

Fanfare

ANNUAL REPORT 2008-09

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Joël Durand (left) with John Tolomei (patent agent, center) and Chris Igielski (technology manager, Bioengineering) of the UW's Office of Tech Transfer.

For those listeners the record player is still very much a viable piece of gear, delivering far more natural sound than the mp3 and other digital formats.

Setting the *Talea* apart from other high-end audio tone arms is an innovation that enables the listener to adjust the angle of the needle on the fly, or while it is actually in the groove of a spinning record. This feature enables minute adjustments to be made to the tonal balance while a record is playing, so that listeners may judge with their own ears when the sound is perfectly "in the groove."

Approaching the Office of Tech Transfer with his design, Durand found a receptive team of collaborators who have since guided him through the process of applying for a patent on his design and licensing it for commercial use. Durand will share a portion of any royalties he receives with Tech Transfer, which reinvests its revenues in the UW research enterprise by offering funding opportunities through the University's Royalty Research Fund. Tech Transfer has also connected Durand with legal help from the School of Law and business consulting assistance from the Business School to help him navigate all the complexities of starting a new commercial venture.

"I'm hoping to be ready to sell the first exemplars by the end of 2009, if all goes well," Durand says. "I never thought this would become a commercial venture, but there we are. The journey continues." For more on Durand's process of invention, visit his blog at: http://joelfdurand.com/Tonearm_project/index.html.



A prototype of the *Talea*.

TRACKING THE PERFECT TONE

Composition professor Joël-François Durand spent his summer working at the UW campus, but was rarely seen in the Music Building. Instead, the associate director of the School of Music logged more than 800 hours in the Department of Mechanical Engineering's machine shop, immersed in what he calls his "unipivot tone arm project."

"I began this project in January of this year with no particular ambition other than to see what would happen," he says of his quest to create a piece of high-fidelity stereo equipment that would combine crystalline sound and beautiful aesthetics. Nine months and more than 30 design iterations later, Durand finds himself in a somewhat surprising position, that of inventor and entrepreneur, with a patent pending, a recently formed business, collaborative relationships with new connections in the Business School, the School of Law, the Departments of Mechanical Engineering and Material Science and Engineering, and the School of Art, and a first-hand understanding of how the UW's Office of Technology Transfer plays a pivotal role in bringing UW faculty research innovations to the marketplace.

Durand's design, a tonearm dubbed the *Talea*, is unquestionably sleek in appearance and delivers a tone that was called "nothing short of amazing" at its first public showing at the 2009 Rocky Mountain Audio Fest in Denver in early October. But what sort of market could exist for an invention that serves what some might consider an obsolete audio format? The *Talea* is not intended to have mainstream appeal; it is intended to serve audiophiles who extol the virtues of analog sound.



UW/Mary Levin

UW/Mary Levin

Joël-François Durand

From the Director



Richard Karpen became director of the School of Music on July 1 (Photo: UW/Kathy Sauber).

In my 20 years on the faculty of the School of Music, I have been well aware of the impressive work of my faculty colleagues and our outstanding students, but as the incoming director, I have become much more closely acquainted with the extraordinary people who call this school home. As you will read in this report, our aspirations are high and our reach is international. Our students and faculty are engaged in their communities close to home and further afield, making a difference in the world through music and scholarship and earning recognition as leaders in their respective fields.

For those reasons and many more, it has been an honor to accept a turn to serve as the School's director and to extend my gratitude to my predecessor, Robin McCabe, for her leadership of the School over the past 15 years. I expect our faculty and students to continue to do great things in the years ahead.

Today we face the most daunting economic challenges in a generation, and the School of Music has not been spared the effects of the budget crisis that has touched every corner of

this University and beyond. The magnitude of the budget cuts has brought the School to a turning point. We have had to make some difficult decisions over the past year to scale back our operations in accordance with our new fiscal realities. But I know I speak for all of us at the School of Music when I say that we are more determined than ever before to uphold and strengthen our core values of excellence and diversity in performance, scholarship, and the creation of music. I'm sure you will share my optimism for our future when you read about the remarkable accomplishments contained in this issue of *Fanfare*.

We are truly grateful for your ongoing support of our students, faculty and programs. With your help, we will continue to attain the distinct excellence that has long been a hallmark of the UW School of Music, both now and in the years ahead.

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

Richard Karpen,
Director, School of Music

A GOOD YEAR FOR JAZZ

Phil Sparks, a member of the UW Jazz Studies faculty since 2005 and a mainstay on the Seattle jazz scene over the past three decades, was honored for his contributions to Northwest music last February when he was inducted into the Seattle Jazz Hall of Fame.

Sparks was honored at the annual Golden Ear Awards, awarded on the basis of votes cast by fans, educators and jazz experts and presented by Earshot Jazz, a local nonprofit music, arts and service organization. The unassuming bassist has been a member of groups led by local jazz luminaries Julian Priester, Ernestine Anderson, Wayne Horvitz, the late Floyd Standifer, Hadley Caliman, and many others, including 15 seasons with the Seattle Repertory Jazz Orchestra led by Clarence Acox and UW saxophone professor member Michael Brockman.

"Sparks is the consummate sideman, and for the past 26 years he has quietly gone about his business of making beautiful music night after night," states a cover story in Earshot's May news magazine. "He has worked thousands of gigs and appeared on dozens of albums with little drama or commotion."

In addition to Sparks, numerous other musicians with connections to the UW Jazz Studies program were represented at the annual awards ceremony.

The 2009 Jazz Instrumentalist award went to saxophonist Mark Taylor, an alumnus who earned

a BM in Jazz Studies at UW in 1994. Another UW alumnus, saxophonist Neil Welch, who earned a BM in Jazz Studies in 2007, was named the Emerging Artist of the year, a category that also included alumnus Evan Flory-Barnes as a nominee.

Trumpet player and UW Jazz alum Thomas Marriott's country-western electric jazz group, the Willie Nelson Project, was given the Outside Jazz Group award. That category also earned a nomination for the group Speak, whose members include Jazz Studies assistant professor Cuong Vu and Jazz alumni Luke Bergman, Chris Icasiano, Aaron Otheim, and Andrew Swanson.

Veteran saxophonist Hadley Caliman, whose quartet and quintet won the Acoustic Jazz Ensemble award and the Concert of the Year award, performed with his quintet at the awards ceremony, a group including Jazz Studies professor Marc Seales on piano and Thomas Marriott on trumpet.

"The Earshot Awards were filled with people representing the UW School of Music, which became apparent to many people at the awards as more and more people were called to the podium with the UW named at the top of their credentials . . . it felt like a sweep!" says Professor Michael Brockman, who was on hand to help present some of the Earshot awards to winners. "Our alumni are out there doing great things in this entire region and throughout the country. I was really proud of our school."



Phil Sparks is a newly inducted member of the Seattle Jazz Hall of Fame

COMPOSERS HELP SHAPE POLISH CONTEMPORARY CULTURE

School of Music Composition faculty Richard Karpen (also director of the School of Music) and Juan Pampin and alumnus Josh Parmenter were featured composers this fall at the Warsaw Autumn 2009 52nd International Festival of Contemporary Music. The three composers are affiliated with the UW's Center for Digital Arts and Experimental Media (DXARTS), prominently highlighted in a concert of works from DXARTS presented at the Extra-High Voltage Hall, Institute of Power Engineering, on September 19.

The program, which included DXARTS composer Ewa Trbacz's "Errai" as well as Karpen's "Strand Lines," Parmenter's "risonanza," and Pampin's "On Space," employed electronic media, ambisonic sound projection, and visual spaces, along with live performance from the Percussion Group of the Academy of Music in Krakow and numerous other musicians, including School of Music alumnus Josiah Boothby. The Warsaw Autumn, organized by the Polish Composers' Union and operating continuously since its 1956 inception, plays an essential role in shaping contemporary culture in Poland.

Joshua Parmenter



DXARTS composers were featured in a program at the Warsaw Autumn festival in September.



Judy Tsou, head of the Music Library, with an exact facsimile of the heart-shaped *Chansonnier de Jean de Montchenu* manuscript.

NEWS FROM THE MUSIC LIBRARY

Notable Acquisitions:

This year, the Music Library purchased an extraordinary facsimile of the heart-shaped *Chansonnier de Jean de Montchenu*, a 15th-century manuscript. The library also acquired a music score collection from the Joel Salsman estate, via Gloria Swisher, long-time supporter of the Music Library and School of Music. The collection contains important compositions by Pacific Northwest composers and complements his audio collection, donated earlier.

LP collection shifted to Sandpoint: The Music Library moved the majority of its little-used LP collection to the Libraries' storage in Sand Point last summer. Despite being in storage, these LPs can easily be paged back to the Listening Center for our patrons when requested. As a result of the move, the library gained some much-needed space in the stacks and has embarked on a major shifting project, also with the aim of integrating the Dewey classified scores with the regular score collection. That project will be completed during Winter Quarter.

A comfortable place to study: The Music Library created a group study area for its users last winter. This area is located near the Downstairs Stacks and is furnished with sofas and end tables that can be easily moved to suit any group. Meanwhile, the Listening Center is having air conditioning installed in its facility to cool the extremely hot computer laboratory/listening area. This project should be completed by November.

New faces at the Music Library: Lynn Cowan, Reserves Technician, joined the Music Library replacing Geoffrey Long, who left the Music Library to attend law school at the University of Oregon.

— Judy Tsou, Head, Music Library

MUSIC ALIVE! IN THE YAKIMA VALLEY HONORED BY COLLEGE MUSIC SOCIETY

The College Music Society (CMS) has awarded the School of Music's "Music Alive! In the Yakima Valley" the 2009 Gunstream Education in Music Award.

"It is our hope that your project will serve as a model for future work throughout American higher education in music," wrote Cynthia Crump Taggart, president of the CMS, which officially presented the award in October at the Society's 52nd Annual Conference in Portland, Oregon.

The College Music Society is dedicated to advancing the ideals of education in music through meaningful community engagement projects such as Music Alive!, a program developed by Music Education Professor Patricia Campbell that each year sends School of Music students to the Yakima Valley to share musical traditions with school children in area middle schools.

Music Alive! is made possible through generous funding from Seattle's Peach Foundation.

ROBIN MCCABE AND THE WAILERS AN UNLIKELY COMBO

Robin McCabe took a bow in June after fifteen years as director of the School of Music in an unlikely and whimsical collaboration with some iconic local rockers.

The musical entertainment for McCabe's farewell party at the School of Music on June 10 was none other than legendary Tacoma rock and roll group The Wailers, who schooled attendees on the roots of Northwest rock with a four-song set in Brechemin Auditorium.

The five-piece band—which includes original members Buck Ormsby and Kent Morrill as well as saxophonist Neil Rush and drummer Ricky Lee Johnson—features School of Music history instructor John Hanford in the lead guitar position. Hanford has been a member of the venerable group since the untimely death in 2003 of original Wailer guitarist Rich Dangel (see article, this page).

The highlight of the set came when Ormsby, who band mates call Wailer Number One, called for "Rockin' Robin" McCabe to join the group on electric keyboard for a performance of the Wailers' 1959 hit, "Tall Cool One." Proving herself equal to the task, Dr. McCabe gave the audience a once-in-a-lifetime opportunity to witness Northwest musical worlds collide.

The unusual performance was followed by a reception in the School's Fishbowl conference room, where friends and colleagues toasted McCabe for her exceptional dedication to the School of Music over three terms as director. Since returning to full-time teaching and performing on June 30, she continues to make her mark on the excellence of the School as the Donald E. Peterson Endowed Professor of Music.



It's safe to say that this is the only black rock and roll t-shirt in Dr. McCabe's wardrobe.



Professor David Kappy relates a favorite memory.



Friends and colleagues gathered in the School of Music's Fishbowl conference room in June to honor outgoing director Robin McCabe.



Robin McCabe played "Tall Cool One" with the Wailers in Brechemin Auditorium last June.



JOHN HANFORD IS THE DOCTOR

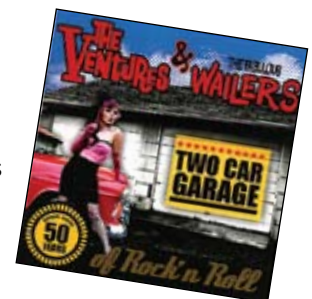
John Hanford, a popular lecturer in the Department of Music History, was just a boy and the members of The Wailers not yet out of high school when their

song "Tall Cool One" landed the Tacoma group at number 36 on the national Top 40 back in 1959.

"I was ten years old when 'Louie, Louie' started destroying lives," Hanford said, referring to the seminal Northwest rock song made famous by the Kingsmen, but only after the Wailers first recorded the superlative rock and roll arrangement. Hanford embarked on a life-long love affair with music, eventually earning undergraduate and graduate degrees at the UW School of Music and honing his guitar chops over four decades in various groups on the local and regional club circuit.

When the Wailers' original guitarist, Rich Dangel, died unexpectedly in 2003, Hanford was honored to receive the call to step into the guitar spot. Since then he has been considered an official member of the group. His band mates, in deference to his academic background, call him The Doctor and like to inform fans that Hanford's master's thesis was titled "Realities Altered and Redefined: Sound, Style, and Meaning in Jimi Hendrix's *Purple Haze* and *The Star Spangled Banner*."

The Wailers celebrated 50 years of music making in 2009, releasing a split CD called "Two Car Garage" with their friends and Northwest contemporaries, Rock and Roll Hall of Famers The Ventures.



RADIO AFGHANISTAN ARCHIVISTS VISIT SCHOOL OF MUSIC

The visitors spoke little English and the hosts spoke no Dari, but that didn't prevent a mutually rewarding educational experience at the School of Music last summer. With the help of a translator, staff members from the School of Music and UW Libraries helped advance the skills of audio archivists from the Radio Afghanistan Archives through a sound archiving workshop held at the School of Music June 22 through July 8.

Laurel Sercombe (Archivist, Ethnomusicology Program) and John Vallier (Head of Distributed Media Services, Libraries Media Center) were co-instructors for the course, and John Gibbs and Ann Lally of UW Libraries and Gary Louie and Colin Todd of the School of Music acted as co-presenters. In addition to various sessions at

the Music Building, the group also paid visits to area radio stations, archives, and libraries during the three-week workshop, which included sessions on archival storage and retrieval methods and hardware/software implementations as well as strategies for backup and disaster recovery.

The UW residency was part of a larger project developed and directed by Professor Emerita Hiromi Lorraine Sakata, formerly on the faculty of the UW Ethnomusicology Program and recently retired from UCLA. Professor Sakata has been researching the music of Afghanistan since the 1960s, when she did her first field research there, and the School of Music's Ethnomusicology Archives contains several large collections of her recordings. For the past several years, she has

been engaged in helping the Radio Afghanistan Archives preserve thousands of recordings of traditional Afghan music going back to the early 1960s.

"The staff at the Archives has had to deal with much more than tape deterioration due to aging, weather, and poor storage," Sercombe says. "During the Taliban regime, the entire collection was threatened with destruction and, at great risk to themselves, the staff kept it hidden from view."

With funding from the National Endowment for the Humanities, Professor Sakata collaborated with the Archives staff to purchase equipment for producing digital copies of the recordings and creating a database catalog.

Participants in the workshop were Zafar Jan Daqiq, administrator of the American Institute of Afghanistan Studies in Kabul and technical consultant for the Radio Afghanistan Archives project; Abdul Jamil Wardak, Radio Afghanistan staff and head of the Radio Afghanistan Archives project; and Abdul Wahed Popal, Radio Afghanistan staff, working mainly on the Radio Afghanistan Archives project.

"It was a great privilege to be part of this important project and a real pleasure to get to know my Afghan colleagues," Sercombe says. "Our sessions moved slowly—Professor Sakata speaks some Dari, and Zafar Jan Daqiq speaks some English, so we forged on, covering some fairly technical information and occasionally even managing to understand each other's jokes."

Photo: Colin Todd



Gary Louie, media maintenance technician for the School of Music (center) with (left to right) Abdul Jamil Wardak, Abdul Wahed Popal, and Zafar Jan Daqiq.

Photo: Gary Louie



Colin Todd, senior computer specialist for the School of Music, works with visitors from the Radio Afghanistan Archives.

Photo: Joanne De Pue



Laurel Sercombe (right) and John Vallier (to her left) led the three-week workshop, which was part of a larger project developed by Professor Emerita Hiromi Lorraine Sakata (far left).

Giselle Wyers and the University Chorale perform for Latvian President Valdis Zatlers.

UNIVERSITY CHORALE PERFORMS FOR PRESIDENT OF LATVIA

When Valdis Zatlers, president of the Republic of Latvia, visited the UW last spring to help celebrate the centennial of the UW's Scandinavian Studies Program, he enjoyed a special performance by The University Chorale.

President Zatlers was visibly moved when the Chorale, conducted by Giselle Wyers, sang "Put vejini," a Latvian folksong that served as the country's anthem during the Soviet occupation, when the official anthem, "God Bless Latvia," was forbidden.

That the Chorale should have more than a passing knowledge of the folk music of Latvia makes sense when you consider that the UW Choral program claims a special distinction in the preservation of choral music from the Baltic region. The School of Music houses the country's only library devoted to Baltic choral music, created by Geoffrey Boers, director of choral activities at UW. Boers, who directs the UW's premier choral ensemble, the UW Chamber Singers, will join with Wyers next spring to lead a select group of UW

Peter Leonard



singers on a tour of the Baltic states, UW Choirs' third tour of the region. While there, the group will conduct exchanges with Estonian and Latvian choruses as well as undertaking a busy performing schedule, singing at the Latvian Music Academy and churches in Finland. Guntis Smidchens, the head of UW's Baltic Studies Program, will travel with the choir and will serve as its translator and guide.

The group also will make a repeat appearance before President Zatlers, who invited the group to perform at the presidential palace if ever in Latvia. "We had just finished singing when he stood and invited us to come to his palace," Wyers says. "We had originally planned to travel only to Estonia, but are thrilled to have this opportunity to visit Latvia and learn more about its culture and history."

WIND ENSEMBLE RETURNS TO JAPAN, SALZMAN TO BEIJING

The UW Wind Ensemble, at the invitation of the Kansai Band Association, will return to Japan in March for its third concert tour of that country. The ensemble will perform with selected Japanese high school and university wind ensembles in Osaka, Kobe, Kyoto, and Izumo, with a final performance at Osaka Castle. Faculty artist Donna Shin, flute, will also perform with the ensemble, under the direction of Timothy Salzman.

Professor Salzman will extend his stay overseas at the conclusion of the tour to travel to Beijing, where he will be guest conductor for the top

band of the People's Liberation Army. This is a return visit to the group, for which he served as guest conductor for ten days of rehearsals and performance last spring.

Salzman's Beijing 2009 visit culminated in a concert with the Army's top military band in its new, state-of-the-art concert hall. He also led master classes at the China Conservatory, presented master classes for wind conductors gathered from throughout China, and rehearsed several other school and university ensembles in the Beijing area including the Central University for Nationalities Conservatory Wind Ensemble and the Beijing Imperial Children's Palace Symphony Band.

Professor Tim Salzman was guest conductor of the top band of the People's Liberation Army in Beijing last spring. He has been invited to make a return visit in spring 2010.



New faculty appointments for 2009-10

Douglas Cleveland, Organ

Douglas Cleveland has been the Director of Music and Organist at Plymouth Church in Seattle since September of 2004. In September of 2009 he was appointed to the music faculty at the University of Washington School of Music, where he teaches courses in Sacred Music.

He has studied at the Eastman School of Music of the University of Rochester, Indiana University and Oxford University. His teachers have included Edward Hansen, Russell Saunders, Larry Smith and Marilyn Keiser.

Cleveland gained international prominence when he won first prize in the 1994 American Guild of Organists National Young Artists Competition in Dallas. Since then he has performed in 48 of the United States and has been invited to perform at such venues as the Victoria Concert Hall in Singapore, Minato Mirai Concert Hall in Yokohama, Japan, Tchaikovsky Hall of the Moscow Conservatory, Westminster Abbey, Notre-Dame Cathedral, Lausanne Cathedral and Benaroya Hall in Seattle.

From 1999 to 2004 he was Assistant Professor of Organ at Northwestern University, where he received the Searle Award for Teaching Excellence. He also has served as a visiting faculty member at St. Olaf College and the UW.

Gary Hobbs, Jazz Drumset

Drummer Gary Hobbs is a native of the Pacific Northwest and lives in Vancouver, Washington. He has played professionally for more than three decades and appears on more than 50 recordings. Hobbs played with The Stan Kenton Orchestra from 1975 through 1977, and has also performed with Randy Brecker, Ken Peplowski, Pete Christlieb, Greta Matassa, Anita O'Day, Susannah McCorkle, Dan Siegel, Glen Moore, The New York Voices, Eddie Harris, Bud Shank, Bill Mays, Kurt Elling, Dave Frishberg, David Freisen, Bobby Shriver, Bobby Watson, Bob Florence, Carl Saunders, The Woody Herman Orchestra, Terry Gibbs, Jaquie Naylor, Jim Widner Big Band, Mike Vax Big Band, and Tom Grant.

Hobbs has appeared at some of the world's great concert halls, including Carnegie Hall, Royal Festival Hall, Tivoli Garden, the Kennedy Center, and Wolf Trap. Active in Jazz Education, Hobbs teaches at the University of Oregon in addition to the UW School of Music and travels all over the United States leading clinics, concerts, and jazz camps with the help of Bosphorus Cymbal Company and the Yamaha Drum Company.

Bora Ju, Visiting Artist, Ethnomusicology

Bora Ju joins the UW School of Music in Fall Quarter 2009 as a Visiting Artist in Ethnomusicology. Her residency is sponsored by South Korea's Ministry of Culture, Sports, and Tourism. An elegant artist of extraordinary musical talent, Bora Ju is renowned for her exquisite

and sophisticated playing of the *gayageum*. She studied with some of the most celebrated Korean traditional musicians and masters of *gayageum*, including Hae Sook Kim, Ui Sik Min, and Ji Young Lee. Ms. Ju is considered one of the most quintessentially trained traditional *gayageum* performers specializing in the performance lineage of Master Sung Geum-Nyeon. She also actively promotes contemporary music with a specialization on the 25-string *gayageum*.

As a soloist, Bora Ju has performed numerous solo recitals in Seoul, Korea, and has frequently appeared on international music and theater festival stages around the world. She has appeared to critical acclaim as a soloist with many of Korea's prestigious orchestras, including Seoul City Traditional Orchestra, Gyeonggi State Traditional Orchestra and the National Traditional Youth Orchestra. She earned both her BA and MA degrees from the Korean National University of Arts.

Jennifer Nelson, Clarinet

Jennifer Nelson joined the School of Music faculty as a clarinet instructor in Fall 2009. She is currently principal clarinet with the Pacific Northwest Ballet and Auburn Symphony orchestras. She also has an active freelance career, playing shows at the Fifth Avenue and Paramount Theaters, working as an extra with the Seattle Symphony, Seattle Opera and Northwest Chamber Orchestra, and recording for various television and motion picture scores.

Nelson has also traveled throughout the United States with the national touring companies of *Phantom of the Opera* and the New York City Opera. Her orchestral and recital performances have taken her to Mexico, Japan, Germany, Liechtenstein, Austria, Honduras, and most recently India.

Laura Reboloso, Visiting Artist, Ethnomusicology

Laura Reboloso is a dancer, poet, and a virtuoso performer on the *leona*, the largest and lowest pitched member of the *jarana* guitar family popular in the Veracruz region of Mexico. In 1992 she co-founded the ensemble Son de Madera, regarded today as one of the most important exponents of *son jarocho* and a champion of the community music celebration called *fandango*.

She directs a renowned youth performing ensemble at the Xalitic school in Xalapa, and teaches dance at the University of Veracruz.

During winter and spring quarters of 2010, Reboloso will serve as a visiting artist at the University of Washington in the Department of Dance and the School of Music, and will work with Seattle community groups to advance the Seattle Fandango Project, building relationships through participatory music.



Doug Cleveland



Gary Hobbs



Bora Ju



Jennifer Nelson



Laura Reboloso

2008-09 Master Classes

School of Music students participated in dozens of master classes throughout the 2008-09 school year. Below are scenes from just a few.

The School of Music and the Seattle Classic Guitar Society co-sponsored a masterclass in March with Grammy-nominated guitarist Paul Galbraith, featuring Chaz Rogers and Daniel Kashima, students of Michael Partington.



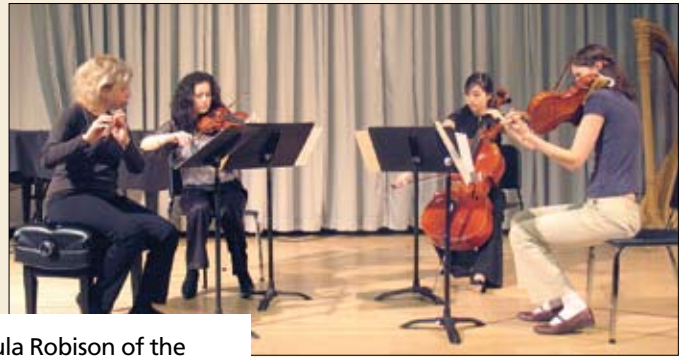
Photos: Dean Ritz



Jazz Studies assistant professor Cuong Vu brought his critically acclaimed trio to the School of Music in January for a day of clinics with UW jazz students.



Photos: Joanne De Pue



Flutist Paula Robison of the New England Conservatory was in residence at the School of Music in early March, her visit made possible through the Hans and Thelma Lehmann Endowed Lectureship in Music. While at the University, she led several master classes with UW music students and was the featured performer in a chamber music recital in Brechemin Auditorium and a guest artist recital in Meany Theater. Faculty artists Donna Shin, Melia Watras, Ron Patterson, and guest artist Michael Jinsoo Lim and numerous students performed with Robison in the two recitals.



Scott Pingel of the San Francisco Symphony Orchestra led a master class with students of Barry Lieberman last January as part of the Barry Lieberman and Friends series.



Photos: Joanne De Pue

Faculty/Student/Alumni Update

FACULTY



Jane Eaglen

Jane Eaglen, Voice, was honored at New York City's Lincoln Center, where she received the Baccarat Award for Lifetime Achievement in the Field of Opera. The award was presented by the Licia Albanese-Puccini Foundation at a gala concert in October 2008.

Craig Sheppard, piano, traveled to Japan in June for a series of solo recitals and master classes in Ashiya and Hashimoto. Concert selections included works by Mozart, Bach, Schubert, Beethoven, and Chopin.

Richard Karpen, Composition, accepted a five-year term as director of the School of Music, starting July 1, 2009. An internationally renowned composer who most recently has served as Divisional Dean for Research in the UW's College of Arts and Sciences, he also is founding director of the UW's Center for Digital Arts and Experimental Media. Karpen has taught Music Composition at the School of Music since 1989.

Rhonda Kline, opera coach and coordinator of accompanying at the School of Music, travels to Italy each summer, where she is a charter faculty member of *Canta in Italia*, a summer program for singers to study opera in Florence, Italy. *Canta in Italia* is a Wichita State University Summer Voice Program that allows participants to immerse themselves in the original language of opera in the very city where the Camerata created the first music dramas.

Assistant Professor of Jazz Studies **Cuong Vu** launched a concert tour of Italy this past summer with the Cuong Vu Trio. The tour included appearances at jazz venues and festivals in Udine, Maestre, and Verona. Cuong Vu's 2001 release *Come Play With Me* was named number 95 on Amazon's 2009 listing of the 100 Greatest Jazz Albums of All Time.

Donna Shin, flute, gave a presentation at the 52nd National Conference of the College Music Society in Portland, Oregon in October. Her presentation, "Music in the Real World: Bridging the Gap Between Academia and Life," was selected from more than 5,000 proposals submitted for the conference.

The *American Sabor* exhibit (first launched and presented at Seattle's Experience Music Project), an installation that explores the influence of Latin American culture on American popular music, co-curated by School of Music professor **Shannon Dudley**, was accepted by the Smithsonian Gallery and is on display in the museum's International Gallery through September 2011.

Music Education Professor **Patricia Campbell** and seven international colleagues have received a generous grant from the Australian Research Council. The purpose of the grant is to pursue the documentation of music diversity and the preservation and transmission of musical expression in communities in Brazil, India, Australia, Vietnam, Mexico, West Africa, and elsewhere. The UW is the only American university participating in the five-year, five-million-dollar program.

Music Education Professor **Steven Demorest** was a visiting scholar at the Center for the Study of Music Learning and Teaching at Penn State last March. The Center aims to engage its graduate students with scholars and researchers in the field of music education. Professor Demorest gave several

presentations, including "Teaching Musicianship in the Choral Rehearsal," "Developing a Program of Research," and "Lost in Translation: Exploring Cross-cultural Music Cognition."

Huck Hodge, Composition, was awarded the Aaron Copland Award in Composition from the Bogliasco Foundation, and a residency at the Liguria Center for the Arts and Humanities.

Laurel Sercombe's (Ethnomusicology Archives) essay "The Story of Dirty Face: Power and Song in Western Washington Coast Salish Myth Narratives" appears in a new volume, *Music of the First Nations: Tradition and Innovation in Native North America*, published by University of Illinois Press.

Judy Tsou (Lecturer, Music History and Head, Music Library) presented a paper on race and gender in Puccini's *Madama Butterfly* at a colloquium hosted by the Chinese University of Hong Kong in September, 2009. She also recently completed her second three-year term on the editorial board of the *Journal of the American Musicological Society*.

Robin McCabe, piano, completed her third five-year term as director of the School of Music on June 30, 2009. Under her leadership, private support to the School increased significantly and the School's endowment grew from \$1.59 million when she became director in 1994 to more than \$8 million at the close of 2008. She returns to full-time teaching and performing as the Donald Petersen Endowed Professor (2009-2012) in the School of Music.



Richard Karpen



Cuong Vu



Donna Shin



Robin McCabe

George Bozarth, Music History, is well known in Seattle as artistic director of Seattle's acclaimed early music series Gallery Concerts, now in its 21st year. But few are aware that Bozarth has gone bi-coastal in sharing his love of early music with the larger community. Director of the Brahms Archive at the School of Music, Bozarth and his wife, pianist Tamara Friedman, spend their summers in Southern Maine, where they are restoring the historic Trafton House, a Victorian "Painted Lady" in the small community of Sanford. Not content to confine his chamber music activities to the West Coast, Bozarth is also founder and artistic director of the Sanford-Springvale Classical Music Festival, which presents chamber music performed on historic fortepianos from the late 18th and early 19th centuries with other instruments of that period. The 2009 festival, Mainly Mozart, presented last July, included music by Mozart, Bach, Scarlatti, Haydn, Schubert, and Beethoven, performed in Sanford's intimate, 60-seat Louis B. Goodall Library. The Festival, enthusiastically embraced by area classical music-lovers and going into its fourth season next summer, is presented by Musique du jour, a Sanford-Springvale community-based non-profit organization.



STUDENTS

Choral Conducting masters student **Nuría Molins** was awarded a prestigious scholarship from the Fundacio Pedro Pons at the University of Barcelona (Spain). This Foundation offers annually only one scholarship for musicians who graduated from the Conservatory of Barcelona and are earning a master's or doctoral degree in a foreign country.

Graduate student **Rachel Routson**, soprano, advanced to the Northwest regional auditions of the Metropolitan Opera National Council last winter. A UW master's student in voice who studies with Jane Eaglen, Routson appeared in the role of Sandrino in the UW's 2008 production of Mozart's *La Finta Giardiniera*. She was among 15 young opera singers selected in the District auditions in Seattle, Spokane, Portland, and Vancouver, BC to compete in the regional auditions.

Kirsten Cummings, a first-year graduate conducting student in the wind conducting program, was awarded a Ladies of the Podium Scholarship from Women Band Directors International, a Chicago-based organization that supports and mentors women in the band world. Cummings is co-conductor of the UW's Campus Band for the 2009-10 school year.

MeeAe Hong, a violin student of Ron Patterson, won first place in the College Strings division of the Coeur d'Alene Symphony Orchestra Young Artists Contest.



CODY CASE RECEIVES FULBRIGHT AWARD

Ethnomusicology graduate student Cody Case is in Tunisia for the 2009-10 academic year, his study funded through a Fulbright U.S. Student Scholarship.

Case is currently studying Arabic in Tunis, taking courses on the *Maluf* musical tradition in the Rashidiyya Conservatory, and learning to play the Arab lute known as the *oud*, his studies funded by the Fulbright Critical Language Enhancement Award. He plans to use his Fulbright research grant to study how *Maluf*, an Arab-Andalusian tradition that also bears Spanish, Egyptian, and Turkish influences, has influenced popular music in post-independence Tunisia since the 1960s. "I'm planning to investigate these influences of repertory and styles on the popular music specifically through performances in marriage ceremonies," he says.

ALUMNI

Dwight Beckmeyer (BA/BM 1986, MM 1989), a former piano student of Robin McCabe, was music director and pianist in New York's 92nd Street Y's Lyrics and Lyricist series production of *Rodgers &...*, a music review of Richard Rodgers and his collaborators. Beckmeyer also played Hammond B-3 organ in the new musical *Memphis* at the Fifth Avenue Theatre and was associate musical director and pianist for *Sunday in the Park with George*.

Ben Albritton (PhD, Music History), a 2009 graduate, received a post-doctoral appointment at Stanford University to help digitize medieval manuscripts. His appointment is supported by the Mellon Foundation.

George Julius Papadopoulos (PhD, Music History) was appointed artistic director of the Municipal Conservatory of Kavala in Northern Greece.

Gwynne Brown (PhD 2006), an assistant professor at the University of Puget Sound, was invited to submit an entry on UW Music History Professor Larry Starr for an upcoming edition of the New Grove Dictionary of American Music.

Chris Chapman (DMA 2008) was named Director of Bands/Assistant Professor of Music at Oregon State University. His appointment began in the winter of 2008.

Jonathan Pasternack, former orchestral conducting student of Peter Erös, served as Visiting Director of Orchestral Activities at Pacific Lutheran University in Tacoma during the 2008-09 academic year.

Recipients of Fulbright awards are selected on the basis of academic or professional achievement, as well as demonstrated leadership potential in their fields. Case is among more than 1,500 U.S. citizens studying abroad for the 2009-2010 academic year through the Fulbright U.S. Student Program, America's flagship international educational exchange program, sponsored by the United States Department of State, Bureau of Educational and Cultural Affairs.

Prior to his studies in Tunis, Case was teaching English at an elementary school in the Porte de Pantin neighborhood of Paris, where he used songs by classic American artists such as James Brown and Ray Charles to help French schoolchildren learn to speak English.

"It is a very diverse area populated mainly by minorities originally from North and West Africa, and far from the average 'romanticized' image of Paris," Case writes from Tunisia. "The school where I taught was *L'école élémentaire de Josephine Baker*, which I found particularly suitable for teaching children English through American popular music."

Case says music proved an effective means of helping the student begin to pronounce and memorize English words and phrases. "I discovered within the first month that these kids loved to sing," he says, "perhaps because French education is rather conservative and traditional, and I made learning fun!"



TENOR GREGORY CARROLL OUTSTANDING IN HIS FIELD

Tenor Gregory Carroll continues to show exceptional promise as an emerging artist in the opera world, garnering several top honors and special distinctions in the past year alone.

Most recently, this up-and-coming student of world-renowned soprano Jane Eaglen was awarded the sole Metropolitan Opera Career Grant for 2009. He recently returned from New York, where he coached with Ken Noda and sang for Maestro James Levine onstage at the Met during a trip initiated and funded entirely by the Metropolitan Opera.

Earlier in the summer, Carroll was a resident at the Merola Opera Program at San Francisco Opera Center, where he worked with some of the finest coaches in the world, including Kathryn Cathcart, George Darden, Martin Katz, and Eric Weimer. One of 23 singers chosen from across the world to participate in the prestigious program, he appeared at the Herbst Theatre and the San Francisco War Memorial Opera House singing Erik in *Der fliegende Holländer*; scenes of Walther von Stolzing in *Die Meistersinger von Nürnberg*; and scenes of Doctor Caius in *Falstaff*.

Just prior to his departure for Merola, Carroll was awarded two medals from the elite Irene Dalis Vocal Competition. Of the 100 singers granted auditions and the ten finalists who appeared in-concert, he took second place overall and was awarded the distinguished Wagner Prize.



Graduate Justin Henderlight (BM, Music Education) with his proud parents.



Elizabeth Kohl (left) earned a bachelor's degree in Instrumental Music, and Jessica Blackwood completed her master's degree in Music Education.



Ah-Ra Yoo (left) celebrated her MM in Organ Performance with organ graduate student Hyun-Ja Choi.



Ethnomusicology doctoral grad E. Jabali Stewart, wearing a kente cloth given to him by his father, pauses with family before heading off to Commencement.

Graduates celebrated at Grand Finale 2009

School of Music graduates gathered with family and friends at the School of Music prior to Commencement on June 13, 2009 to celebrate their accomplishments at the School's annual Grand Finale.

Of the 87 graduates in the class of 2009, 29 students earned undergraduate degrees, 31 earned master's degrees, and 26 earned doctoral degrees.

Six undergraduates also earned degrees in other areas of study. Lisa Philip, for instance, earned a BA in History in addition to a BM in Strings Performance, and Veronica Reed earned a BS in Biology along with a BA in Instrumental Music.

Undergraduate Kaitlin Ehlers, who earned a BM in Vocal Performance, sang the national anthem at the University's main Commencement Ceremony.

After a welcome from then-director Robin McCabe, faculty members Thomas Collier (Percussion Studies), and Áine Heneghan (Music Theory), made brief remarks to grads and their families, as did students Jonathan Hill (BM, Orchestral Instruments) and Andrea Emberly (PhD, Ethnomusicology). Musical entertainment was provided by student Daniel Lee on guitar.

Congratulations to all of our 2009 graduates!



Andrea Emberly (PhD, Ethnomusicology), embraces Visiting Artist Mudzunga Davhula (left), who was in residence at the School of Music during 2008-09.



Kaitlin Ehlers (BM, Vocal Performance), shown here with her parents, sang the national anthem at Commencement.



Dmitriy Kosovskiy (MM, Piano Performance) receives congratulations from his professor, Patricia Michaelian.



Happy graduate Josh Hollingsworth (BM, Music Education) has his hands full with loved ones at Grand Finale.



Graduate Sean Conte (BA, Instrumental Music) and family before the walk to Commencement.



Kyler Brumbaugh (BM, Music Education) with his cousin at Grand Finale.

Photos: Joanne De Pue

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Jonathan Hill
Faina Morozov



Nathan Harrenstein, cello, recipient of the *Vilem Sokol Endowed Scholarship* with accompanist Gabriel Manalac.



Su Min Lim, violin, recipient of the *Delores Gail Plath Scholarship*, with accompanist Tara Swanson.



David Margulis, voice, recipient of the *James L. Beech Endowed Scholarship*.



Ruth Mar, harp, recipient of the *Ruth Sutton Waters Endowed Scholarship* in Performance.

Photos: Joanne DePue

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You can help create futures at the University of Washington. A gift to the School of Music in your will can be part of your legacy, supporting students, faculty, teaching — whatever is most important to you. You can donate specific property, a fixed sum, or a portion of your estate and receive an estate tax deduction for your bequest.

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"Our students, faculty and staff would like to thank all of our dedicated **School of Music Advisory Board** members for a wonderful year. We are grateful for your hard work and unwavering support on behalf of the school. We also commend Donald Thulean for his committed service as Chair of the board. Thank you for being great advocates for the UW School of Music."

— Cristi Benefield,
Advancement Officer



Back row, left to right: Max Gellert, Donald Thulean (Chair), Neil Bogue, Dr. Kennan Hollingsworth, Dr. Gloria Swisher, and Dr. Elaine Monsen.

Front row, left to right: Renee Ries, Karen Koon, Patti Marsh, Prof. Robin McCabe, Dr. Carol Scott Kassner, Prof. Patricia Michaelian and David Davis. Not pictured: Dr. Ramesh Gangolli, Gordon Grant, Dr. Donald Miller, Joyce McCallum and Bernice Mossafer Rind.

CALL FOR INSTRUMENTS

Do you have an instrument collecting dust in the closet? **Flutes, clarinets, saxophones, trombones, trumpets, snare drums, and bells** are needed. Our **UW Music Education students** have created a band at **First Place School**, a school serving homeless children and their families in Seattle's Central District. To offset the high costs of renting instruments, we would love your gently used instruments. Please contact (206) 543-1221 or cristi@uw.edu if you would like to help. Thank you!



Music to their ears: Drs. Phyllis Bagdi Hollingsworth and Kennan H. Hollingsworth enjoy a private concert with the newly christened practice organ.

HOLLINGSWORTH AND BAGDI ORGAN STUDIO CHRISTENED

Drs. ("Ken") Kennan H. Hollingsworth ('56, '60) and Phyllis Bagdi Hollingsworth have turned their passion for music into support for the School of Music with their gift of \$200,000 for the purchase of a new practice organ and studio renovations.

The newly renovated Hollingsworth and Bagdi Organ Studio, located in the lower level of the Music Building, has been named in the couple's honor. "The new practice organ is a huge morale booster for our students and great bragging point for us all," says Organ Professor Carole Terry. "I want to thank Phyllis and Ken for their extraordinary support of the organ program. Their gift of a new practice organ means so much to me and to the students who now have a superb instrument for their training. The new organ built by Fritts and Co. is sensitive in touch and its sounds are simply exquisite. It is truly a great teacher."

The Hollingsworths have also established a fellowship for graduate students studying Western classical instrumental music, with a preference for keyboard. "We cannot thank Ken and Phyllis enough for their commitment to our students and school," says School of Music Director Richard Karpen. "Their generosity will have a lasting impact on our school for generations to come."



Organ Professor Carole Terry plays and demonstrates the new "Kennan Harrison Hollingsworth and Phyllis Bagdi Hollingsworth" Organ.



Bernice Mossafer Rind with her student scholar Ashley Wong, recipient of the *Bernice Mossafer Rind Endowed Scholarship in Music*

SCHOLARSHIP DONOR CELEBRATION

In April 2009 our annual **Scholarship Donor Celebration** featured an afternoon concert by our top scholarship recipients. Student scholars showcased on the Brechemin Auditorium concert stage included cellist Nathan Harrenstein, violinist Su Min Lim, voice scholar David Margulis, harpist Ruth Mar, and pianist Gabriel Manalac. Almost two hundred guests attended the post-concert hors d'oeuvres and wine reception that immediately followed in the Music Fishbowl. Thank you to our donors, alumni, and friends of the school who made this afternoon celebration possible. Your support makes a lasting difference in the lives of our student music scholars.



Director Robin McCabe alongside student scholarship recipient Ashley Wong, thanking donors at the post-concert reception.



Patti and Jerry Marsh with their student scholar Leah Pogwizd, recipient of the *Louis G. and Patricia A. Marsh Endowed Fellowship in Music*.



Rebecca Paul (left) and Doug Niemala (right), recipients of the *Jane and David Davis Endowed Fellowship in Music*, with Dr. and Mrs. David and Jane Davis.



Regina Thomas, recipient of the *Peter Hobbs Memorial Award* with her donor, Sylvia Hobbs.

Photos: Joanne De Pue



Patti and Jerry Marsh



FRIENDS OF OPERA HELP UNDERWRITE EUGENE ONEGIN

Several **Friends of UW Opera** stepped up in a big way this past spring. They helped to underwrite our 2009 spring opera production of Tchaikovsky's *Eugene Onegin* on the mainstage of Meany Theater. One of the largest operas the school has ever undertaken, the production would not have been possible without the generous support of our **Opera Production Underwriting Support Fund (OPUS!)** contributors, including Neil and Kathleen Bogue, Bernita Wilson Jackson, Jerry and Patti Marsh, Don and Linda Miller, Renee Ries, and Donald and Gloria Swisher. Special recognition and appreciation also goes out to **Donald and Gloria Swisher for leading the OPUS! Campaign**. Our opera students were thrilled to receive such an amazing experience – all thanks to you!



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(* Deceased)



Christina Sunardi, assistant professor of Ethnomusicology, with her mentor, Ki Midiyanto, a member of the faculty of UC Berkeley who visited the School of Music in February for master classes and performance in the Javanese art of Gamelan.



Faculty artist Thomas Harper was the featured soloist with the Wind Ensemble (conducted here by Eric Smedley) at its December 2008 concert (Photo: Gary Louie).



Students of Barry Lieberman performed for Scott Pingel of the San Francisco Symphony Orchestra as part of the Barry Lieberman and Friends series.

Thank you for your generous support!

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The Schools of Music and Drama presented Haydn's *Il Mondo Della Luna* in Meany Theater last November. Noel Koran directed.



The UW Steel Drum Ensemble, directed by Shannon Dudley, gave an impromptu performance on Red Square last June.

Photos: Joanne De Pue



Maestro Peter Erös and Robin McCabe took a stroll in the UW's Grieg Garden prior to Professor McCabe's February performance with the University Symphony of Grieg's Piano Concerto in A minor.



The Studio Jazz Ensemble stayed cool despite unseasonably warm temperatures at the group's final rehearsal of the 2008-09 academic year.



Laura Mulholland was featured soloist in the University Singers' June performance.



Members of the University Chorale happily rehearsing before their concert last June.

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2009-10 Season Highlights



University
Symphony

FEBRUARY 16 (Tue)

Contemporary Group UW Composers Showcase

The UW Contemporary Group presents works by School of Music composers Joël-François Durand, Huck Hodge, Richard Karpén, and Juan Pampin.

FEBRUARY 23 (Tue)

*Special Free Event: UW Symphony and Seattle Symphony: Side by Side

(Not a Notecard event)

Gerard Schwarz conducts the University Symphony side by side with members of the Seattle Symphony Orchestra. Program selections include Beethoven's Piano Concerto No. 4 in G Major, featuring soloist Françoise Papillon, and Richard Strauss' *Ein Heldenleben* ("A Hero's Life") and Symphonic Poem Op. 40.

* Advance tickets required. To reserve tickets, send a request with your name, address, and phone number and a self-addressed stamped envelope to the UW Arts Ticket Office, 4001 University Way NE, Seattle, WA 98105. Limit 2 tickets per request. Tickets may also be requested in person or by phone at 206-543-4880. In order to receive your tickets by mail, please send your request with SASE by February 9th; after that date, tickets will be left in will call.



Michael Partington



Barry Lieberman

FEBRUARY 28 (Fri)

Faculty Recital: Michael Partington Guitar Plus!

Michael Partington is joined by a diverse cast of colleagues in a program of gems from the chamber repertoire for guitar, with music ranging from Boccherini to Takemitsu. Featuring faculty members Joyce Guyer, soprano; Ron Patterson, violin; Donna Shin, flute; and Carole Terry, harpsichord; with special guest Kevin Callahan on guitar.

APRIL 11 (Sun)

Barry Lieberman and Friends: Maria Larionoff, violin, and Robin McCabe, piano

Maria Larionoff, concertmaster of the Seattle Symphony Orchestra, and Robin McCabe, pianist and UW professor, present sonatas by Prokofiev and Franck, among other works.

APRIL 13 (Tue)

Faculty Recital: Marc Seales and Guests

Marc Seales performs original compositions with Portland-based musicians Gary Hobbs and Dave Captein on drums and bass and UW faculty artist Cuong Vu on trumpet, with a special appearance by UW percussionist Tom Collier.

APRIL 27 (Tue)

Ethnomusicology Visiting Artist: Laura Reboloso

A virtuoso performer on the *leona*, the lowest-pitched instrument in the family of *jarana* guitars from Veracruz, Mexico, Laura Reboloso is also an accomplished singer and a dancer in the percussive style of *zapateo*. Accompanied by expert local musicians, she will perform traditional songs and innovative original compositions, presenting the variety and improvisational energy encompassed in the tradition of *son jarocho*.

May 5 (Tue)

Faculty Recital: Craig Sheppard, piano Schubert's Last Three Piano Sonatas, D958-960

Schubert's last three sonatas, composed on a grand scale and published posthumously, are the summit of lyricism. Written within a year of his untimely death at the age of 31, they are a fitting testament to one of classical music's greatest and most profound spirits.

MAY 12-16

Spring Opera Gala Voice Division with UW Symphony

Students and faculty from the School of Music Voice Division, along with Peter Erös and the University Symphony, present songs and arias from the opera repertoire.

For details and more concert season events, visit www.music.washington.edu.



Marc Seales



Laura Reboloso



Craig Sheppard

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