

Fall 2014

Whole Notes

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



PARTNERSHIP WITH PACIFIC MUSICWORKS A NEW APPROACH TO OPERA AT UW

GIFT OF RARE MUSIC SCORES A BOON FOR SINGERS

HARRY PARTCH INSTRUMENTARIUM TAKES UP RESIDENCE AT UW

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Whole Notes

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

We'd love to hear from you

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

Send updates to:

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On the cover:

Divas Divine: UW voice and choral students took part in the UW-Pacific MusicWorks production of Handel's *Semele*, May 2014 at Meany Theater. From left to right: Dakota Miller as Ino; Victoria Solenberger, soprano and chorus preparation; Emerald Lessley as *Semele*; Jonah Melchert, bass; Brianna Valencia as Iris, and Joseph Muriello as Jupiter.

Cover photo: Steve Korn

FROM THE DIRECTOR

It is a particular pleasure to welcome you to a look at our year in review. This issue of *Whole Notes*, containing news and updates from the 2013-14 school year (and a little bit beyond) describes just a small portion of the activities this past year of our students, faculty, and greater School of Music community. The output and interests of our scholars and artists are vast and evolving, and this report hints at that breadth, but is by no means exhaustive.

It does, however, reflect our growing commitment here at the School of Music to engaging with our audiences and artistic colleagues in ways that ensure all of our access to great art and great music continue undiminished. For us, this commitment includes a greater focus

on collaborations with professional musicians and arts organizations. This past year, for example, we were thrilled to launch a new experiment with local arts production company **Pacific MusicWorks** and artistic director (and School of Music alumnus) **Stephen Stubbs**, who brought a stellar team of professional musicians and production experts to Seattle last May to work in tandem with our voice and choral students in our co-production of Handel's *Semele* (see pages 6-9).

We also continued to nourish our partnership with **Seattle Symphony**. SSO Music Director **Ludovic Morlot**, in his first year as head of the UW's orchestral conducting program, led master classes with our graduate orchestral conducting students and worked with faculty member **David Alexander Rahbee** and the students of the UW Symphony Orchestra to prepare a February performance at Meany Theater. Performances on the calendar in 2014-15 include dates at Benaroya Hall in January 2015 and a UW-SSO side-by-side performance in April (see page 31 for details).

Looking back on this year in review, I am grateful for the support of our friends and alumni who create opportunities for research, creativity, and learning by our students and faculty. With your help, they are doing great work and making a difference here at the university and in the world.

Thank you for your continued support!



Richard Karpen,
Director, School of Music



Ethnomusicologist Kimberly Cannady was awarded one of the UW's top honors for graduate students this past June when she was named the UW's Arts and Sciences Graduate Medalist in the Arts.

The awards, presented to top graduate students in the four divisions of the College of Arts and Sciences, are awarded on the basis of academic achievement and faculty recommendations. Cannady, who successfully completed her PhD program at UW this year, has been immersed in studies of culture, identity, and belonging in Nordic music. Her dissertation explored the relationships between music making and nation-building in Iceland, presenting research she conducted in Iceland between 2011 and 2012 with funding from the American Scandinavian Foundation and a Fulbright grant.

While completing her research, Cannady was a guest researcher at the University of Iceland's Department of Anthropology. She also conducted fieldwork in Denmark and the Faroe Islands as a guest student and a guest researcher at the University of Copenhagen.

Currently a lecturer in ethnomusicology at Te Kōi New Zealand School of Music, Cannady impressed her UW professors with her strong work ethic, commitment to student learning, and potential to expand the boundaries of the field of ethnomusicology.

"Kimberly's work will surely reflect her sensitivity to Nordic perspectives as well as her insightful analysis as a scholar," says Christina Sunardi, associate professor of Ethnomusicology, who served as Cannady's dissertation advisor. "Through her work, she is sure to push the field of ethnomusicology in positive directions, encouraging cross-cultural, interdisciplinary collaboration."



COMPOSER HODGE HONORED BY INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

Faculty composer Huck Hodge joins the ranks of such iconic modern composers as Arnold Schönberg, Béla Bartók, and Igor Stravinsky with recognition from the International Society for Contemporary Music (ISCM) League of Composers, which recently declared his work *Alêtheia* for large ensemble the winning entry in its prestigious annual composition competition.

The nation's oldest organization devoted to contemporary music, the League's mission is to engage audiences by presenting performances of new music of the highest caliber written by emerging and established living composers in the context of 20th and 21st-century masterpieces. The League's storied history includes such groundbreaking premieres as Arnold Schönberg's *Die Glückliche Hand*, Béla Bartók's *Village Scenes*, Samuel Barber's *Piano Sonata* and Anton Webern's *Symphony for Chamber Orchestra Op. 21*. The League also sponsored the American premiere of Igor Stravinsky's ballet, *Le Sacre du Printemps*, many pieces by Aaron Copland, György Ligeti's *Horn Trio*, Karlheinz Stockhausen's *Harlequin*, and many works by former honorary Board Co-Chairs Elliott Carter and Milton Babbitt.

A recording of *Alêtheia* may be heard on a new CD release of works by Hodge. *Life is Endless Like Our Field of Vision*, out now on the New World Records label, includes performances by two New York based premiere new music ensembles: the Talea Ensemble and the JACK Quartet, among others. Funding for the recording was through the UW's Royalty Research Fund, supporting research by UW faculty, and through a grant from the Francis Goelet Charitable Lead Trust.



Music Librarian Judy Tsou holds a score from the William Crawford III Rare Music Score Collection.

(Photo: Mary Levin/UW Photography)

A GIFT WORTH SINGING ABOUT

The University of Washington received a remarkable gift in 2014 from the late William Crawford III, a retired arts manager from New York City who bequeathed a sizable collection of rare music scores to the UW Music Library.

The collection includes roughly 700 rare music scores—mostly first editions or first printings spanning more than four centuries of music and including works by the great composers: Beethoven, Brahms, Handel, Tchaikovsky, Wagner, Haydn, Britten, Rossini, Verdi, Debussy, and many others. The Crawford gift nearly doubles the size of the UW's rare printed music collection.

But why would a New York-based arts manager, whose clients had included at various times the Joffrey Ballet and PDQ Bach and who had no discernable connection to the UW or Seattle, choose UW as the desired recipient of his largesse?

Head librarian Judy Tsou cites Crawford's fondness for the Pacific Northwest, but in typical fashion, downplays her own role in Crawford's belief that his collection would be in good hands at the UW. For in truth, Crawford's bequest was a planned gift in the purest sense of the word, carefully grown and enhanced over more than four decades of active collection, and in the final decade in consult with Tsou, who cultivated a strong relationship of trust and mutual interest

in the subject matter and then gradually, a genuine friendship with the fellow music lover.

"In the final years he would check first before making a purchase to see what we already had and what we still needed," Tsou says. Crawford carefully studied the UW's holdings and made his purchases accordingly. In this manner, over the course of a decade, he built an impressive collection of significant works and composers that perfectly complemented the UW's existing music manuscript collection.

Such care and attention gave the consummate collector the reassurance that his collection would provide a broad benefit after his passing. "The collection was very important to Bill," Tsou said last spring in an interview with UW Today. "Knowing that his collection was coming to a good institution in an area with no other collection like it, and with good curatorship, set his mind at ease."

The sheer breadth and depth of the collection makes it a valuable tool, in particular, for the school's voice students, a number of whom performed selections from the collection in a recital at the School of Music this fall. Plans by UW Libraries to digitize the collection in the near future holds further promise for expanding the reach of the gift and its worth to singers and scholars for generations to come.

DOCTORAL CANDIDATE BONNIE MCCONNELL AWARDED AAUW AMERICAN FELLOWSHIP

Ethnomusicology doctoral student Bonnie McConnell received substantial support and recognition for her research into the relationship between women's musical performance and health in The Gambia with a recent fellowship award from the American Association of University Women (AAUW).

American Fellowships, AAUW's oldest and largest funding program, date back to 1888 and support women scholars who are completing doctoral dissertations, conducting postdoctoral research, or finishing research for publication. For the 2014-15 academic year, AAUW awarded \$3.7 million to 244 scholars, research projects, and programs promoting education and equity for women and girls.

McConnell's doctoral work examines the relationship between women's musical performance and health in The Gambia. Her dissertation focuses in particular on *kanyeleng* (women's fertility society) performers and popular music. In The Gambia, she has performed extensively with *kanyeleng* groups as well as with a



popular band dedicated to using music to combat HIV/AIDS related stigma. In addition to her studies in ethnomusicology, McConnell's research is informed by over four years working on HIV/AIDS awareness in Tanzania and The Gambia.

"Bonnie understands ethnomusicology in its many interdisciplinary dimensions, particularly as it operates at the intersection of music and global health," says Patricia Campbell, head of the UW's Ethnomusicology Program. "She is a fine musical mind, which comes through in her performance as a pianist and performer in various African ensembles as well as in her scholarly analysis and interpretation."

McConnell says the fellowship will allow her to work full time on completing her dissertation this year. "I feel very honored to have received this fellowship from an organization that has done so much to break down barriers for women around the world."

MANY MOVING PARTCH

HARRY PARTCH INSTRUMENTARIUM TAKES UP RESIDENCY AT UW

The extraordinary collection of handmade instruments invented and built by iconoclastic 20th century American composer Harry Partch completed a cross-country journey from New Jersey to Seattle this fall as the Harry Partch Instrument Collection began a new residency at the University of Washington School of Music.

"We are working to make the University of Washington the instruments' long-term home and integrating the collection into our curriculum and activities," says School of Music director Richard Karpen. The instruments, meanwhile, are being housed near the UW's percussion studios at Meany Hall.

The instruments will be a resource for students and faculty in the School of Music as well as interested members of the general public, Karpen says, and will be used to teach students to play Partch's unique microtonal compositions, to commission new works, and to preserve the historical legacy of an important American composer. Plans for public performances and a summer workshop open to members of the public are still in formulation.

An innovative theorist, inventor, and one of the first 20th century composers to work extensively with microtonal scales, Partch (1901-1974) created dozens of incredible instruments for the performance of his musical texts and dance/theatre extravaganzas based on everything from Greek mythology to his own experiences as a hobo. The instrument collection to be housed at UW includes all of the instruments built by the composer-inventor during the period 1930-1974.

In residence at Montclair State University in New Jersey since 1999, the instruments previously appeared at the UW in 2012 in one of its final appearances under the direction of the late Dean Drummond, a composer and protégée of Partch who died in 2013 from complications from multiple myeloma. Subsequent to his death, a composer and student of Dean's, Charles Corey, was selected to succeed Drummond as director of the Harry Partch Instrumentarium.

Corey joins the School of Music Composition faculty as a research associate and director of a new Harry Partch



(Photo: Joanne De Pue)

Institute. In addition to curating the collection, Corey will facilitate instruction and performance involving the collection.

The UW residency has the blessing of the heir to the Partch estate and current owner of the instruments, Danlee Mitchell, a former student of Partch who from 1958 until Partch's death in 1974, served as the composer's assistant, ensemble manager, music director, and conductor. Mitchell, retired music professor and head of percussion studies at San Diego University, expressed his approval of the transition of the collection to Seattle.

"This fortuitous move was expedited by Charles Corey, and consummated by the enlightened vision of Dr. Richard Karpen, Director of the School of Music, UW, and the financial support of the UW," Mitchell wrote in an email circulated widely in announcement of the residency. "Thanks to these two individuals, and the UW School of Music, for the potential endeavor that this residency will surely bring about."

MORRISON NAMED EDITOR OF JOURNAL OF RESEARCH IN MUSIC EDUCATION

School of Music professor Steven Morrison has been named editor of the *Journal of Research in Music Education*, bringing the editorial office of the publication back to the UW for the first time in decades.

A publication of the National Association for Music Education, the quarterly, peer-reviewed journal presents original research on a wide range of topics including various aspects of music pedagogy, history, and philosophy.

"This is the second time the editorial office of the JRME has been at the UW," Morrison says. "Emeritus Professor James Carlsen served as editor in the 1970s."

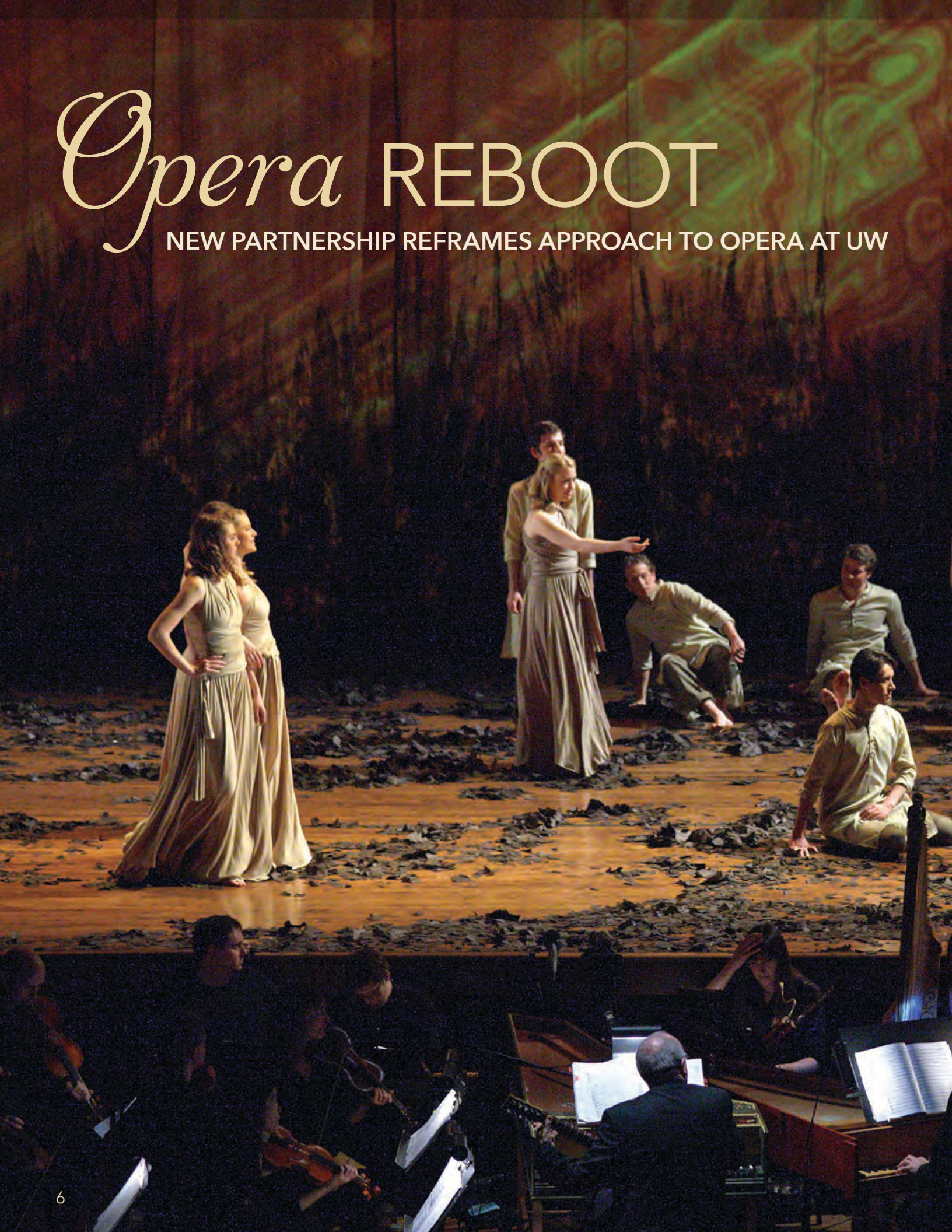
Morrison, chair of the Music Education program at the UW and director of the UW's Laboratory for Music Cognition, Culture, and Learning, has published extensively in the journal, with areas of focus including neurological responses to music listening, perceptual and performance aspects of pitch-matching and intonation, and use of expressive gesture and modeling in ensemble teaching.

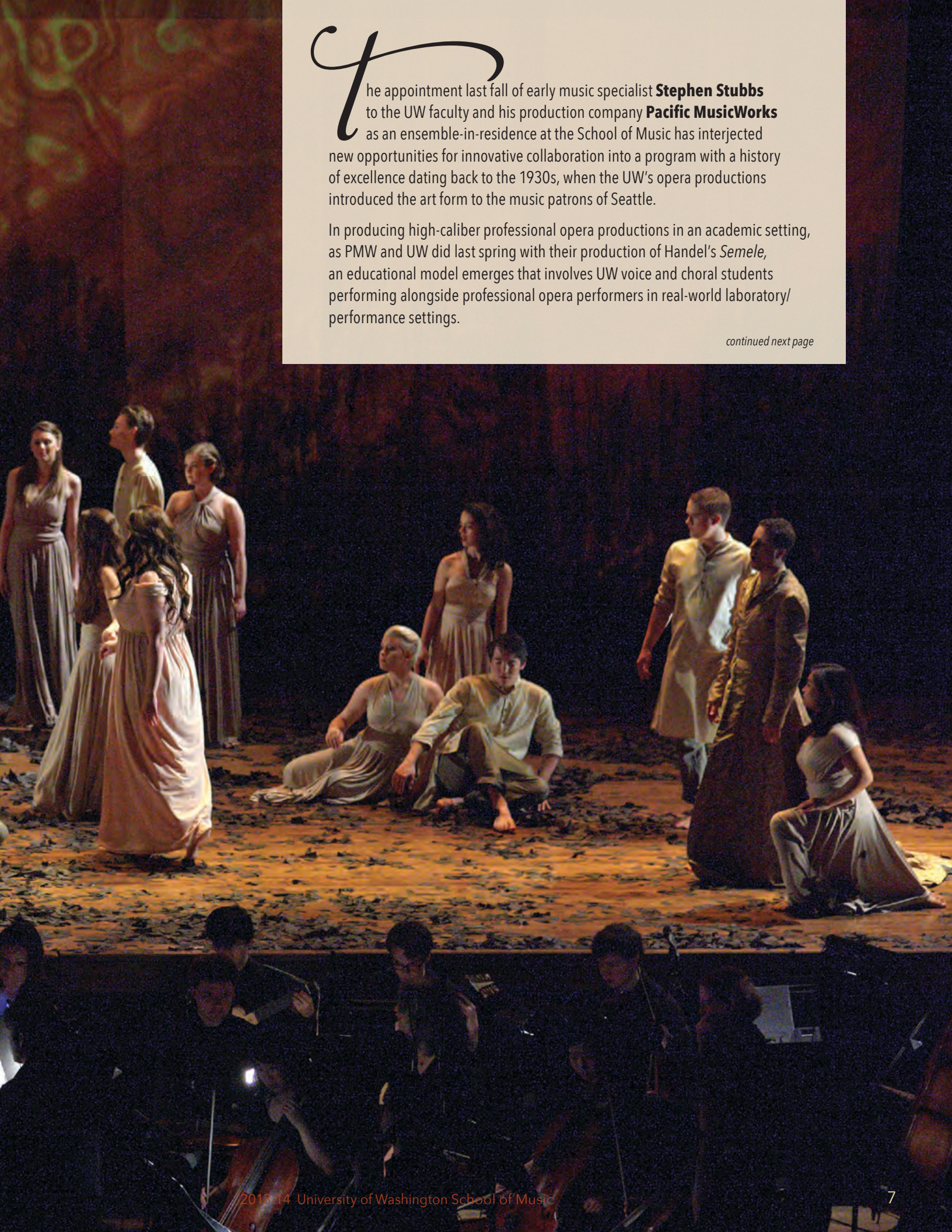


(Photo: Steve Korn)

Opera REBOOT

NEW PARTNERSHIP REFRAMES APPROACH TO OPERA AT UW





The

he appointment last fall of early music specialist **Stephen Stubbs** to the UW faculty and his production company **Pacific MusicWorks** as an ensemble-in-residence at the School of Music has interjected new opportunities for innovative collaboration into a program with a history of excellence dating back to the 1930s, when the UW's opera productions introduced the art form to the music patrons of Seattle.

In producing high-caliber professional opera productions in an academic setting, as PMW and UW did last spring with their production of Handel's *Semele*, an educational model emerges that involves UW voice and choral students performing alongside professional opera performers in real-world laboratory/ performance settings.

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Clockwise, from top left: Students involved in the *Semele* production worked with opera professionals like Haeran Hong (center), who played Semele; Pacific MusicWorks director and UW faculty artist Stephen Stubbs has been credited with elevating the quality of early music in Seattle; Student understudies, including Emerald Lessley (far left, as Semele) had their moment in the spotlight during a special student cast performance of the production; UW voice students Dakota Miller, left, as Ino and Chris Kouldukas as Cadmus performed lead roles in the student cast performance, which featured a mixed cast of student and professional singers.

(Photos: Steve Korn)

The Meany production relied heavily on the school's choral singers, with director James Darrah's staging bringing the opera chorus into the foreground as a focal point. Student musicians shared stands in the pit with Pacific MusicWorks musicians under the baton of Stubbs, and UW voice students prepared principal roles as understudies and performed admirably in a special Sunday student cast performance featuring both professionals and students in key roles.

"For the development of student singers and players into professionals in the spheres of opera and symphony, there is a daunting no-man's-land to cross," Stubbs wrote in the program notes for the *Semele* production. "This zone is occupied by a patchwork of graduate programs, young artist programs, summer schools, and day jobs. Our departure here is to create professional work within the academic environment, allowing students to participate in a variety of roles (onstage choir, role understudy, orchestra members) working side by side with a professional team of directors, producers, soloists and orchestra members (teamed desk for desk with the students). It was a daunting puzzle to solve, with no prior guarantee that we would fulfill everyone's dreams and wishes. Now that we have arrived to the performance stage, I am more convinced than ever that this initiative holds amazing promise."

Such fresh approaches to the budgetary and artistic challenges facing both arts organizations and higher education have not escaped the attention of Seattle's arts and political leaders, as evidenced by the recent Mayor's Arts Award for Raising the Bar, presented to Stubbs in August 2014. The recognition pays homage not only to the artistic excellence of Stubbs' endeavors, but also their capacity for enhancing arts performance and education in our region and beyond.

The School of Music and Pacific MusicWorks continue their partnership in 2015 with a co-presentation of Mozart's The Magic Flute at Meany Theater May 8, 9, and 10. The production features newly appointed artist-in-residence Cyndia Sieden, soprano, in the role of Queen of the Night. More information is at www.music.washington.edu.





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 2013-14.

A celebration of new faculty in the Jazz Studies program launched the 2013-14 academic year, with a series of concerts in October welcoming guitarist **Bill Frisell** and drummer **Ted Poor** to the UW. Newly appointed affiliate professor **Bill Frisell** performed three concerts at the UW, presented in conjunction with the **Earshot Jazz Festival**, and featuring a variety of faculty musicians including **Cuong Vu**, **Luke Bergman**, and newly appointed artist-in-residence **Ted Poor (1)**. October also marked a return visit from renowned violist **Garth Knox**, who performed on the school's Music of Today series with faculty violist **Melia Watras (2)**. In November, UW Music Ed students had an unusual visit when members of the Mongolian throat singing ensemble **Anda Union**, on campus for a performance with the **UW World Series**, demonstrated throat singing and took questions from fascinated students and faculty **(3)**. In December beloved Irish fiddler **Kevin Burke**, fall quarter Ethnomusicology visiting artist, performed with students at Brechemin Auditorium, proving he is as talented at telling tales as he is at playing the fiddle **(4)**. The UW's new head of orchestral conducting, **Ludovic Morlot**, led a master class with graduate conducting students and worked with members of the UW Symphony in preparation for his Valentine's Day conducting appearance with the orchestra **(5)**. In January, **Trio Andromeda**, chamber music scholarship group for the School of Music, performed works by

Mendelssohn and Shostakovich on their debut recital at Brechemin Auditorium **(6)**. Swiss composer **André Richard** (right), former student of 20th century composer Luigi Nono, collaborated with composition chair **Joël-François Durand** and students on the February Music of Today concert **(7)**; A UW residency by the **Six Tones Ensemble**, longtime collaborators of composer **Richard Karpen**, included performing a commissioned work by Karpen with **Seattle Symphony** for its Celebrate Asia series and performance and master classes alone and in concert with the **JACK Quartet** and UW faculty **(8)**. Percussion Studies Chair **Tom Collier** celebrated a career milestone in April, marking the 60th anniversary of his first public performance with a concert joined by friends **Emil Richards**, **Bill Smith**, **Moyes Lucas**, **Larry Coryell**, **Marc Seales**, and **Dan Dean (9)**. Choral Conducting Chair **Giselle Wyers** led choirs and orchestra together in the UW Symphony and Combined UW Choirs performance of Duruflé's Requiem, Op. 9, last April at Meany Theater **(10)**. Opera and improvisation were on the menu in May, when the UW and **Pacific MusicWorks** presented Handel's *Semele* at Meany Theater **(11)** and Jazz Studies students held their annual **Improvised Music Project Festival** at the Jones Playhouse, featuring guest turns by **Billy Hart**, **Pete Rende**, **Holly Palmer**, and **Ben Street**, performing with students and faculty artists **Cuong Vu**, **Ted Poor**, and **Bill Frisell (12, 13)**.







Student Spotlight:
Stephen O'Bent

LIFE IS A JUGGLING ACT

Every summer faculty and students of the School of Music disperse to far-flung locales to expand on—or retreat from—their academic endeavors. Graduate choral conducting student Stephen O'Bent is just one case in point.

Last summer the second-year grad student put down his books and papers and music scores at the end of spring quarter and picked up his green plastic trombone and juggling gear. He donned a canvas kilt and combat boots. And then he spent a good part of July and August traveling to remote outposts in Montana and Idaho with the New Old Time Chautauqua, a motley assortment of vaudeville performers, historians, and community volunteers loosely grouped around a nucleus of jugglers known as the Flying Karamazov Brothers. Visiting six communities in Northern Idaho and Western Montana over a period of four weeks, the group shared meals, stories, comedy, and knowledge with inhabitants of small communities much in the vein of predecessors on the Chautauqua circuit, a century-old American tradition this group has been working to preserve for the past three-plus decades.

The tour marked O'Bent's tenth summer traveling to financially depressed communities in rural Western America, performing at community centers, nursing homes, hospitals, museums, and other venues to audiences eager for culture, education, and fun. In Libby, Montana, where unemployment hovers just under 20 percent, the group's arrival last July was heralded by the sudden appearance of 60 tents pitched on the lawn of the Memorial Center downtown and the assembling of an extensive group kitchen that immediately set forth accommodating a community potluck open to all. The group's three-day visit included performances at the town's care center and assisted living facilities, agencies serving developmentally disabled clients, and at the Heritage Museum and Memorial Center, where workshop participants of all ages could learn to juggle, perform magic tricks, hear historical lectures, or learn to dance the Shim-Sham-Shimmy before enjoying the evening's two-hour variety show.

While a direct impetus of the interest in community-building through music that brought O'Bent to the UW for graduate

studies, his involvement with Chautauqua initially grew not from an interest in historical movements or even music, but rather from his love of juggling and specifically his obsession with the Flying Karamazov Brothers. He first went on Chautauqua as a means of becoming closer to his heroes and eventually became a Flying K. Brother himself, fulfilling a childhood dream.

A self-professed band nerd who grew up in a musical family, he was already reading *Juggle* magazine as a 13-year-old and honing his pin-throwing skills when he first saw the Flying K. Brothers perform. He tried to audition for the group but was told he was too young. He followed up with a fan email asking for tips on how to improve his chances of someday becoming a member and received a thoughtful reply that was, he says, "so nice and not patronizing, with a specific list of things to try." The advice he received included not only tips for improving his skill and rhythm as a juggler, but also recommendations for books to read (plays by Tom Stoppard and Shakespeare, comedy by James Thurber), movies to watch (classic comedies by the Marx Brothers, Jack Benny, W.C. Fields) and other exhortations toward broadening his theatrical and educational horizons, as well as some final wise and helpful advice: "Go to college! The more you know, the better prepared you are. And if this theatre/juggling doesn't work out, you have an education to fall back on."

On tour with the New Old Time Chautauqua, O'Bent's role in the group is pivotal. As conductor and member of the 20-plus-member Fighting Instruments of Karma Marching Chamber Band/Orchestra as well as a juggler, he can be seen furiously multitasking onstage, first striking up the band and then sitting down and picking up his trombone for a few bars before running over to center stage to throw pins with his Flying K. mates in an elaborate and complex display of group comedic and rhythmic dynamics. Then he breaks away to direct—and perform—the number's closing musical notes. He has his work cut out for him behind the scenes as well, leading an ensemble of volunteer musicians with a lineup that changes with each tour stop. Head arranger/composer for the band, he also leads a 30-member chorus. "I contact bands and choirs from the community schools and churches to get singers and instrumentalists to join us in the show," he says, "which is logistically nightmarish and totally wonderful. We basically have a new contingent of musicians in every show, but we feel way more connected to the communities we visit by being able to directly share our experience with them." One of his most memorable experiences as a bandleader this past summer, he says, occurred when a 14-year-old girl "fresh from band camp and excited to play," showed up at the community potluck with her mother and her saxophone, ready to join the band. "That is why I love Chautauqua so much," he says, "I can pretty much talk endlessly about how much I love its mission and members."

O'Bent's involvement with the group has inspired new directions in his academic and professional endeavors. At the UW he is pursuing



a master's degree in choral conducting and concurrently completing a teacher certification through the Music Education program. He was drawn to Seattle by the strong sense of community he encountered at the UW after investigating schools in the Midwest where, he says, "the faculty didn't know the graduate students' names." Going out to lunch with the other conducting students after his interview at UW sealed his decision, he says. At the UW, he is involved with leading choirs such as the Men's Glee Club, open to singers from throughout the community.

"For non-music majors to have opportunities to make good music in that sort of setting is so important," he says. He plans after graduation to continue "giving kids the opportunity to make music early on" through involvement with choirs in school.

And he has no plans to retire anytime soon from his summer tours with the Chautauqua, despite the hardships of tent sleeping, outdoor communal meals, and complicated group dynamics. After all, he says, the definition of community is "any group of people large enough to include one person you wish wasn't there." The embrace of community-building, by that definition is both rewarding and challenging.

For the foreseeable future, though, he is focused on his degree studies. Like any other graduate student, he's facing competing demands, balancing obligations, and often finds himself performing a juggling act. But that is nothing new to him. Stephen O'Bent is used to that.



(Photo: Steve Korn)



Photos, clockwise from top of page: Graduate choral conducting student Stephen O'Bent (far left) fulfilled a childhood dream when he was invited to join the world-renowned Flying Karamazov Brothers juggling troupe; Juggling highjinks in Brechemin Auditorium; on tour with the New Old Time Chautauqua (at left in Huskies band jacket with green trombone), leading the band in a rain parade through downtown Libby, Montana.



WAY TO WAGOGO

UW's Tanzania work continues

Summer journeys for ten UW-associated faculty, graduate students, and significant others marked new signposts on a Tanzanian adventure that began in Dar es Salaam some six years ago.

UW Ethnomusicology head Patricia Campbell traveled to Tanzania this past summer with a contingent including affiliate professor of music Christopher Roberts and PhD students of ethnomusicology David Aarons, Joe Kinzer, and Jocelyn Moon. While there, they presented research papers, provided children with lessons in English-language folk songs, joined in workshops with community musicians, and sang, danced, and played at the 7th Annual Wagogo Festival of Music in Chamwino village.

The trip marked the latest developments in the ever-deepening academic connections between musicians and scholars in Tanzania and Seattle that were first forged back in 2008 following a visit by UW music professor emerita Barbara Lundquist to alumnus Mitchel Strumpf, then a professor of



music at the University of Dar es Salaam. "Lundquist's long-term commitment to the music and musicians of sub-Saharan African cultures is legion," Campbell says, "and was regularly featured in her class lectures in the 1970s and 80s." Neither could have known at that time that their reunion would ignite an exchange between the UW School of Music and Tanzanian musicians, scholars, and educators that would give growth to new avenues of field research and learning. But a few years later, ethnomusicologists and academicians at the UW are gaining first-hand knowledge of the Wagogo musical tradition and producing scholarly studies documenting their findings.

"Over the past five years, seven PhD students of music have now experienced Wagogo music live in the village ensembles of Tanzania," says Campbell. "They learn-by-doing *ngoma*," that process in the musical culture of the Wagogo that is inclusive of singing, dancing, playing, and which encompasses story-telling and dramatic displays as well."

The students also have experienced Wagogo music live at the School of Music. Under Campbell's leadership, Kedmon Mapana, a Wagogo musician and faculty member from the University of Dar es Salaam, was hired in 2011 to teach a performance-based course in Wagogo song, instrumental music, and dance. The residency culminated in the School of Music hosting the first onstage performance of Wagogo music in North America. Since then, a number of exchanges have enabled deeper investigation and documentation of this cultural tradition.

Continued next page



MAKING MUSIC ON THE WAY

A residency last summer in the Spanish community of Carrión de los Condes marked the return of faculty guitarist Michael Partington to a region of the world that has affected him profoundly.

Long appreciative of the Spanish classical guitar music that he first heard as a young boy growing up in Wales, Partington has found special opportunities to revisit the repertoire in its country of origin the past two summers, performing concerts to audiences composed of travelers of the Caminos de Santiago (The Way of St. James), a network of pilgrimage routes used continuously for the past thousand years by travelers intent on reaching Santiago de Compostela in northern Spain, the reputed final resting place of the apostle James.

Partington's concerts in cathedrals along the center of the French route of the Camino the past two summers were sponsored by a small grassroots organization, Camino Artes, devoted to bringing cultural enrichment to pilgrims of the Way. Created by luthier and Camino pilgrim Federico Sheppard and supported by the town of Carrión de los Condes, the program began providing free guitar concerts to pilgrims in cathedrals along the Camino in 2010, providing housing for artists so they can reside in town during their summer concerts series.

This past summer, Partington performed at the actual endpoint of the pilgrimage trail, the Cathedral of Santiago de Compostela. When Partington took his seat to perform a concert he had anticipated with pleasure, it was with the knowledge that he was the first guitarist to perform in the cathedral in the 21st century and that the last guitarist to

perform solo in the cathedral before him had been Andrés Segovia.

Partington gave three concerts in the Cathedral this year and will return in 2015 for a week-long residency in Santiago, performing in a smaller chapel in the Plaza de Cervantes in collaboration with guitarist Marc Tecicholz, a faculty member at the San Francisco Conservatory. The duo will travel to Santiago after spending two weeks in Carrion.

One residency highlight was a reunion with a former UW guitar student, Naeim Rahmani ('10 BM, Guitar Performance), now a master's student in guitar at the University of Wisconsin, who was in Spain for the first time as an artist-in-residence with Camino Artes. The two performed together in Carrión de los Condes at Iglesia de Santa María.

At right: Guitarist Michael Partington performs in the Cathedral of Santiago de Compostela in Northern Spain. Below: Performing with former UW guitar student Naeim Rahmani.



Continued from previous page

This past July, the Tanzanian attaché presented scholarly papers at the 8th annual East African Ethnomusicology symposium in Dar es Salaam, where they were reunited with Kedmon Mapana, their former teacher and colleague. In a scattering of villages in central Tanzania, they informally documented the traditions of Wagogo musicians and dancers. Several participated in the first annual International Music Education Workshop at the Dhow Countries Music Academy in Zanzibar.

"Like many other fine universities, the UW School of Music can boast of its first-rate student pianists, violinists, flautists, guitarists and singers," Campbell says. "Uniquely, Wagogo

music is also very much alive at the UW, and draws students body and soul into the making of this expressive musical practice."

The scholars' activities in Tanzania last summer were made possible, in part, with support from the School of Music and the UW Graduate School.

Photos, facing page, clockwise from top: Wagogo musicians in Tanzania; Professor Patricia Campbell with Ethnomusicology doctoral students David Aarons, Joe Kinzer, and Jocelyn Moon at the University of Dar es Salaam in Tanzania; Visiting artist Kedmon Mapana (also shown at right, this page) works with UW students during his 2011 residency at the UW.



Visiting Artist Kedmon Mapana.



BOOKS AND RECORDINGS

University of Washington Chorale: *Refuge*

The University Chorale, under the direction of Giselle Wyers, released its second solo CD, *Refuge* (2014), a collection of modern choral works from North America, Russia, Argentina, Austria, and England. Emphasizing humanity's quest for hope, courage, strength and transformation of the spirit, the disc, co-produced by Bill Levey and Giselle Wyers, features tracks recorded at St. Joseph's Church in Seattle by the School of Music's own Gary Louie as well as bonus tracks recorded by Louie and assistant Andrew Foster at the UW's Meany Hall.



Tom Collier and Dan Dean: *Sleek Buick*

Percussion Studies Chair Tom Collier and longtime musical partner Dan Dean have been playing music together since they were teens back in the '60s. Here, they gather with long-time friends, pianist Don Grusin, saxophonist Ernie Watts, and drummer Alex Acuña, to revisit the energy and spirit of their 1980 LP, "Whistling Midgets." With tight, fleet lines and rollicking grooves, the duo's time-earned telepathic musical connection makes "Sleek Buick" a festive treat. Also featured are drummer Ted Poor, trumpeter Allen Vizzutti, and saxophonist Gary Herbig.



Michael Partington: *Por Caminos de Santiago; Music of Albéniz, Falla, Llobet, Rodrigo, Tárroba, Turina*

In *Por Caminos de Santiago*, his 2013 Rosewood Recordings release, guitarist Michael Partington revisits the Spanish guitar music that first stirred his love of the instrument as a youngster growing up in Wales. The 22 tracks span nearly a century of composition for the instrument and include works by Spanish masters Albéniz, Falla, Llobet, Rodrigo, Tárroba, and Turina, all appropriately packaged in tribute to Caminos de Santiago, the ancient pilgrimage trail that gives the CD its name.

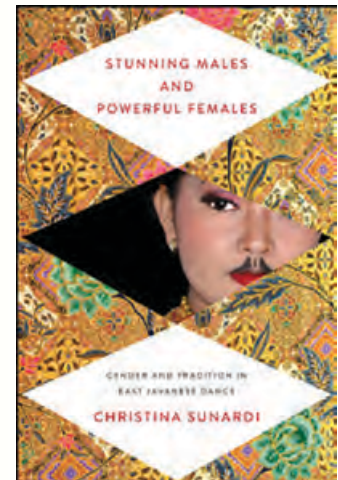


Marc Seales: *American Songs Vol. 2; Blues...and Jazz*

In *American Songs*, Vol. 2, his 2014 Origin Records release, pianist Marc Seales continues his musical journey of the American landscape with a set of original works plus arrangements of John Coltrane's *Giant Steps* and the Wayne Shorter/Miles Davis classic *ESP*. Seales has assembled a formidable group of players for this outing, his followup to the 2010 *American Songs, Vol. 1*, which paid homage to American radio hits of the 1970s, with longtime collaborators Fred Hamilton on guitar; Seattle musician Jeff Johnson and Portland's Dave Captein sharing bass duties, and Portland musician Gary Hobbs on drums.

Christina Sunardi: *Stunning Males and Powerful Females; Gender and Tradition in East Javanese Dance*

In east Javanese dance traditions like Beskalan and Ngremo, musicians and dancers negotiate gender through performances where males embody femininity and females embody masculinity. In her forthcoming publication from University of Illinois Press, Christina Sunardi ventures into the regency of Malang in east Java to study and perform with dancers. Through formal interviews and casual conversation, Sunardi learns about their lives and art. Her work shows how performers continually transform dance traditions to negotiate, and renegotiate, the boundaries of gender and sex—sometimes reinforcing lines of demarcation, sometimes transgressing them, and sometimes doing both simultaneously. But Sunardi's investigation moves beyond performance. It expands notions of the spiritual power associated with female bodies and feminine behavior, and the ways women, men, and waria (male-to-female transvestites) access the magnetic power of femaleness.



The American String Project 2014: Live from Benaroya Hall

The conductorless chamber music ensemble, founded by UW double bass instructor Barry Lieberman and spouse, violinist Maria Larionoff, played to general acclaim in a string of Benaroya Hall performances between 2002 and 2011. This MSR Classics recording, including works by Tchaikovsky, Haydn, Grieg, Brahms and Shostakovich, captures highlights of the group's 2011 season, which marked the conclusion of Phase One of the Project. Phase Two, marked by a focus on educational endeavors and chamber music performances, continues in 2015 with a May 11, 2015 School of Music concert, among other activities.



Huck Hodge: Life Is Endless Like Our Field of Vision

In his 2014 New World Records release, composer Huck Hodge demonstrates the sonic approach that has made him one of the country's highly decorated young composers. Collecting work performed or commissioned in the past six years by leading new music groups such as New York's Talea Ensemble and JACK Quartet, as well as his own solo performance for piano, melodica, and live electronics, the disc displays novel techniques and, according to UW colleague Jonathan Bernard, in the liner notes to the release, "a breadth of conception that is refreshing to encounter in such a young composer while also indicating the process of rapid development that has characterized his trajectory so far."



Craig Sheppard: Claude Debussy: Estampes, Images, I and II; The 12 Etudes; Hommage à Haydn

Pianist Craig Sheppard continues his laser-sharp treatment of the music of Debussy in this 2013 release from Romeo Records, recorded live at Meany Theater in April 2013. The follow up to his 2012 release of Debussy's 24 Preludes, this double-disc release earns critics' praise and places the pianist rightfully among the world's notable interpreters of Debussy's music. A review of the release in *Fanfare* notes Sheppard's distinct approach to silence as a hallmark of his unusual approach: "Where Sheppard's interpretations strike the ear as unusual is in his use of silence: the spaces between phrases and notes, rather than the notes themselves. His very personal approach to these pauses opens up the music in a way that some Debussy lovers will embrace and others, perhaps, reject, but they mark his playing as unique and will continue to do so."



Studio Jazz Ensemble Room: 35 Part II

The UW's Big Band's second release under the direction of Fred Radke finds the band in fine form with solid arrangements of tunes from the big band tradition. Recorded in September 2014 at Seattle's Studio X, the self-released disc features guest appearances by recent Jazz Studies alum (and former big band co-director) Ivan Arteaga on saxophone, alum Colin Pulkrabek (trombone) and current saxophone standouts Eric Vanderbilt Mathews and Ray Larsen on sax and trumpet, respectively.



Indigo Mist: That the days go by and never come again

The ghosts of Duke Ellington and Billy Strayhorn presided over the recording of "That the days go by and never come again," the 2014 RareMusic release from Indigo Mist, known more familiarly around the School of Music as the Vu Karpen Project—a collaboration of faculty artists Cuong Vu (trumpet), Richard Karpen (piano and live electronics), Luke Bergman (bass), and Ted Poor (drums). The group's experimental art music, which layers the musician's work with live electronic iPad performances by students and research associates of UW Music and the Center for Digital Arts and Experimental Media, results in a set of covers and original music paying tribute to the jazz icons in a bold and uncompromising fashion, while at the same time, as Vu says, "flipping the whole idea of playing 'jazz' upside down."



NEW FACULTY APPOINTMENTS FOR 2014-15



Charles Corey, Composer

Charles Corey joins the UW Composition faculty in Fall 2014 as a research associate and director of the UW's new Harry Partch Institute (see story, page 5). He holds degrees in Music Composition and Theory from the University of Pittsburgh (Ph.D.) and Montclair State University (M.A., B.Mus.). His teachers have included Robert Aldridge, Trevor Björklund, Patrick Burns, Dean Drummond, Eric Moe, Mathew Rosenblum, and Amy Williams. Curator of the Harry Partch Instrumentarium now in residence at

the UW, Corey's research involves the microtonal compositions of György Ligeti and the total-theater works of Harry Partch.



Cyndia Sieden, Voice

Soprano Cyndia Sieden has been appointed an artist-in-residence in the Voice program. Renowned worldwide as a premiere interpreter of Mozart's vocal repertoire, her portrayals of the Queen of the Night in *Magic Flute* performances at the Met and elsewhere have earned her wide acclaim. Agile in a variety of musical forms from baroque to classical to contemporary, Sieden has earned a reputation as one of the leading sopranos of our time in a string of performances in the world's great

opera houses. At the UW, Sieden teaches studio voice and masterclass to UW voice majors. In May 2015, she reprises a signature role when she reigns as Queen of the Night in the UW-Pacific MusicWorks co-production of *The Magic Flute*, May 8-10 at Meany Theater.



Elena Dubinets, Music History

A music historian and artistic planner whose research interests include American experimental music and the composers of contemporary Russian diaspora, Elena Dubinets has been appointed affiliate professor of Music History at the School of Music. In addition to her scholarly work, she serves as vice president of artistic planning for the Seattle Symphony and is an active instigator of innovative arts programming in Seattle and elsewhere. Interested in cross-cultural exchange,

she has presented music festivals in Russia, Europe, Latin America, and the United States, including all of the Seattle Chamber Players' Icebreaker festivals, Wired Strings festival with the Paul Drescher Ensemble in San Francisco, Festival of Contemporary Russian Music in Iowa City, and two Alternativa festivals of American music in Russia. A native of Russia, Dubinets received M.A. and Ph.D. degrees from the Moscow State Tchaikovsky Conservatory in Russia and has lived in the United States since 1996.



Greg Sinibaldi, Saxophone

The saxophonist and recent graduate of the Jazz Studies master's degree program has been appointed artist-in-residence in Jazz Studies. Known in the Northwest jazz and improvisational music scenes as an inventive musician and composer, he brings particular strengths in experimental and improvised music, though versed in an array of musical genres from chamber music to metal. Sinibaldi studied at the New England Conservatory working with a range of artists, including George Garzone, Jimmy Guiffre, and Joe

Maneri. The recipient of grants and awards from the Puffin Foundation, Jack Straw Foundation, Centrum, 4Culture, Earshot Jazz, and The City of Seattle, Sinibaldi also has been Artist in Residence at the Banff Center, the Atlantic Center for the Arts, and Centrum.



Cristina Valdes, Piano

The Seattle pianist known for her facility in traversing both modern and traditional repertoire has joined the School of Music piano faculty as an artist-in-residence. An avid chamber musician, Valdes has toured extensively with the Bang On a Can "All Stars" and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, Trio V, and the award-winning chamber music group Antares. She has also performed as concerto soloist with the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, the Eastman BroadBand, and the Stony Brook Symphony Orchestra. She studied at the New England Conservatory and holds master and doctoral degrees in piano performance from SUNY Stony Brook.

FACULTY NOTES

George Bozarth, Music History

- Received a faculty grant from the UW Royalty Research Fund to continue archival work on his forthcoming book, *Brahms in Boston: A Study in the Reception of Art Music in Nineteenth-Century America*.
- Collaborated with UW colleague Geoffrey Boers and University of Missouri faculty member Robert Bode in presenting a symposium at the UW last spring, "Performing Brahms's Requiem as Brahms Did," co-sponsored by Choral Arts and the School of Music.
- Celebrated the 25th season of his well-known chamber music series, Gallery Concerts, which presents music of the Baroque, Classical, and early Romantic eras on period instruments and in historically informed styles.
- Completed construction of the Seattle Early Keyboard Museum (SEKM), a private facility to house his large collection of historic instruments (1700–1869). The museum is open to local piano teachers to schedule classes with Bozarth and his wife, pianist Tamara Friedman, to introduce their students of all ages to the instruments. Early pianos from the collection can regularly be heard on Gallery Concerts and in the Mozart and Rossini productions of the Seattle Opera.

Patricia Shehan Campbell, Music Education, Ethnomusicology

- Co-authored *Transforming Music Study from Its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors*
- Served as external examiner of PhD research, University of Limerick (Ireland), University of Otago (New Zealand)
- Teaching residencies in 2014-15 included invitations from Florida State University, Guildhall (London), University of Georgia, University of Mississippi, University of Northern Illinois, and Sibelius Academy
- Served as president of the College Music Society
- Served as chair, Smithsonian Folkways board

Joël-François Durand, Composition

- Awarded a commission from the Seattle Symphony Orchestra for a new work to be premiered, along with works by UW composition faculty colleagues, in October 2015
- Presented a new audio tonearm, the Kairos, at the High End Audio show in Munich, Germany (May 2014).

Thomas Harper, Voice

- The associate professor of voice and director of the opera workshop at UW was one of nine American teachers instructing voice at the six-week American Institute of Musical Studies program (AIMS) in Graz, Austria this summer. AIMS is one of the oldest and largest summer vocal music programs dedicated to preparing young singers for professional auditions in Europe.

Huck Hodge, Composition

- His portrait CD, *Life is Endless Like our Field of Vision*, was released on the New World record label, NYC
- Awarded first prize in the ISCM League of Composers competition
- Awarded numerous commissions from foundations, institutions, and ensembles, including:
 - Fromm Music Foundation, Harvard University for the Daedalus String Quartet



- Barlow Endowment for the Divertimento Ensemble, Milan, Italy (large instrumental ensemble and dancers)
- National Concert Hall of Taiwan for the Taipei Chamber Singers (large mixed chorus, computer-realized sound, video, lighting design and choreography)
- University of Chicago for the 50th anniversary of the Contempo series
- Awarded a project grant from the Ernst von Siemens Musikstiftung as part of the 2014 Rondó Festival
- Performed in numerous concerts and festivals in Italy, Finland, Germany, Canada, Taiwan, South Korea, USA (New York, Seattle, and elsewhere)
- Completed first year as Director of the Seattle Symphony's Merriman Family Young Composers Workshop

Richard Karpen, Composition and Director

- Continued longtime collaborations with the Six Tones Ensemble, a trio of Vietnamese and Swedish musicians who have worked with the composer on various multimedia projects. Collaborations in 2013-2014 included video and film work, live improvisational performance with the JACK Quartet and UW faculty musicians, and presentation of a world premiere, *Nam Mai*, commissioned by Seattle Symphony for its 2014 Celebrate Asia series.
- Collaborated with numerous faculty colleagues and visiting artists on performance and recording projects, including live performance with the Vu Karpen Project, the JACK Quartet, Stuart Dempster, and Juan Pampin and recording projects with Cuong Vu, Melia Watras, Tom Collier, and Bill Frisell.

Barry Lieberman, Double Bass

- Created a video channel on YouTube for students of the double bass, presenting 18 tutorials of all the orchestral solos for the instrument, including Mahler, Stravinsky, Beethoven, Haydn, and others.
- Continued work with his chamber group The American String Project, which launched in May 2014 an educational program to offer free chamber music concerts to middle and high school students featuring visiting artists from around the country. The program continues in May 2015.

School of Music director Richard Karpen (second from right) continued longtime collaborations in 2013-14 with the Six Tones ensemble, a group of Vietnamese and Swedish musicians who have worked with the composer on numerous works combining traditional and modern multicultural approaches to creation of large scale works combining music, theater, dance, and film.

(Photo: Steve Korn)

Robin McCabe, Piano

- Performed the entire cycle of Beethoven sonatas for piano and violin, "The Beethoven Project," with Maria Larionoff, in three School of Music recitals, as well as additional recitals in Washington state. The McCabe/Larionoff duo is set to record the cycle in June of 2015.
- Produced and narrated "Circle of Friends," a three-concert theme series at the School of Music, featuring UW music students performing works of Felix and Fanny Mendelssohn, Clara and Robert Schumann, and Johannes Brahms.
- Co-directed, along with colleague Craig Sheppard, the fifth summer session of the Seattle Piano Institute, drawing gifted students from throughout the United States, Canada, and Asia.

Michael Partington, Guitar

- *Por Caminos de Santiago* CD, a collection of Spanish music including new transcriptions and arrangements for solo guitar, released on the Rosewood Recordings label.
- Feature solo concert at the inauguration festival of the International Guitar Research Center at the University of Guildford in Surrey, UK
- Two solo concert tours of the UK and a concert residency in Spain, including the first solo guitar performance at the Cathedral of Santiago de Compostela since Segovia.
- Solo concerts and masterclasses in Ohio, Mississippi, Wisconsin, Oregon, Idaho and Washington.
- Performing and teaching faculty at Guitar Fest West in Calgary, AB and the Northwest Guitar festival in Spokane, WA.
- On stage soloist with Seattle Opera for performances of *Don Giovanni*, including live appearance on KING 5 TV.
- Guest soloist with Seattle Pro Musica
- Faculty concert including collaborations with UW faculty colleagues Valerie Muzzolini Gordon, Stephen Stubbs, and Donna Shin.

Kari Ragan, Voice

- Performance with UW Wind Ensemble of Jack Stemp's "Four Maryland Songs."
- Presented workshop at the *Voice Foundation Symposium* in Philadelphia: "The Pedagogical Basis for Vocal Cool-Down Exercises"
- Presenter at the *National Association of Teachers of Singing* conference in Boston: "A Practical Guide for Working with Voice Injuries"

David Alexander Rahbee, Orchestral Conducting

The orchestral activities director made numerous guest conducting appearances in 2014-15 including engagements with:

- Kennet Symphony, Pennsylvania (March 2014),
 - Olympic Ballet Theater, Everett, WA (April 2014);
 - Grand Harmonie (Boston's Classical - Romantic area period instrument ensemble), Boston and NYC (May 2014)
 - Kammerphilharmonie Berlin-Brandenburg with Ana-Marija Markovina, pianist, concert celebration of CPE Bach's 300th birthday, Gevelsberg, Germany (May 2014)
 - Ensemble Tremblay, Hancock, Maine (July 2014)
- In addition, Dr. Rahbee:
- Served as Conducting Associate, the Pierre Monteux School for Conductors and Orchestra Musicians in Hancock, Maine (June, July 2014)

- Delivered pre-concert lectures for Seattle Symphony In March, addressing Dvorak's The Noonday Witch.

Timothy Salzman, Wind Conducting

- Served as adjudicator for the Lord Mayor's London New Year's Day parade and 'Cracker' concert series, London, England (Jan. 2014)
- Led a master class with 75 wind band conductors at Shanghai Information/Technology University, Shanghai, China.
- Conducted and led master classes with several ensembles in Shanghai, China, in February 2014 including the Shanghai Information/Technology University Wind Ensemble, Shanghai Fudan University High School Wind Ensemble, and the Shanghai Luodian High School Wind Ensemble.
- Conducted the United States Air Force Band of the Midwest
- Conducted the Kentucky Music Educators All State Symphonic Band
- Was inducted into the Drum Corps International Hall of Fame

Carole Terry, Organ

- Concert performances and master classes abroad included recitals in Collescipolii and Solomeo, Italy (May 2014) and concerts in Korea at Seoul Presbyterian Theological Seminary, Seoul University, and Keimyung University, as well as master classes at Yonsei University and Korean International School of the Arts.
- Concert and teaching appearances in fall 2014 included concerts at Luther College in Decorah, Iowa (concert) and the University of Houston, Houston, Texas (concert and master class).

Melia Watras, Strings

The violist and chair of the UW strings program performed world premieres in major cities, completed recording projects, and engaged in other academic and scholarly activities including:

- Performances with violist Garth Knox at The Stone, New York, NY
 - A performance with violist Atar Arad at Indiana University
 - Solo and chamber music performances at Rudersdal Sommerkonserter, Copenhagen, Denmark
 - Performances with world premieres in cities such as Seattle, Chicago, New York, and Copenhagen.
- In addition, Watras:
- Received a UW Royalty Research Fund award
 - Recorded a CD for of new viola music: solos and duos; in New York City (for upcoming release)
 - Performed a solo concerto with Port Angeles Symphony
 - Led a viola/chamber music master class at Indiana University

Giselle Wyers, Choral Conducting

- Traveled to Stockholm, Sweden in October to help facilitate connections with the international community of choral professionals. Wyers was among 14 American conductors awarded a fellowship with the 2015 International Conductors Exchange Program, a program hosted by the American Choral Directors Association (ACDA).

STUDENT AND ALUMNI NOTES

It's a year for *Magic Flute* in the Pacific Northwest, and the UW is gearing up for its May co-production with ensemble-in-residence Pacific MusicWorks at Meany Theater May 8-10. Tacoma Opera presented their own version of Mozart's most beloved operatic work this fall, a unique staging developed in collaboration with the Puyallup tribe and incorporating Northwest Salish elements. School of Music students and alumni claimed a sizeable number of leading roles, including **Alexandra Picard (DMA, Voice)** as Queen of the Night; recent grad **Eric Neuville ('14 DMA, Voice)** as Tamino; **Ryan Bede ('07 MM, Voice)** as Papageno; **Tess Altiveros ('10 MM, Voice)** as Pamina, and **Christina Kowalski (DMA Voice)** and **Sarah Mattox (former MM, Voice)** as First and Third Ladies, respectively. Other UW Music students and alums involved in the production included **Lisa Prina ('13 MM, Voice)**, as Papagena, **Craig Grayson ('12 DMA, Voice)** as Sarastro, and **Brandon Higa ('04 MM, Voice)**, as Monostotos. UW School of Drama alumnus **Noel Koran**, who served as resident opera director at the UW in 2008-09, was stage director, and orchestral musicians included School of Music alumnus (and staff computer specialist) **Colin Todd ('05 BA/BM, Viola)** on violin and his fellow Husky (and better half) **Evelyn Gottlieb ('05 MM, Strings)**.



Kathryn Labiak ('97 BA Music Education) was named Outstanding Middle School Music Teacher of the Year by the Washington Music Educators Association at their February convention in Yakima. A band teacher at College Place Middle School in Lynnwood, Wash., Labiak has directed bands and orchestras from elementary through high school levels, as well as serving as adjunct faculty at Central Washington University, teaching woodwind pedagogy and elementary music education classes. In addition to her public school teaching, she currently conducts one of the four orchestras (Symphonette Orchestra) with the Seattle Youth Symphony Orchestras program. She has served as a woodwind coach with SYSO and Marrowstone-in-the-City since 1996, and as a conductor since 2003.

Matt Nelson, UWSOM grad in clarinet performance and a former student of Bill McColl, has been appointed Assistant Professor of Clarinet at the University of Louisville. In addition to his role as a university teacher, he has held the position of principal clarinet with the Utah Chamber Orchestra (Ballet West) and has performed with the Houston and Utah Symphonies.

Current graduate students in Ethnomusicology continued a long winning streak of awards, fellowships and residencies in accolades received during the past academic year. Doctoral student **Joe Kinzer** received the highly competitive Fulbright-Hays Doctoral Dissertation Research Award, providing funding for a full year of research in Kuala Lumpur, Malaysia; **Andre Elias** received the Wong-Tolbert Prize from the Society for Ethnomusicology for his paper, "Vande Mataram." PhD student **Bonnie McConnell** was awarded an American Association of University Women 2014-15 Academic Year Dissertation Fellowship; **Jim Morford** received funding from the Social Science and Humanities Research Council of Canada for work on the Alan Lomax Collection, and PhD student **David Aarons** received a prestigious Huckabay Fellowship for developing a course on African and African American music.

Alumna Sean Williams ('90 PhD Ethnomusicology), meanwhile, has accepted a contract from Oxford University Press to develop an undergraduate textbook on world music/

ethnomusicology. She also is editing the second volume of *The Ethnomusicologists' Cookbook* (due out in fall of 2015 from Routledge Publishing). Her monograph on old-style Irish singer Joe Heaney (written with Lillis Ó Laoire for Oxford University Press) won the 2012 Alan P. Merriam Prize for Outstanding Book in Ethnomusicology.

Sharyn Peterson ('81 MA Violin) sends word of musical activities in the years since graduating from the UW. After studying with violin professors Emanuel Zetlin and Denes Zsigmondy she taught violin and viola, conducted community productions and choirs, and soloed with the Thalia Symphony and Whatcom Symphony. These days she and her husband, Milo (a former Husky Marching Band First trumpeter) make their home in the Skagit Valley, where both maintain active teaching and performing careers. Peterson currently serves as Artistic Director and Conductor of the Mt Baker Youth Symphony and the Mount Vernon-based Fidalgo Youth Symphony as well as co-directing, with her husband, the private Peterson Conservatory of Music.

School of Music doctoral student **Claire Anderson (PhD Ethnomusicology)** provoked lively discussion last spring at the Northwest Chapter meeting of the Society of Ethnomusicology with a paper presentation that challenged some attendees views on feminism. Her paper "Female Empowerment, Agency and Nuance at the 2013 Super Bowl Halftime Show," was awarded the Thelma Anderson Prize for best student paper presented at the annual chapter meeting.

Graduate students **Kristin Lindenmuth (DMA, Voice)** and **David Aarons (PhD Ethnomusicology)** were awarded prestigious Chester Fritz Fellowships for international study or research for the 2014-15 academic year. The awards are among the UW's highest honors awarded to graduate students at the University. The fellowship provides support for one quarter of study in the students' areas of interest.

Christopher Howerter (DMA, Organ) was among 15 young musicians from around the world selected to compete in the Canadian International Organ Competition held in Montreal in October.

DMA voice student Alexandra Picard was Tacoma Opera's Queen of the Night this fall in the company's Salish-inspired production of *The Magic Flute*, which featured many current and former UW Music students.

(Photo: Peter Serko/peterserko.com)

Students **Li-Cheng Hung** (DMA, piano), **Allion Salvador** (BM, violin), and **Alec Duggan** ('14 BM, cello), performing as the School of Music's official chamber group **Trio Andromeda**, won the Washington State Music Teachers' Association's annual competition in the Chamber Music category.

Shortly after completing his doctoral dissertation at the UW, recent grad **Eric Neuville** (DMA, Voice) got a call from LAP LAMBERT Academic Publishing about his manuscript, "The Unpublished Songs of Ivor Gurney." The respected publisher released Neuville's exploration of the unpublished manuscripts of the English composer and poet in September 2014.

Brad Pierson (DMA, Choral Conducting) was named Assistant Professor of Music Education at Western Illinois University, where he conducts the Concert Choir and the Commercial Music Ensemble. In 2015, he is on track to launch a men's choir through the university's community music school, which he says will be a non-auditioned ensemble made up of students, faculty, and members of the community.

Linda Moorhouse, (DMA, Wind Conducting) has been appointed Acting Director of Bands/Associate Professor of Music at the University of Illinois, Champaign-Urbana.

Dan McDonald, DMA student in instrumental wind conducting, has accepted the position of Assistant Director of Bands/Assistant Professor of Music at Northwestern State University in Louisiana.

Of the eight collegiate wind ensembles chosen, by audition, to perform at the 2015 College Band Directors Association national convention at Vanderbilt University, three will feature former doctoral students as conductors. In addition to performances by **Linda Moorhouse** (Associate Professor/Acting Director of Bands, University of Illinois, Champaign-Urbana) and **Richard Clary** (Professor of Music/Director of Wind Studies, Florida State University), **Eric Smedley**, (Assistant Director of Bands/Assistant Professor of Music, Indiana University), will conduct a work with the IU Wind Ensemble.

Jiannan Cheng, MM student in instrumental wind conducting, has been awarded a full assistantship to Cincinnati Conservatory of Music's graduate program in orchestral conducting. Her appointment began in fall of 2014.

Neil Nanyi Qiang, a former student of Professor Craig Sheppard who is pursuing a DMA in Collaborative Piano at the University of Minnesota, has been awarded a full scholarship in the collaborative program at the Music Academy of the West in Santa Barbara for the summer of 2015.

PASSAGES



Peter Erös

Faculty, staff, students and alumni of the School of Music grieve the passing of longtime UW Professor **Peter Erös**, 81, who died suddenly on Sept. 12 after suffering a cerebral hemorrhage.

An internationally renowned musician and conductor who worked with many of the greatest names in music, he was much loved by the young musicians he mentored and instructed in his two-plus decades at the UW, where he was head of the orchestral conducting program and conductor of the UW Symphony from 1989 until his retirement in 2010.

Erös led a remarkable life, escaping a war-torn childhood in communist Hungary to become at age 28, the youngest associate conductor of the Amsterdam Concertgebouw Orchestra. He studied composition at the Franz Liszt Academy of Music with Zoltán Kodály, chamber music with Leo Weiner, and conducting with László Somogyi. He first came to the United States in 1965 at the invitation of George Szell to work with him and the Cleveland Orchestra as a Kulas Foundation Fellow. In a career marked by many high points, Erös's principal appointments were as Music Director and Conductor of the Malmö Symphony Orchestra (1966-69) in Sweden, the Australian Broadcasting Commission Orchestras (1967-69, Sydney and Melbourne; 1975-79, Perth), the San Diego Symphony and La Jolla Chamber Orchestra (1971-1980), and the Aalborg Symphony Orchestra (1982-89) in Denmark.

But by his students at the UW, he was simply known as The Maestro, a teacher, mentor, and to many, a family member and friend. "Every interaction with a friend was an opportunity to connect, perhaps to mentor, often to entertain," family members wrote in remembrance. "He saw right through you, broke down every barrier, and if he sensed sincerity, would do anything for you. His talent was a vehicle that he used to touch thousands of lives, and people could not help but be charmed and changed by him."



Dénes Zsigmondy

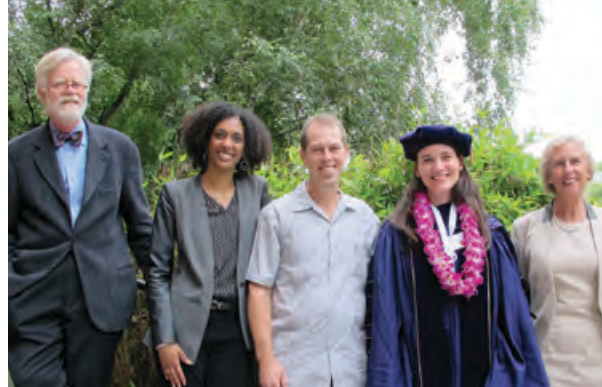
Hungarian violinist and pedagogue **Dénes Zsigmondy**, who served on the School of Music faculty in the 1970s, died in February 2014 at age 91. An acclaimed soloist who performed with some of the leading European orchestras, he counted among his personal friends composers Bela Bartók, Zoltán Kodály, György Ligeti, and György Kurtág.

Born Dénes Liedemann in 1922, he began learning the violin at the age of four. He studied with Géza de Kresz at the Franz Liszt Academy of Music in Budapest, before working with Carl Flesch and Zino Francescatti. In 1944 he moved to Germany to begin his performing career, adopting his mother's maiden name, Zsigmondy, to emphasize his Hungarian roots. From 1946 on, he performed internationally as a soloist, with engagements throughout Europe and in the Americas, Japan, Australia and New Zealand. He performed with the Berlin Symphony, Munich Philharmonic, the Salzburg Camerata, Stuttgart Chamber Orchestra, and the Boston Philharmonic, among others. He also gave duo recitals with his wife, pianist Anneliese Nissen.

In 1972 Zsigmondy joined the music faculty of the University of Washington in Seattle. He also served as visiting professor at Boston University and held masterclasses in cities from San Francisco to Hong Kong. In 1978 he founded the Holzhauser Musiktage festival in Bavaria, where he relocated, and in his later years, he taught at the Hochschule für Musik Mainz. In 1997 he received the Order of Merit of the Republic of Hungary.



Grad Rob Carroll, who earned a PhD in Ethnomusicology, flanked by proud family members at Grand Finale.



Ethnomusicology faculty members (left to right) Phillip Schuyler, Christina Sunardi, Shannon Dudley, and Patricia Campbell congratulate PhD graduate Kimberly Cannady.



Graduate Emilie Choi (shown here with her mother) earned double degrees in Strings Performance and Speech and Hearing Sciences.



Mandy Berman (center) is all smiles after completing double degrees in Music Education and Business Administration.

2014 GRAND FINALE

The School of Music celebrated Commencement 2014 with a Grand Finale celebration June 13 at the Music Building. The 70 music students completing degree studies included 32 undergraduates, 19 master's students, and 19 DMA or PhD students. Among undergraduates, nine students earned double degrees in an array of disciplines outside of Music, including Physics, Speech and Hearing Sciences, Finnish, Statistics, Business, Art History, Biochemistry, and others.

The celebration included a reception in the School of Music Fishbowl with students, faculty, family, and friends. Music was provided by Percussion Studies Chair Tom Collier (joined briefly by colleague Shannon Dudley of Ethnomusicology) and Trio Andromeda, the school's official chamber music ensemble.

Student remarks were delivered by Kimberly Cannady, completing a PhD in Ethnomusicology; Emilie Choi, earning double degrees in Strings Performance and Speech and Hearing Sciences; and Sam Hylton, earning double degrees in Music and Germanics.

Cannady also was recognized by the UW with the Arts & Sciences Graduate Medal in the Arts for her outstanding academic record and her research in Nordic music.

Congratulations, Grads!



Music Education graduate Margaret Brinkerhoff, left, receives congratulations on her BM in Music Education from professor Steven Morrison.



Undergraduate advisor Jennifer Miller (left) congratulates Taro Kobayashi, right, on completing degrees in Guitar Performance and Comprehensive Physics.



Grad Kelsey Mines (right) completed a BM in Strings Performance.



Graduate Sarah Shewbert, center, shown with her family, earned a PhD in Music History.



Graduate choral conductors Johann Van Niekerk (left) and Brad Pierson both completed DMAs in Choral Conducting.



Graduate Cara Peterson, second from right, shown with her parents and partner, completed an MM degree in Organ Performance.



Denna Good-Mojab (fourth from left) became one of the UW's youngest voice graduates upon completing her BM in Voice at age 18.



Alison Farley (third from left) is surrounded by family and loved ones celebrating her completion of a PhD in Music Education.

2013-14 MUSIC SCHOLARSHIP & FELLOWSHIP RECIPIENTS

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Evan Smith

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Shi-Wei Lo
Victoria Perri
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Alice Carli
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Nicholas Varela
Julia Viherlahti
Jon Wilson
Grace Youn

**Hans Wolf Award for
Graduating Seniors in
the School of Music**
Denna Good-Mojab
Anthony James
Annalisee Brasil
Christopher Mechell



Mona Sangesland, a senior in flute who studies with Donna Shin, recipient of the Consuelo Houts Scholarship, performed Debussy's *Syrinx* at the 2014 Scholarship Donor Celebration.



First year voice student Alexis Neumann, recipient of the Helen A. Reynolds Endowed Scholarship in Music, started her UW education by performing movements by Schumann, Pergolesi, and Handel at the UW's 2014 Scholarship Donor Celebration.



Students Adrian Noteboom (left) and Eric Vanderbilt Mathews performed throughout the 2013-14 academic year as members of the UW's official Jazz Scholarship Group.



Emmeran Pokorny, viola, recipient of the Pauline and Paul Soder Memorial Scholarship and the Milton Katims Viola Scholarship, performs movements from Bach's Cello Suit No. 1 at the 2014 Scholarship Donor Celebration.

(Photos: Joanne DePue)

GIFTS TO ORGAN PROGRAM SUPPORT FACULTY, GRAD STUDENTS

Support from generous School of Music friends John Delo, Kennan Hollingsworth, and Joan Watjen have created new opportunities for faculty and graduate students in the school's organ program.



School of Music friend John Delo (left) created a new faculty fellowship to support outstanding faculty in the organ program. Artist-in-residence Douglas Cleveland (right) is the first recipient of the John Delo Faculty Fellowship in Organ.

(Photo: Joanne De Pue)

John Delo Faculty Fellowship in Organ

Artist-in-residence Douglas Cleveland has been named the inaugural recipient of the John Delo Faculty Fellowship in Organ, established this year to support the School's education goals in organ instruction and enhance its ability to recruit distinguished faculty and students.

Cleveland, considered to be one of the leading concert organists in the United States, performs throughout the country and internationally to critical acclaim. In addition to teaching organ in the School of Music, he maintains a full recital calendar and serves as director of music at Plymouth Congregational Church in Seattle.

"John Delo has a passion for the pipe organ and education, so I'm honored to be the recipient of this fellowship to carry his torch to the students," Cleveland says. "The fellowship will make it possible for me to teach the organ students improvisation, hymnody, choral literature, and liturgical skills practicum. I also will present special masterclasses dealing with 20th and 21st century organ music, and teach a class in organ pedagogy."

By providing programming that maximizes interactions with students, faculty, and community members, the John Delo Fellow is set to play a vital role in helping the School of Music attract and educate the next generation of organ students.



Triple Threat: Three of the School of Music's talented scholarship students also happen to be their very own brotherhood of the strings. Corentin, Emmeran, and Romaric Pokorny, shown left to right, students of Melia Watras, are apt to be found in a variety of musical settings at UW and beyond. Shown here backstage at Meany Theater before the UW Symphony Orchestra's April 2014 performance, the trio have grown up making music together, performing solo and in concert on multiple instruments and in various genres of music. Eldest brother Rom, far right, due to graduate in 2015 with a degree in viola performance, has performed with the UW's scholarship group Oceana Quartet, as well as making many appearances with a variety of ensembles, from pit performance with Pacific MusicWorks musicians as part of the *Semele* production last spring to work with the UW's contemporary music group the Modern Music Ensemble. Emmeran and Corentin are rising talents who play in the UW Symphony orchestra, in chamber music ensembles, and in the trio's pop group, the Rocoempo Trio, performing a wide swath of repertoire from classical to jazz to pop, performed on strings, piano and voice. The brothers' UW education has been supported by generous friends of the School of Music and a variety of scholarship funds, including the Pauline and Paul Soder Memorial Scholarship, the Brechemin Scholarship, and M. Kathleen Johnson Endowed Music Scholarship.

(Photo: Steve Korn).

Friends accept arts fellowship challenge

Two longtime friends of the School of Music rose to the arts challenge last year, creating Arts Fellowships in Organ to help recruit outstanding graduate students to the UW organ program.

Dr. Kennan Hollingsworth and **Joan Watjen** each responded last year when the College of Arts & Sciences created a matching campaign encouraging friends to create fellowships specifically supporting artists pursuing graduate degrees. Thanks to their generosity graduate students in the program will receive resources to pursue research, scholarly interpretation, and creative production, elevating their disciplines with new and innovative ideas.

The School of Music is grateful to the above friends for their thoughtful generosity. To learn more about supporting programs at the School of Music contact Michael Toomey at toomeym@uw.edu.

LOOKING FORWARD, TAKING STOCK

Message from the UW Music Advisory Board

All of us on the Advisory Board are proud and excited to be part of the community of students, scholars, alumni and friends of the University of Washington School of Music. The school has been at the nucleus of arts creation and performance in the Pacific Northwest and a key contributor to Seattle's music worlds for more than a century. Our graduates are involved—as artistic directors, conductors, administrators, and performers—in virtually every performing arts organization in the greater Seattle region. We have certified thousands of Washington state teachers at every level of instruction and have exposed audiences and scholars to musical repertoire and musical traditions spanning the globe and time from antiquity to the present.

Our impact in the community has been great, but we, like all major arts institutions, will face significant challenges in maintaining and increasing that level of influence in the years ahead. Today we find ourselves at a unique crossroads in our history. We face significant challenges but also enormous opportunity. We have assembled the right people, streamlined our enterprises to leverage our areas of strength, forged collaborative partnerships with leading arts organizations, and positioned ourselves as innovators and leaders in arts creation in this region and beyond. But in every area of opportunity we also encounter great need. To be successful in achieving our aspirations, we require the support and encouragement of our friends and alumni. Quite simply, we cannot go it alone.

As we launch into the next phase of our history, we invite you to join us. Your continued support will allow us to more effectively capitalize on the possibilities and promise that lie before us. We invite you to consider some of the ways we have outlined here that you may help us to be not just a good school of music, but a great one.

Thank you!

-- Mary Ann Hagan ('68), Chair,
Don Thulean ('50 BA Music), Past Chair,
School of Music Advisory Board



SETTING THE STAGE

The School of Music is positioned to become one the great schools of music in the country in the coming years with the investment of friends and alumni in these areas of opportunity:

Students: Erosion of state support for higher education has placed a greater financial burden on students, who have seen a continuous increase in tuition and fees. Private scholarship and fellowship support is a key component of the need- and merit-based aid the school distributes. Support for our students benefits every area of the school, our entire faculty body, and our programs.

Programs: Support for the school's programs create resources for visiting artist residencies, performances, and workshops that enhance students' performance studies and benefit the entire School of Music community. Support also advances recruitment efforts to attract and retain the best and brightest students and faculty.

Faculty: The School of Music retains 30 tenure-track faculty positions—about half the number of our peer institutions. Faculty salaries at Washington state higher education institutions lag behind those of our peers, and lack of resources for research and recruitment put us at a disadvantage in competing with other schools for the very best faculty.

Facilities: The School of Music is alone among peer institutions in its lack of a dedicated performing arts facility to advance its academic, creative, and artistic missions. The school sponsors dozens of performance ensembles with participants from every department of the university, but has limited access to on-campus rehearsal and performance facilities. With a home still largely equipped for music studies in the past century, the school has not kept pace with technological advances that are today part and parcel of music learning, practice, and creation.

2014-15 SCHOOL OF MUSIC ADVISORY BOARD

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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!



DRIVEN TO DISCOVER

Music is our research; the stage is our laboratory

Private gifts from the School's friends and alumni make a significant difference in our ability to provide our students and faculty boundless opportunity for scholarly and creative achievement. In the past year alone, your generosity helped to create more than 150 scholarship and fellowship opportunities for our students, enabling them to dedicate themselves to their research, performance, and other educational activities.

Bonnie McConnell, doctoral student in Ethnomusicology, for instance, will spend the entire academic year immersed in her doctoral research into the ways in which music may help women in The Gambia escape the stigma and shame of the AIDS epidemic. Her work is made possible with support from the **American Association of Women Researchers** (see story, page 4).

Closer to home, recent gifts to our organ program are enhancing the excellence of one of the school's oldest and strongest areas of instruction, enabling the school to retain outstanding faculty and attract talented graduate students to the UW. This year the school awarded the newly established **John Delo Faculty Fellowship in Organ** to **Douglas Cleveland**, a leading organ pedagogue who specializes in sacred organ repertoire. In addition, recent fellowship support from dedicated School of Music friends **Kennan Hollingsworth** and **Joan Watjen**, who both created Arts Fellowships in Organ this past year, is helping the school to recruit outstanding graduate students to the program.

Program support from the **Apex Foundation**, meanwhile, has helped the UW's Jazz and Improvised Music program over the past several years to take giant steps forward. In addition to its support for faculty in jazz big band and vocal performance, the foundation's generosity has enabled the school to inaugurate a graduate degree program in Jazz and Improvised Music. Support from the Foundation makes possible instruction and performance opportunities in traditional jazz repertoire in the form of the UW Big Band and has enabled the UW to attract promising graduate students who are pushing the boundaries of the artform while developing critical thinking and collaborative music-making skills that will benefit them throughout their lives and careers.

The above examples offer but a glimpse of the ways in which private support is enhancing the lives of our students and supporting the academic and artistic missions of the School of Music.
Thank you for your support!

PROGRAM INNOVATIONS

New developments in key areas of focus help us to better prepare our students for music careers in the 21st century.

Orchestral Conducting: The recent appointment of Seattle Symphony Music Director Ludovic Morlot to head the UW's orchestral conducting program has strengthened and formalized a longstanding partnership between the UW and Seattle Symphony and created dynamic learning opportunities for the program's graduate conducting students, as well as all of the students who perform in the UW Symphony Orchestra.

Opera: Recent developments include the appointment of early music specialist Stephen Stubbs to the faculty and his production company, Pacific MusicWorks, as an ensemble-in-residence. Support for this program enables the school to present high-caliber, professional productions that enrich students, faculty, and scholars as well as the greater arts community in the Seattle region.

Jazz Studies and Improvised Music: Recent developments in this area have included the arrival of forward-thinking faculty artists, the inauguration of a new graduate degree program in Jazz Studies and Improvised Music, and the appointment of renowned guitarist Bill Frisell as an affiliate professor.

Chamber Music: The collaborative music-making experiences afforded through involvement with chamber music are central components of our students' musical education. Program support in this area provides resources to host visiting artists and enables students to participate in regional and national competitions and other educational opportunities.

Music, Science, Technology: UW Music's faculty composers include two of the leading figures in music in technology, and the affiliated Center for Digital Arts and Experimental Music offers unique opportunities for collaborative research in the intersections of music, science and technology. Infrastructure upgrades to better capitalize on this area of strength would include recording and laboratory space for students and faculty.

For more information, or to support any of the above areas of need, please contact Michael Toomey at toomeym@uw.edu or by phone at 206.543.1221

FRIENDS OF THE SCHOOL OF MUSIC

Gifts received July 1, 2013 to June 30, 2014



Guitar instructor Michael Partington works with students in Brechemin Auditorium.



In one of their last UW group portraits, Music Education professors (left to right): Steven Morrison, Patricia Campbell and Steven Demorest pay tribute to grads at the School's 2014 Grand Finale. Prof. Demorest left UW at the end of the 2013-14 academic year for a position at Northwestern University.



Violist Romaric Pokorny participates in a master class with concert violist Elias Goldstein.

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Jazz Studies students William Mappe (left) and Mike Gebhart take it outside at the conclusion of the 2013-14 school year.

(Photo: Roxanne Fairchild).



Students and faculty of the Laboratory for Music Cognition, Learning and Culture, directed by Professor Steven Morrison (at far left) gather for a group portrait at the start of Fall Quarter 2014.



Jamael Smith (left) and Roxanne Fairchild enjoy cool treats at the School's annual Ice Cream Social, hosted each year by faculty and staff at the end of winter quarter.



Graduate student Ashley Biehl (MM Voice) performed movements from Dvořák: Cigánské Melodie, Op. 55 at the Brechemin Scholarship Recipients Recital.

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2014-15 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.

Orchestral highlights: Our partnership with Seattle Symphony continues to yield musical benefits in 2015. The UW Symphony orchestra goes downtown on Jan. 23 for a special performance at Benaroya Hall. Conductors **Ludovic Morlot** and **David Alexander Rahbee** lead the orchestra in a program of works by Tchaikovsky, Poulenc, and UW faculty composer **Joël-François Durand**, whose work *Tambeau de Rameau III* receives its world premiere. Faculty pianists **Robin McCabe** and **Craig Sheppard** perform Poulenc's Concerto for Two Pianos and Orchestra, and Ludovic Morlot conducts Tchaikovsky's Symphony No. 4 in F Minor, Op 36.

On April 24 the UW Symphony performs side by side with musicians from Seattle Symphony in a free concert at Meany Theater conducted by David Alexander Rahbee and Ludovic Morlot.

All-star faculty: Join us at Meany Theater in 2015 for performances by our talented faculty, including **Melia Watras** (Jan. 11), **Marc Seales** (Feb. 21), **Robin McCabe** (March 2), and **Craig Sheppard** (April 25).

Magic Flute: Our partnership with ensemble-in-residence **Pacific MusicWorks** continues with an all-new staging of Mozart's beloved operatic achievement (May 8, 9, 10 at Meany Theater).

Beethoven is a breeze for the UW's orchestral conducting faculty, affiliate professor Ludovic Morlot (left) and orchestral activities director David Alexander Rahbee.

(Photo: Steve Korn)





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