Whole Notes

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



LUDOVIC MORLOT NAMED CHAIR OF ORCHESTRAL CONDUCTING

TOM COLLIER LOOKING AT 60 YEARS BEHIND BARS

GIANT STEPS FOR JAZZ WITH NEW FACULTY APPOINTMENTS

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Whole Notes

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We'd love to hear from you

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

Send updates to:

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On the cover:

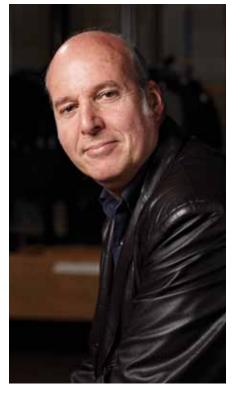
Thoroughly Modern: The UW Modern Music Ensemble/Inverted Space features the combined efforts of some of the UW's most talented student musicians, including core group members (left to right) Sonja Mykelbust, Brooks Tran, Daria Binkowski, Anna Stachurska, and Luke Fitzpatrick. Cover photos: Steve Korn

FROM THE DIRECTOR

he 2012-13 academic year brought some remarkable developments to the School of Music in the form of high-profile faculty appointments, honors and achievements by our students and faculty, and the continual process of research, performance, and publication that inform and enhance the life of this institution.

In this issue of *Whole Notes*, you will read about some of those achievements and enjoy the briefest glimpse of our 2012-13 year in review. You will hear of some of the great news we have to share about projects in the works for 2013-14.

It also is our great pleasure to note, in these pages, just a few of the ways that your support makes an important



difference to our students, faculty, and programs. Your gifts enable us to provide our students the means to achieve their educational goals and to take advantage of the wonderful performance and enrichment opportunities that abound on our campus and throughout the Seattle educational and arts communities. Your generosity provides resources for our faculty to advance their research, both scholarly and in the realm of performance and recording, to forge collaborative connections to the larger academic and arts communities in our region and in our world, to sustain existing programs, and to instigate new ones. We deeply appreciate all that you do to ensure the vitality and excellence of the School of Music.

The coming year holds myriad opportunities for our friends and alumni to return to the School of Music–for performances, lectures, and workshops with illustrious guest artists as well as our own exceedingly talented faculty and students. It's an exciting time at the School of Music.

Thank you for your continued support.

Richard Karpen,
Director, School of Music

LUDOVIC MORLOT NAMED CHAIR OF ORCHESTRAL CONDUCTING STUDIES AT UW

A longtime partnership between the University of Washington School of Music and Seattle Symphony gained significant momentum with the appointment of SSO Music Director Ludovic Morlot to oversee the UW's orchestral conducting program.

As Chair of Orchestral Conducting Studies at the School of Music, Morlot will take the lead role in shaping the training and recruitment of graduate conducting students starting in Fall 2013. Morlot's new position as a member of the School of Music faculty comes one year after his March 2012 appointment as Affiliate Professor of Music at the UW.

"This is a transformational moment for the School of Music and for music in the entire region," said Richard Karpen, director of the School of Music, who added that Morlot's focus will be to recruit very gifted graduate conducting students to the UW from around the world and to work closely with them during their residency at the School of Music.

Since assuming the directorship of Seattle Symphony in 2011, Morlot has been credited with re-invigorating the organization and introducing adventurous programming and numerous collaborations with regional artists and arts organizations.

His local activities, however, have not diminished his reach and influence in the international music community, as demonstrated in January 2012, when—in tandem with his leadership of the Seattle Symphony—he assumed a post as Chief Conductor of La Monnaie in Brussels, one of the most prestigious opera houses in Europe.

Morlot's recent guest-conducting highlights include a West Coast tour of the United States with the Boston Symphony Orchestra, performances with the New York Philharmonic and the Chicago Symphony, and debuts with Orchestre National de France, the Dresden Staatskapelle, the Berlin Radio Symphony and the BBC Scottish Symphony Orchestra, among others. Morlot has also conducted the Royal Concertgebouw Orchestra, the Czech Philharmonic, The Philadelphia Orchestra, the Pittsburgh Symphony, the Israel Philharmonic and the Tonhalle Orchestra (Zürich).

Another newcomer to the School of Music, David Rahbee, will work closely with Morlot to develop a top-notch program in orchestral studies. Rahbee has accepted an initial one-year appointment as Director of the University of Washington Symphony Orchestra, effective Fall Quarter 2013.

At the University of Washington, Morlot made his first public appearance as an Affiliate Professor of Music in February 2013, conducting the UW Symphony in a performance of Ravel's *Daphnis et Chloe, Suite No. 2.* Morlot's work with the students included several inspirational rehearsals with the orchestra, which gave students a first-hand experience with the high expectations and expressive leadership style of the French-born conductor. He returns to the Meany mainstage February 14, 2014, conducting the UW Symphony in selections from Berlioz's *Symphonie Fantastique*.

"I'm thrilled to be part of this initiative that strengthens the ties between the Seattle Symphony and the University of Washington," Morlot said of his new appointment at the School of Music. "At its best, education is a never-ending journey of mutual enrichment and discovery. One never stops learning, and the students' energy, passion, and curiosity inspire and engage me, allowing me to grow as I share my knowledge with them. I am honored that Richard Karpen and UW President Michael Young have entrusted me with this responsibility, which I take very seriously. I admire their shared passion for excellence."

SCHOOL NEWS



Ludovic Morlot in rehearsal with the UW Symphony.

(Photo: Joanne De Pue)



Ethnomusicology chair Patricia Campbell

(Photo: Danielle Barnum)

PATRICIA CAMPBELL HONORED FOR WORK IN PRESERVING TRADITIONAL MUSIC

Patricia Shehan Campbell, professor of Music Education and chair of the UW's Ethnomusicology Program, was honored this past year as a finalist for the inaugural Taichi Traditional Music Award, given by the China Conservatory and the Taichi Traditional Music Foundation.

The prize recognizes individuals or social groups who have made outstanding and original contributions toward the performance, inheritance, theoretical studies, or dissemination of traditional music. This year the jury selected 12 finalists, each of whom received a substantial monetary prize, and four winners. Winners included Ravi Shankar, the Indian sitar master; Hsien-yung Pai, an internationally known author who revitalized Kunqu Opera; Bruno Nettl, professor emeritus of music and anthropology at the University of Illinois; and Lin

Zhongshu, a farmer who works to preserve his village's centuries-old traditions.

Finalists honored along with Campbell included American Routes, the radio program of traditional "roots" music; Ali Jihad Racy and the preservation of Arab Musical Heritage; and a number of groups performing and preserving Asian musical traditions.

Campbell is noted for her work in world music pedagogy, and for her work in joining together the efforts of ethnomusicologists, artist-musicians, and educators for the application of cultural diversity in music education to students at all levels. She is co-editor of *The Global Music Series* (Oxford University Press), author of *Teaching Music Globally, Music in Cultural Context, Songs in Their Heads*, and co-author and editor of 12 other books.

GIANT STEPS

FOR JAZZ WITH NEW FACULTY ADDITIONS



The Jazz Studies Program at the University of Washington takes giant steps forward with the appointments of internationally renowned guitarist Bill Frisell and drummer Ted Poor to the School of Music faculty.

The appointments usher in the next phase of one of the School of Music's flagship programs, which has embraced an increasingly forward-thinking approach since the 2007 arrival of trumpeter and associate professor Cuong Vu, who was appointed chair of the program in 2012.

"The University of Washington School of Music has been a driving force for advancing jazz in the Pacific Northwest for many years," School of Music Director Richard Karpen said recently. "In 2010 the undergraduate program celebrated its 20th anniversary, and this year the School of Music welcomed its first master's degree students in Jazz Studies. With Cuong Vu's vision and dynamic leadership and the addition of Bill Frisell and Ted Poor to the School's faculty, the UW is now poised to become one of the elite centers of jazz education and innovation nationally."

Frisell's appointment as affiliate professor of music formalizes a longtime association with the school that has included a number of clinics, workshops and performances with School of Music students and faculty over the past several years. Most recently, he headlined the UW's student-run Improvised Music Project Festival last spring and performed with Jazz Studies faculty in a series of School of Music concerts in November 2013.

One of the most sought-after guitar voices in contemporary music, Frisell is known for his musical versatility and ability to perform and compose seamlessly across musical styles and genres, which has resulted in collaborations with such diverse performers as Paul Motian, John Zorn, Elvis Costello, Ginger





SCHOOL NEWS

Baker, The Los Angeles Philharmonic, Vic Chesnutt, Marianne Faithful, John Scofield, Jan Garbarek, Bono, Brian Eno, Jon Hassell, and Daniel Lanois, to name a few.

Frisell deferred to Vu when asked during the UW clinic last spring to elaborate on the implications of his appointment to the Jazz Studies program. Vu clarified that the guitarist would not be teaching classes or giving private lessons but would be encouraged to consider the School of Music a creative laboratory for musical exploration and to collaborate with students and faculty as his performance schedule allows.

"Along with all of the well-documented qualities and accolades that make Bill Frisell a living musical legend whose playing has contributed to the evolution of the electric guitar, what deeply resonates with me is his gift for making anybody and even anything around him sound amazingly great and unique," Vu said recently. "This talent also translates into Bill's relationship with everyone that he engages. The students all centrifugally gravitate to him."

Ted Poor joins the School of Music faculty as a full-time artist in residence. The drummer and long-time Cuong Vu collaborator has relocated to Seattle from New York and took up teaching duties at the School in Fall Quarter 2013.

A graduate of the Eastman School of Music, Poor is firmly established as a unique and important voice in the New York jazz/improvised music community. Besides his many collaborations with Cuong Vu, he has performed with a broad spectrum of musicians





including Kurt Rosenwinkel, Chris Potter, Aaron Parks, Maria Schneider, Scott Colley, George Garzone, Ralph Alessi, Donny McCaslin, and John McNiel. As a guest soloist and educator, Poor has held residencies at, among others, the Eastman School of Music, Berklee College of Music, Cal Arts, Lawrence University, the HR Big Band of Frankfurt, Colorado University at Denver, and the University of Washington.

"I've played with Ted for over ten years and since our very first notes, he has deeply informed the music while propelling it with what seems like limitless intensity and spirit," Vu says. "And even through the most grueling of our tours, with each note of each piece of music, day after day, Ted would deliver this same intent. He has demonstrated in his residencies at the UW School of Music that the essence of this ability effectively translates into his teaching. He has been an incredibly galvanizing force for the students even in his brief times here."

Vu echoed Karpen's belief that the appointments would have a significant impact on the Jazz Studies program at UW. "They will transform the jazz program in ways far beyond what I can imagine," he said, "though we can all trust that their impact will be of great depth and their effect powerful and long-lasting."

Jazz Studies students and faculty performed with guitarist Bill Frisell and drummer Ted Poor last April at the Chapel Performance Space in Wallingford.

(Photos: Steve Korn)





SCHOOL NEWS

STEPHEN STUBBS APPOINTED TO SCHOOL OF MUSIC FACULTY



The University of Washington School of Music gains new expertise in early music with the appointment of lutenist and baroque opera specialist Stephen Stubbs to the School of Music faculty.

Stubbs, artistic director of Seattle's Pacific MusicWorks, joined the School of Music faculty in fall 2013 as a senior artist in residence and makes his public debut at the UW in May 2014 as artistic director and conductor of a Pacific MusicWorks and School of Music co-production of Handel's 1743 opera Semele.

"With his extensive knowledge, his passion and high standards for performance and teaching, and his international stature, Stephen Stubbs is an exciting addition to our faculty," says School of Music Director Richard Karpen. "His appointment and the partnership with Pacific MusicWorks furthers the mission of the School of Music to create a strong and resilient foundation for a world-class musical culture to thrive in the Pacific Northwest. We are pleased to welcome him to the region's flagship public university music program."

A Seattle native who studied composition, piano, and harpsichord at the University of Washington, Stubbs gained international prominence as an opera director and lutenist during a 30-year career in Europe. Since his return to Seattle in 2006, he has made his mark as a musical director, guest conductor, and founder of organizations devoted to the study and production of baroque opera and oratorio.

His first venture in that direction was the founding of the Accademia d'Amore, a summer institute for pre-professional singers and musicians training in baroque style and stagecraft. In 2008, he founded Seattle's Pacific MusicWorks, a production company focused primarily on presenting top-quality performances of early music with a contemporary voice. The organization also embraces an educational dictate to train young professional singers and musicians in the art of 17th and 18th century music.

Stubbs will apply his expertise in that area at the UW during the 2013-14 academic year, preparing School of Music students in voice and instrumental performance to perform side by side with professional musicians and opera singers in the *Semele* production, set for May 16-18, 2014 at Meany Theater.

Along with his leadership of Pacific MusicWorks, Stubbs is in demand internationally as a guest conductor and artistic director. As a guest conductor he has led performances of Gluck's *Orfeo* and Handel's *Giulio Cesare in Egitto* in Bilbao, Spain, and Monteverdi's *Orfeo* at Amsterdam's Netherlands Opera. Following his successful debut conducting the Seattle Symphony Orchestra in 2011, he was invited back in 2012 to conduct the Symphony's performances of *The Messiah*. Since 1997, he has served as co-director of the award-winning Boston Early Music Festival opera.

"I'm thrilled to be joining faculty of the UW School of Music," Stubbs says of his appointment, "and am honored to be entrusted with a revival of the baroque ideals of apprenticeship and mentoring, but made specifically relevant to the contemporary cultural scene and the needs of today's students."

MUSIC OF TREES GOES NATIONAL

Doctoral Composition student Abby Aresty gained national attention in fall 2012 for her unusual dissertation project, "Paths II: The Music of Trees," a sound installation at five different locations at the Washington Park Arboretum. Aresty recorded sounds (running water, wind, rustling leaves, etc.) at each site then assembled the recordings into compositions that were broadcast via solar-powered stereo equipment hidden in the trees at each of the five sites.

With the support of Sarah Reichard, director of the Arboretum, she enlisted the help of Chris Watson, the Arboretum's arborist, who hauled more than a half ton of cable, speakers, and sound gear into the trees, in some cases more than 100 feet off the ground. The installation was in place throughout the month of October. In writing about the project on her blog, Aresty noted the differences between composing for a seated audience and composing for an outdoor environment:

Concert music comes with certain expectations: you assume your audience will be there from start to finish and that people will sit in one spot throughout. There will be minimal distractions, and, aside from the piece, the space will be quiet. In this setting, the composer is free to structure time in any way they please, and it is altered only by the different interpretations of performers.

Writing for an outdoor sound art installation is completely different. Visitors may not arrive at the 'beginning' of a piece, and they may not stay until the end. Some will hear the piece twice as they move around and explore the site while others will sit still to listen. And the space is anything but quiet-at any given moment it is alive with a constantly shifting intricate web of sound. In this setting, each visitor structures their own musical time as they explore the location. Their experience is further shaped by the environment and life surrounding them. This setting appeals to me. There are a variety of different paths listeners may take, and ultimately the work is a collaboration-each visitor's experience is shaped collectively by the artist, the visitor and the space.











A rush of excitement traveled through the Music Building last March the day the trucks began arriving at the loading dock full of crates and paper-wrapped parcels of various odd sizes and shapes.

The shipment had traveled by sea all the way from Indonesia. In all, it took three trips for the UW's trucking services to deliver the massive shipment of parts that make up the UW's new gamelan, and an army of helpers to unload, unwrap and assemble the pieces of the whole.

Ethnomusicology assistant professor Christina Sunardi, overseeing the process with visible joy, was already anticipating new opportunities for learning, performance and collaboration as Room 58 filled with gongs, drums, cymbals and other instruments, collected and prepared by her teacher and mentor, the Javanese shadow puppet master Ki Midiyanto, who named the gamelan *Hapsari Kusumajaya*, which can be translated as "Heavenly Nymph Flower Power."

As Fall Quarter got under way, the instruments were already attracting students from across campus to the gamelan ensemble course at the School of Music. Participants included graduate and undergraduate students from the School of Music and other departments, including several students of Indonesian ancestry interested in learning more about gamelan music.

The UW's new gamelan makes its public stage debut on Tuesday, May 20, 7:30 pm at Meany Theater, when musicians and dancers from Java and Seattle present an evening of gamelan music, dance, and shadow puppet theater. Details at music washington edu.







(Photos: Steve Korn)

SCHOOL NEWS

TRIO ANDROMEDA STEPS UP AS OFFICIAL STUDENT CHAMBER GROUP

Trio Andromeda took the winning spot in the School of Music's 2013 Strings and Piano Chamber Ensemble Competition. As the School's official scholarship chamber group, the trio (from left to right: Allion Salvador, violin; Li-Cheng "Anna" Hung, piano; and Alec Duggan, cello) will represent the UW at various high-profile functions throughout the school year in addition to their appearances on the School of Music concert calendar. The group, coached by Melia Watras, chair of the strings program at UW, is already following in the footsteps of the School's outgoing chamber group, the Oceana Quartet (see story, below) by making a mark in area chamber music competitions. On Nov. 9, the group won the Washington Music Teachers National Association Competition at Central Washington University. They next advance to the regional competition in Portland.

Trio Andromeda presents recitals on January 18 and May 24, 7:30 pm, at Brechemin Auditorium. Details at www.music.washington.edu.



OCEANA QUARTET GOES OUT ON A HIGH NOTE



The School of Music's Oceana String Quartet made an impressive showing in several recent chamber music competitions this past year, performing alongside some of the most promising young musicians in the country.

The group advanced to the national level of the Music Teachers National Association (MTNA) chamber music competition last winter after winning both the Washington State and Northwest Division portions. At the national competition in Anaheim, California, this past March, the group competed

among winners from seven regional areas of the United States, performing Felix Mendelssohn's Capriccio in e minor, Claude Debussy's String Quartet in g minor, Leos Janacek's String Quartet No. 1 "Kreutzer Sonata," and William Bolcom's 3 Rags for String Quartet.

Though the quartet did not bring home a win at that level, the musicians soon received much better news upon learning that Oceana Quartet had qualified to compete in the prestigious Coleman Chamber Ensemble Competition April 27 in Pasadena, California. A highly respected national and international event for young artists since 1947, the Coleman competition draws gifted competitors from major music schools across the country to perform before a panel of esteemed judges for generous monetary awards. Though the group was not among the winners of the competition, cellist Sonya Myklebust reflected afterward that the experience was tremendously positive and allowed Oceana members to make new connections with talented musicians from around the country.

Coached by violist Melia Watras, chair of the UW's Strings program, the Quartet was formed in winter 2011 by violinists Emily Choi and Rochelle Nguyen, violist Romaric Pokorny, and cellist Sonja Myklebust. Their performance schedule has included numerous public and private appearances at the UW and throughout Seattle.

"The Oceana Quartet has been a wonderful representative of the UW School of Music," says Watras. "I'm very proud of the work they have done, and their excellent showing at top national competitions has been a great learning and professional experience for them."

AMERICAN PRIZE WIN FOR SEATTLE COLLABORATIVE ORCHESTRA

Doctoral conducting student Anna Edwards and the community orchestra she founded this past year in partial fulfillment of her degree requirements were recognized recently with top honors in the 2013 American Prize competitions.

Edwards placed second in the community orchestra conducting division and her Seattle Collaborative Orchestra placed second in the orchestral performance competition for community orchestras. The competitions, hosted annually by the nonprofit Hat City Music Theater in Danbury, Conn., confer cash awards, professional adjudication, and regional, national, and international recognition for the best recorded performances by American ensembles and artists at the professional, college/university, church, community, and secondary school levels.

The Seattle Collaborative Orchestra, a multigenerational group of musicians from three centers of Seattle's classical music community— Roosevelt High School, the University of Washington, and Seattle Symphony Orchestra (SSO)—performed Rachmaninoff's *Symphonic Dances* and other works to a capacity audience at Roosevelt's performance auditorium in its public debut last October and staged a second performance in April of works by Ravel, Barber, and Poulenc. Edwards' connections to all three music organizations run deep. Her studies at UW bring her into daily contact with many former students from Roosevelt High School, where she has been director of the school's award-winning orchestra for thirteen years. Under her direction, the Roosevelt

Orchestra has performed with Seattle Symphony members in several side-by-side concerts, most recently in 2012. A violinist with Auburn Symphony Orchestra, Edwards also has worked for many years with the Seattle Youth Symphony program, conducting the Symphonette Symphony Orchestra for 8 years (1997-2005) and the Festival String Orchestra for the Marrowstone-In-The-City summer music program for students ages seven to fifteen.

Seattle Collaborative Orchestra member Rachel Swerdlow, a violist with the Seattle Symphony, wrote about her experience working with the group in an article posted to Seattle Symphony's



website. "The common denominator in the group was Anna herself as every one of us had experienced her love of music in one form or another," she wrote. "One of my Symphony colleagues told me that she was his first youth symphony conductor when he was a little kid growing up in Seattle."

The group's next performance is set for February 4, 2014, and features violinist Maria Larionoff and violist Stephanie Chase performing Bruch's Double Concerto for Violin & Viola, among other works.

For more information on the Seattle Collaborative Orchestra, visit www.seattlecollaborativeorchestra.org.

GOOD VIBES IN PERU FOR PERCUSSIONIST OCHI

A 17-day teaching and performance trip to Lima, Peru challenged Memmi Ochi, (DMA candidate, Percussion Performance), to apply her UW music education on the stage and in the classroom to a most intense degree.

Ochi, a student of Tom Collier and Michael Crusoe, traveled to Lima in February 2013 as one of six international artists invited to *Vibraciones*, an international marimba and vibraphone festival hosted by Alonso Acosta, a professor at the National Conservatory of Music in Lima, and Instituto Cultural Peruano Norteamericano (ICPNA).

During the five days of the festival, she gave a solo recital, performed a duet with a faculty member from the National Conservatory during the headlining concert, taught a master class, gave a clinic, and conducted the festival ensemble during the festival's final gala concert.

When the festival concluded, she remained in Lima for a few more days for another series of concerts at several Japanese and Japanese-Peruvian organizations. She performed a solo recital at the Japanese/Peruvian Cultural Center, a short concert for Japanese Peruvian Senior Citizens, and a 110-minute educational concert for school children in grades one through nine at *Asociacion "Academia de Cultura Japonesa."* She concluded her trip by returning to the National Conservatory to teach private lessons and lead a four-hour master class.

"The 17-day trip was full of surprises," Ochi says. "It was sheer joy to be there and to be able to put everything I learned, from performing to teaching, to the highest possible degree. It was such an amazing experience, and it still gives me chills just to think about it now." Ochi so impressed the faculty at the National Conservatory that she has been invited back for the school's percussion festival in August, 2014.



Doctoral student Memmi Ochi in Lima, Peru (Photo: Ricardo de Marino).



NORTH PACIFIC DCEAN

Comprising members of the School of Music's top choral groups-the UW Chamber Singers and University Chorale—the tour choir also joined in a 40,000 person-strong live, televised parade of singers and dancers that wound through Riga during the festival, attended by some 100,000 people.

In total, the sixty singers, accompanied by Wyers, UW Chamber Singers director Geoffrey Boers and Dr. Guntis Smidchens, head of the UW Baltic Studies program, spent ten days traveling and performing in Latvia and Estonia, the group's fourth concert tour of the region. Prior to the song festival, the tour choir also performed three solo concerts, including an exchange with the Vox Populi Chamber Choir of Estonia at the Niguliste Church in Tallinn.







venues, engaged in educational and cultural activities with students from the China Conservatory

auditions, which drew 29 prospective students. Gordon also led a master class for trumpet students from the China Conservatory and performed a trumpet concerto with the Wind Ensemble.

While in Beijing, the UW Wind Ensemble performed in a side-by-side concert with the China Conservatory Wind Ensemble and presented concerts at other major venues in Beijing, including an unplanned side-by-side concert with the People's Liberation Army Band. The performance itinerary also included a chamber music recital with alternating performances by students from both the UW and the China Conservatory. On March 31, the group performed a sold-out concert at the 2,200 seat concert hall of the National Center for the Performing Arts (NCPA) in Tiananmen Square, a performance that was broadcast on national television.

"Our students were incredible in every way. It was the best student group I've ever had the opportunity to travel with in my 35 years of teaching," Wind Ensemble Tim Salzman wrote to colleagues in describing the trip. "They jumped into every cross-cultural opportunity with enthusiasm and represented our university and our country in a manner that would have made you very proud."

The tour was made possible through support from the School of Music and the China Conservatory of Music. Special thanks to School of Music alumnus Zhao-Rong Chen ('10 DMA flute performance), professor of flute at the China Conservatory, who went above and beyond to help facilitate arrangements and performance opportunities.







Faculty Profile:

TOM COLLIER'S 60 YEARS BEHIND BARS



Percussion Studies Chair Tom Collier, solo and with wife Cheryl. (Portrait: Steve Korn; Top photo: Joanne De Pue)

At the end of his Mallethead series concert last May, longtime School of Music professor Tom Collier returned to the stage alone, but not for a final bow. Rather, he asked the audience to bear with him for one more song. "Forty four years ago today, I married the love of my life, my wife Cheryl," he said, gesturing to a woman in the center of the second row of Meany Studio Theater. Having absent-mindedly booked a concert for the night of his anniversary, he wanted to observe the milestone—and make it up to his life partner—by performing a well-known 60s era hit by Carole King, arranged for vibraphone.

His musical tribute was perfectly in tune with the occasion, given the constant presence of music in the lives of both parties, from well before their meeting as students at the UW School of Music more than four decades ago. Collier remembers his first public performance, at age five, on April 2, 1954, playing marimba and tap dancing at the VFW Kiddie Karnival at Puyallup High School, and he remembers that long ago day in the stairwell of the Music Building after orchestra rehearsal when he asked Cheryl out on a date and she said yes.

Two children and two grandchildren later, they are still spotted around the UW campus, hand in hand, enjoying time together in the breaks in the academic year. Cheryl, a flutist who maintains an active performance schedule as principal flute of the Thalia Orchestra and member of various chamber groups, enjoyed a long career as a music teacher in the Federal Way school system. Collier has spent more than thirty years teaching Percussion and Jazz Studies students at the University in addition to his active performance and recording career in the Seattle area and beyond.

Though it may seem that he has spent most of his life at the UW (He notes with some amusement that "Bow Down to Washington" was among the three short pieces he played at his first performance), Collier did, in fact, work with many leading recording musicians in Los Angeles following his graduation from the UW in 1971–artists such as Barbra Streisand, Frank Zappa, Earl "Fatha" Hines, Harry Nilsson, Della Reese, Peggy Lee, and many more. And he did, in fact, enjoy a notable performance career long before all of that, appearing on the nationally televised Lawrence Welk Show several times as a young tap-dancing marimba player.







Then and Now (Clockwise from top left: The artist as a young man (five years old) and in 2012 with musical partner Dan Dean; a homemade vinyl recording of Tom made by his father in 1954; Tom while a student at the UW with faculty members (left to right) Bill Smith, Roy Cumming, and Stuart Dempster.

His earliest musical ventures were encouraged by his musician parents, Ward and Ethel Collier, a trumpeter and pianist who performed in various lounge bands around Seattle and Tacoma. Collier admits that Ethel was a bit of a stage mom, while his father carefully documented his son's earliest musical milestones.

"My dad had a direct-to-disc home recorder and he made a lot of 78rpm records of the family during that time, before he bought a tape recorder," Collier says. He recently unearthed a vinyl recording his father made in January of 1954, featuring the three songs Collier performed his first time onstage, as well as the audition recording he made when trying out for the Welk Show.

With such an early start on establishing his identity as a musician, it's no surprise to hear that Collier's classmates at Genesee Hill elementary school in West Seattle called him Tommy Marimba.

The two have been friends and musical collaborators since they were teenagers. Dean will be among the musician friends joining Collier onstage throughout 2013-14, most notably on April 2, when guitarist Larry Coryell, percussionist Emil Richards, clarinetist (and emeritus professor) Bill Smith, bassist Dan Dean, and pianist Marc Seales join him for "Sixty Years Behind Bars," a concert commemorating, to the exact day, the sixtieth anniversary of Collier's first public performance.

Will "Bow Down to Washington" be on the program? Collier smiles before delivering an emphatic "No." But knowing this musician and his propensity for observing musical milestones, it's a sure bet that notes from Collier's life in music–thus far–will figure prominently.

Tom Collier and friends present Sixty Years Behind bars on April 2, 2014, 7:30 p.m., Meany Studio Theater.



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MAKING APPEARANCES

Special guests and special occasions provided a host of opportunities to present world-class artists, scholars, and emerging talent on our stages and in our concert halls. Here are just a sampling of the guest artists and special appearances presented in 2012-13.

Bagpiper Neil Hubbard heralded the beginning of the 2012-13 academic year with a performance/ demonstration in Brechemin Auditorium sponsored by the Ethnomusicology program (1), followed soon after by another horn blower, this time noted saxophonist **Ernie Watts**, who led a master class with UW Jazz students (2). Violist Melia Watras, chair of the UW's Strings program, welcomed her colleague and former teacher, Atar Arad of the Jacobs School of Music at Indiana University, for a recital at Meany Theater (3). In December, strings professor Toby Saks made her final UW appearance when she performed the Camille Saint-Saëns Concerto for Violoncello No. 1 with the University Symphony. The longtime professor and influential Seattle music figure died in early August from pancreatic cancer (4). In February, the symphony welcomed another special guest in the form of Seattle Symphony Music Director Ludovic Morlot, who conducted the orchestra in Ravel's Daphnis et Chloé, Suite No. 2 (5). A spring break gig for Jazz Studies professor Cuong Vu included several West Coast dates with Joel Harrison's Spirit House, an all-star lineup including Paul Hanson, electric bassoon; Kermit Driscoll, bass; Brian Blade, drums; and Joel Harrison, guitar. The group made a stop at Brechemin Auditorium in April (6). A weeklong residency by New York new music group the **Talea Ensemble** culminated in a concert of works by UW faculty composers Joël-François Durand, Huck Hodge and graduate student composers Abby Aresty and Yigit Kolat (7). The student-organized Improvised Music Project Festival (IMPfest) in April presented concerts and clinics by modern jazz greats Bill Frisell and Eric Revis along with performances at the Chapel Performance space by a number of local up-and-coming bands featuring current and former UW music students (8). Jazz legend Jack DeJohnette (9) and bandmates Matt Garrison and **Don Byron** stopped by the Music Building in February for a conversation and question-answer session moderated by Jazz Studies faculty member (and fellow drummer) Steve Korn (15). In May, journalist, historian, and pianist Stuart Isacoff presented a history of the piano and led a master class with UW music students, including graduate student Joseph Dougherty (10). An entire week devoted to the music of iconic American composer Charles Ives, organized by Music History professor Larry Starr, resulted in lively discussions, fascinating presentations, and epic performances by such guests as scholar Joseph Horowitz (13), tenor William Sharp (14), and pianist Cristina Valdes (11), among numerous others. UW Ethnomusicology concluded its year-long 50th anniversary celebration with the annual Visiting Artists Concert at Meany Theater in April. Featured performers for the evening were vocalist Srivani Jade (12) and percussionist Thione Diope (16), performing music of North India and Senegal.





























NEWBAND RESIDENCY

WITH THE HARRY PARTCH INSTRUMENT COLLECTION NOV. 6-8, 2012

The Chromelodeon, the Cloud Chamber Bowls, and the Diamond Marimba cast fanciful shadows across the Meany mainstage for three days last November when New Jersey based Newband, custodians of the Harry Partch Instrument Collection, came to town for performances and residency activities at the School of Music.

The 13-member ensemble was led by co-founder Dean Drummond, a former student of the iconoclastic Partch, whose extensive work with microtonal scales—and his invention of unusual musical instruments—made him a pioneer among 20th century composers. The residency marked one of Drummond's final public appearances with the group prior to his death in April of complications from multiple myeloma.

"I feel so privileged to have gotten to know him a bit and that we had him at the UW," says School of Music director Richard Karpen of the composer, whose curation of Partch's instruments became a central focus of his musical career.

The group's Nov. 7 concert featured performances of three works by Partch—Castor and Pollux, Eleven Intrusions, and Barstow—and pieces by Drummond and composer Mathew Rosenblum. In addition, Drummond and ensemble members led sessions with UW student composers and staged an educational performance for Seattlearea schoolchildren, arranged in partnership with the UW World Series.











(Photos: Joanne De Pue)

BOOKS AND RECORDINGS



Reflections of Debussy: Pianist Craig Sheppard embraces with his typical verve and passion Claude Debussy's 24 Preludes on his most recent Romeo Records Release. Recorded live at Meany Theater in October 2012, "Claude Debussy: 24 Preludes" garnered outstanding reviews in the international classical music press, including International Music Review, which featured the disc among recordings reviewed in its June 2013 issue. "Time and again, in hearing these performances, I found myself mentally applauding Sheppard. This is, without question, the playing of a true master pianist," proclaimed critic Robert Matthew-Walker, who added, "Technically, he has no peer, and interpretatively he is sufficiently self-effacing not to allow anything other than what is on the printed page to come between composer and listener. In addition – by choosing the fine edition of these works by Roy Howat – in terms of scholarship and his deep insight into these pieces the result is a recording which assuredly is virtually definitive for our age."

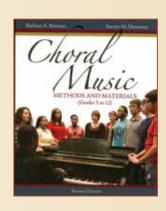
Big band plays Big Band: Tracks by Don Menza, Benny Golson, and Horace Silver lead off "Room 35," the 2013 release by the UW Studio Jazz Ensemble, directed by former Harry James sideman and Jazz Studies artist-in-residence **Fred Radke.** The nine-song set showcasing the playing of select members of the UW Jazz Studies program is the result of a 2012 summer intensive led by Radke and made possible by Seattle's Apex Foundation. The disc was recorded at Seattle's Studio X and engineered by Reed Ruddy. A follow-up, recorded this past September, is scheduled for upcoming release.

Preaching to the Choir: In Choral Music: Methods and Materials, Second Edition (2014, Cengage Learning), School of Music professor Steven Demorest and co-author Barbara Brinson of the State University of New York in Fredonia provide choral music educators with a well-organized, practical introduction to directing choirs and managing choral programs at the middle-school through high-school level. Including step-by-step advice on designing and administering a choral program, from curricula to repertoire to performance, this volume also provides a roadmap to help instructors develop a personal philosophy of music education.

A Nordic Homecoming: Rhonda Kline, head of the UW's accompanying program, is a featured pianist on "Voyage Home: Songs of Finland, Sweden and Norway," a collection of Nordic songs performed by soprano Mimmi Fulmer, professor of voice and opera and chair of vocal studies at the University of Wisconsin-Madison. The March 2013 Centaur release is the culmination of years of research and collecting by Fulmer, whose extensive studies in Finland, Sweden and Norway—and at Seattle's Nordic Heritage Museum—unearthed a treasure trove of Scandinavian musical literature previously unknown to most Americans.

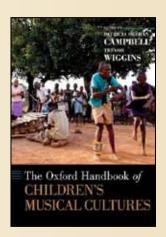
Children as culture bearers: Music Education professor Patricia Campbell and co-editor Trevor Wiggins of Dartington College, UK) present a breakthrough study of children-as-culture in *The Oxford Handbook of Children's Musical Cultures (2013, Oxford Musical Press)*. Featuring the research of ethnomusicologists and educators (39 authors of 35 chapters) from around the world, this volume investigates the nature, structures, and styles of music preferred and used by children. Among the authors are are several former UW students, including Andrea Emberly ('09, PhD Ethnomusicology, now at York University), Sarah Bartolome ('10, PhD Music Education, now at Louisiana State University), and Chee-Hoo Lum ('07, PhD Music Education, now at National Institute of Education, Singapore).











NEW FACULTY APPOINTMENTS FOR 2013-14



Eric Gaenslen, Cello

Cellist Eric Gaenslen joins the School of Music faculty in 2013-14 as a part-time artist-in-residence. A member of the Rossetti Quartet since 1999, he also is a recitalist who has performed worldwide at such venues as the Concertgebouw in Amsterdam, Lincoln Center, and San Miguel de Allende, Mexico.

Born in San Francisco, Mr. Gaenslen began his musical studies at the age of seven with master pedagogue Irene Sharp. He went on to receive his Bachelor of Arts degree from Yale

University while studying with Aldo Parisot, and his Master of Music degree from The Juilliard School with Joel Krosnick, cellist of the Juilliard Quartet.

Gaenslen's previous teaching assignments included work at Mannes College in New York and at the University of California at Santa Cruz.



Ludovic Morlot

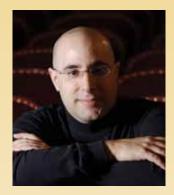
The Seattle Symphony music director and noted conductor has accepted a position as head of the graduate orchestral conducting program at the School of Music. In this role, he will work collaboratively with School of Music leadership and orchestra director to build a top-notch conducting program of international note (please see story, page 3).



Ted Poor, Jazz Drumset

The drummer has accepted a full-time artist in residence position in the Jazz Studies Program, following shorter-term residencies in 2012-13. An alumnus of the Eastman School of Music, he has in recent years earned a reputation as a leading drummer and bandleader on the New York improvised music scene and 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. He is a founding member of the Brooklyn Jazz Underground.



David Alexander Rahbee, Orchestral Activities

The Boston native joins the School of Music faculty in Fall 2013 as director of orchestral activities for 2013-14. Among previous appointments, he has served as music director and conductor of the Fidelio Chamber Orchestra in Cambridge, Massachusetts (1997-2001) and has been engaged as a guest rehearsal conductor for numerous young orchestras, such as the New England Conservatory Symphony

Orchestra, The Symphony Orchestras of the Hall-Musco Conservatory of Music at Chapman University, the Vienna University of Technology orchestra, and the Boston Youth Symphony Orchestras (BYSO). Dr. Rahbee's principal conducting teachers were Charles Bruck and Michael Jinbo at the Pierre Monteux School. He holds Bachelor of Music degrees in violin and composition from Indiana University, a Master of Music degree from the New England Conservatory in orchestral conducting, and a Doctorate of Musical Arts from the University of Montreal in orchestral conducting.



Stephen Stubbs, Pacific MusicWorks

The School of Music alumnus, lutenist, and early music specialist joins the School of Music faculty in Fall 2013 as a senior artist-in-residence. During 2013-14, his focus will be on the May 2014 production of Handel's *Semele*, a coproduction of the School of Music and Stubbs's artistic production company Pacific Music Works (please see story, page 6).



Michael Werner, Percussion

Michael Werner joins the School of Music faculty in 2013-14 as a part-time artist in residence. Principal Percussion with the Seattle Symphony Orchestra since 2009, he also spent 13 years as a percussionist with the Metropolitan Opera and served for two years as Principal Percussion for the Toronto Symphony Orchestra.

Werner has also performed with the Cleveland Orchestra, Metropolitan Opera Chamber Ensemble, Metropolitan Opera Percussion

Ensemble, Pittsburgh Symphony, Seattle Chamber Music Society, the Canadian Brass and Empire Brass ensembles, and at the Santa Barbara International Percussion Festival.

Werner is on the faculty at The New School for Music in New York, and the Music Academy of the West in Santa Barbara. He has served as a clinician and instructor for the Cleveland Institute of Music, Juilliard School, Manhattan School of Music, New England Conservatory, New World Symphony, Oberlin Percussion Institute and Percussive Arts Society.

FACULTY NOTES

George Bozarth, Music History

• Was awarded a Royal Research Fund grant by the University of Washington for archival work on his upcoming book, Brahms in Boston. The study traces the growth of art music in Boston, 1850–1900, from the tenets of the Transcendentalists thinkers at Brook Farm into thriving practice in "America's Athens"—the building of the Boston Music Hall, the creation of the first professorship in music at Harvard, the founding of the Harvard Association and Boston Symphony Orchestras, the establishment of regular chamber music ensembles and series, the spread of music criticism in the daily press, and the composition of new music embracing or in reaction to the progressive tendencies of Brahms music.

Geoffrey Boers, Choral Conducting

- The choral conducting professor maintained a busy travel schedule of guest conducting and teaching appearances throughout 2012-13 in multiple states and abroad. Among highlights, he conducted All State Choirs and led master classes for area conductors in Georgia, Wyoming, and Utah (where he conducted a 600-member choir in the famous Mormon Tabernacle).
- During Winter Quarter, Boers traveled to Seoul, Korea where he was guest artist with the Incheon City Chorale, conducting the group in a well-reviewed concert on March 5.
- In addition to his concert with the Chorale, Boers led master classes at local universities, working with graduate and undergraduate conductors. During Spring Quarter, he traveled to Wiesbaden, Germany to conduct a concert by a U.S. Armed Forces Honor Choir, and in July he and colleague Giselle Wyers led the 60-voice Baltic Tour Choir on a trip to Latvia and the Baltics.

Michael Brockman, saxophone

- The Seattle Repertory Jazz Orchestra featured his transcription
 of Duke Ellington's "Reminiscing in Tempo" in its April Jazz of
 the Harlem Renaissance performances at Benaroya Hall and the
 Kirkland Performance Center. The score for this work, originally
 recorded by the Ellington Orchestra in 1935, had never been
 published and was transcribed for performance by the SRJO
 co-director and longtime School of Music saxophone instructor.
- In addition, five of his original jazz compositions were featured in the Seattle Shakespeare Company's October/November 2013 production of "Much Ado About Nothing."
- In November, he performed with Philharmonia Northwest the world premiere of "Voyager: Three Sheets to the Wind," a concerto for tenor saxophone and double bass by composer David Arend.

Steven Demorest, Music Education

- In January 2013, was named the Ruth Sutton Waters Professor of Music at the University of Washington.
- With Barbara Brinson, co-authored the recently released second edition of Choral Music Methods and Materials (Cengage). He also published a chapter with Ani Patel entitled Comparative music cognition: Cross-species and cross-cultural studies in The Psychology of Music (D. Deutsch ed.).
- With UW colleague Steven Morrison, presented a paper entitled
 "Quantifying culture: The cultural distance hypothesis of
 melodic expectancy" at the first-ever International Consortium
 for Cultural Neuroscience. In addition, their article "Effect of
 intensive instruction on elementary students' memory for
 culturally unfamiliar music," with faculty colleague Patricia



Campbell and alumni Sara Bartolome and Christopher Roberts, was published in the *Journal of Research in Music Education*.

- Received a grant from the Society for Research in Music Education for his project entitled "Construction and Validation of a Computerized Assessment of Children's Singing Accuracy."
- Hosted the Seattle International Singing Research Symposium on October 17 to 19, 2013, an invitation-only event bringing together some of the top scholars in the field of singing research.

Joël-François Durand, Composition

- His invention, The Talea[™] tonearm, received the 2012 ToneAudio Publisher's Choice Award.
- His composition Hermetic Definition made its world premiere in a performance by New York's Talea Ensemble at Meany Studio Theater in April.

Jeffrey Fair, French Horn

 The artist in residence was appointed principal horn of the Seattle Symphony. Music Director Ludovic Morlot and the Seattle Symphony announced in March the appointment of Fair to the position of the Charles Simonyi Principal Horn. Fair joined the Seattle Symphony horn section as Assistant Principal in 2003, and has served as Principal Wagner Tuba for six cycles of Seattle Opera's Ring of the Nibelung.

Huck Hodge, Composition

- Was awarded a commission from the Barlow Endowment for a work for the Divertimento Ensemble, among the leading Italian chamber orchestras specializing in contemporary music.
- Was recently appointed Director of the Seattle Symphony's Merriman Young Composers Workshop.
- Traveled to Taipei in November for a concert at the National Concert Hall of Taiwan with the Taipei Chamber Singers, PhD student Shih-Wei Lo, and video artists from the Center for Digital Arts and Experimental Media. The program was commissioned by the National Concert Hall of Taiwan.
- Along with recent concert activity in South Korea, Germany and New York, was featured—along with faculty composer Joël-François Durand—in concerts and exhibitions in Leipzig and New York during September and October as part of the CAGE100 festivities organized by the Forum Zeitgenössicher Musik Leipzig.

Real Dawgs sometimes don't feel like practicing. Dubs receives a piano lesson from Professor Robin McCabe.

(Photo: Joanne De Pue)

Robin McCabe, piano

- Was featured, along with violinist Maria Larionoff, on Philharmonia Northwest's October performance of the Mendelssohn Double Concerto for Violin and Piano.
- With Ms. Larionoff, inaugurated the Beethoven Project, performances of the entire cycle of Beethoven's ten sonatas for violin and piano in three concerts. In addition to one concert in 2012-13, the duo concludes the cycle in 2013-14, with concerts in Brechemin Auditorium in November and April.
- Performed solo recitals in Oregon, Washington, and British Columbia.
- With colleague Craig Sheppard, led the fourth year of the Seattle Piano Institute, instructing young pianists from around the world in this intensive summer program.

David Alexander Rahbee, Orchestral Activities

- His article on the music of Gustav Mahler appeared in the most recent editions of the musical journal Sonus and the journal of the International Gustav-Mahler-Gesellschaft "Mahler Nachrichten."
- Presented pre-concert talks at the Seattle Symphony November 7 and 9, 2013 performances of Mahler's 6th Symphony.
- Upcoming guest conducting dates include appearances with the Kennett Symphony Orchestra, Pennsylvania (March, 2014), Grand Harmonie, Boston (May 2014) and New York (May 2014), featuring Mendelssohn's incidental music to "A Midsummernight's Dream" played on period instruments.
- This past February, made a guest conducting appearance with violinist Sarah Chang and the Whatcom Symphony in Bellingham

Timothy Salzman, Instrumental Conducting

- Completed multiple guest conducting and teaching gigs throughout the United States and beyond throughout 2012-13.
 In November, he guest conducted the Southeast Asia High School Honor Band in Manila, Philippines, an ensemble comprising students from 15 countries, and one week later jetted to Anchorage, Alaska to conduct the Alaska Music Educators All State Band.
- In February, UW Bands hosted the 25th Annual Pacific Northwest Band Festival, with 28 area junior high and high school bands and their conductors performing at Meany Theater for guest clinicians from Tokyo, Japan; Singapore, and Boston. That month Salzman also guest conducted the University of Kentucky High School Honors Wind Ensemble in Lexington.
- In March, Salzman headed to Beijing, arriving before the 60 members of the UW Wind Ensemble participating in the 2013
 China Tour. In the nine days before the full band arrived to perform concerts at various prestigious venues throughout Beijing, Salzman led 11 master classes, including several sessions at the China Conservatory, with the Symphonic Band of the Children's Palace at the Forbidden City, with the Beijing Police Band, and at numerous high schools throughout Beijing.
- In May he flew to Singapore where he was the American representative on an international panel of adjudicators for the Singapore Ministry of Education's National Youth Music Festival.

Craig Sheppard, piano

 Piano professor Craig Sheppard marked his eighth recording turn with Romeo Records with the April release of Claude Debussy: 24 Preludes. A live recording made October 22 and 23, 2012 at the UW's Meany Theater, the CD documents the first half of Sheppard's 2012-13 foray into the music of Debussy. As with all of Sheppard's UW concerts, the performances on this CD were conducted on Sheppard's own Hamburg Steinway D #489770, built in 1984 and recently refurbished by UW piano technician Doug Wood.

Larry Starr, Music History

- Noted the publication of the fourth edition of American Popular Music: From Minstrelsy to MP3 (Oxford University Press), the textbook he co-authored with former School of Music faculty member Christopher Waterman. Updates include enhanced coverage of folk music from European American, African American, and Latin American sources, along with new material on Broadway musicals, jazz, and contemporary country music.
- Contributed an article to a forthcoming anthology of essays about Beach Boys songwriter Brian Wilson, titled "A Listener's Smile," focused on the music of Wilson's famous album Smile.
- Took a leadership role for the School of Music in the planning of a new UW degree program in American Musical Theater, for which he is tasked with designing the introductory course (to be offered for the first time in the 2014-15 academic year).

Carole Terry, Organ

 Recently returned from Korea where she played concerts and presented classes at Presbyterian College and Theological Seminary, Seoul Theological University, and Keimyung University. She also led additional master classes at Yonsei University and Korea National University of Arts.

Judy Tsou, Music History, Music Library

Along with UW Libraries colleague John Vallier (Head,
Distributed Media Services) was recipient of a 2013 National
Leadership Grant from the Institute of Museum and Library
Services for the project: "National Forum on Online-Only Music:
21st Century Sound Recording Collection in Crisis." Vallier,
representing the University and Tsou, representing the Music
Library Association, will collaborate on this one-year project,
which will culminate in a summit of representative stakeholders
to discuss the issue of online-only music.

Dainius Vaicekonis, piano

 The artist in residence served on the faculty in the 2013 Seattle Piano Institute at the University of Washington this past July. He also served as a judge for Music Teachers National Association competitions and other competitions in the Pacific Northwest, and coached Puget Sound Chamber Music workshops at Seattle Pacific University.

Melia Watras, viola

Was singled out for particular praise by Gramophone magazine
in a review of her CD Short Stories. In a write-up in the February
2013 issue of the magazine, reviewer Donald Rosenberg
remarked on Watras's "insatiable curiosity about solo music for
her instrument" and declared her "an artist of commanding and
poetic personality," able to present the viola as a "charismatic
musical voice on a level with its high-flying and usually more
extrovert colleague, the violin."

STUDENT AND ALUMNI NOTES

Lauren Roth ('10 BM, Strings Performance) has recently completed a master of music degree from the Cleveland Institute of Music, where she studied with William Preucil. In August, she moved to Tucson, Arizona to accept appointments as Concertmaster of the Tucson Symphony Orchestra as well as a position as Assistant Professor of Violin at the University of Arizona. "I will forever be grateful to Professor Patterson and the UW for helping me get to where I am," Roth writes.

Paul Hansen ('83 BA/BM, Percussion) enjoyed the bright lights of Broadway last holiday season playing percussion in "A Christmas Story" at the Lunt-Fontanne Theater on Broadway and 42nd street. "Paul was my first in a long line of UW percussion and jazz students who have gone on to significant careers in music and teaching," says his former professor, Tom Collier. Hansen has been first-call percussionist for the local 5th Avenue and Paramount Theater shows the past twenty years as well as for dozens of traveling shows out of New York. "It is quite a big deal to get an invitation to perform on Broadway," Collier adds, "especially in a town filled with world-class percussionists."

Six graduate students in the UW's Ethnomusicology program were presenters at the joint conference of the American Musicological Society, the Society for Ethnomusicology, and the Society for Music Theory in New Orleans in early November 2012: Kimberly Cannady: "'We Had Great Books, but No Music': Iceland, with and without Music"; Rob Carroll: "Enchanting the State as Religious Congregation: Gaita Music as Popular Prayer in Maracaibo, Venezuela"; Julia Day: "Reimagining the 'African Success Story' through Ivorian Coupé-Decalé"; Maren Haynes: "Heaven, Hell, and Hipsters: Attracting Young Adults to Megachurches through Hybrid Symbols of Religion and Popular Culture in the Pacific Northwest"; James Morford: "Stylistic Trends and African Influence in John Coltrane's Stellar Regions"; and Kim Carter Muñoz:



"'¡Todos somos huastecos! 'We are all Huastecan!': Performance of the Democratization of Son Huasteco at El Festival de la Huasteca (The Festival of the Huasteca)."

Sean Williams ('85 MA, '90 PhD, Ethnomusicology) sends word of the publication of her two latest books: Bright Star of the West: Joe Heaney, Irish Song-Man (Oxford University Press, 2011) and Focus: Irish Traditional Music (Routledge, 2010). Bright Star of the West (co-written with Irish scholar Lillis Ó Laoire) is a critical analysis of the songs and stories of the late Joe Heaney, who came to the UW Ethnomusicology division first in 1978, then in 1982-94 as a Visiting Artist in the School of Music. Irish Traditional Music is a textbook in the Focus on World Music series with Routledge. Her current writing projects include The Performance of Liminality and the second volume of The Ethnomusicologists' Cookbook. Sean teaches ethnomusicology, Asian Studies, and Irish Studies at The Evergreen State College in Olympia, WA.

Guitar students of Michael Partington took first and second place in the 22nd Northwest Guitar Festival Competition April 13 in Bellingham. Finalists (from left): Taro Kobayashi (first place), Aaron Torres, Denis Ha (second place), and Kevin Karcher

(Photo: Michael Partington)

PASSAGES

This issue of Whole Notes is dedicated to all of the musicians, scholars, educators, and music lovers who comprise the School of Music community, and especially to two esteemed colleagues we lost in the summer of 2013–longtime cello professor **Toby Saks** and recent alumnus **Gregory Carroll**.

Toby Saks's Aug. 1 death from pancreatic cancer, unexpected to all but closest family members, spurred an outpouring of tributes and remembrances of the educator, musician and artistic instigator who broadened opportunities for Seattle music lovers to enjoy top-notch classical music performances through her 30-year leadership of the Seattle Chamber Music Society. A trailblazer who was one of the first women to earn a seat in the prestigious New York Philharmonic, Saks eschewed the life of the stage for a life in the classroom, and in the end, made an impact on thousands of students who passed through her UW classes and studied with her in her performance studio. At her public memorial at Benaroya Hall Oct. 15, her UW colleagues joined with the 1,000 plus attendees who had come from far and near to honor, in music and words, this much-beloved member of the Seattle music community who had taught at the University since 1976.



Toby Saks

Gregory Carroll's career in music was in its early stages, but already the talented tenor, who studied with Vincent Cole and Jane Eaglen, sang in the Chamber Singers, and took leading roles in a number of opera productions while a student at the University of Washington, had graced the stages of some of the country's leading concert halls, recently covering leading roles at the Chicago Lyric and the Met. His untimely death on July 2, just days before his 36th birthday, left friends and family stunned and heartsick. When the St. James Cathedral Choir sang Brahms's *How Lovely*, Mendelssohn's *He Watching Over Israel*, and the Fauré *In paradisum* at his funeral mass on July 15, they were joined by dozens of Greg's friends and loved ones from the UW Choir and Voice programs.

We are accustomed here at the School of Music to the comings and goings of students, faculty, and friends who have learned with us, taught with us, and grown, as musicians, as scholars, as human beings, thanks to that bond we all share—the love of music. May music bring solace as we remember those we are missing in these final weeks of 2013, and hope for all of the good things to come in the year ahead.



Gregory Carro



Students from Seattle's
University Child Development
School display the results of
an interdisciplinary guitarbuilding project led by Music
Education student Matt
Swanson

(Photo: Courtesy Matt Swanson)

UW Wind Ensemble teaching assistant **Erin Bodnar** (*13 **DMA**, **Instrumental Conducting**) has accepted a position as conductor of the Wind Symphony at Mahidol University in Bangkok, Thailand, where she also teaches undergraduate conducting and will initiate the graduate conducting program for MM and DMA students. "Mahidol has a terrific music school with over 1,000 majors and 122 faculty," says Tim Salzman, Bodnar's conducting professor. "The wind ensemble and band scene in Thailand has exploded over the past two decades. I've adjudicated bands there and they rival the finest ensembles I've heard anywhere. Congratulations to Erin and thank you, colleagues, for mentoring her during her time at the UW."

Another of Professor Salzman's recent students, **Gary Brattin** ('12 **DMA**, **Instrumental Conducting**), recently accepted a tenure-track position as Assistant Director of Bands/Tuba-Euphonium teacher at the University of Central Missouri. With Brattin's and Bodnar's recent appointments, 17 of Salzman's conducting students have now obtained positions in colleges and universities around the country, including such schools as Indiana University, University of Illinois, and Florida State University.

Choral conducting student **Johann Van Niekerk** was accepted to study Lithuanian at Vilnius University in August 2013 for two weeks of language study followed by one week of touring and cultural exchange. He also received funding from the Rotalia Foundation to conduct research in Estonia and Latvia in July 2013. The opportunities are a perfect complement to Van Niekerk's studies at the UW, where he is pursuing a cognate in Baltic Studies in addition to the DMA in choral conducting. A native of South Africa, Van Niekerk is active in Seattle's musical community, serving as music director at Rainier Beach Presbyterian Church and as a pre-doctoral teaching associate at the UW's Tacoma campus (where he designed and implemented a new choral/music program in 2012).

Karen Howard, doctoral candidate in Music Education, presented her research on "Musical, Textual, and Gestural Content in Children's Vocalizations" at the annual meeting of AIRS (Advancing Interdisciplinary Research in Singing) in Toronto, and on "Children's Singing: A Global Perspective" at the Festival 500/Phenomenon of

Singing Symposium in St. John's, Newfoundland. She was recipient of a grant from the National Endowment for the Humanities, in which she participated in an institute in the Georgia Sea Islands for study of the Gullah traditions. She recently returned from central Tanzania, where she was engaged in a fieldwork and teaching project involving the Wagogo music festival run by former UW artist-in-residence, Dr. Kedmon Mapana.

Doctoral student **Matt Swanson** of the Music Education program recently co-authored the article Finding inspiration from down the hall and beyond the walls in the High Tech High publication "Unboxed," describing an interdisciplinary guitar-building project from his elementary music classroom at Seattle's University Child Development School. He also contributed to the collaborative article The Diversification of Music Teacher Education: Six Vignettes from a Movement in Progress, which has been accepted for publication in Journal of Music Teacher Education. He presented his findings on children's synchronization with syncopated versus non-syncopated accompaniments at the 2013 Northwest NAfME Research Poster Session. Additionally, he served as a guest lecturer in an undergraduate music education course, leading a hands-on, creative experience in popular music pedagogy, and oversaw the implementation of a new teacher performance assessment with the full time student teachers in music education at the University of Washington.

Ethnomusicology graduate students **Katherine LaPorte**, **Julia Day**, and **Michiko Urita** received fellowship awards from the Graduate School this past spring to support their research, teaching, and dissertation activities. LaPorte was awarded the prestigious Huckabay Teaching Fellowship, which provides one quarter of support for graduate students, in collaboration with a faculty mentor, focusing on issues of teaching and learning. Day was awarded the Boeing International Fellowship, which provides one quarter (three months) of international study or research abroad, and Urita was awarded a Dissertation Fellowship.

Miho Takekawa (DMA, Percussion Studies), toured Japan in January 2013 performing with her musical partner Diego Coy as the Miho/Diego Duo. They performed in Hiroshima and Beppu (on the island of Kyushu). The duo also performed in August in Sanitiago, Chile; and La Paz, Bolivia.

Russ Nyberg (BA/BM, Percussion Studies), is currently playing drums and percussion in the national tour of the Broadway musical, *Chicago*. Russ has been playing on and off Broadway in New York for several years since his graduation from the UW performing in various musicals including *Chitty Chitty Bang Bang*, Dr. Seuss' How The Grinch Stole Christmas, and Peter Pan.

Gunnar Folsom (BA/BM, Percussion Studies) has been appointed Director of Percussion Studies at the University of Puget Sound in Tacoma. Along with his teaching at UPS, Gunnar is also a member of the Pacific Northwest Ballet Orchestra and is a frequent substitute with the Seattle Symphony, Seattle Opera, Tacoma Symphony, and Northwest Sinfonietta.

Doctoral student **Memmi Ochi (Percussion Studies)** (see story, page 9) traveled to Japan in summer 2013 to conduct research for her DMA dissertation and to perform concerts and clinics. In one of those appearances, she was a featured guest artist with the Kanai High School Wind Ensemble near Yokohama.

Recent graduate **Bryan Nichols ('13 PhD, Music Education)** has accepted a position as Assistant Professor of Music Education at University of Akron in Akron, Ohio.



Bryan Nichols (left) (PhD, Music Education) successfully defended his doctoral dissertation just in time to attend the celebration as Dr. Nichols. His faculty mentor, Steven Demorest, approves of this scholarly achievement.



Graduate Levi Gillis (second from right) (BM, Jazz Studies) celebrates with his parents and younger brother.



Graduate Erin Bodnar (center) (DMA, Instrumental Conducting) with faculty mentors Tim Salzman (far right) and Steven Morrison (far left).



Kim Carter Muñoz (second from left) (PhD, Ethnomusicology) receives congratulations from (left to right) faculty members Patricia Campbell, Shannon Dudley, and Christina Sunardi.

2013 GRAND FINALE

The School of Music Class of 2013 took a bow to the applause of family, friends, and faculty at the School's annual Grand Finale celebration, held on June 7, the afternoon before Commencement. Seventy-three graduates earned bachelor's, master's, or doctoral degrees across the spectrum of programs at the School of Music, many of them completing additional degrees in disciplines within and outside of Music, including Microbiology, Computer Science, Speech and Hearing Sciences, Psychology, Biology, and Drama. Among notable historical milestones, the School of Music awarded its first-ever undergraduate degree in Ethnomusicology to Eva Reich, who concluded her UW degree studies by accepting an internship with Smithsonian Folkways in Washington, D.C. School of Music Director Richard Karpen congratulated grads and their families in his opening remarks, followed by additional words from Associate Professor Melia Watras, Jazz Studies graduate Levi Gillis, and instrumental conducting DMA graduate Erin Bodnar, who flew to Bangkok, Thailand the day after Commencement to an appointment as conductor of the Wind Symphony at Mahidol University. Music for the occasion was by Percussion Studies chair Thomas Collier, who regaled attendees with a set of hits from the 1960s and 70s arranged for vibraphone, and by the Oceana Quartet, performing its final notes as the School's official 2012-13 scholarship chamber music group. Congratulations, Grads!



Meena Hwang (DMA, Instrumental Conducting) reaches the finish line. Her UW education included terms as graduate assistant conductor of the University Symphony.



Jarred Katz (BM, Jazz Studies) enjoys some quality time with his grandmother.



Professor Tom Collier's lobby concert was a hit with grads and their families.



Grads Carl Cutler (BA, Instrumental-Piano) and Brittany Stout (BM, Vocal Performance)



Graduate
Bennet Lin (left)
(MA, Music
Theory) and
friend.



Advising and Admissions staff (left to right) Jodene Davis, Ayala Goldstein, and Jenni Campbell.



Graduates Stephanie Dixon (left) and Lisa Prina (right) both earned Masters of Music in Vocal Performance, studying with Thomas Harper (center).



Ethnomusicology grads (left to right) Michael Srouji (MA, Ethnomusicology), Jocelyn Moon (MA, Ethnomusicology), Jocelyn's husband, Zachary, and Hillary Johnson (MA, Ethnomusicology).

2012-13 MUSIC SCHOLARSHIP & FELLOWSHIP RECIPIENTS

Wendy Elizabeth Adams Music Scholarship Philip Yampolsky

Montserrat Alavedra Endowed Scholarship Emily Leopold

Alcor Endowed Scholarship

Megan Bledsoe Jiannan Cheng Kirsten Sullivan

James L. Beech Endowed

Scholarship Ashley Biehl William Brooke Stephanie Dixon Joseph Muriello

William Bergsma Endowment for Excellence in Music Composition Jeff Bowen

James and Harriette Bleitz Endowed Music

Scholarship Leif Gustafson Darcy Leggett Adrian Swan

Boeing Endowed Fellowship for Excellence in Music

David Aarons Matthew Melendez-Blegen Jon Hansen Katherine Isbill Tom Johnson Brad Pierson Luke Stromberg Leann Wheless Martin

Brechemin Music Scholarship

Jeff Bowen
Daria Binkowski
Augustus Carns
David Colmenares
Sam Elliot
Jessica Gorski
Yigit Kolat
Jae-In Shin
Anna Stachurska
Anthony Vine
Monica Yoon

Roberta Brockman Endowed Music Scholarship Adrian Noteboom

Adeline Bowie Carlson Memorial Fellowship in Piano Nicholas Tagab

Catch a Rising Star Endowed Scholarship

Nicholas Tagab Elizabeth Solon Romaric Pokorny

Edna Chittick Endowed Scholarship Claire Anderson Deyanira Gualdron

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Ryan Ellis Joseph Kinzer David Sloan Anna Stachurska Eunhyo Woo

Rudy de Tornyay Fellowship in Opera Eric Neuville

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Chris Howerter Bhavani Kotha

Consuelo Houts Scholarship Luke Fitzpatrick

L. Mildred Hurd Scholarship Jacob Finkle

Demar and Greta Irvine Endowed Scholarship

David Aarons Rebecca Cweibel Tom Johnson Katherine LaPorte Bennett Lin Michael Srouji Kirsten Sullivan

Clara Lee Johnson Memorial Scholarship Jordan Dusek Steven Harreld

Steven Harreld Pei-Jung Huang Jane Hsieh

M. Kathleen Johnson Endowed Music Scholarship Julia Viherlahti

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Hans Wolf Award for Graduating Seniors in the School of Music Annalisee Brasil Isaiah Lin Rachael Kim



Andrew Chen, piano, 2012-13 Concerto Competition co-winner and recipient of the Helen A. Reynolds Endowed Scholarship in Music.



David Aarons, recipient of the Boeing Endowed Fellowship for Excellence in Music, Helen A. Reynolds Endowed Scholarship in Music, and the Demar and Greta Irvine Endowed Scholarship



The Graduate Flute Ouartet (left to right): Katherine Isbill, alto flute; Elizabeth Jolly, piccolo; Natalie Ham, flute; and Daria Binkowski, flute, recipients of the Louis G. and Patricia A. Marsh Endowed Fellowship in Music, Brechemin Music Scholarship, Louis and Katherine Marsh Scholarship in Music, and the Boeing Endowed Fellowship for Excellence in Music.



Lisa Prina, recipient of the Rudy de Tornyay Fellowship in Opera and the Julian Patrick Opera Scholarship.

Photos: Joanne DePue

Daria Binkowski, flute

aria Binkowski is a bit of an anomaly among music majors at the School of Music. Or perhaps it's just that she is not a musician who is easily pigeonholed. A doctoral student in the UW's flute performance program, she might be seen performing a Bach sonata for a visiting artist in an early music master class, or performing a caprice by Paganini at a scholarship recipients recital. But she is just as apt to take her chamber group, Inverted Space (the UW's Modern Music Ensemble), off campus, to perform a program of sequenzas by Luciano Berio for a tavern crowd (in an event titled Beerio and billed as "an evening of beer and Berio"), or program a concert of entirely new works by UW student composers.

"You've got to live life," she says. "If you just stay in the practice room all day you're going to be a boring player."

To that end, she is constantly challenging herself and others to think outside the box, musically and otherwise. "If it's normal, I don't like it," she says, a statement that might refer as aptly to her approach to life as to her musical sensibilities.

An unusually focused and accomplished young musician, Binkowski has forged a path that has taken her to heights and sights rarely seen at the student level. Her professional career in music has included a number of impressive achievements: principal flute of the China National Center for the Performing Arts Orchestra; founding member of New York's Talea Ensemble; co-principal flute of the Hyogo Performing Arts Center Orchestra in Nishinomiya, Japan. She holds a bachelor's degree from Eastman; a master's from McGill. Her summer gigs included appearances at area chamber music festivals as well as a set with Talea Ensemble at the prestigious Newport Jazz Festival.

Given her educational and performance resume, it's no surprise that School of Music director Richard Karpen selected her to play a critical role in the UW's Modern Music Ensemble, a new student performance group established last year to present high-caliber performances of music from the mid-20th century and beyond.

Collaborating with a core group of talented, innovative student musicians, Binkowski embraced the role with the focus and passion she has devoted all of her life to the things that interest her most–music, of course, and her flute most of all.

Growing up in New Jersey in close proximity to New York City, Binkowski got an early start on her life as a musician. "I used to jump off the piano bench as a little kid," she says, thinking back all the way to the beginning, to her earliest musical memories. "I remember having a nightmare and going to hide under the piano, thinking, 'It's safe here.'"

Starting with piano lessons from her mother at age three, she continued in the prep division of the Manhattan School of Music, taking Saturday lessons in piano and performing in the children's chorus. Which was all well and good. "But," she says, "for some reason I had this obsession with the flute."

Her parents, supportive of her musical tendencies, at first tried to discourage her flute fixation, knowing it would be difficult to find a teacher who would work with an eight year old. When they asked her why she was so interested in the flute, she answered, "It's long, and I'm long, too."

Undeterred by attempts to steer her interests elsewhere, she cultivated her passion for the flute throughout her early education, in which she received a solid grounding in traditional repertoire. But her eyes and ears remained open to new avenues for expression.

STUDENT SPOTLIGHT



(Photo: Steve Korn)

"I don't think of myself as a stereotypical flutist," she says, admitting to having "an iconoclastic side." At Eastman, she gravitated toward Ossia, a student organization devoted to exploring alternatives for the performance of new music. Later, at the Boston University Tanglewood Institute, she roomed with a young composer named Abby Aresty, whose love of strange effects, multiphonics, and unusual techniques further pushed her musical understanding. "It was super challenging, and I dove into it," she says of the new techniques she embraced. "I said 'Yes' to everything."

Her friendship with Aresty (a recent graduate of the UW's Composition program) eventually led Binkowski to Seattle, where she performed on a graduate degree recital presented by her friend and decided to stay.

"I love New York, but everything's been done 500 times over," she says.
"Here you can really get involved at the ground level community-building with new music. I really like that."

If it were up to her, all of her endeavors would be in the realm of music. But though she spends long hours in rehearsal for various performances and working with undergraduates in the flute program, she has still found it necessary to take on additional part-time jobs unrelated to music to supplement the stipend she receives from the School of Music for her graduate teaching assistantship. Support from the Boeing Endowed Fellowship for Excellence in Music and the Brechemin Scholarship, however, has helped immensely.

"As a graduate student in the arts, unless you are independently wealthy, which few of us are, you do need the support of generous individuals," she says. "Otherwise you can't go to school at all, or you have to work even more jobs. It's hard to do everything at once, so that support is definitely key."

It may not be possible to do everything at once, but she manages to do quite a lot. Her latest musical developments are all of a piece with the themes of her life to date—a life in which music has always been in the forefront, always a safe haven. By all appearances, that isn't about to change.





HUSKIES IN BEIJING

ALUMNI RECEPTION AT THE NATIONAL CENTER FOR THE PERFORMING ARTS • MARCH 31, 2013

The School of Music Wind Ensemble and entourage forged new connections with UW alumni living and working in China during its spring 2013 trip to Beijing.

A reception following the Wind Ensemble's sold out performance March 31 at the National Center for the Performing Arts in Beijing, cohosted by the UW Alumni Association and the School of Music, brought together an amiable gathering of Husky music lovers and VIPs, including representatives from the office of American Ambassador to China Gary Locke, for the band's final and most high-profile appearance of its ten-day tour.

Guests at the reception expressed enthusiastic approval of the ensemble's performance, which was recorded for national broadcast on China television.

The concert featured a special appearance by School of Music faculty artist and Seattle Symphony principal trumpet David Gordon, who joined the ensemble for a performance of Broughton's Excursion for Trumpet and Band.

The trip, made possible by the School of Music with additional generous support from the Chinese government and the China Conservatory of Music, marked the first inroads into China by the Wind Ensemble, although director Timothy Salzman has performed numerous guest residencies in Beijing over the past several years, including a number of master classes and clinics scheduled for the week preceding the band's arrival in Beijing.







Photos Clockwise from Top:

1) (Left to right): Graduate conducting assistant Erin Bodnar, Professor Steve Morrison and graduate student Tyler Smith; 2) Proud Husky alumni; 3) Left to right: Professor Steve Morrison, graduate conducting assistant Cory Meals, and John Hansen; 4) (From left to right): Mrs. and Mr. Ian Hyok Chang, Brad Simpson, Professor Tim Salzman, Su Cheng Harris-Simpson, and daughter; 5) saxophonist Shane Valle (right) and alumnus; Embassy press secretary Scott Reese with graduate student Evan Smith.



The annual Ethnomusicology Visiting Artists concert at Meany Theater last spring marked the final event of a yearlong celebration of the 50th anniversary of UW Ethnomusicology.

Following the concert by Spring quarter visiting artists Srivani Jade, a classically trained vocalist of North Indian music, and Senegalese percussionist Thione Diope, faculty, students, friends, alumni, and other special guests gathered in the Meany west lobby for refreshments and conversation.

Other anniversary events included a 50th anniversary celebration in early February—a weekend of scholarly, musical, and social engagements that

featured a keynote talk by program founder Robert Garfias, a performance by emeritus professor Stuart Dempster, and a concert of Zimbabwean music at Brechemin Auditorium.

The milestone anniversary provided appropriate opportunities for friends and former faculty members to support the program's Visiting Artist endowment, including former faculty members Philip Schuyler and Lorraine Sakata, and archivist Laurel Sercombe, who all made significant contributions to the fund. Other generous friends made gifts in support of the School's Friends of Ethnomusicology fund, providing support to advance the research of students and faculty in the program.



CELEBRATIONS

School of Music friends, faculty, students and alumni met in a variety of musical settings in 2012-13 as the School observed various milestone events.

At the Scholarship Donor Celebration Nov. 3, 2012, friends who make learning opportunities possible at the School of Music gathered for a performance and reception by some of the School's top scholarship students. In attendance were Mina Brechemin Person and student Darcy Leggett (1); Sara Throckmorton (third from right), whose support provided funding for the school's scholarship Chamber Group for 2012-13, the Oceana Quartet (from left to right: Emilie Choi, Rochelle Nguyen, Throckmorton, Sonja Mykelbust, and Romaric Pokorny) (2); and Ethnomusicology graduate student David Aarons, with School of Music friend Ann Milam (3).

The School's Jazz Studies faculty all showed up at the same place at the same time at Oct. 10, 2012 when they presented a Jazz Faculty Showcase Concert at Nordstrom Recital Hall at Benaroya. At a reception afterward in the upper lobby, School of Music alumnus Cheryl Collier (right) (married to faculty artist Tom Collier) reunited with former professor Bill Smith (4); Earshot Jazz executive director John Gilbreath (left) caught up with Jazz Studies Chair Cuong Vu (5); School of Music director Richard Karpen (right) had a word with faculty performers Tom Collier (left) and Fred Radke (6); and Advisory Board Chair Don Thulean (center) and wife Meryl welcomed artist-in-residence Ted Poor, who performed in the showcase (7).

The UW Ethnomusicology program passed the half-century mark in 2012-13 with a year-long series of celebratory events, concluding with the Visiting Artists Concert Reception at Meany Theater on April 20. At the post-concert reception at Meany Theater, program Chair Patricia Campbell thanked visiting artist Srivani Jade (8); visiting artist Thione Diope met some enthusiastic fans (9); students Hillary Johnson, Claire Anderson, Maren Haynes, Jocelyn Moon, and Katherin LaPorte enjoyed some quality time together (10), former faculty member Hiromi Lorraine Sakata and Nicola Tollefson spoke about serious matters (11); and Helen Anderson and Ellen Schell chatted with assistant professor Christina Sunardi (12).

Earlier in April, fans, friends, and colleagues of piano professors Robin (UW) and Rachelle (Oregon State University) McCabe mingled at an after-concert reception in the Meany West lobby. Faculty colleague Dainius Vaicekonis (left), a UW alumnus who studied with Dr. McCabe (right) at UW, offered congratulations (13), as did keyboard colleague Carole Terry (left) (14) and the sisters' former UW faculty mentor Bela Siki, who attended along with his wife, Yolande (15).



































(Photo: Steve Korn)

ENSURING ENSEMBLE EXCELLENCE

As a boy growing up in Tacoma, the late Al Swanson played trombone in the Seattle Youth Symphony and later, at the University of Washington, with the Husky Marching Band and the Wind Ensemble. Though his wide-ranging interests led him to pursue studies in psychology in addition to his musical education, music remained a central motif in his life. He returned to the UW for graduate studies in Ethnomusicology and spent more than four decades as a highly respected audio engineer in the greater Seattle area, recording everything from the Seattle Symphony and other orchestras, soloists and choruses to rap videos, bagpipe bands and, for many years, the Husky Marching Band.

Upon Swanson's death in July 2012 of a rare autoimmune disease, family friend Don Ankney—who studied composition at the UW in the early 1990s and performed with a number of School of Music ensembles—wanted to honor this remarkable

man and his lifelong involvement with music. He did so this past year with a gift to the School of Music in Swanson's memory, directed to the UW Symphony Orchestra Section Leader Award Fund.

Ankney's generosity will enable a talented trombonist in the University Symphony to receive support for one year of instrumental lessons with the UW's stellar studio faculty and at the same time gain valuable leadership skills as a section leader in the orchestra.

Contributions to this fund create additional longlasting impacts: By designating named awards for the section leaders of the University Symphony, UW Music enhances its ability to attract the best and brightest students, bolster support for the School's ensembles, create opportunities for gifted musicians from across campus, and expand the school's ability to ensure teaching excellence at the UW. For Ankney, whose gift was eligible for a matching contribution from his employer, Microsoft, the opportunity to support current music students was a most fitting tribute to a valued friend who gained much from his own involvement with ensemble performance at the UW.

"Studying composition not only helped build critical thinking and analysis skills that have served me well in a non-musical profession, it also made me part of a community that has followed me my entire adult life," Ankney said. "I chose to honor Al with this gift because he's been an important part of that community for decades—his contributions are going to be felt by musicians for generations to come."

To learn more, please contact Camille Perezselsky at camille5@uw.edu or by phone at 206.543.1221.

MUSIC COGNITION RESEARCH AND WORLD MUSIC PEDAGOGY GAIN SUPPORT AT UW

Music students at the UW are exploring new avenues for research and teaching thanks to the generosity of School of Music friends, faculty, and alumni who have established two new endowments in the Music Education program.

The James C. Carlsen Visiting Scholar in Music Cognition and Learning has for the past two years brought distinguished scholars in the field of music cognition to UW to share the latest findings in the field. The Barbara Lundquist Fund for Excellence in Music, Education and Culture, now fully funded, will provide program and student support for exploring music learning from a broad spectrum of musical traditions.

The endowments honor Professors Emeriti James C. Carlsen and Barbara Reeder Lunquist and their pioneering contributions to the fields of Systematic Musicology and Music Education. The 2012-13 James C. Carlsen Visiting Scholar, Laurel Trainor, visited the School of Music in March. A professor in the Department of Psychology, Neuroscience and Behaviour at McMaster University, Trainor shared her research into the affects of music on brain development and plasticity and social behavior.

In addition to a keynote lecture, Professor Trainor worked with the UW Laboratory for Music Cognition, Culture, and Learning, codirected by Professors Steven Demorest and Steven Morrison, and met with students and faculty from across campus, including from the Department of Speech and Hearing and the Department of Psychology.

The Lundquist fund will be tapped for the first time this year to provide a UW-based teacher inservice workshop with Professor Patricia Campbell on world music pedagogy. The event, to be held February 2014 at the School of Music, will focus on marimba music and

performance techniques for teaching children and youth in schools.

"The Carlsen and Lundquist funds will make a huge difference in our ability to provide students with exposure to the latest research on the cognitive bases of music learning and new approaches to music teaching and transmission that are informed by teachers and performers from other cultures," says Professor Demorest. "We are grateful for the generosity of our friends and alumni who have supported these funds so that UW music education can maintain its leadership in these important areas of study."

Additional support for Professor Trainor's UW appearance was through the Bobbette Koon Endowment in Music Therapy.



Laurel Trainor, the 2012-13 Carlsen Visiting Scholar in Music Cognition and Learning, meets with UW students from the Laboratory for Music Cognition, Culture and Learning in a seminar session during her UW visit last March.

(Photo: Joanne De Pue)



READY, SET, NETWORK

The School of Music Networking Group on LinkedIn is the place to go for up-to-the-minute updates about networking and career development opportunities. Whether you are a recent graduate or a seasoned professional, membership in our network will help you to connect with your peers and stay abreast of the latest trends in the music profession.

Career Opportunities: Browse our clearinghouse of music-related career opportunities. You might just find your next dream job!

"I'm very happy to report that I just accepted an offer for a job I found through this group. Thanks so much for everything you guys do - I saw a lot of cool opportunities in the job listings here that I wasn't finding anywhere else."—A happy network member

Networking Opportunities: Receive invitations to special events tailored specifically to music professionals. Panel discussions, career fairs, and other opportunities will put you in touch with future colleagues and potential employers

Social Opportunities: Get together with other music industry professionals for drinks, for trivia, for fun.

To join, visit http://tinyurl.com/qakktqy.

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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!



Graduate Percussion Studies student Memmi Ochi performed with New York's renowned Talea Ensemble April 8 at the Meany Studio Theater in the group's concert of works by UW composers.



University Symphony concertmasters Sol Im (left) and Allion Salvador in rehearsal for their Winter Quarter performance.



Artists in residence Kari Ragan, soprano, and Rhonda Kline, piano, kicked off the 2012-13 academic year with "Ah! Love, but a Day!" an eclectic concert featuring music from the classical and music theatre genres.

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Gifts received July 1, 2012 to June 30, 2013

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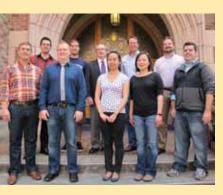
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Woodwind section in dress rehearsal on the Meany mainstage.

Brian Margell performed Manuel de Falla's guitar solo *Le Tombeau de Debussy* on the Fall Quarter French Connections series.





Students of the Laboratory for Music Cognition, Culture and Learning with faculty co-founders Steven Demorest and Steven Morrison (top row, second and third from right).



Kedmon Mapana (front and center), Fall Quarter 2012 Ethnomusicology Visiting Artist, leads students in music and dance of the Wagogo people of central Tanzania.



Saxophonist Brendan McGovern performed in small jazz ensembles throughout 2012-13.

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2013-14 CONCERT 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: The School of Music welcomes Boston native David Alexander Rahbee as director of orchestral activities for the 2013-14 academic year. He made his conducting debut with the orchestra on Oct. 23 at Meany Theater, with Seattle Symphony Principal Trumpet and School of Music faculty member **David Gordon** on trumpet. Other performances are Dec. 6 (with Seattle Symphony Concertmaster Alexander Velinzon); Jan. 30 (with guest conductor **Stephen Stubbs** and musicians from Pacific MusicWorks); Feb. 14 (With Seattle Symphony Music Director and UW Music affiliate professor Ludovic Morlot and winners of the Concerto Competition); March 14 (with Seattle Symphony principal harp and School of Music faculty member Valerie Muzzolini Gordon); April 22 (with the combined University Choirs and co-conductor Giselle Wyers); and June 6 (with guest pianist Janelle Fung).

Music of Today: The second year of this series co-presented by 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. Guest artists this year include English composer **Brian Ferneyhough**, whose music will be performed by the **UW Modern Music Ensemble** (May 19) and an evening of two concerts by the New York contemporary chamber group the **JACK Quartet** (March 15). Other upcoming performances on the series are Feb. 25 and April 17.

Faculty Concerts: Performances by our stellar faculty continue throughout 2013-14 with concerts by pianist Dainius Vaicekonis (Dec. 8 and April 13); guitarist Michael Partington (Jan. 12); violist Melia Watras (Jan. 13); and jazz pianist Marc Seales (May 8).

Collaborations: Join us in welcoming early music specialist **Stephen Stubbs** and his production company **Pacific MusicWorks** to the UW, staging a top-notch production of Handel's oratorio *Semele* May 16-18 at Meany Theater.

Faculty artists (left to right) Craig Sheppard, Marc Seales, Melia Watras, Michael Partington, and Dainius Vaicekonis try out some new arrangements not likely to be heard in their upcoming 2013-14 performances.

(Photo: Steve Korn)





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