

Summer 2012

Whole Notes

The magazine for friends and alumni of the School of Music

LUDOVIC MORLOT OF
SEATTLE SYMPHONY
NAMED AFFILIATE
PROFESSOR OF MUSIC

MUSIC STUDENTS
AWARDED HIGHEST
UW HONORS

INTERDISCIPLINARY
APPROACH
IMPROVING VOCAL
HEALTH OF SINGERS



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Whole Notes

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Summer 2012

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

We'd love to hear from you

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

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On the cover:

Walking Bass: Students from the UW bass studio
on the Quad. From left to right: Abbey Blackwell,
Adrian Swan, Christopher Duclos, Kelsey Mines,
and Ramon Salumbides. Cover Photos: Steve Korn

FROM THE DIRECTOR



Welcome to
our inaugural
issue of *Whole*

Notes. We are pleased to launch
a new look and a new name for
our annual newsletter, formerly
known as *Fanfare*. In this issue
you will read of some of our
proudest accomplishments of the
2011-12 academic year, as well
as news and updates from our
faculty, students, and alumni.

We also are pleased to
highlight just a few of the
ways that you have supported
students, faculty, and programs
this past year. Your generosity
and dedication to the School

make such an important impact, enabling our students to achieve their
aspirations, our faculty to advance their research and performance
activities, and our programs to grow in ways that better serve the needs
of our students and the greater community.

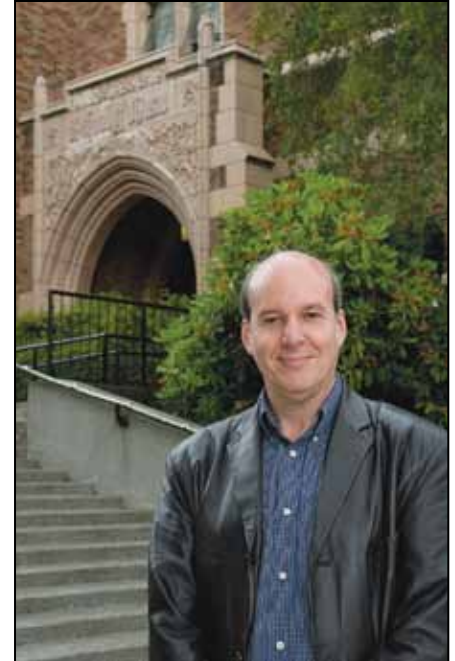
Over the past year, our students have been awarded some of the
University's highest academic honors, and our faculty have achieved
many great things, earning prestigious honors, completing publications
and recordings, and mentoring their students in ways that will leave
lifelong impressions. We deeply appreciate your support of their
endeavors and your continuing interest in the life of the School.

In the coming year, you will have many opportunities to return to
campus for special events, celebrations of our programs (including the
50th anniversary of our Ethnomusicology program), and performances
by our students, faculty, and esteemed guest artists. We hope you will
join us as we enter another year in the life of this great institution.

Thank you for your continued support.

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

Richard Karpen,
Director, School of Music



MELISSA WINSTANLEY AWARDED 2012 PRESIDENT'S MEDAL

As principal saxophonist of the Wind Ensemble and member of the UW Saxophone Quartet, recent School of Music graduate Melissa Winstanley has consistently proven herself to be an exceptional student and a talented and dedicated performer. But she recently received much broader recognition of the highest order for her academic record at the UW when she was named the University's 2012 President's Medalist, a distinction awarded to the most accomplished student in the UW's 7,500 member senior class.

With this recognition, Winstanley joins a long roster of accomplished alumni who have received the President's Medal since 1932, the first year it was awarded by the UW President to the graduating senior with the most distinguished academic record.

A 2008 alumna of Bellevue High School, Winstanley graduated with University Honors on June 9 with dual degrees in Computer Science and Music. She has carried an ambitious class and work load during her time at the University, earning top marks in all of her coursework while simultaneously serving as an Honors Peer Mentor, a teaching assistant in Computer Science, and completing a year-long honors research project on mobile tools for public health,



Melissa Winstanley is the UW's 2012 President's Medalist.

(Photo: Joanne De Pue)

an internship with Google, a research internship with the UW's Community Ecology Lab, and study abroad programs in Rome and Istanbul. A member of Phi Beta Kappa, she also was an Honors Undergraduate Scholar, a National Merit Scholar, and an American Association of University Women Math Scholar.

Somehow, on top of all of her other commitments and accomplishments, she also finds time to practice. As a member of the Wind Ensemble, she participated in the 2010 tour of Japan and last fall was featured, along with other members of the UW Saxophone

Quartet, in William Bolcom's Concerto Grosso for Saxophone Quartet and Wind Ensemble.

"Every year she has made a significant contribution through her quiet confidence and musical leadership," says Professor Timothy Salzman, head of the University's band programs and Winstanley's director in the Wind Ensemble. "She is always ultra-prepared for rehearsals and performances. She's an exceptional person—gifted, humble, and very much into giving of herself to help those around her. This could not have happened to a nicer person."

Immediately following graduation, Winstanley launched into a second internship with Google, which will keep her busy through this summer. In the fall, she returns to the UW to pursue graduate studies in computer science and engineering, with plans to become a software engineer. Music also figures into her immediate plans, according to Michael Brockman, head of the Saxophone Studio. "Her hope is to continue playing in the UW Wind Ensemble and the UW Saxophone Quartet next year, so her heart is still with us despite her embarking on a career in computer code," he says. "In any event, she is one of the best classical saxophonists we have produced in years."

HUCK HODGE CONTINUES WINNING STREAK WITH GUGGENHEIM AWARD, ACADEMY OF ARTS AND LETTERS FELLOWSHIP

Huck Hodge, assistant professor of Composition, has been awarded a 2012 Guggenheim fellowship in the Creative Arts for his achievements in music composition. He is among 181 scholars, artists, and scientists from throughout the United States and Canada to be awarded fellowships this year by the John Simon Guggenheim Memorial Foundation. The successful candidates were chosen from a group of nearly 3,000 applicants.

Established by former U.S. Senator and Mrs. Simon Guggenheim in memory of their seventeen-year-old son, the Guggenheim grants have been awarded annually since 1925 to mid-career professionals demonstrating exceptional

capacity for productive scholarship or exceptional creative ability in the arts. The intention of the monetary awards is to help provide fellows with blocks of time to pursue creative projects of their choice.

Hodge was among three UW faculty members to receive 2012 Guggenheim grants. Ellis Goldberg, professor of political science, and Richard Olmstead, professor of biology and curator at the Burke Museum, were also honored.

Hodge also was recognized by the American Academy of Arts and Letters, which awarded him the 2012 Goddard Lieberson Fellowship, bestowed on mid-career composers of exceptional gifts. He was one of 18 recipients nationwide of awards in music totaling \$190,000

that were presented in May at the Academy's annual Ceremonial. An honor society of 250 architects, composers, artists, and writers, the New-York based Academy aims to foster and sustain interest in literature, music, and the fine arts by identifying and encouraging individual artists.



CROSS-TOWN TIES

The School of Music and the Seattle Symphony Orchestra have long enjoyed an informal partnership that has resulted in many of SSO's principal players teaching in the School's performance studios, soloing in School of Music ensemble performances, and leading master classes and workshops. With the appointment of SSO Music Director Ludovic Morlot as an affiliate professor of music comes a further strengthening of the cross-town ties that have linked the two organizations.

LUDOVIC MORLOT CONDUCTS UW SYMPHONY FEB. 28

Ludovic Morlot makes his first public appearance with the University Symphony on Thursday, Feb. 28, 2013, conducting a performance of Steve Reich's *The Four Sections* (1983).

Tickets for the performance, 7:30 p.m. at Meany Theater, are on sale beginning September 5.

Visit www.music.washington.edu for details.

Did you know?

Many Seattle Symphony members are on the faculty of the School of Music, teaching in the School's performance studios.

Michael Crusoe, principal timpani

Jeffrey Fair, French horn

David Gordon, principal trumpet

Seth Krinsky, principal bassoon

Valerie Muzzolini-Gordon, principal harp

Christopher Olka, principal tuba

Ko-Ichiro Yamamoto, principal trombone

In addition, **Elena Dubinets**, Seattle Symphony Orchestra Vice President of Artistic Planning, serves on the School of Music Advisory Board, contributing her extensive background in music scholarship and artistic programming to efforts that benefit the school and its community.

Please turn to page 29 for more about the March 5 celebration.



Above: School of Music Director Richard Karpen (left) and Seattle Symphony Music Director Ludovic Morlot are making plans for future collaborations between the School of Music and Seattle Symphony.

A Welcome

The School of Music celebrates the appointment of Seattle Symphony Music Director Ludovic Morlot as an Affiliate Professor of Music



The School of Music celebrated the appointment of Seattle Symphony Music Director Ludovic Morlot as an Affiliate Professor of Music with a welcome event at Meany Theater on March 5.

Following welcoming remarks by UW Provost Ana Mari Cauce and School of Music Director Richard Karpén, members of the University Symphony enjoyed a first-hand experience with the Seattle Symphony's new music director, considered one of leading conductors of his generation. As he led the orchestra in a rehearsal of the Beethoven Coriolan Overture, Maestro Morlot was decisive, animated, and inspirational, challenging the students to approach ensemble playing in new ways even in a piece they have rehearsed and performed before.

The appointment reinvigorates a longtime partnership between the School of Music and the Seattle Symphony (SSO) and paves the way for future collaborations between the two organizations. Many of SSO's principal players are adjunct faculty at the School of Music, teaching in the School's performance studios, and other SSO musicians regularly appear as guest artists on School of Music concert events. The Seattle Symphony, meanwhile, often includes School of Music performance faculty as featured soloists on its programs. Both Karpén and Morlot spoke with excitement of continuing and strengthening such collaborations, as well as introducing new dimensions to the partnership.

"With new leadership and a great team in the administration of the Seattle Symphony and with our School of Music also in a time of innovative change, this is a unique opportunity for these two important regional organizations to forge an even closer alliance," Provost Cauce said in her opening remarks, "for mutual benefit and to bring great music to the Pacific Northwest and beyond."



Seattle Symphony Music Director Ludovic Morlot leads the UW Symphony in the rehearsal on March 5.

(All photos by Jerome Tso)





Joshua Gailey is a 2012 Dean's Medalist.

(Photo: Joanne De Pue)

JOSHUA GAILEY AWARDED 2012 DEAN'S MEDAL

The College of Arts and Sciences named recent graduate Joshua Gailey the 2012 Dean's Medalist for the University of Washington arts division in recognition of his exceptional academic achievement at the UW. The award is the University's top student honor for undergraduates. Gailey, who graduated in Spring 2012 with degrees in Trumpet Performance, Music History, and Italian Studies, will also receive a Future Timeless Award from the College in honor of his leadership potential.

Gailey comes from a musical family. His brother Justin, a senior at the UW majoring in astronomy and physics, is a percussionist who has performed with the UW Percussion Ensemble and Steel Drum Band, and his parents, Douglas and Jolene Gailey, both teach music at Port Angeles High School. "They are great parents," Gailey says, noting that he had both of his parents as teachers while in high school—his mother for choir and his father for band. "I credit them with any success I have had."

A student of Seattle Symphony principal trumpet David Gordon, Gailey has performed as principal trumpet of the University of Washington, Port Angeles, and Puget Sound Symphony Orchestras, as a member of the UW Wind Ensemble, the Seattle Metropolitan Chamber Orchestra, and the Seattle Chamber Brass Quintet, and as a soloist with the Puget Sound Symphony.

Gailey combined his love for music with his passion for Italian studies in the field of musicology, writing a senior honors thesis on "Wagnerism and Wagnerian Influences in Verdi's *Otello*." His faculty advisor, Stephen Rumph of the Music History program, was one of several School of Music faculty who supported Gailey's nomination for the

Dean's Medal. "They couldn't have chosen a worthier music student," Rumph says.

Dean's Medalists for 2012 were also named Timeless Award winners, a new award recognizing distinguished alumni from throughout the UW's 150-year history. As a Future Timeless Award winner, Gailey joins distinguished alumni from throughout the UW's history, including former recipients of the College's Distinguished Alumnus and UWAA's Alumnus Summa Laude Dignatus awards. Past and Present Timeless Award winners from Music include photographer Johsel Namkung (MA '50, Music), composer William Bolcom (BA '58, Music), and educator Marcus Tsutakawa (BA '79, Music; MA '85, Music Education).

CUONG VU PREMIERES COMMISSIONED WORK WITH SEATTLE SYMPHONY

Assistant Professor Cuong Vu and former and current Jazz Studies students appeared with the Seattle Symphony last October on "Sonic Evolution," a program of new symphonic compositions celebrating the past and future of Seattle's music scene.

Cuong Vu, trumpet; Jazz Studies alumnus (and current Jazz Studies instructor) Luke Bergman, bass; and current students Gus Carns, piano; and Evan Woodle, percussion joined with Seattle Symphony and new Music Director Ludovic Morlot to present the world premiere of Vu's composition *ONE*, a commentary on the musical legacy of Quincy Jones. The piece was presented alongside other new works commissioned by Seattle Symphony that pay homage to Seattle musicians Jimi Hendrix and Kurt Cobain.

The program was part of the debut season for the Symphony's new Music Director Ludovic Morlot, whose artistic mission includes a strong interest in exploring music that crosses barriers and exposes audiences to groundbreaking work past, present, and future. Vu's composition was featured alongside new symphonic compositions by William Britton and Vladimir Nikolaev.



A new work by Cuong Vu premiered last fall at Benaroya Hall.

Though he has written many original works for his own musical projects, *ONE* is Vu's first commission for a prominent symphony orchestra. "It was a no-brainer to accept the commission," he says, but admits that the experience provoked some conflicting thoughts and emotions. "I feel extremely fortunate to have this opportunity that the Seattle Symphony offered me while being very shy about it. I feel that there are so many composers that are more deserving of this opportunity and that the great living composers of our times should be programmed more often. So it's a mixed bag of feeling grateful but uncomfortable."

Solaris Vocal Ensemble: Melding Ancient and Modern



The Solaris Vocal Ensemble made its public debut on April 14.

(Photo: Joanne De Pue)

Ancient art forms met twenty-first century innovation this past spring with the debut of the Solaris Vocal Ensemble. School of Music assistant professor Giselle Wyers conducted world premieres of commissioned works by renowned American composers Meredith Monk, Ingram Marshall, Anne LeBaron, and Frances White in the group's first public appearance April 14 at Bastyr University Chapel.

Dr. Wyers founded Solaris on a question: "What happens when our voice—our means of expression—is transformed? Do we seek this transformation, or is it imposed upon us? And what is the effect of one of the greatest transformational forces of our time—technology?"

"I often program music that parallels issues I am passionate about, or concerned about," she says. "Solaris allows me to explore how technology impacts all aspects of life, including music."

The Solaris Ensemble is twelve professional singers, many of them graduates of the School of Music now performing in regional opera, as leads in music theater productions, and in Seattle's top professional choirs. Funding

for the project was through the UW Royalty Research Fund, which supports new directions in research by UW faculty.

Selections on the April 14 concert included premiere performances of works by New-Jersey based composer Frances White, California Institute of the Arts composer Anne LeBaron, and post-minimalist composer Ingram Marshall, as well as a newly commissioned arrangement of *Wedding March* by composer Meredith Monk, acclaimed for her pioneering work in extended vocal techniques. Both White and LeBaron were present for the performance.

"The composers were given significant leeway in choosing how to approach their works, and in the end, only two of the works—pieces composed by White and LeBaron—ended up to be electro-acoustic," Wyers says.

Monk's *Wedding March* and Marshall's *Hackney Tune* are for 12 solo voices. LeBaron's work, *Floodsongs*, sets three poems by Douglas Kearney from his book *The Black Automaton*. Performance of the work involved live processing of the voices alongside a previously programmed computer part incorporating frog calls and sounds of water.

While the group focused intently last spring on preparing for its debut performance, its fundamental purpose is much broader and grander in scope. Along with commissioning and presenting innovative and virtuosic vocal literature, Solaris Ensemble seeks nothing less than to advance the progress of contemporary music for voice.

"Singing is considered to be the most ancient musical form of expression," Wyers says. "Technological advances have allowed twenty-first century innovations in electro-acoustic music, blending computers with voices in new ways, yet choral music has less often used electronics, in comparison to instrumental forms."

With a dozen voices performing twelve-part scores, in full surround sound, accompanied by sounds from nature, enhanced by tools of technology, Solaris Vocal Ensemble dares to take risks, in the hope that adventurous endeavors will yield dazzling and lasting results. The aim, Wyers says, is to "encourage a renaissance of innovation in the field of choral music."

Interdisciplinary approach improving vocal health of singers

Dr. Kari Ragan teaches applied voice and vocal pedagogy at the UW, but her interest in the science and medicine of the voice has been a boon to her students as she instructs them in not only the art of singing, but also the science.

A graduate of the School of Music voice program who joined the faculty in 2010, Ragan has enjoyed a multi-faceted career encompassing both performance in classical, opera, and musical theater settings and voice instruction in her private studio. In addition to her teaching and performance career, Ragan also is a Singing Voice Specialist who has undergone extensive training in working with voice disorders in singers.

Her work in the field of voice received important recognition recently when she was selected from a pool of nationwide candidates to receive the 2012 Van L. Lawrence Fellowship. Awarded jointly by the Voice Foundation and the National Association of Teachers of Singing Foundation, the fellowship recognizes excellence in teaching and encourages advances in the field of vocal science.

The fellowship will enable Ragan to extend her research into the neglected role of cool-down exercises in maintaining vocal health and to continue to engage in interdisciplinary work with the UW Otolaryngology and Speech and Hearing Sciences departments.

"My proposal for the fellowship is on the parameters and utilities of cool-down exercises for singers," she says. "More research is needed on the physiology of laryngeal muscles to better inform singers of the potential uses of cooling down the voice after a long rehearsal or performance. We are vocal athletes and must treat our instruments as such. Vocal exercises used for warming up the voice have been written about for centuries, but it is not often a part of a singer's routine to cool their voice down. My hope is that this information will benefit the health of singers greatly."

Ragan's interest in vocal science predates her faculty appointment at the UW, but has expanded significantly in her time here. In 2010, she initiated a pilot program with the Department of Speech and Hearing Sciences, working in collaboration with Martin Nevdahl, a speech pathologist and clinical supervisor in the department whose areas of interest include stuttering, voice disorders, and care of the professional voice. Through this program, Ragan's voice students receive voice evaluations from Nevdahl and his graduate students, including laryngeal videostroboscopy (LVS). LVS provides a magnified, "slow motion" view of the vocal cords in action. This examination can reveal even subtle abnormalities in the vibration of the vocal cords. Students are then referred for appropriate medical evaluation if necessary. The exam results reveal data important to both singer and voice teacher.

"Last week alone, three of my singers' exams revealed vocal problems that must be addressed," Ragan says. "I suspected as such from voice lessons, but the results confirmed my suspicions. This knowledge will make



Kari Ragan of the School of Music Voice faculty.

an enormous difference in determining how to proceed with these singers, all of whom need medical intervention and a team approach to rehabilitation."

When singers suffer from vocal problems, Ragan says, it is critical that they seek proper medical attention from physicians in the field of Otolaryngology, which focuses on treatments and diagnosis of ear, nose, and throat (ENT) disorders. If possible, they should see a laryngologist, who specializes in treatments and diagnosis of disorders and injuries affecting the voice, airway, and swallowing.

"It is such a specialized field, we have only four in the Seattle area," Ragan says. "If the singer must see an ENT, that specialist must specialize in voice. This point is crucial to getting a correct diagnosis."

UW voice students are fortunate to have resources in that field right on campus. Dr. Albert Merati directs the Laryngology program within the University's world-renowned Department of Otolaryngology – Head and Neck Surgery, and his areas of expertise include care of the professional voice. Ragan's students have benefited from Dr. Merati's proximity in numerous ways through his willingness to share knowledge in lectures, presentations, field trips, and collaborative events between Music and Otolaryngology. He, along with Ragan, also serves on the board of the Voice Foundation, which advances such collaborations in the field of voice. Seattle's chapter of the Voice Foundation is one of only four chapters nationwide. Its meetings, led by Dr. Merati, are held on the UW campus.

"Seattle and the greater northwest area is home to a vibrant arts community as well as a world-class medical institution in the University of Washington," Dr. Merati says. "Our voice specialists from the performing arts, speech/language pathology, and medical disciplines are interacting through the Northwest Voice Foundation, educational outreach, and day-to-day care of performers' voices. I have the privilege to instruct in their classes, and they and their voice teachers have the opportunity to come to our clinic. It is awesome."

With the groundwork already laid for robust interdisciplinary collaboration between Music, Otolaryngology, and Speech and Hearing Sciences, Ragan and her UW colleagues are well positioned to make a significant impact on the lives and health of current and future students. "Dr. Ragan's students are very lucky to have someone who cares so much and knows so much about their vocal health as well as their vocal performance," Nevdahl says. "Our ability here at the UW for this type of interdepartmental collaboration not only provides an excellent learning opportunity for all of our students, but also provides an amazing level of care and support for developing singers and performers."

NEW WEBSITE HONORS UPPER SKAGIT ELDER VI HILBERT

The University of Washington Ethnomusicology Archives and Northwest Heritage Resources recently launched *Voices of the First People*, a new website honoring the life and work of Upper Skagit elder Vi Hilbert.

A member and noted elder of the Upper Skagit tribe who died in 2008, Vi Hilbert was instrumental in the revitalization of the language and culture of the First People of the Pacific Northwest. Her first language was Lushootseed, a Coast Salish language found in the Puget Sound region of western Washington state. Over the course of more than 40 years, she built and maintained a research archive of cultural materials and worked with other scholars to develop and publish teaching materials and stories through Lushootseed Research, an organization she founded.

In 2005, she donated her extensive research collection to the University of Washington, where she taught Lushootseed language and literature from 1972-1987. The manuscript

collection is housed in the UW Libraries' Special Collections, and the audio and video recordings reside in the UW Ethnomusicology Archives. In addition to her own recordings of local elders, the collection includes recordings made between the 1950s and 2005 by linguists, anthropologists, and other collectors of the local language and song traditions.

Voices of the First People provides online access to audio and video recordings from the Vi Hilbert Collection in the UW Ethnomusicology Archives and features Hilbert's work as a storyteller, teacher, and culture bearer. The site organizes video and audio recordings made between 1968 and 2008 into various categories highlighting aspects of Vi Hilbert's life and work. "We believe the site will be a useful resource for teachers, students, and anyone interested in Lushootseed language and culture," says Laurel Sercombe, Ethnomusicology Archivist.

The *Voices of the First People* project is supported in part by a grant from Humanities Washington, a statewide organization dedicated to providing



Upper Skagit elder Vi Hilbert

and supporting cultural education programs in local communities. Project staff includes Jill Linzee, project director (Executive Director, Northwest Heritage Resources); Laurel Sercombe, curator/humanist (Archivist, University of Washington Ethnomusicology Program); Riley McLaughlin, interactive media developer (VillageMediaWorks); Colin Todd, technical advisor (Senior Computer Specialist, UW School of Music); Bonnie McConnell, curatorial assistant; and Jill La Pointe, project advisor (President of Lushootseed Research and granddaughter of Vi Hilbert).

NEWS FROM THE MUSIC LIBRARY

When faculty and students return this fall (2012), they will be greeted by a newly refurbished reading room (upstairs). We will have new carpet installed to help keep the space quieter, and there will be new solid wood chairs to go with the newly refinished tables. And to further enhance this group study area, there will be several whiteboard tables for group discussions. This \$16,000-upgrade is generously funded by the Allen Endowment Funding for Programs, Friends of the Libraries Grant, the Music Library Endowment Fund, and the campus.

In addition, the Music Library received money from campus for some other infrastructural upgrades in response to student requests. We added extra power outlets for both the upstairs and downstairs reading rooms primarily for laptop users, and we will install a large-size scanner for music scores.

— Judy Tsou, Head, Music Library



Judy Tsou has been named president of the Society for American Music.

Judy Tsou named president of Society for American Music

Judy Tsou, head of the Music Library and lecturer in Music History, has been elected president of the Society for American Music (SAM), a scholarly and educational organization that strives to stimulate the appreciation, performance, creation, and study of American musics.

A scholar whose work focuses on the intersection of music, gender, and race, Tsou has published and written numerous articles including studies of American sheet music, the opera *Madama Butterfly*, and women in music.

Additionally, she recently served as a contributing editor for the second edition of the *New Grove Dictionary of American Music* (Oxford University Press, 2012), for which

she commissioned and edited more than 200 articles. She also co-edited the award-winning *Cecilia Reclaimed* (Univ. of Illinois Press, 1994).

As president of the U.S. branch of the International Association of Music Libraries, Tsou successfully led the merger of the branch with the Music Library Association (MLA) in 2011. She has held many leadership positions, chairing various American Musicological Society committees, serving on the MLA and SAM Boards and book award committees in AMS and SAM.

During the four-year appointment with the Society for American Music, Tsou will serve as president-elect for one year before assuming the presidency in March 2013 for a two-year term. She then serves as past president for the final year of her appointment.



Doctoral student Dave Kriewall plays the organ at l'Église St. Louis in Versailles, built in 1761 by Clicquot at the order of Louis XV. The organ, which escaped with almost no damage in the French Revolution, features 46 stops, three manuals plus pedals, 3131 pipes, and weighs 53 tons.



An Organize Adventure

March 13-26, 2012

Photos and photo captions by Dave Kriewall



The (practice!) organ at the Paris Conservatory of Music.



Student Hyun-ja Choi seated at a Renaissance organ, originally constructed in 1587, now installed at Notre-Dame in Étampes.



Organ students from the University of Washington and Lawrence University spent their 2012 Spring Break on a study tour of historical organs in France, exploring an array of modern venues and centuries-old churches in Paris, Houdan, Courbevoie, Étampes, Rouen, and Versailles. School of Music Professor Carole Terry and Professor Kathrine Handford from the Lawrence University Conservatory of Music in Appleton, Wisconsin, led the group of 15 students on the unusual adventure that was more than a year and a half in the planning.

"The students had a wonderful experience and learned how to play the French organ works in a stylistically correct manner," Terry says. "They were awed by the beauty of the organs and the sounds that made them understand how the music was written and how best to play it."

Highlights included a trip to the small town of Houdan to see and play the historic organ of Louis Alexandre Clicquot (1734), the oldest organ in the Île-de-France still in operation; to Versailles to play the gilded organ at the Chapelle Royale at the Palace of Versailles; and a visit to the church of St. Eustache in Paris, which houses the largest organ in France. The students also enjoyed master classes and performances by French organists, observed an organ class at the Paris Conservatory, and met notable organ builders, some of them descendants of long lines of family businesses devoted to organ building.

"The students experienced the grandeur of the organs of Louis XIV and the majesty of the organs of César Franck," Terry says. "The trip was a memorable and life changing experience for all of us."

Graduate student Jonathan Bezdegian agrees. "Being able to see the wonderful churches and experience the exquisite sounds of their organs was truly a life altering experience," he says, "one that I will always remember and use in my musical interpretation and my teaching."

The study tour of historic organs was made possible, in part, with support from the UW School of Music.



Student Jonathan Bezdegian selects a registration on the gilded organ at the Chapelle Royale at the Palace of Versailles. The organ was built and decorated from 1699 to 1710 under the direction of Jules Hardouin-Mansart and Robert de Cotte.



Above: Close-up of the pedalboard of the huge Cavaille-Coll organ at St. Ouen Cathedral in Rouen.

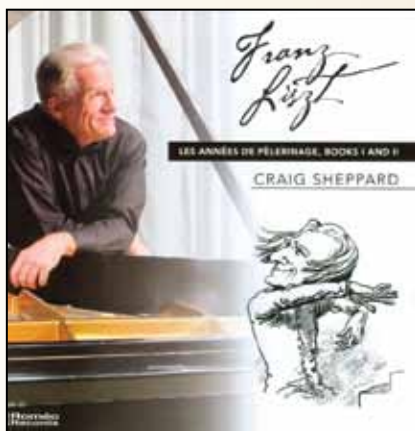


At right: The happy studio class with Professor Terry (second from left, bottom row) in the gardens of Notre Dame, Paris, on the eve of the group's return to Seattle.



Above: Close-up of stop drawknobs on the organ at l'Eglise St. Louis in Versailles. Other drawknobs are scattered around the perimeter of the console, seemingly in no particular order. The drawknobs have been in use for more than 250 years.

BOOKS AND RECORDINGS

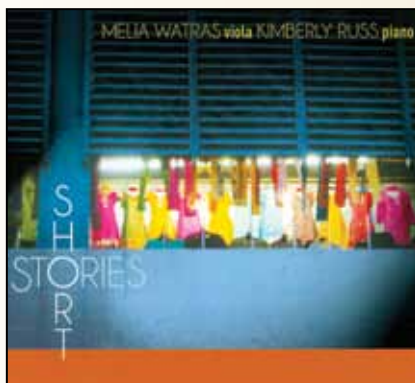


HAPPY BIRTHDAY, FRANZ!

Pianist Craig Sheppard celebrated the 200th anniversary of the birth of Franz Liszt with a concert at Meany Theater, recorded live and released in March 2012 on Romeo Records. The release of the first two books of Liszt's *Les Années de Pèlerinage* follows on the heels of Sheppard's 2011 recording of piano sonatas by Franz Schubert, also available on Romeo Records.

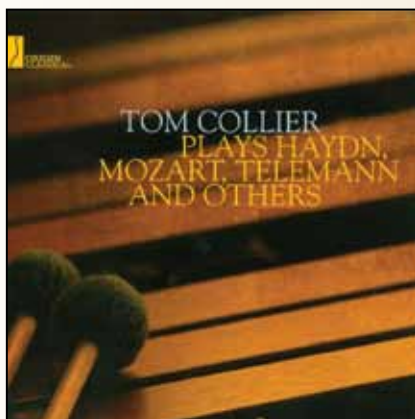
EXPLORING THE DEPTHS OF THE VIOLA

Short Stories, the May 2012 release (Fleur de Son Classics, Ltd.) from UW faculty violist Melia Watras and frequent collaborator, pianist Kimberly Russ, collects works from the early 1900s to 2008 by an eclectic range of composers: Rebecca Clarke, George Enescu, Betsy Jolas, Quincy Porter, Henri Wieniawski, György Ligeti, Anna Weesner, Henri Vieuxtemps, Andrew Waggoner, and Dan Visconti. "Short Stories demonstrates the versatility of the viola," Watras says. "In gathering these works, I wanted to find a wide variety of sound, color, and emotional content. This collection shows the viola's warmth and depth, while also displaying its virtuosic and expressive capabilities."



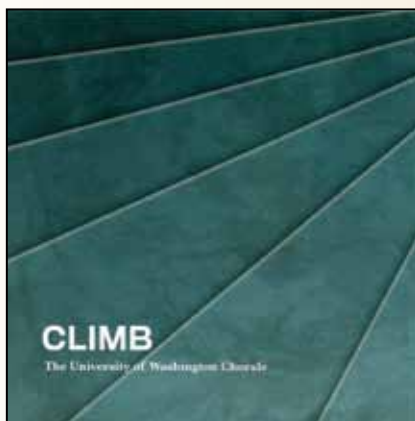
BACK TO HIS MUSICAL ROOTS

For his latest Origin Records release, *Tom Collier Plays Haydn, Mozart, Telemann and Others* (May 2012), Percussion and Jazz Studies Chair Tom Collier has arranged works mostly composed for two violins and adapted them for marimba and vibraphone. His first encounter with music for marimba occurred in the late 1950s when he learned from transcriptions of great violin pieces, some of the only published music available for mallet instruments at the time. This recording marks Collier's return to his earliest musical roots as a student.



CHORAL ASCENSION

The University Chorale, under the direction of Giselle Wyers, released its first solo CD, *Climb* (2012), a collection of choral works from ancient to contemporary with an emphasis on folk songs from Estonia prepared for the group's 2010 tour of the Baltics and Finland, as well as modern works by Morten Lauridsen, Giselle Wyers, and others. Recorded at St. Joseph Church in Seattle by recording engineers Al Swanson and the School of Music's own Gary Louie, the disc is co-produced by Giselle Wyers and Bill Levey and is available for purchase at CD Baby.

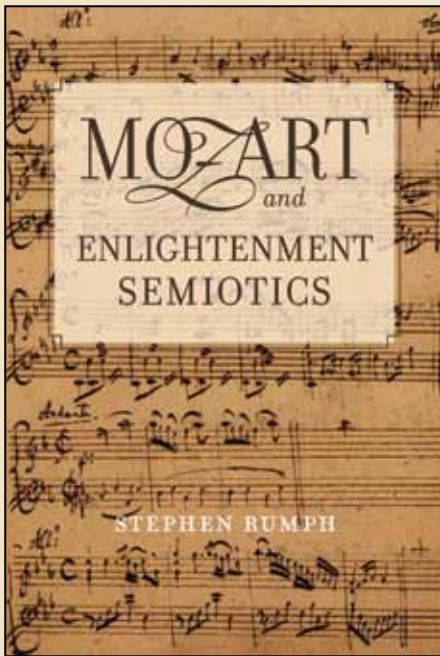
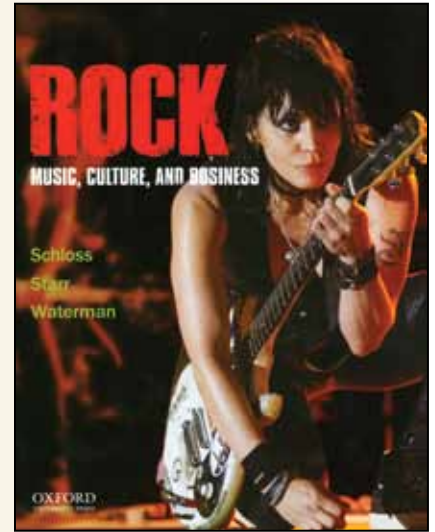


RECORDINGS

BOOKS

ROCK STARR

Rock: Music, Culture, and Business (2012 Oxford University Press) is the latest book-length publication by Music History Professor **Larry Starr**, who along with co-authors **Joseph G. Schloss** (MA '95 Ethnomusicology) and **Christopher Waterman** (formerly associate professor of music at the UW), have compiled an engaging study of the history of rock music from the mid-1940s to the current day. This examination of the music business and the impact of social and cultural movements on the story of rock includes analysis of contemporary issues such as the influence of the Internet, the availability of low-cost home recording equipment, and the rise of the hip-hop aesthetic.

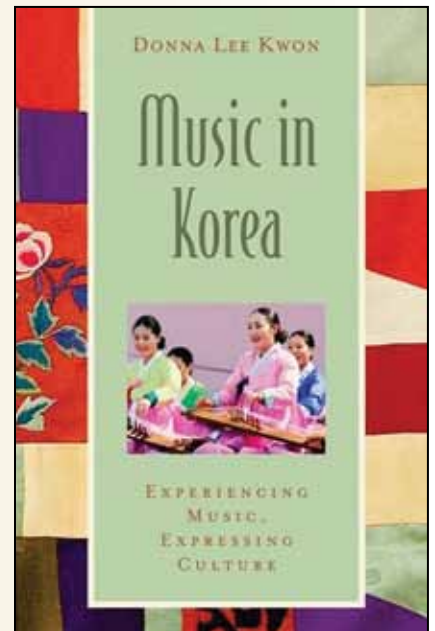


ENLIGHTENED ANALYSIS

In *Mozart and Enlightenment Semiotics* (2011 University of California Press), his historically-informed semiotic study of late eighteenth-century music, Associate Professor **Stephen Rumph** focuses on Mozart to explore musical meaning within the context of Enlightenment sign and language theory. Illuminating his discussion with French, British, German, and Italian writings on signs and language, Rumph analyzes movements from Mozart's symphonies, concertos, operas, and church music.

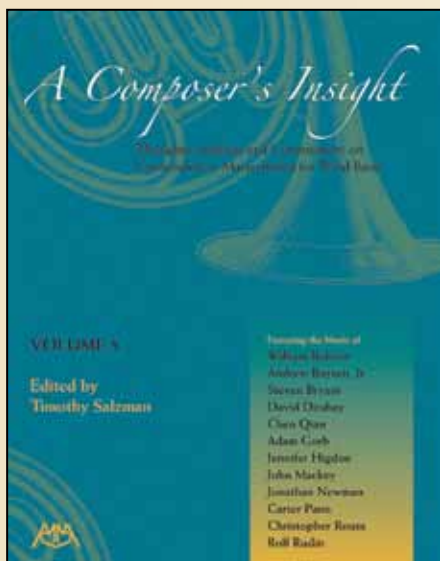
THINKING GLOBALLY ABOUT MUSIC

Professor **Patricia Campbell** and Professor Bonnie C. Wade of UC Berkeley have co-edited the two latest installments in the Oxford University Press Global Music Series. *Music in Korea* (2011), by Donna Kwan, and *Music in Pacific Island Cultures* (2011) by Brian Dietrich, Jane Freeman Moulin, and Michael Webb, are among 25 case-study volumes that can be used in conjunction with Wade's *Thinking Musically* and Campbell's *Teaching Music Globally*—the core books in the Global Music Series—to explore the practice and pedagogy of music in world cultures.



INSIGHTS FROM BEHIND THE NOTES

Professor **Timothy Salzman** has edited the fifth and final volume of *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band* (2012 Meredith Music). This series on well-known contemporary composers and their works for wind band compiles 'behind-the-notes' perspectives acquired from personal interviews with composers such as William Bolcom, Andrew Boysen, Jr., Steven Bryant, Jennifer Higdon, John Mackey, Carter Pann, Christopher Rouse, and others.



NEW FACULTY APPOINTMENTS FOR 2012-13

Michael Berry, Music Theory

Michael Berry joins the School of Music faculty for Fall Quarter 2012 as a part-time lecturer in Music Theory. He previously served as assistant professor of music theory and coordinator of undergraduate theory at Texas Tech. Prior to his appointment at Texas Tech, Berry taught music theory, music appreciation, and double bass at The College of New Jersey. He earned his doctorate from the Graduate Center of the City University of New York, as well as a bachelor's degree in double bass performance and a master's degree in music theory from Temple University.



Michael Berry



Jeffrey Fair

Jeffrey Fair, French Horn

Jeffrey Fair joins the School of Music faculty as an artist-in-residence starting in Fall Quarter 2012. A member of the Seattle Symphony since 2003, he previously served as Principal Horn of the San Antonio Symphony for three seasons, appearing as soloist on several occasions. Fair

earned a Master of Music degree at The Juilliard School in New York City, and a Bachelor of Music degree, summa cum laude, from the University of Oklahoma. He was previously a member of the Wichita Symphony Orchestra and the Tulsa Philharmonic Orchestra.



Ted Poor

Ted Poor, Jazz Drumset

Drummer Ted Poor is an artist-in-residence at the School of Music during Fall Quarter 2012. Based in New York since 2003, he is a regular member of the Ben Monder Quartet, the Cuong Vu Trio, the David Berkman Quartet, and the Jeromoe Sabbagh Quartet. He also has recently worked as a sideman alongside Chris Potter, Bill Frisell, Maria Schneider, Kermit Driscoll, Kate McGary, and numerous others. Poor grew up outside of Rochester, New York, and attended the Eastman School of Music from 1999-2003 (BM '03). As a leader, he released a CD, *All Around* (Trier 2003) and formed Third Wheel, a dynamic trio featuring Ben Monder and Ralph Alessi. He also is a founding member of the Brooklyn Jazz Underground, a collective of independent bandleaders with a shared commitment to improvised music.

Dainius Vaicekonis, Piano

Dainius Vaicekonis joins the School of Music faculty in 2012-13 as an artist-in-residence in the keyboard program. A well-known pianist and teacher in the Pacific Northwest, he leads an active performance career as soloist and collaborative artist in the United States and Europe. He studied and gained degrees from the National Ciurlionis School of Arts in Vilnius, the Lithuanian Academy of Music (BMA), the Mozarteum Academy in Salzburg, Bowling Green State University, Ohio (MM) and the University of Washington (DMA), where he studied with Robin McCabe. Vaicekonis is affiliated with the music departments of Shoreline Community College, Western Washington University, and Music Works Northwest. He is a member of the College Music Society and Music Teachers National Association.



Dainius Vaicekonis

FACULTY FAREWELLS

The School of Music bids farewell this year to four distinguished and longtime faculty members upon their retirement from teaching. Together, they represent a wealth of knowledge, musical talent, and combined service to the School of Music totaling 99 years. We extend our best wishes and deep gratitude for all they have contributed to the School over the past several decades.



David Kappy

David Kappy, French Horn

A member of the School of Music faculty since 1980, he arrived at the School of Music as a member of the renowned Soni Ventorum chamber group. His service to the School of Music included leadership of the instrumental performance

division, coaching of woodwind ensembles, and many years of academic instruction in courses such as Elementary Music Theory.



Patricia Michaelian

Patricia Michaelian, Piano:

A member of the UW piano faculty since 1984, Professor Michaelian has nurtured the talents and aspirations of hundreds of student pianists during her tenure at UW. Her broad, international performance background with some of the world's leading orchestras has made her a valuable asset to the School and its students and faculty.



Jon Rahn

John Rahn, Composition and Theory

Professor Rahn has been a member of the School of Music faculty since 1984, providing leadership in the School's administration during his term as Associate Director and co-founding the School of Music's Computer Center. He is a longtime editor of the academic journal *Perspectives of New Music*.



Philip Schuyler

Philip Schuyler, Ethnomusicology

Professor Schuyler, who earned masters and doctoral degrees in music at the UW, has been a key member of the Ethnomusicology faculty since 1999, contributing expertise in studies of Middle East, Africa, Arab World, and Ethnography of Performance.

FACULTY NOTES

Jonathan Bernard, Music Theory

- Presented papers at two European conferences in Fall 2011. In October, he presented “Can the music of Meredith Monk be heard as minimalist, and does her choreographic work have any bearing on this interpretation?” for the Third International Conference on Musical Minimalism, held at the Catholic University of Leuven in Belgium. In November, he presented “What the first minimalists learned (or didn’t) from Webern,” for Anton Webern und das Komponieren im 20. Jahrhundert: Neue Perspektiven, at the University of Basel.
- His essay, “Rules and Regulation: Lessons from Ligeti’s Compositional Sketches,” has appeared in *György Ligeti: Of Foreign Lands and Strange Sounds*, edited by Louise Duchesneau and Wolfgang Marx (Boydell Press, 2011); another essay, “The True Significance of Elliott Carter’s Early Music,” is included in *Elliott Carter Studies*, edited by John Link and Marguerite Boland, due from Cambridge University Press in July 2012.

Michael Brockman, Saxophone

- In July, led the fifth year of the UW Jazz in Paris program. Participating UW students included Jazz Studies majors Carmen Rothwell, Eric Mathews, and Dune Butler. Activities in Paris included several informal performances by Professor Brockman with musicians in Paris jazz clubs, some of which included the UW students.
- Developed a solution to the notorious intonation problems of the saxophone with his invention of the Broctave Key, a mechanism that fits over a vent drilled into the body of the sax at a point where notes are likely to be out of tune. The device—the first patented invention to come out of a UW arts division—is in the prototype stage, with Brockman seeking a manufacturer both locally and abroad.

Patricia Shehan Campbell, Music Education/Ethnomusicology

- Co-edited *Music in Korea* (by Donna Kwan) and *Music in Pacific Island Cultures* (by Brian Deitrich, Jane Freeman Moulin, and Michael Webb) for the Global Music Series of Oxford University Press.
- Published book and recording reviews in *Ethnomusicology* and the *British Forum for Ethnomusicology*.
- Was named Distinguished Professor of 2011-12 by the Hong Kong Institute of Education.
- Presented keynote addresses at the 2012 meeting of the Dalcroze Society of America, the 2012 conference on Cultural Diversity in Music Education (Singapore), and the 2012 Ethnomusicology meeting in Rostock Germany.
- Was elected president of The College Music Society, a national organization of 5,000 university music faculty and graduate-student hopefuls whose principal interest is the study of the pedagogy and program content of



undergraduate music programs. Her term as president-elect became effective in 2011; she assumes the presidency in January 2013.

Shannon Dudley, Ethnomusicology

- As director of the UW Steel Pan Ensemble, facilitated a three-day excursion to the Yakima Valley in April 2012 for performances, school residencies, and workshops.

Áine Heneghan, Music Theory

- Held an American Fellowship from the American Association of University Women during the 2011–12 academic year.
- Presented research papers at the “Sacher Perspectives” conference (Cardiff, Wales; March 2012), the Annual Meeting of the Society for Music Theory (Minneapolis, October 2011), and the “Schoenberg in Words” symposium (Chapel Hill, September 2011).
- Was nominated as member-at-large of the Society for Music Theory Executive Board.
- Was appointed to the editorial board of *Music & Politics*, and continues to serve on the editorial board of *Analytical Approaches to World Music*.

Richard Karpen, Director and Composition

- His experimental music theater work “Idioms” premiered in Stockholm, Sweden in November 2011. “Idioms” is a work for musicians and actors from Vietnam, Sweden, and the United States. Scripted by Jorgen Dalqvist, it is based on the Marguerite Duras work *The Lover*. The musicians play traditional Vietnamese instruments; the musicians and actors perform with live computer interaction. The project is commissioned by Teatr Weimer with additional funding by the Osher Foundation.

Dubs, the UW’s official mascot, stopped by the Music Building this summer for a visit with viola professor Melia Watras.

(Photo: Geoffrey Wong).

- His compositions “Sotto/Sopra” (violin), “Il Nome” (soprano), “Strandlines” (guitar), “Aperture II” (string quartet), and other works were performed in various concerts in Europe, Asia, and North America.

Barry Lieberman, Double Bass

- Received rave reviews in leading music publications, including *Gramophone* and *BBC Music Magazine*, for the ten-year retrospective CD by the American String Project, the conductorless 15-member string group directed by Lieberman and his wife, violinist Maria Larionoff. *BBC Music* declared the CD a Top Pick in its August 2011 issue and *Gramophone* had particular words of praise for the group’s Verdi interpretation, calling the performance “the kind of thing you’d expect from musicians who are going beyond the feel-good festival experience to a commitment to one double bassist’s work and cause.”

Robin McCabe, Piano

- Presented invited performances and master classes in Seoul and Busan, South Korea in September 2011.
- In addition to her University of Washington performances, gave master classes, lectures and adjudications in Seattle, Spokane, and Portland in academic year 2011-12.
- In July, along with colleague Craig Sheppard, implemented the third annual Seattle Piano Institute, working with gifted piano students coming to campus from throughout the United States and abroad.

Steven Morrison, Music Education

- Was named associate editor of the *Journal of Research in Music Education* for 2012-14. He will serve a six-year term as editor following that appointment. This marks the second time that the UW School of Music has been home to the *JRME*; Prof. James Carlsen served as editor from 1979-81.
- Gave several visiting faculty lectures on ensemble teaching, research, and music enculturation at Louisiana State University in Fall 2011.
- Was a featured clinician at the 2012 Texas Music Educators Association (TMEA) convention in San Antonio, Texas. With more than 26,000 attendees, TMEA is one of the largest music teaching events in the world.

Michael Partington, Guitar

- Completed the premiere recording of *24 Preludes for Guitar* by Bryan Johanson. The CD will be released by Rosewood records in Fall 2012.
- Received favorable reviews in a number of English publications for his May 2012 performance at the largest arts festival in England, the Brighton Festival, which since the

late 1960s has annually presented some of the world’s most highly respected artists in theater, music, literature, and visual arts.

- Added to his Fall 2012 performance calendar a November 10 solo recital for the Seattle Classic Guitar Society International Series at Nordstrom Recital Hall at Benaroya Hall and an Oct. 6 performance with the Everett Philharmonic of Joaquín Rodrigo’s *Concierto de Aranjuez*.

Jonathan Pasternack, Orchestral Activities

- Conducted Puccini’s *Tosca* in October and Donizetti’s *L’elisir d’amore* in February, both with Skagit Opera in Mount Vernon, Washington.
- In May, led Orchestra Seattle and the Seattle Chamber Singers in a program of works by Mozart, Bruckner, and Beethoven.

Tim Salzman, Instrumental Conducting

- After twelve years, five books, 57 composers, and some 3,000 submitted pages, completed the fifth and final volume in the series *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*. Volume Five contains a forward by composer (and School of Music alumnus) William Bolcom. “Several current and former UW graduate students assisted in this project through the years, and about \$15,000 in royalty money has been contributed to the UW School of Music,” says Professor Salzman.
- Accepted an invitation from the China Conservatory on behalf of the UW Wind Ensemble to visit Beijing for a series of concerts scheduled for March of 2013.

Laurel Sercombe, Ethnomusicology Archivist

- Implemented Voices of the First People, a website providing access to audio and video recordings from the Vi Hilbert Collection in the UW Ethnomusicology Archives (a collaboration with Northwest Heritage Resources, funded by Humanities Washington).
- Gave associated presentations on the Vi Hilbert website at the Lushootsee Language Conference (Seattle University, April 2012) and the Music Library Association, Pacific Northwest Chapter (Reed College, May 2012).

Craig Sheppard, Piano

- Earned praise in the international press for his recording of Franz Liszt’s *Années de Pèlerinage, Books I and II*, recorded in Meany Theater in October 2011 and released on Romeo Records in March 2012.
- Presented his Liszt recital at the Nehru Memorial Library in New Delhi, India, in March, followed by master classes at the Delhi School of Music.
- With colleague Robin McCabe, co-hosted the third annual Seattle Piano Institute at the School of Music in July, followed by performances at the Methow Valley Chamber Music Festival in early August.

- Finalized arrangements for a two-week residency in September 2012 at the Conservatorium of the University of Melbourne in Australia as well as performances at the War Memorial Museum in Auckland, New Zealand, and at Waikato University in Hamilton, New Zealand.

Christina Sunardi, Ethnomusicology

- Her article "Islam in Java: A Powerful Presence" was featured in the May 31 Seattle Times Newspapers in Education Series "Islam in Asia: People, Practices, Traditions." The five-week series was co-sponsored by the University's Henry M. Jackson School of International Studies and Newspapers In Education, a subscriber-supported program of the *Seattle Times* that presents learning programs and online activities to educational organizations throughout Washington state and beyond.
- Received the Marcia Herndon Award in November 2011 to honor exceptional ethnomusicology work in gender and sexuality, for her article "Negotiating Authority and Articulating Gender: Performer Interaction in Malang, East Java" in the journal *Ethnomusicology*.
- Received a Simpson Center Faculty Research Fellowship for the 2012-13 academic year.
- Gave presentations and talks at the Yale University Council on Southeast Asia Studies (November 2011), the Society for Ethnomusicology annual meeting (November 2011), and a workshop for teachers at the University of Washington Jackson School of International Studies.

Melia Watras, Viola

- Released her third solo CD, *Short Stories*, on the Fleur de Son label. *Terror and Memory*, a CD featuring her two chamber ensembles, the Corigliano Quartet and Open End, was released on Albany Records.
- Taught at the Jacobs School of Music at Indiana University during a one-week residency as Visiting Professor.
- Performed concerts in New York City, Chicago, Seattle, and Syracuse, New York, with engagements at summer festivals in Copenhagen and Rudersdal, Denmark, and the Luzerne Festival in New York.
- Made a guest appearance on KING FM-Seattle's Musical Chairs program, and radio broadcasts of selections from her chamber CDs were aired on WQXR-New York.

Graduate Conducting student **Wendy Moy** was among eight conducting fellows nationwide selected by Carnegie Hall's Weill Music Institute (WMI) to participate in February in the Transient Glory Symposium, part of WMI's newly established Carnegie Hall Choral Institute. Designed for choral teachers, the Institute offers annually a series of workshops and concerts, each aimed at introducing participants to different approaches to preparing and conducting music for chorus. For the symposium, the conducting fellows, joined by eight associates and 60 auditors, explored recently-composed works for young voices. Moy worked with composer David Del Tredici on his "Four Heartfelt Anthems" and with conductor Philip Brunelle on issues related to preparing and conducting modern choral works.



Wendy Moy

Kim Cannady, doctoral student in Ethnomusicology, has been awarded the Graduate School Boeing International Fellowship for the 2012-13 academic year. The fellowship pays for three full months of research or study abroad. The support will enable Cannady to continue her research into issues of cultural heritage and musical contact within the North Atlantic locations of Denmark, Greenland, the Faroe Islands, and Iceland. Currently studying in Iceland for the 2011-2012 academic year on a Fulbright Fellowship, Cannady will focus research supported by this fellowship on examining large-scale music festivals this summer in the Faroe Islands.

Michiko Urita, doctoral student in Ethnomusicology, has been selected to receive The Graduate School Chester A. Fritz Fellowship for the 2012-13 academic year. The fellowship will enable Urita to conduct ethnographic field research at Ise Grand Shrine in Ise, Japan during Fall Quarter 2012. Her research topic is Shinto and *gagaku* tradition of Ise Grand Shrine, and she plans to produce a study titled "Religion, Rice, and Music: A Study of the Importance of Rice and Sacred Music in Shinto Rituals at Ise Grand Shrine."

Yiğit Kolat, a doctoral student in Composition who studies with Joël-François Durand, received the second place prize in the Seventh Annual Concours International de Composition Henri Dutilleux. No first prize award was given. The jury consisted of many notable composers, including Henri Dutilleux, Michael Jarrell, and Magnus Lindberg, among others. Kolat also won the Nieuw Ensemble Turkish Composers' Competition. The Nieuw Ensemble premiered his entry, *Tülbend*, in Amsterdam May 17 as part of the Turkey Now! 2012 Festival celebrating 400 years of cultural exchange between The Netherlands and Turkey.

The Washington Music Educators Association (WMEA) has named alumnus **Ward Brannman ('85 BA, Music Ed)**, music teacher at Kamiakin Junior High, its 2012 WMEA Middle School/Junior High Music Educator of the year. Brannman has been the Director of Bands at Kamiakin Junior High School since 1986. While at the UW, he studied trumpet and jazz studies with Roy Cummings and conducting under Vilem Sokol. At Kamiakin Junior High, Brannman directs five concert bands and the school's Jazz Ensemble and Stage Band.

Geisa Dutra, ('88 MM Piano Performance) was the featured soloist with Philharmonia Northwest February 5 in *Homage*, a program celebrating the music of Brazilian composer Heitor Villa-Lobos. Dutra soloed on the group's performance of *Bachianas Brasileiras No.3* for piano and orchestra. Also on the program were Villa-Lobos' *Sinfonietta No.1* and Mozart's *Symphony No. 31*, conducted by Philharmonia's new conductor, **Julia Tai ('10 DMA Orchestral Conducting)**.

Dr. Richard Sparks (BM '75; '80 MM Choral Conducting) has been professor of music at the University of North Texas since 2009. He is chair of the Division of Conducting and Ensembles and also conducts both the Chamber Choir and Collegium Singers. Sparks, founder of Seattle Pro Musica and Choral Arts Northwest, two organizations approaching their 40th and 20th anniversaries respectively, recently completed twelve years as artistic director of Pro Coro Canada in Edmonton, Alberta, one of three professional chamber choirs in Canada, with whom he made several tours of Eastern Canada.

Pamela Costes-Onishi ('06 PhD Ethnomusicology) has accepted a position as research scientist for the Office of Education Research at the National Institute of Education, Singapore.

Meena Hwang, doctoral student in Instrumental Conducting, served as visiting director of orchestral activities during the 2011-12 academic year at Willamette University in Salem, Oregon, where she taught conducting, led orchestral concerts, and conducted a fully staged production of Bizet's *Carmen*.

To add to their already busy schedules on the UW campus, several master's students in Music Theory found time for professional activities elsewhere in 2011-12. **Bennett Lin** and **Tom Johnson** presented papers at the annual Pacific Northwest Graduate Students' Conference in Vancouver, B.C. in February, titled, respectively,

"Geometric note layouts for steelpans and other polyhedral idiophones" and "*Kreuzspiel: A closer look.*" Bennett also presented a poster session at the national meetings of the Society for Music Theory in Minneapolis last November. His session was titled "Choose your own cadenza: Tonal composition for virtual auditory realms."

Samantha Englander (MA '12 Music Theory) took part in a workshop and seminar on popular music analysis sponsored by the Arbeitskreis Studium Populärer Musik at the University of Osnabrück, Germany, last September.

From the ranks of current and recently graduated doctoral students in Music Theory, three presented papers at the Third International Conference on Musical Minimalism (Catholic University of Leuven, Belgium); **Pete Shelley (PhD candidate)**, "Minimal vocalizations: The voice and the politics of distinction"; **Chris Stover ('09 PhD)**, "Rumba as minimalism: Repetition, permutation, and process in a Guaguancó performance"; and **Brad Osborn ('10 PhD)**, "The smooth and the striated: What Deleuze's philosophy of time can teach us about minimal music."

The School of Music's official Chamber Music Ensemble, **The Oceana Quartet (Emily Choi, Rochelle Nguyen, Romaric Pokorny, Sonja Myklebust)**, performed live on KING FM-Seattle's Northwest Focus this past spring. The group also was invited to the St. Lawrence String Quartet Seminar at Stanford University in June.

Past students of Craig Sheppard are leading productive and successful careers in music throughout the world. **Dong Seom Lee ('94 DMA)** is professor of piano at Dong Eui University in Pusan, Korea. **Jonathan Jou ('97 DMA)** is founder and president of the Jou Music Institute in San José, California. **Ned Kirk ('01 DMA)** is chair of the Department of Music at St. Mary's University in Winona, Minnesota, and artistic director of the Minnesota Beethoven Festival. **Jairo Geronymo ('03 DMA)** was on the faculty of Western Washington University and Ithaca College, New York, before emigrating to Berlin, Germany, where he is professor of piano and theory at the Leo Kestenberg Musikschule. **Ming Tsu ('06 DMA)** teaches piano at the California School of the Arts in Los Angeles.

Elliott Gray ('12 BM Jazz Studies, Music Ed) has joined the music teaching faculty at Canyon Creek Elementary School in the Northshore School District.

Brittany Newell ('11 BM Music Ed) has been named orchestra director at Ballard High School.

The year in pictures:

Guest artists in 2011-12

The School of Music welcomed a wide assortment of guest artists—including those pictured below—for residencies, workshops, clinics, and masterclasses throughout the 2011-12 school year.

OCTOBER

Two pianists came to call in October, presenting diverse approaches to the instrument. Londoner **Paul Roberts (1)** of the Guildhall School of Music and Drama talked Debussy and French Impressionism in a masterclass and lecture-recital, and jazz artist **Craig Taborn (2)** espoused innovative directions in modern, experimental music-making in a masterclass and performance co-sponsored by the School of Music and Earshot Jazz.

NOVEMBER

The **UW Mallethead Series** could accurately be called **Tom Collier and Friends**; the format is built around the Percussion and Jazz Studies director teaming up with longtime friend and collaborator, bassist **Dan Dean (3)**, to perform with friends old and new. This year's series kicked off with a visit from former Weather Report drummer **Alex Acuña (4)**, who led a masterclass with jazz and percussion students before joining Collier and Dean in concert at the Meany Studio Theater. On another day, students and faculty from the UW Dance Program joined peers and colleagues in Music at Brechemin Auditorium Nov. 11 for the return of Madrid-based **Fundación Conservatorio Flamenco Casa Patas (5)**, who educated, entertained, and enthralled with a performance-demonstration of the art and culture of flamenco.



DECEMBER

Former Miles Davis guitarist **Mike Stern (6)** led a laid-back question-and-answer session with Jazz Studies students and impressed audience members with his musical virtuosity in a rendition of "Autumn Leaves," joined by professor **Marc Seales (piano)** and students **Mark Hunter (bass)** and **Evan Woodle (drums)**.



6

JANUARY

Clarinet and mandolin virtuoso **Andy Statman (7)** spent a week at the UW instructing students in the study of Klezmer music, but his final performance was disrupted by the unexpected January snowstorms that shut down operations at the UW for several days. Undeterred, students instead met at the UW Jewish House for one last session with the artist.



7



FEBRUARY

A return visit from Grammy Award winning bassist **John Patitucci (8)** on the **Barry Lieberman and Friends** series brought jazz and classical music together—often on the same program. In addition to leading two master classes—one for Jazz Studies students and one for orchestral performers—he wrapped up his visit with a concert at the School of Music, joined by faculty pianist **Marc Seales** on jazz selections and piano student **Ting-Yao “Grace” Huang** on classical works.



MARCH

Former Frank Zappa drummer **Ralph Humphrey (9)** schooled students on the ins and outs of the music business and rocked the house with **Collier and Dean** as the Winter Quarter guest artist on the Mallethead Series. French bassoonist **Pascal Gallois (10)** spent several days working with Composition students during his March visit before performing their works in concert along with School of Music student musicians.



10



11

APRIL

Embracing both tradition and innovation as well as a deep love of Afghan music old and new, **Homayoun Sakhi** (rabab) and **Salar Nader** (tabla) (11) spent ten days in residence at the School of Music before presenting the annual Visiting Artists concert at Meany Theater. Their final demonstration to Composition students included a fascinating discussion of their creative process in creating new, original works within an ancient musical framework. Also in April, Ethnomusicology Visiting Artist **Ade Suparman** (12), instrumentalist and composer of Sundanese music, immersed students in the music of West Java, Indonesia.



12

MAY

The Jones Playhouse served as home base for a weeklong residency by New York new music group the **JACK Quartet** (13), whose members brought impressive chops and peerless adaptability to their work with faculty and student composers. Public events included a pair of readings of student compositions and a final concert of works by faculty composers **Richard Karpen**, **Juan Pampin**, **Huck Hodge**, and **Joël-François Durand**.



13

The Fourth Annual Improvised Music Project Festival, a yearly project organized and presented by students in the Jazz Studies Program, brought several world-renowned guest artists to the School of Music for master classes and performances, including saxophonist **George Garzone** (14), trumpeter **Ralph Alessi** (15), and drummer **Ted Poor** (16) (who made dual appearances in concerts by the **Vu-Karpen Project** and in collaboration with **Collier and Dean** and UW students on the year's final installment of the **Mallethead Series**).



14



15



16



Pianist Marc Seales brought together faculty colleagues Cuong Vu, Tom Collier, and Steve Korn to close out Jazz Night in the Husky Pavilion April 20.



Hardcoretet, featuring Jazz Studies alumni Aaron Otheim, Art Brown, and Tarik Abouzied, performed at Jazz Night April 20.



Faculty artist Cuong Vu performed with his band Burn List at Jazz Night on April 20.

The School of Music at HuskyFest

April 19-21, 2012

The University's 150th anniversary celebration would not have been complete without music, and students and faculty of the School of Music obliged with a range of performances across campus April 19 through 21. Appearances by the UW Percussion Ensemble, Chemical Clock (featuring top students in the Jazz Studies Program), and the Oceana Quartet (the School's official Chamber Music Ensemble) rounded out the daytime lineup in the Huskyfest Pavilion on Red Square, and students of Carole Terry performed a recital of classical organ selections on the University's Littlefield Organ. Friday night performances featured star turns by School of Music faculty, with pianist Craig Sheppard performing works by Bach at Meany Theater and faculty and alumni of the Jazz Studies Program turning out a triple-act set in the Huskyfest Pavilion for UW students, friends, and alumni. The festival concluded with a Saturday afternoon open house at the Music Building, with performances in Brechemin Auditorium by students from the Guitar Studio, the Saxophone Studio, and the Jazz Studies Program.



The Oceana Quartet kicked off Huskyfest with a set in the Pavilion on April 19.



The UW Percussion Ensemble played works by John Cage and others in the Pavilion on April 19.



Students of Carole Terry performed an organ recital on the UW's Littlefield Organ on Friday, April 20.



Burn List features Jazz Studies alumni Aaron Otheim on keyboards and Chris Icasiano on drums, assistant professor Cuong Vu on trumpet, and current Jazz Studies master's student Greg Sinibaldi on saxophone.



Chemical Clock, featuring Jazz Studies students (left to right) Cameron Sharif, Mark Hunter, Evan Woodle, and Ray Larsen, was a Dean's Showcase recommendation on April 20 in the Pavilion.



Three generations of Starr Power: Graduate Greg Starr (BA Music–Vocal) (top center) is congratulated by family members, including his father, Professor Larry Starr (top right), and grandfather, bottom center.



Graduate Shan Han (MM Vocal Performance) and family with Professor Tom Collier (center).



Graduate Hilary Lim (BM Piano Performance) with her professor, Patricia Michaelian.



Graduate Sarah Marroquin-Kolat (BA Music History) with her husband, Composition graduate student Yiğit Kolat.



Elizabeth Giesbers (MA Vocal Performance), second from right, poses with (left to right) her grandfather, brother, and parents.

2012 Grand Finale

The School of Music Grand Finale on June 8 celebrated the Class of 2012 with refreshments, music, and thoughtful remarks on the afternoon before Commencement. Eighty-nine graduates earned bachelor's, master's, or doctoral degrees across the spectrum of programs at the School of Music, with many earning double and triple degrees in disciplines within and outside of Music. In addition, the School of Music counted among its graduates two outstanding students recognized with top UW awards: Joshua Gailey, the 2012 Dean's Medalist for the Arts, and Melissa Winstanley, the UW President's Medalist for 2012. Both awards are highly prestigious accolades granted to the University's very top students. Gailey also delivered remarks to Grand Finale attendees, as did master's student Paula Horner and Professor Giselle Wyers. Music for the fête was provided by Percussion and Jazz Studies chair Thomas Collier.



Graduate Kouki Tanaka (BM Strings Performance).



Yuly Kopkin (MM Choral Conducting), right, with his mother and Professor Giselle Wyers (left).



Brennan Carter (BM Jazz Studies, Music Education) (second from right) with his parents and grandmother.



Professor Christina Sunardi congratulates graduate Cameron Gerhold (BA Ethnomusicology).



Graduate and Dean's Medalist Josh Gailey (BM Orchestral Instrument; BA Music History; BA Italian Studies) with his parents and grandmother.



Professor Craig Sheppard extends well wishes to graduate Alexandra Tsirkel (MM Piano Performance).



Graduate Jocelyn McCurtain (BA Voice; BA Sociology) with Professor Thomas Harper.



Graduate Sonja Myklebust (MM Strings Performance), center, with her mother and sister.



Graduate Paula Horner (MA Music History) with her proud parents.

2011-12 Music Scholarship & Fellowship Recipients

Wendy Elizabeth Adams Music Scholarship
Melissa Thorne

Montserrat Alavedra Endowed Scholarship
Rachael Kim

Alcor Endowed Scholarship
Abby Aresty
Olivia Cacchoine
Anna Edwards
Steven Harreld
Elizabeth Jolly
Sonja Myklebust
Rochelle Nguyen
Brad Pierson
Nathan Rengstorf

James L. Beech Endowed Scholarship
Hyun Ja Choi
Li Chen Hung
Young Dae Kim
Johann van Niekerk
James Vitz-Wong

William Bergsma Endowment for Excellence in Music Composition
Anna Stachurska

James and Harriette Bleitz Endowed Music Scholarship
Romaric Pokorny
Carmen Rothwell
Adrian Swan
Bryan Van Pelt

Boeing Endowed Fellowship for Excellence in Music
Megan Bledsoe
Trina Elliott
Jon Hansen
Young Dae Kim
Hyunju Juno Lee
Melissa Thorne

Brechemin Music Scholarship
Maria-Alise (Meese) Agrawal
Kenneth Enlow
Jasmine Hinchman
Ting-Yao (Grace) Huang
Brittane Hwee
Shih-Wei Lo
Cameron Sharif
Johanna Wienholts
Evan Woodlee
Yi Zhou

Roberta Brockman Endowed Music Scholarship
Maddie Boyd

Adeline Bowie Carlson Memorial Fellowship in Piano
Thomas Lee

Catch a Rising Star Endowed Scholarship
Elizabeth Harris-Scruggs
Bryan Van Pelt

Edna Chittick Endowed Scholarship
Amanda Grizzle
Ting-Yao (Grace) Huang

J. Edward Conlon Memorial Scholarship
Jeshua Franklin
Wendy Moy
Jeremiah Selvey
Melissa Thorne

Roy E. Cummings Endowed Scholarship
Levi Gillis

Jane and David Davis Endowed Fellowship in Music
Andrew Angell
Alessandra de Castro
Yu-Ting Wu

Rudy de Tornay Fellowship in Opera
Jessica Gorski

Barbara, Walt and David Dryfoos Music Award Endowment
Gabriella Vizzutti

Walter Eichinger Endowed Scholarship
Sarah Patterson

Deborah and Meade Emory Music Scholarship
Jae-In Shin

Marie Ferrel Scholarship
Adam Domer
Yigit Kolat
Anna Stachurska

Foreign Language and Area Studies Fellowship
Andre Elias
Julia Day
Katherine Laporte
Bonnie McConnell
Leah Pogwizd

Philip R. and Versa Foster Scholarship
Christopher Duclos
Nathaniel Parton
Kathleen Shin

Signe and Charles Gullickson Scholarship
Susanna Valleau

Barbara and Lynn Himmelman Endowed Scholarship
Tim Blok

Peter Hobbs Memorial Scholarship
Kristin Lindenmuth

Kennan and Phyllis Hollingsworth Endowed Fellowship
Thomas Lee

Consuelo Houts Scholarship
Alyssa Sibbers

L. Mildred Hurd Scholarship
Evan Smith

Demar and Greta Irvine Endowed Scholarship
Samantha Englander
Maren Haynes
Bennett Lin
Matt Swanson
Anthony Vine

Clara Lee Johnson Memorial Scholarship
Emily Choi
Chris Howerter
Mark Hunter
Kristin Vogel Lindenmuth
Graeme Smith

M. Kathleen Johnson Endowed Music Scholarship
Young Dae Kim
Monica Yoon

Scott Lakin Jones Endowed Scholarship
Jeshua Franklin

Milton Katims Viola Scholarship
David Colmenares

Gerald and Betty Kechley Endowed Scholarship
Romaric Pokorny

Beecher Keifer Memorial Music Scholarship
Mitchell Drury

Jeannette Killian Scholarship
Kevin Birrell

Louis G. and Patricia A. Marsh Endowed Fellowship in Music
Jessica Gorski
Jon Hansen
Matt Swanson

Louis and Katherine Marsh Scholarship In Music
Megan Bledsoe
Jo-Shih (Rose) Cheng
Masa Ohtake
Roshan Sukumar
Brian Winnie

Metzler-de Llaguno Endowed Scholarship
Thomas Lee

Mu Phi Epsilon Seattle Alumni Endowed Scholarship
Brennan Carter

Harvard Palmer Scholarship
Dae Han Kim

Julian Patrick Opera Scholarship
Christopher Kouldukis

Adelyn Peck Endowed Fellowship
Paula Horner

Ellen and Maynard Pennell Endowed Scholarship
Augustus Carns

Delores Gail Plath Scholarship
Abbey Blackwell
Ayala Goldstein
MeeAe Hong
Seth May-Patterson
Kelsey Mines
Benjamin Minier
Lauren Vander Lind
Paxon Wallace

Claire and Gustav Raaum Piano Scholarship
Monica Yoon

Gina Funes and Fred Radke Endowed Scholarship in Music
Jarred Katz
Joshua Langager

Frances Redner Memorial Endowed Scholarship in Music
Wendy Moy

Helen A. Reynolds Endowed Scholarship in Music
Henry Thomas Campbell
Casie Dietrich
Stephanie Dixon
Leslie Edwards
Kenneth Enlow
Cristina Gonzalez
Jasmine Hinchman
Katherine Isbill
Melissa Kersh
Rachael Kim
Hyunju Juno Lee
Eric Neuville
Sarah Patterson
Lisa Prina
Nanyi Qiang
Jeremiah Selvey
Alyssa Sibbers
Esteban Urbina
Gabriella Vizzutti
Rose Whitmore

Renee C. Ries and Richard T. Black Endowed Scholarship in Music
Masa Ohtake

Bernice Mossafer Rind Endowed Scholarship in Music
Megan Bledsoe

Milnora Roberts Scholarship
Anna Stachurska

Milnora Roberts Memorial Scholarship
Emily Choi
Nora Gunning
Lucy Horton
Elizabeth Janzen

Laurel Sercombe and Darwin Alonso Ethnomusicology Award
Hilary Johnson

Helen Crowe Snelling Music Award
Eunhyo Woo

Vilem Sokol Endowed Strings Scholarship
Andrew Pang
Jae-In Shin

Alice J. Sorenson Memorial Scholarship
Trina Elliott

The Donald and Gloria Swisher Concertmaster Chair in Orchestra
Yesol Im

Paul D. Tufts Endowed Fellowship
Adam Domer

Paul D. Tufts Endowed Scholarship
Romaric Pokorny

Ruth Sutton Waters Endowed Scholarship in Piano
Pei-Jung Huang

Ruth Sutton Waters Endowed Scholarship in Performance
Kouki Tanaka

Walter C. Welke Memorial Scholarship
Kelsey Mines
Adrian Swan

Marion O. Williams Endowed Scholarship
Shan (Emily) Han

Raymond and Eleanor Hale Wilson Scholarship
Andrew Angell
Kevin Birrell
Augustus Carns
Brennan Carter
Trevor Cosby
Levi Gillis
Elliott Gray
Steven Harreld
Mark Hunter
Yesol Im
Hilary Johnson
Christopher Kouldukis
Elizabeth Janzen
Andrew Marlin
Jared Tanner
Eunhyo Woo
Evan Woodlee

Joanne Bailey Wilson Endowed Minority Scholarship
Katie Sander

William and Gayle K. Wilson Fellowship in Horn
Brennan Carter

Hans Wolf Award for Graduating Seniors in the School of Music
Nina Alden
Annalisee Brasil
Isaiah Lin



Jo-Shih (Rose) Cheng, recipient of the Louis and Katherine Marsh Scholarship In Music.



Rachael Kim, recipient of the Montserrat Alavedra Endowed Scholarship and the Helen A. Reynolds Endowed Scholarship in Music.



Esteban Urbina, recipient of the Helen A. Reynolds Endowed Scholarship in Music.



Olivia Cacchoine, recipient of the Alcor Endowed Scholarship.

Photos: Joanne DePue



"It takes 12,000 parts to make a Steinway, and I am holding about 8,000 of them in my lap," Wood says, having removed the action from the Pennario Steinway. The average weight of a piano action of a Steinway grand is 50 to 60 pounds.

A photograph of a woman with short grey hair and glasses, wearing a white button-down shirt, leaning over a piano. She appears to be working on the instrument. The background is slightly blurred, showing what looks like a workshop or classroom setting.

Building a Better Piano

Behind the scenes with the School of Music's piano technicians

A print by Raphael is tacked to the bulletin board of the piano technicians' workshop in the basement of the Music Building. It depicts St. Cecilia, the patroness of musicians, casting her eyes to the heavens with an array of musical instruments at her feet in various states of disrepair. "I like to think of St. Cecilia as the patron saint of broken instruments," says Susan Willanger Cady, one of two technicians who maintain the School's fleet of pianos, and who found the print in a shop in New York on one of her visits to the Steinway piano factory in Queens.

Cady and her colleague, Doug Wood, are themselves considered patron saints of a sort by the many at the School of Music and throughout Seattle who rely on their talent and expertise. Together, they maintain the School's piano inventory, which at present numbers 101 modern pianos—including 47 Steinway grands and six verticals—and about a dozen historical instruments such as harpsichords, clavichords, and forte pianos.

The instruments are used by all of the school's divisions, performance-based and academic programs alike. Though pianos may be taken for granted as just one of the many instruments in play at a music school, Cady and Wood are finely attuned to the value and importance of each instrument and the fleet as a whole.

"We have something on the order of \$3.5 million in piano inventory with an average age of 50 years," Wood says. "We are looking at that as capital equipment. These instruments have the same kind of lifespan and value to the university as a building. It's very different from computer keyboards that are replaced every few years."

Continued on next page

GRAND GIFTS

High quality musical instruments are critical to advancing the teaching, learning, and performance missions at the School of Music. The following recent in-kind gifts will enable students to aim for their highest potential in performance and scholarship, provide faculty the best tools for teaching and research, and enable the School to showcase the talents of world-renowned visiting artists. The School of Music is deeply grateful for the generosity of the friends who made these exceptional gifts.

Leonard J. Pennario Steinway B

Eminent concert pianist Leonard Pennario enjoyed a professional career spanning more than 60 years that included great success in the recording industry, a thriving performance career in America and Europe, and notable compositions for film scores. Professor Robin McCabe remembers being inspired by Mr. Pennario's talent as a young girl listening to the late performer's recordings of great classical works. Now, with a recent gift from Pennario's brother, Dr. Joe Pennario, of the late composer's treasured Steinway B, young musicians and their mentors will continue to be inspired by his musical legacy for many years to come.

Kennan H. Hollingsworth and Phyllis Bagdi Hollingsworth Steinway M

When Dr. Kennan H. Hollingsworth completed his medical residency, his very first purchase—even before buying a bed—was a Steinway M, a 5'7" long instrument the Steinway company calls a Medium Grand, though hastening to add that "There is nothing medium about the sound from this instrument." This wonderful instrument recently found a home at the School of Music thanks to the generosity of Dr. Hollingsworth and his late wife, Dr. Phyllis Bagdi Hollingsworth, whose support of the keyboard program at the UW has created invaluable learning, teaching, and performance opportunities for both students and faculty.

For information about donating a musical instrument to the School of Music, please call Stephanie Kornfeld at 206.616.1709, or email kornsf@uw.edu. Thank you!

"Our best pianos are world class," he continues. "They are exceptional instruments. Those are used in the performance venues. The faculty studio pianos are very, very good. And we have a few decent pianos for student practice rooms. But behind those it goes downhill very quickly."

The average lifespan of a piano is 50 years, and many of the School's pianos are near the end of their life cycle. "The average age of our pianos is 49 years," says Wood, who knows this because he and Cady maintain a meticulous spreadsheet of the School's piano inventory. The oldest modern pianos in the School's fleet were built in the early 1900s. The three oldest pianos are Steinway uprights. The oldest grand was built in 1916.

"Pianos are not like violins," Cady says. "They don't get better with age. People sometimes think because it's old, it's better, and that's not the case. However, they can have new life breathed into them with new parts. We are steadily rebuilding better pianos."

Rebuilding duties mainly fall to Wood, who spends most of his hours at the Music Building buried in the workshop, reviving instruments.

"He is a master rebuilder," Cady says. "He's a master at making a piano as good as a new one out of the factory. He understands how to make the key balance and the evenness of the keys perfect. There are probably only a handful of people in the country who can do what he does."

Cady, meanwhile, is the "boots on the ground" half of the team, addressing service needs, tuning, responding to faculty requests, and tending to the historical instruments, which can be temperamental, difficult to keep in tune, and otherwise time-consuming.

"We work together well and always have," Wood says. "We have full faith and confidence in each other's work. We feel very fortunate that we can collaborate and have the same ideas of how pianos work."

The two met in 1986 when Cady was completing testing to become a registered piano technician. "When I was taking the tests to put the R.P.T. letters behind my name, Doug gave me one of the tests," Cady says. "That set off a whole chain reaction for me. It catapulted me into the world of Steinway. I went back to New York multiple times. We're both so fortunate that we were in the right place at the right time to be trained by the best Steinway technicians in the world."

Cady started work at the School of Music in the early 1990s, assisting Steve Brady, the School's former head piano technician, and was hired permanently in 1995. Wood came aboard eight years later. The current configuration of the workshop is his design. He built and organized the workbench, upgraded the inventory of tools and equipment, and set up the space—the size of a small faculty office—so that two grand pianos can be in repair at once.

At the moment, there are two pianos in the shop, both of them recent donations to the School of Music.

One of them is a Steinway B, formerly owned by the late pianist and composer Leonard Pennario.

"When I first saw this one, I knew right away it was special," Cady says, explaining that every piano has a distinct aura or presence.

Though Pennario's Steinway, given to the School by the composer's brother, Dr. Joe Pennario, is a high-quality instrument in excellent condition, Wood and Cady will give it some special attention to prepare it for use in a school setting.

"When we receive a piano donation, we go through it very carefully to make sure it is set up for the purpose of the School," Wood says. "We go through it with certain things in mind." For one thing, the piano will receive heavy use in a school setting. "A typical piano might receive seven to ten hours per week of home use," Wood says, "but in a school setting, it may be more like 70 to 100 hours of use per week."

With heavy use comes the necessity of constant attention to all of the pianos in the school's inventory. With heavy use, for instance, strings tend to break.

Wood puts it into perspective: "There are 230 strings on a piano. With one hundred pianos, that's 23,000 strings. We pop a dozen or two per year." A string can take ten minutes to change, "if you're lucky," Cady says. "Or if you're not lucky, it can take a half hour or longer. It usually means cut fingers for me."

In this and many other ways, the work of a piano technician is physically demanding. Besides the perils of heavy lifting, occupational hazards can include tight shoulder muscles from long hours bent over the piano works, and a range of other injuries. "But we're both happy as clams," Cady says. "Tuning must be some sort of meditation because it tends to clean out the cobwebs in my head. Unless I tune too many; then my IQ drops precipitously from mental fatigue."

"The nature of piano service is that to do well you have to be personally invested," Wood says. And not everyone is cut out for the work, or good at it. "It's a calling."

Cady concurs. "Passion is required if you're going to be good at it. For me, it has always been all consuming.

"I feel like a part of me is in this place," she says, looking around the workshop. "It'll feel weird when I retire someday and have to turn in my keys. I'll feel like I'm leaving behind a chunk of myself."

Indeed, the entire fleet of pianos bears the mark of these two dedicated professionals. He could easily be talking about himself and his colleague when Wood says, "Not everyone can understand the profound nature of the musical experience, but those who do are a blessing to this world."



Self-avowed Steinway Junkies: Susan Cady and Doug Wood are the School of Music's excellent piano technicians.



The late concert pianist Leonard Pennario's Steinway B recently found a home at the School of Music.

"People who give pianos to the School of Music want to give them to a place where the pianos are valued. We do value our pianos."—Susan Cady

1 Elena Dubinets, Seattle Symphony Orchestra Vice President of Artistic Planning and member of the School of Music Advisory Board (center), chats with Jonathan Pasternack, director of orchestral activities at the School of Music.



2 Former UW President William Gerberding (left) and wife, Ruth, become acquainted with Ludovic Morlot.

3 Seattle Symphony Orchestra board member J. Pierre Loebel and wife, Felice Loebel, were among attendees of the March 5 celebration.



**LUDOVIC MORLOT
WELCOME RECEPTION**
Meany Theater West Lobby
March 5, 2012
Photos by Jerome Tso



4 Attendees gathered in the Meany Theater West Lobby for refreshments and remarks by School of Music Director Richard Karpen and Seattle Symphony Music Director Ludovic Morlot.



5 UW orchestra students (from left) Sol Im, Jae-In Shin, Kouki Tanaka, and Allion Salvador with Ludovic Morlot (second from left) and Jonathan Pasternack, director of orchestral activities at the UW (second from right).



7 Seattle Symphony Board member Yoshi Minegishi (left), extends congratulations.

6 School of Music alumna Gloria Swisher (right) meets the School of Music's newest affiliate professor. Dr. Swisher and her husband, Don Swisher, subsequently made a generous gift to the School of Music to enable music students to attend performances by the Seattle Symphony.



8 School of Music Advisory Board Chair Don Thulean with Maestro Morlot.

A HALF CENTURY STRONG: ETHNOMUSICOLOGY TURNS 50



Visiting Balinese musician I Wayan Sinti with student Gabe Strand and UW's Gamelan Padma Sari (2005-2006).

important aspect of the School of Music's academic offerings. In 2012-13, the School implements a new undergraduate degree program in Ethnomusicology, a major expansion of a program that formerly offered only graduate degree studies. A gamelan and a marimba ensemble will be welcome new additions to the program's instrument collection and will enhance students' study of music cultures of Indonesia and southern Africa.

While budget reductions in recent years at the UW have altered the extent of the Visiting Artists Program, the School has worked diligently to continue the tradition of hosting notable artists from throughout the world. In addition to appealing to friends and alumni for increased private support for the Visiting Artists program, has implemented short-term residencies varying in length from two weeks to a full quarter (rather than a full-year). That trend continues in 2012-13, when Ethnomusicology will sponsor residencies by Wagago musician Kedmon Mapana of Tanzania, Senegalese percussionist Thione Diop, and Hindustani vocalist Srivani Jade. All three artists will offer classes with UW students in addition to public performances and demonstrations.

Indeed, there is much to celebrate as this venerable UW program celebrates 50 years of "bringing the world to Seattle." Anniversary events include several visiting artist concerts and a 50th Anniversary Weekend of Ethnomusicology February 8-10, 2013, with panels, performances, and social events for alumni, friends, and former and current faculty of the program.

"The Ethnomusicology program is notable for its pioneering efforts in the scholarly study of music and culture," says Patricia Campbell, chair of the program. "We are eager to celebrate the fine work of the scholars associated with the program over the past 50 years."

To make a gift in support of the UW Ethnomusicology program, please call Stephanie Kornfeld at 206.616.1709, or email kornsf@uw.edu. Thank you!

From its beginnings in 1962, the Ethnomusicology program at the UW has made an important impact on the musical culture of the Pacific Northwest and has sent generations of scholars into the field to collect and document the music of the world's people. Additionally, the program—one of the country's oldest and most notable—has hosted upwards of 100 musicians and scholars from around the globe for residencies ranging in length from a few days to a few years.

As it passes the half-century mark, Ethnomusicology at the UW remains an



Visiting Venda musician Mudzunga Junniah Davhula with students (2008-09).



Prof. Robert Garfias, program founder, with visiting artist Keiji Yagi, shamisen, and a student (1967-68).

PLANNED GIFT ENSURES FUTURE SUPPORT FOR ETHNOMUSICOLOGY ARCHIVES

At the heart of the UW's Ethnomusicology program is its extensive collection of archival materials, considered to be one of the most important Ethnomusicology archives in the nation. Established in 1963, the Ethnomusicology Archives contains more than 1,500 collections (17,000 physical items) of archival recordings in a variety of audio, film, and video formats, as well as 484 musical instruments. These materials are utilized by scholars from throughout the world as well as to current UW students completing class projects and preparing for their own field work.

Among the many student dissertations and masters theses included in the archives are papers by Ethnomusicology alumna Carol Campbell, who earned master's (1974) and doctoral degrees (1983) in music at UW, and her husband, Daniel Grinstead, who earned a master's degree in Ethnomusicology in 1970. Campbell's dissertation explored a Swahili poetic form and Grinstead's master's thesis presented a history and analysis of the music of player piano rolls.

In addition to contributing scholarly work to the Archives, the couple recently included a gift to the Ethnomusicology Archives in their estate plans. Their generosity will ensure future support for one of the School of Music's most distinctive resources and will benefit future generations of scholars the world over.

"This wonderful gift will provide important support for the ongoing work of the Archives," says Laurel Sercombe, Ethnomusicology Archivist. "We are very grateful to Dan and Carol for their generosity."

SAVE THE DATES FOR 50TH ANNIVERSARY SPECIAL EVENTS:

- **Dec. 4, 7:30 p.m.**, Brechemin Auditorium: "Music of Central Tanzania," by Kedmon Mapana and students
- **Feb. 8-10**, School of Music: 50th Anniversary Weekend of Ethnomusicology
- **Mar. 6, 7:30 p.m.**, Brechemin Auditorium: Hindustani classical music by Srivani Jade and students
- **May 21, 7:30 p.m.**, Meany Theater: Ethnomusicology Visiting Artists Concert, "Music of North India and Senegal," with vocalist Srivani Jade and percussionist Thione Diop

Program details and other anniversary activities will be posted to our website as arrangements are finalized. Please visit www.music.washington.edu frequently for the latest updates.

GIFT FROM ALUMNA PROVIDES NEEDED SUPPORT FOR MUSIC STUDENTS

When Sara Throckmorton (BA Music, '74) was a student at the School of Music, she studied piano, but also found time in her schedule to pursue her love of singing as a member of the University Chorale. Now she and her husband, Professor Emeritus Joseph Vance (who taught for many years in the UW's Geology department) are helping current students explore their musical passions. The couple's recent gift to the School of Music will be directed to undergraduate music scholarships, with specific allocations for music majors who serve as section leaders in the University Chorale and to scholarship support for the members of the Oceana Quartet, the School of Music's official chamber music ensemble.

"Support for students is a critical need here at the School of Music," says School of Music Director Richard Karpen. "We are truly grateful to Sara Throckmorton and Professor Vance for their thoughtful generosity."



A recent gift from alumna Sara Throckmorton and Professor Emeritus Joseph Vance will, in part, provide scholarship support to members of the Oceana Quartet, the School of Music's official chamber music ensemble. The group is shown here with their coach, Associate Professor Melia Watras (center).

(Photo: Geoffrey Wong)

MAX GELLERT'S LOVE OF MUSIC CREATED OPPORTUNITIES FOR STUDENTS AND PROGRAMS AT THE SCHOOL OF MUSIC

The School of Music lost a great friend and advocate on April 27 with the passing of Max Gellert, a former lead engineer at BOEING and retired CEO of Bothell's ELDEC Corporation. A member of the School's Advisory Board for more than 15 years, Mr. Gellert contributed volunteer leadership and financial resources to the School of Music in addition to his active philanthropic involvement with numerous organizations at the University and in the greater community.

Passionate about music and opera in particular, Mr. Gellert helped the School of Music mount numerous opera productions with his gifts to the School's Friends of Opera fund. He also gave in support of scholarships for music students and discretionary funds that provide flexible resources for the School's leadership.

"Max's passion for music was very much evident in his volunteer service to the School of Music and to organizations such as the Seattle Opera, Seattle Chamber Music Society, and the Seattle Symphony," says School of Music Director Richard Karpen. "He was a wonderful ally in helping us forge connections to the greater arts community in Seattle and in his generous gifts that benefited the School and its students. He was a good friend, and we will miss him greatly."



Max Gellert

(Photo: Marc Studer)

2011-2012 SCHOOL OF MUSIC ADVISORY BOARD

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Cristi Benefield (Ex officio)

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

FRIENDS OF THE SCHOOL OF MUSIC

Gifts received July 1, 2011 to June 30, 2012



UW voice students staged a production of Britten's *Albert Herring* in February, thanks to generous underwriting support from School of Music friends Bernita W. Jackson, Gloria and Don Swisher, and Neil and Kathleen Bogue.



Faculty artist Donna Shin was featured soloist with the University Symphony on June 1.



Phyllis Byrdwell led the UW Gospel Choir in its fall concert at Meany Theater.

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Carmen Rothwell, recipient of the James and Harriette Bleitz Endowed Music Scholarship.



Andrew Spencer of Central Michigan University led a percussion masterclass on May 31.



Big band expert Fred Radke (second from left) joined the School of Music faculty this past year and immediately immersed himself in working with students in the Studio Jazz Ensemble.



The Symphonic Band in rehearsal at Meany Theater.



Basses and cellos abound in the University Symphony.

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2012-13 SEASON HIGHLIGHTS

The School of Music presents more than 100 concerts and special events each year by our faculty, students, and visiting artists. Visit music.washington.edu for our complete events calendar.

University Symphony: Seattle Symphony Music Director **Ludovic Morlot** marks his first public appearance as an affiliate professor of Music at UW when he conducts the University Symphony in a performance of Steve Reich's *The Four Sections* Feb. 28 at Meany Theater. The orchestra, conducted by **Jonathan Pasternack**, also performs Oct. 25, Dec. 7, Mar. 15, May 6, and June 7.

Music of Today: A new series co-curated by faculty from the School of Music and the Center for Digital Arts and Experimental Media brings renowned visiting ensembles and faculty artists to Meany Hall for performances of groundbreaking new works and modern classics. Highlights include a rare Nov. 7 performance by **Newband**, featuring the **Harry Partch** musical instrument collection. Other dates on the series are Oct. 17, Feb. 26, Apr. 18, and May 9.

Faculty Recital: Robin McCabe, piano: Robin McCabe performs solo works of Chopin and Debussy on the first half of her April 24 recital at Meany Theater. She is joined on the second half of her program by her sister, noted pianist Rachele McCabe, for duo piano works by Rachmaninoff and others.

Faculty Recitals: Craig Sheppard, piano: The pianist turns his attention to Claude Debussy with two concerts observing the 150th anniversary of the composer's birth. Sheppard performs Debussy's *24 Preludes* on October 23 at Meany Theater and returns to the Meany mainstage on April 16 to perform the composer's *Twelve Etudes* and selected shorter works.

Jazz Faculty Showcase: The faculty musicians of the Jazz Studies Program go downtown on Oct. 10 for a concert at Nordstrom Recital Hall at Benaroya Hall. Short sets by **Fred Radke**, **Michael Brockman**, **Tom Collier**, **Marc Seales**, and the **Cuong Vu Trio** will be followed by a group finale. This performance includes a special appearance by drummer **Ted Poor** (member of the Cuong Vu Trio), artist-in-residence at the School of Music during Fall Quarter 2012.

Faculty Recital: Melia Watras and Atar Arad, violas: Melia Watras shares the stage with colleague and former teacher Atar Arad in a performance Nov. 5 at Meany Theater. Their program includes original works by both violists, along with selections by Schubert and Clarke.

Faculty artists Craig Sheppard, Melia Watras, and Robin McCabe are eager to get out and play as they anticipate their upcoming 2012-13 performances.

(Photo: Steve Korn)





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