp, had unpredictable schedules, little sleep, and a host of medical, employment, and survival concerns. From the first session at the UW camp and throughout the quarter, I was greeted warmly. I was the ‘Music Lady’ and had several residents express thanks for what we brought to them — more often than not from those who were never visible participants. They weren’t embarrassed by the turn-out, and they didn’t respond to the performing groups or to our participation sessions in any traditional way. They felt no obligation to congregate, clap or participate, but they were listening, and they were usually glad that we were there.

At the close of the project, Rodgers reflected further on the value of the experiment. “It all was a deeper lesson in meeting people where they are and realizing that is sometimes different than where they say they are, or where they need to be. Was the experience of value to them? Was it a ‘success?’ I think that the answers are ‘Yes’ and ‘It doesn’t matter,’ respectively. I don’t know what the unintended consequences or ripple-effect of the project will be, but I know there are already ripples for me.

In addition to offering these musical events for Tent City 3, I had also hoped to learn more about the homeless in my new city of Seattle — the people, their lives and environment, the nature of the issues they face — and I certainly have. Recently, The Seattle Times reported on the result of a 2016 needs assessment of Seattle’s homeless. It contains dozens of tables that describe the demographics of the homeless population — age, mental health, education level, reason for onset of homelessness, etc.

“My experience with the people of Tent City 3 has already made that information, though important, irrelevant to me. I learned that I cannot communicate with, make music with, or hope to understand a culture in broad terms. I can only connect with people and we can only impact each other as individuals. I trust that my experience with Ivan, Darren, Christian, Jeffrey, José, John, Jonathan, Abby, and the other residents of TC3 will remind me of that knowledge and guide me in more ways that I don’t yet know.”

For the university musicians, the Tent City sessions provided a rare opportunity to share music in an environment outside of the concert hall and the classroom, a decidedly non-traditional setting in which the act of giving the music was as appreciated as the music itself.
A busy academic year for our students, faculty, and distinguished guests created numerous notable moments in 2016-17. Below are just a few highlights of the past academic year.

Professors Emeriti Stuart Dempster and Bill Smith presented Eighty and Ninety, a concert celebrating milestone birthdays and 50 years of collaborative music-making (1). Fall Quarter Ethnomusicology Visiting Artist Marisol Berrios-Miranda instructed students in Caribbean music and dance (2). Graduate orchestral conducting student Mario Torres was among conductors leading the Modern Music Ensemble in a celebration of the music of Steve Reich (3). Phyllis Byrdwell conducted the UW Gospel Choir, leading 100 voices from all across the UW’s degree programs (4). Dr. Jessica Grahn of the Brain and Mind Institute at the University of Western Ontario was the 2017 James C. Carlsen Visiting Scholar in Music Cognition and Learning. Here she is joined by UW Cognition Lab students (left to right) Skuli Gestsson, Giuliana Conti, Anita Kumar, Dr. Grahn, Prof. Steven Morrison, and Will Coppola (5). UW Concerto Competition Winners (left to right) Judith Kim, violin, Miao Liu, flute, and Yu-Chi Lee, piano, performed their winning entries with the UW Symphony (6). Faculty artists-in-residence Cyndia Sieden and Rhonda Kline presented a joint recital in Brechemin Auditorium (7). UW Bands honored faculty colleagues Jonathan Bernard, Robin McCabe, and Timothy Salzman in May for their 30 years of service as UW faculty (8). Voice, choral, and instrumental students participated in an April Opera Workshop and professional production of Dido and Aeneas in collaboration with Seattle’s Pacific MusicWorks (9). A rare presentation of Harry Partch’s theatrical music/drama Oedipus incorporated many items from the Harry Partch Instrument Collection, in residence at the School of Music (10). UW Jazz Studies students (left to right) Remmy Morrit, Brendan McGover, Tony Lefaive (hidden, on bass) Schuyler Asplin, and Thomas Campbell performed with guitarist Ben Monder during IMPFest IX (11). The UW Symphony Orchestra and Combined Chamber Singers and University Chorale joined with guest conductor Murry Sidlin of the Defiant Requiem Foundation and additional actors, singers, and musicians from the greater Seattle music community in a moving multi-media performance of Verdi’s Requiem, performed in remembrance of musicians held captive by German Nazis at the Terezín Concentration Camp, who performed the work multiple times under the baton of imprisoned conductor Rafael Schächter (12).
Jeremy Samoleysky (MM, Piano Performance) is a tenured professor at Auburn University; Amy Grinstein (DMA Piano Performance) is also a tenured professor of music at the University of Minnesota; Alastair Edmondstone (DMA Piano Performance) is on the faculty of the University of California, San Bernardino; David Wolff (BM, Piano) is conductor and artistic director of the Seattle Bach Choir and Seattle Symphony Orchestra; and Judit M. Balázs conducts the Finnish Choral Society of Seattle and plays in the cantle (national Finnish stringed instrument) ensemble. She has recently completed a doctoral dissertation titled "A Song for Every Choir: Hugo Distler's Mörike-Chorliederbuch, a well-received paper, 'De-Colonizing Ethnomusicology,' at the annual meeting of the Society for Music Theory for his work with the Saratoga Symphony Orchestra; and Dino Zolin (MM, Piano Performance) is a tenured professor at the University of Hawaii.

Student and Alumni News

News of publications, appointments, honors, and recognition accompany UW Music students and alumni in their work at the University and in the world beyond.

Tigran Arakelyan (16 DMA, Orchestral Conducting) is the Music Director of Bainbridge Island Youth Orchestras, the Federal Way Youth Symphony Orchestra, and serves as the Artistic Director/Conductor of the Port Townsend Community Orchestra. He is a finalist for the position of Music Director of the Bainbridge Symphony Orchestra.

Alumnus Steve Treseler (15 MM, Jazz and Improvised Music) continues to carve out new creative territory for himself since completing his studies at the UW. His new book, Creativity Tricks for Musicians, is available from his website. He recently released an album of original songs inspired by the poetry of Carl Sandburg, In the Corn Field, and released a single, "I Want to be Free." His recent CD, blues, and bassist Carmen Rosenthal (14 BM, Jazz Studies), and bassist Chris Stover (09 PhD, Music Theory) has accepted a position as assistant professor of music at Arizona State University after teaching for several years at the University of California, Los Angeles. His book, "The Tetrachordal Tonal Model: Theory and Analytical Applications." He was recently appointed as an assistant professor of music at the University of North Texas; he previously taught at the University of Arkansas.

Wendy Moy (MM, Piano Performance) is a tenured professor at the University of Hawaii and co-founded the online journal Music. She was among alumni presenting at the 2017 meetings of the Society for Music Theory. Her paper, "Generalized Trichordal and Tetrachordal Tonalities: Geometry and Analytical Applications." He was recently appointed as an assistant professor of music at the University of North Texas; he previously taught at the University of Arkansas.

Amy Grinsteiner (15 PhD, Ethnomusicology) has accepted a position as assistant professor of music at the University of Alaska, Anchorage. She was among alumni presenting at the 2017 meetings of the Society for Music Theory. Her paper, "Generalized Trichordal and Tetrachordal Tonalities: Geometry and Analytical Applications." He was recently appointed as an assistant professor of music at the University of North Texas; he previously taught at the University of Arkansas.

Eric Smedley (BM, Piano) is conductor and artistic director of the Carolina Chamber Orchestra and a frequent performer in several of the University of North Carolina at Chapel Hill’s festivals. He has recently completed doctoral studies at the University of North Carolina at Chapel Hill, and was an assistant professor of music education at Florida International University. He was an assistant professor at the University of Arizona. His book, "The Tetrachordal Tonal Model: Theory and Analytical Applications." He was recently appointed as an assistant professor of music at the University of North Texas; he previously taught at the University of Arkansas.

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WIN-WIN PARTNERSHIP AT LAURELHURST ELEMENTARY

Since 1995, students at Seattle’s Laurelhurst Elementary have received music instruction that would otherwise be missing from their primary school education through a longstanding partnership between their school and the University of Washington Music Education program.

With district funding limitations preventing local schools like Laurelhurst from offering full-scale music instruction, the inventive collaboration with the UW has proven a win-win arrangement, benefitting students at the school as well as graduate students who serve as the school’s music instructors, gaining valuable hands-on experience in the classroom.

From 2014-2017, UW Music Education doctoral student Bethany Grant-Rodriguez has spent two days per week as a general music instructor at Laurelhurst Elementary, spending 16-20 hours each week teaching K-5 vocal music in back-to-back 30-minute classes. Keeping the focus on basic musical skill-building: singing in tune with good tone, singing in harmony, keeping a steady beat, reading and performing rhythmic patterns, and other activities, she incorporated work with recorders, drums, and voice. The students received one-on-one attention as well as group interactions with Grant-Rodriguez, whose wide-ranging research interests include the jibaro music of Puerto Rico and African American blues and folk music.

“I absolutely advanced my own research interests in African American song with my students,” Grant-Rodriguez says when asked how working with the students enhanced her degree studies. “I planned lessons that highlighted some of the repertoire I was studying, and worked some deeper sociological and historical information into lessons as well. This experience has allowed me to engage in research and reflection simultaneously, which has been an incredibly rich and invaluable opportunity.”

SERVICE ABOVE SELF AWARD FOR FRED RADKE AND GINA FUNES

School of Music lecturers Fred Radke and Gina Funes were honored recently by the Pacific Northwest Campaign of the national Marine Corps Scholarship Foundation (MCSF), which awarded the couple its Service Above Self award at its annual awards dinner Oct. 25 at Seattle’s Westin Hotel. The dinner, which raised scholarship support in the community with students at the University of Washington, featured a performance by the couple with the Harry James Orchestra, which Radke leads and with which Funes appears frequently as guest vocalist.

According to the foundation’s website, the MCSF is the nation’s oldest and largest provider of need-based scholarships for military children, awarding some $121 million in scholarships to 40,000 recipients since its inception in 1962. In 2017-18, the foundation expects to grant $7.3 million to more than 2,300 students attending post-high school, undergraduate and career technical education programs in all 50 states.

In honoring the couple, the foundation noted Radke’s longtime support of military causes through performance work benefiting 50,000 students participating in the stage ceremony at Brechemin Auditorium, which recognized grants present among 62 awarded degrees by the School of Music, including 37 masters, doctoral and PhD students and 25 undergraduate students. Of the undergraduate degree earners, nearly half were double majors, with 10 students earning second degrees in a range of areas, including biochemistry, speech and hearing sciences, IT, communications, musical theater, and American Ethnic Studies, among others.

The ceremony was preceded by a performance by the UW’s outgoing scholarship chamber group The Corda Quartet and good vibes in the lobby provided by emeritus professor Tom Collier, vibraphone.

Student speakers Kaley Eaton (who earned a DMA in Composition) and Addie Francis (who earned a BM in Voice Performance and a BS in Speech and Hearing Sciences; Communication Disorders) shared reflections from their time at the University, and School of Music Director Richard Karpen thanked parents and family members for their unflagging support of the graduates as well as recognizing the daunting challenges inherent in the study of music.

Refreshments, introductions, reunions, and a Grand Finale photo booth all added celebratory flair to this annual event honoring the achievements, perseverance, and dedication of the School of Music’s graduates.

(Photos: Amy Huddleston)
Sophisticated Whittling (continued from page 7)

“You can do it in a day if you’re lucky,” he says when asked how long it takes to make a reed, “but normally it takes three or four days. In three or four days, I have a reed that might be decent, and then I’ll take it to my teacher, and she will make it beautiful.” A reed that he might use in a concert performance could take as long as a week or two of scraping and adjusting. All this for a reed that may be used in practice and performance for perhaps two weeks before it no longer produces an adequate tone.

The qualities that make a good reed, according to Lynch, are “response, pitch, and tone quality.” When working to make her reeds work best for her, she’s looking for a reed that feels cohesive and balanced keeping those three priorities in mind.

“When a reed sounds good to me, it’s usually because it’s up to pitch, it’s free and it’s not bursting, and it’s balanced so that it vibrates in a way that allows me to produce a beautiful, round, varied and layered kind of tone color,” she says.

How many reeds does a double-reed player require for a typical performance?

“It only takes one,” Lynch says. “If I have one that I feel really confident on, I feel great. Good to go. Plus, two or three that are adequate. That one golden reed comes along maybe once a season, but in my usual orchestral routine I’ll make five reeds a week and assuming all of my equipment—my gouging machine, the cane I have ordered—is good then four out of five of those reeds I’ll be able to play on in orchestra. If something is malfunctioning with a piece of reed making equipment I have, then that is when things can get really tough and really trying.”

Even so, Lynch embraced the challenge of reedmaking from the start. “I always liked whittling as a kid; I was a Girl Scout, and I liked to whittle, so I just thought, ‘Oh, it’s like sophisticated whittling.’” She laughs. “It’s extremely sophisticated whittling. I was excited to learn, and I had no idea what I was getting myself into.”

Neither did Esterling, but the revelations have been rewarding.

“Eventually I was finding that I could make reeds for several people and that led me to the idea of teaching,” she says.

Working under the guidance of their faculty coaches, the trios devote six hours per week to rehearsal and preparation for two recitals each group is scheduled to present this fall in the School of Music’s annual Strings and Piano Chamber Music Competition.

Daisha—Halie Borror (violin), Isabella Kodama (cello), and Daniel Richardson (piano)—are undergraduate music majors coached by faculty cellist Sarunn Thorstensdottir, and the Discovery Trio—Gemma Goday (flute), Chris Young (cello), and Wyatt Smith (harpsichord)—are graduate music students coached by Strings chair Melia Watras. Each winning student receives a generous scholarship award and performance opportunities throughout the year.

UW Music Names Scholarship Chamber Groups for 2017-18

The School of Music has named two groups to represent UW Music as official Scholarship Chamber Groups for 2017-18 in results of the school’s annual Strings and Piano Chamber Music Competition.

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Working under the guidance of their faculty coaches, the trios devote six hours per week to rehearsal and preparation for two recitals each group is scheduled to present in 2017-18. Discovery Trio performed its first concert on Dec. 1 and presents a second one on April 28. Daisha presents recitals on Feb. 7 and May 4. All concerts are at 7:30 p.m. in Brecbheim Auditorium. Admission is free.

“We are proud to have these excellent young musicians represent the School of Music,” says Director Richard Karpen. “They will be wonderful ambassadors of the school and the University this year while engaged in the study and performance of great music.”

Double Reeds: Step by Step (continued from page 7)

The reed is tediously tied to be sure that the sides are not leaking and that the thread does not go past the end of the staple. The segments of the reed are then outlined in pencil and the reed maker begins scraping. First, they outline the tip of the reed, which is roughly four millimeters from the top, and then they scrape out the middle, or heart, of the reed. Once these two sections are distinguished, the end of the reed is clipped open using a razor blade. There is now an opening at the top where a plaque (small scraping board) is inserted. This allows for scraping on the tip and heart of the reed. The back channels of the reed, which run along the left and right sides, are scraped after the plaque and heart are closer to being finished.

Scraping allows for the most customization per individual player. While this is the process for starting a reed, the making of a reed never really ends. The reed continues to be scraped on until it eventually stops working, cracks, or gets sliced by the knife.

Student & Alumni News (continued from page 19)

paper entitled “Chromatic Third Relationships and Coltrane’s Path to ‘Free Jazz.’” Orli Hilewicz (11 MA, Music Theory) received her PhD from Columbia University in 2017 and has accepted a position as assistant professor of music theory at the Eastman School of Music.

Organ studies graduate student Wyatt Smith participated in the Canadian International Organ Competition this past fall, the largest international organ competition in the world. Smith competed as one of 20 (organists selected from 56), representing twelve countries. The competition was held over the course of eleven days in three rounds at various landmark churches in historic Montréal, Québec, Canada. Dr. Carole Terry, UW Professor of Organ and Harpsichord, served as one of the nine members of the international jury over the course of this competition.

Perussion Studies graduate student Emerson Wahl attended the New Music of the Point Festival this past summer. “It was a life-changing experience for him,” says chair Bonnie Whiting,”firing his interest to make experimental music.” Wahl received generous support from the School of Music to cover travel expenses for the festival.

Taryn O’Keefe (MA, Music Education plus Certification) and Irene Chen (MM, Piano Performance plus Certification) have taken teaching positions in the Lake Washington School District, with Taryn teaching band, orchestra, and choir to 6th-12th graders at the International Community School and Irene teaching general music and beginning orchestra at Rockwell Elementary. John Aguilar (MM, Piano Performance plus Certification) served as one of the nine members of the international jury over the course of this competition.

Sarah Bost (17 MA, Music Ed) serves as band teacher at Seattle Preparatory School. Erin Howard (16 MA, Music Ed) teaches band in the Granite Falls School District and also serves as assistant conductor of Seattle’s Rainbow City Band.

Music Education doctoral student Taina Lorenz has been appointed editorial assistant for the Journal of Research in Music Education. PhD candidate Anita Kumar presented research on adult community ensembles at the Music and Lifelong Learning Symposium at Ithaca College and the International Society for Music Education Conference in Glasgow, Scotland. PhD Candidate Cory Meals was appointed assistant professor of music education at the University of Houston.

The Discovery Trio, with members (left to right): Wyatt Smith (harpsichord), Chris Young (cello), and Gemma Goday (flute). Photo: Emily Acri
Thank you for your support

A Message from the Friends of UW Music

Over the past year, 130 students at the School of Music received scholarships or fellowships made possible by contributions from you, the School’s friends and alumni. UW Music faculty embarked on new creative and scholarly research endeavors with support from faculty fellowships, endowments, gifts, and grants. Innovative programs at the school were able to flourish, and the Music Building received some needed upgrades and improvements, none of which would have been possible without support from thoughtful and generous individuals.

In reflecting upon our year in review, we have much to be grateful for, and many friends worthy of thanks and recognition. The accomplishments of our students and faculty this past year were the result of their hard work and focus, and also of the thoughtful encouragement they received from family and loved ones and from those of you who attended their performances, applauded their research findings, and contributed financial resources to get them to the next stage of their musical development.

School of Music friend Molly Gong, for example, saw a need at the School of Music that she was able to address in a way that was meaningful to her and her family as well as for the hundreds of students who use the School’s practice rooms each year. Friends Michael and Rebecca McGoodwin, prior to Rebecca’s passing this past summer, created a lasting testament to their love of music—and to each other—that will provide important support to students for many years to come.

In expressing thanks for the many kind and generous gifts you have made in 2016-17, we also must pause to remember another dear friend we lost this past year. Mina Brechemin Person, whose parents Louis and Charlotte Brechemin first established the prestigious Brechemin Scholarship more than 50 years ago, a legacy of generosity Mina continued until her death last March and that her children Deborah and Phillip continue today.

We are fortunate for friends like Mina, Michael, Rebecca, and Molly. We are fortunate for friends like you. Thank you.

Neil Bogue, Chair
Friends of UW Music
Richard Karpen, Director
School of Music

Your Support Nurtures Greatness

Annual gifts to the School of Music provide important resources benefitting students, faculty, and programs.

• The Friends of Music Fund provides the School of Music Director flexible funds for music student, faculty, and program support.

• The Catch a Rising Star Endowed Scholarship Fund provides long-term scholarship support for undergraduates in music students.

A contribution envelope is included at the center of this issue for your convenience. To make a gift online or by phone, visit uwfoundation.org, or call 1-877-UW-GIFTS. Thank you!

UW Music by the Numbers

Private gifts to the School of Music create important opportunities for our students, faculty, and programs. Numbers from the nearest whole number for Fiscal Year 2016-17 reveal the depth of your impact.

$600,000: Dollars in total support UW Music received from private donations in Fiscal Year 2016-17

25%: Total number of gifts to UW Music

16: Number of student support endowments that received new or additional funding

130: Number of students who received scholarship/fellowship support

94%: Percentage of gifts under $10,000

To make a gift in support of UW students, email Stephanie Kornfeld, kornsf@uw.edu, call 206.685.1799, or make a gift online at www.giving.uw.edu.

Save the Date: Sun, Feb. 11, 2018

Join us at the School of Music on Sunday, Feb. 11, 2018 when UW Music students receiving private scholarship and fellowship support present a concert of thanks with performances from across the school’s programs and divisions.

The concert, at 2 p.m. in Brechemin Auditorium, is free and open to the public, but especially curated in gratitude to the hundreds of generous individuals who support the School of Music through their contributions to scholarships and fellowships for music students.

A reception in the School of Music Fishbowl follows the performance.

Program information will be updated at music.washington.edu/calendar as details are finalized.

A Grandmother’s gift

Molly Gong’s recent contribution to UW Music enables critical practice room upgrades

The happiest moments for Molly Gong are when she’s sitting on the steps outside the closed door of the piano room listening to her granddaughter, Emily, practice. Music has always been an important part of Molly’s life since her childhood in Shanghai, and she and her family members have always believed—and still continue to believe—that musicians are a noble class of people, doing important work, some of the most important and highest work, in fact, that a person can do.

“I sit on the steps outside the piano room and I am always so touched,” Molly says on a recent visit to the School of Music, where she and her daughter, Judy Li, a UW staff member and Emily’s mother, are touring the third-floor practice rooms. A recent gift from Molly and her husband will enable the School of Music to make long-overdue improvements—paint, carpet, acoustic treatment—to forty of its thirty-some practice rooms, advancing director Richard Karpen’s implementation of a room-by-room upgrade to School of Music rehearsal and performance spaces.

A resident of Hong Kong who visits Seattle a few times a year, Molly is not often able to listen to Emily’s playing in person, but she has recordings of Emily’s recitals and performances, and anytime she has an unsolved problem, she says, she “puts headphones on and listens to Emily practice.”

Hearing Emily play also helps to relieve some of the regret Molly feels when she looks back over the years of a life of which her memories are divided into the times before the Cultural Revolution, when she and her siblings explored their passion for music freely, and after.

A public memorial service on Sunday, March 26, 2017 at the School of Music’s Brechemin Auditorium honored the life of Mina Bloedel Brechemin (Brechemin) Person, who died Feb. 10 following a recent struggle with lung cancer.

Born in Manhattan on May 18, 1946, to Louis Brechemin and Charlotte Van Alstyne (Bloedel) Brechemin, Mina was a Seattle resident since the early 1950s, attending the Bush School and Smith College before ultimately graduating from the University of Washington, where she studied the Classics. Mina married Phillip A. Person in 1965. The couple was divorced in 1985 and Mina married Bruce Swartz in 1993.

Following in the footsteps of her philanthropically minded parents, Mina was a steadfast patron of the arts, providing lifelong support to numerous arts and culture organizations in the Seattle area and the Pacific Northwest, including the UW School of Music.

As president of the Brechemin Foundation, founded by her parents, Mina continued that organization’s long history of patronage of the University of Washington School of Music, including funding for renovations to Brechemin Auditorium and the Brechemin Scholarship, which has provided significant financial assistance to UW music students for more than 50 years.

Mina was also instrumental in providing funding for free admission to the UW community and general public to dozens of concerts and performances at Brechemin Auditorium and the Walker-Ames Room of Kane Hall.

As the School of Music’s director, Richard Karpen, said, Mina and her family’s contributions, “Have made an indelible impact on the School of Music and the greater Seattle community. All of us—students, faculty, and staff of the School of Music—are saddened by Mina’s passing and deeply grateful for all that she and her family have made possible here.”

In addition to UW’s School of Music, Mina was involved with the UW’s Meany Center for the Performing Arts, serving as a longtime member of the Meany Center Advisory Board and a member of Meany’s Education Committee.

Preceded in death by her first husband, Phillip, in 1990, and her second, Bruce, in 2016, Mina is survived by her children, Deborah Person and Phillip B. Person, daughter-in-law Katie Person, and grandsons Philip Clair and Luke. Photo courtesy Deborah Person.

Passages: Mina Brechemin Person

1945 - 2017

A contribution envelope is included at the center of this issue for your convenience. To make a gift online or by phone, visit uwfoundation.org, or call 1-877-UW-GIFTS. Thank you!

Whole Notes
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FALL 2017 25
A passion for music deepened his bonds and enriched his marriage, leading Michael and Rebecca McGoodwin many times to the concert halls and classrooms of the University of Washington School of Music, where they first attended performances in the early 1970s during Michael’s medical residency at the UW.

Over the course of their 50-year union, they took an active and inquisitive approach to share their love of music. The soundtrack of their marriage, eclectic and wide-ranging, would be partial to the Western art repertoire but would include a little bit of everything from the great orchestral works, symphonies, and ballets to sacred choral music, organ works, and an array of popular and world music galvanized for Michael with a 1962 performance of Thais, Aida, and Eugene Onegin, as well as daytime courses they have audited since 2006. In those, they enhanced their understanding of oral music through instruction by former faculty theorist Aline Heneghan and deepened their knowledge of lied, sacred choral music, lied, sacred choral music, and world music at the old Met in New York City.

By the time Michael lost Rebecca to cancer this past summer, they had already prepared for a meaningful tribute to share their lives in music, establishing this past year the Michael and Rebecca McGoodwin Endowed Scholarship in Music Performance at the School of Music to create enduring support for performance majors at the UW. The McGoodwins say they created the fund in gratitude for all they gained at the School of Music and invited family and friends to join them in contributing.

“We have benefitted greatly from the rich musical life at the UW, not only through the variety of performances offered but from music courses as well,” the couple wrote in a recent biography, citing evening courses they took in the 1970s to learn more about operas like Thais, Aida, and Eugene Onegin, as well as daytime courses they had audited since 2006. In those, they enhanced their understanding of oral music through instruction by former faculty theorist Aline Heneghan and deepened their knowledge of lied, sacred choral music, and world music at the old Met in New York City.

When Michael and Rebecca McGoodwin endowed the University of Washington School of Music at the University of Washington, they made a significant contribution to the school’s Endowed Scholarship in Music Performance at the UW. The McGoodwins say they created the fund in gratitude for all they gained at the School of Music and invited family and friends to join them in contributing.

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“When we were young we considered musicians the highest class of people. Now my granddaughter is a little pianist,” Molly says. “Not everyone gets to do what they love the most about music. She and her siblings, she says, became successful doctors, business people, and scientists, but never lost their love of music. “As much as we love music, we are so proud of Emily,” she says. “My resources aren’t scientists, but never lost their love of music.”

As Emily has found a meaningful way to demonstrate her pride in both her daughter’s and her granddaughter’s hard work and achievements.

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**Bonnie Whiting (Percussion Studies)**

Chair of the UW Percussion Studies Program launched her debut solo album, *John Cage: Music for Speaking Percussionist*, part of Mode Records’ Cage complete works catalog. She performed release concerts in Boston, Brooklyn, and Seattle. Whiting received a commission from the Indiana State Museum to create a new work for improvising speaking percussionist for the museum’s 2017 Sonic Expeditions series. *Control/Resist (2017)*: is a site-specific piece for field recordings from Whiting’sclients worldwide; and appeared on *Strings* magazine. Her compositions were performed in Madison and Cambrillo, Spain, New York City, Seattle, and San Francisco.

Giselle Wyers (Voice and Choral Conducting)

A new release, *Resonant Streams*, by the University Chorale was released in June on the MSR Classics label. A CD review-writing and publishing project in her Advanced Choral Techniques class was featured in a chapter of a book for music librarians, authored by Verletta Kern. *Writing for Conductors: Conducting Research for Publication,* by Verletta Kern and Giselle Wyers, was included in the book *Information Literacy in Music: An Instructor’s Companion.* Wyers conducted Kantorei Summer Choral Institute’s High School Honor Choir in her Advanced Choral Techniques class was featured in a chapter of a book for music librarians, authored by Verletta Kern. *Writing for Conductors: Conducting Research for Publication,* by Verletta Kern and Giselle Wyers, was included in the book "Information Literacy in Music: An Instructor’s Companion." Wyers conducted Kantorei Summer Choral Institute’s High School Honor Choir in Kansas City, Missouri; was a guest instructor in conducting at University of Iowa, Eastman School of Music, Ithaca College and Hobart and William Smith Colleges; and was commissioned as first composer for a new initiative: ACDA WA State Choral Commissioning Project, with a premiere of her work “To a Friend” occurring in July 2017. The work is now available from Santa Barbara Music Publishers.

**Faculty News**

continued from page 11

This past year, she also performed with violinist Garth Knox for a video series on contemporary violin playing; collaborated with director Ha-Na Lee on a short film of Watras’s composition *Liquid Voices* (performed with violinist Michael Jinsoo Lim); and appeared on *Strings* magazine. Her compositions were performed in Madrid and Cambrillo, Spain, New York City, Seattle, and San Francisco.

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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 pm at Meany Theater unless noted.

**2017-18 CONCERT SEASON HIGHLIGHTS**

Jan. 11
Faculty Recital:
Roben and Rachelle McCabe, Duo Pianos

Feb. 23
Faculty Recital:
Craig Sheppard,
Bach, The Art of the Fugue

March 1
Modern Music Ensemble
With Seunn Thorsteinssottir, cello
Ludovic Morlot, guest conductor

March 28
Faculty Recital:
Melia Watras and Atar Arad, viola
Arad, Britten, Penderecki

April 16
Faculty Recital:
Craig Sheppard, piano
Seunn Thorsteinssottir, cello
Beethoven, Rachmaninoff

May 11-13
Harry Partch Festival
Three distinct programs

Mr. and Mrs. Duane White
Ms. Nancy Watson
Ms. Alisha Fossett
Mr. Don Sayre
Ms. Amy Finnigan
Ms. Kelsey Rose Schwichtenberg
Mr. Michael McPhail and Ms. Deborah Anderson
Mr. Ken Salaets
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Scholarship chamber trio Daisha takes its name by combining the first two letters of each member’s name: Daniel Richardson (center, piano), Isabella Kodama (right, cello), and Halie Borror (left, violin). The group makes its UW performance debut on Feb. 7 with a program of music by Mendelssohn, Pärt, and others.

Photo: Steve Korn