

Fall 2015

Whole Notes

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



PERCUSSION'S REACH: WHAT IS MISSING FROM THIS IMAGE? TURN TO PAGE 8 AND SEE.

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Whole Notes

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Editor **Joanne De Pue**

Design **La Neu, Chelsea Broeder**

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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:

Publicity Office
School of Music, Box 353450,
University of Washington
Seattle, WA 98195-3450,
or email musinfo@u.washington.edu.

On the cover:

The beat goes on: Students from across the School of Music's degree programs explore opportunities in percussion performance, with cross-collaboration creating a rich creative environment for composers, musicians, and scholars.

Cover photo: Steve Korn

FROM THE DIRECTOR

It has been a busy and productive year at the University of Washington School of Music. As you will see from taking a look at our year in review, our students, faculty, colleagues, and community partners have helped to create a wealth of good news and good work, the impact of which is being felt both here at the University and far beyond our campus.

This issue of *Whole Notes* contains news and updates from the 2014-15 academic year and slightly beyond, plus a few glimpses into activities planned in the coming year. While it would be impossible to contain within the pages of a single printed publication all of the ideas, energy, dedication, talent, and scholarly determination that has contributed to the successes and challenges of the past and current years, the highlights contained in this report provide a sampling of the output and activities of our scholars and artists.

In looking over the developments of the past year, it seems fitting that the School of Music pay tribute once more to a most valued alumnus and colleague. In April of 2015 we lost our dedicated Advisory Board Chair **Donald Thulean ('50, BA, MA)**, who made great contributions to the regional arts community through his service at the UW and as longtime conductor of the Spokane Symphony, among other activities. Through Don's guidance and connections, the School of Music strengthened partnerships with area arts entities such as Pacific MusicWorks and the Seattle Symphony, which we acknowledged by dedicating to his memory both our April 24 side-by-side concert with Seattle Symphony and our May co-production with PMW of Mozart's *The Magic Flute*.

The fruits of our community partnerships are enriching our students and faculty. The support and caring of our alumni and friends help to nurture developing talent and encourage our young scholars and performers to aspire to excellence.

Thank you for your continued support!



Richard Karpen,
Director, School of Music



ROMARIC POKORNY AN ARTS AND SCIENCES DEAN'S MEDALIST



Romaric Pokorny is the 2015 Arts and Sciences Dean's Medalist in the Arts.

Photo: Joanne De Pue

The College of Arts and Sciences named School of Music student Romaric Pokorny the 2015 Dean's Medalist for the University of Washington arts division in recognition of his exceptional academic achievement at UW. The award is the University's top student honor for undergraduates. Pokorny completed his degree studies earlier this year, earning a BM in viola performance.

A student of viola professor Melia Watras, Pokorny was an active and engaged member of the UW music community, serving as principal violist for the UW Symphony and as a key member of the Oceana Quartet, a chamber group of UW music students who performed as the School's official chamber group in 2011-12 and 2012-13. His range of abilities and interests drew him into performance and study of music from early to modern and involvement with nearly every area of study represented at the School of Music.

"In addition to his impressive accomplishments as a musician and scholar, perhaps what sets Romaric apart is his active participation and seemingly endless contributions to our community at the UW School of Music," Watras wrote in her letter of recommendation for the award. "Romaric is always available to lend a hand to a colleague, or volunteer his time and efforts to those around him. From video recording recitals of his fellow students to leading viola sectionals to conducting the UW Viola Choir at a recent concert, Romaric always has the community's best interests in mind."

While completing studies at the UW, Pokorny worked outside of school in various music-related capacities: church organist, recording engineer, and soloist with various community and professional orchestras and ensembles.

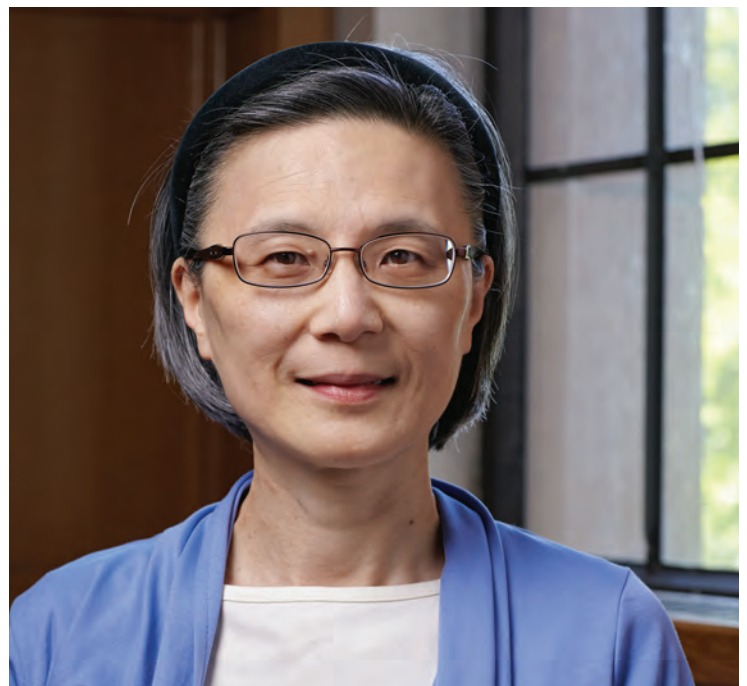
School of Music Director Richard Karpen called Pokorny a standout among numerous talented graduating music students. "He is a mature, deep thinking humanist/artist with a great career ahead of him," he wrote, adding that Pokorny is "unequivocally worthy of the Dean's Medal, having all of those qualities that this honor is intended to recognize."

LIBRARY OF CONGRESS APPOINTS TSOU TO PRESERVATION BOARD

Music Librarian Judy Tsou has been appointed to a five-year term on the National Recording Preservation Board (NRPB) of the Library of Congress. An advisory group mandated by the National Recording Preservation Act of 2000 and appointed by the Librarian of Congress, the NRPB includes representatives from professional organizations and expert individuals concerned with the preservation of recorded sound. Its members include composers, musicians, musicologists, librarians, archivists, and members of the recording industry, as well as several "at-large" members.

Tsou makes a valuable contribution to the board's makeup. In addition to her longtime career as a librarian, she also is a musicologist and serves as affiliate professor in the UW's Music History program. Under her leadership, the Music Library has made great strides toward keeping pace with technological advances in the preservation of its audio holdings.

As a member of the NRPB, Tsou will help to make recommendations to the Librarian of Congress regarding which 25 recordings should be added annually to the National Registry to be preserved forever at the Library of Congress. The board also sets guidelines for sound recording preservation. The Board, the National Registry, and a related fund-raising Foundation were all established by the 2000 legislation as a means to establish a comprehensive national program ensuring the survival, conservation, and increased public availability of America's sound recording heritage.



Music Librarian Judy Tsou

Photo: Steve Korn

KOLAT RECEIVES TOP HONORS IN TORU TAKEMITSU COMPETITION

University of Washington doctoral composition graduate Yiğit Kolat claimed one of the world's top honors for young composers May 31 in Tokyo when he was named a top prizewinner in the Toru Takemitsu Composition competition.

Kolat was among four finalists whose works were performed by the Tokyo Philharmonic Orchestra in the finale of the annual competition, hosted by the Tokyo Opera City Cultural Foundation in memory of its late artistic director, Toru Takemitsu.

In keeping with the tradition of the award, the winners were chosen by a single judge—in this case, Finnish composer Kaija Saariaho—who declared that the cash prize of three million yen be divided equally between all four finalists. She named two first-prize winners—Kolat and Finnish composer Sebastian Hill, and two second-prize winners—Thomas Wally (Austria) and Fabià Santcovsky (Spain).

In her judge's comments, Saariaho wrote that Kolat's work impressed her with its "unusual and daring format and musical conception."

"This piece is notated in great detail to express the composer's ideas," she wrote, "and it advances in graphic gestures rather than measured music, even if the time is carefully notated."

Born in Ankara, Turkey, Kolat recently completed his DMA in Composition at the School of Music, studying with Joël-François Durand. His compositions have been performed and premiered by leading ensembles and performers including Solistes de L'Orchestre de Tours, Nieuw Ensemble, Talea Ensemble, Seattle Symphony, the Presidential Symphony



From left to right: Toru Takemitsu prizewinners Thomas Wally, Yiğit Kolat, judge Kaija Saariaho, Sebastian Hill, Fabià Santcovsky Photo: Michiharu Okubo

Orchestra of Turkey, Pascal Gallois, Donatienne Michel-Dansac, and Peter Sheppard-Skaerved.

"What I gained from the Takemitsu Competition is beyond an award," Kolat shared with family and friends on social media following the award presentation. "I got the chance to work with a highest-tier orchestra like the Tokyo Philharmonic, got to meet with extremely talented colleagues like Fabià, Sebastian, and Thomas, became familiar with their artistic thinking, met with Kaija Saariaho and learned her thoughts on my music—all these taught me a lot in these several days ... Awards like Takemitsu Award are important because they provide the opportunities I mentioned above. The rest of it (who became first, second, etc.) is just a petty formality. I believe that the most rational approach to competitions would be to consider them as opportunities to refine one's musical language. Focus should always be on the artistic improvement the experience brings, rather than the competition results."

AND THE GRAMMY GOES TO... UW MUSIC FACULTY AND ALUMNI

UW Music faculty artist Stephen Stubbs was awarded the Grammy for best opera recording and affiliate professor Ludovic Morlot conducted the Seattle Symphony in the Grammy winning entry for best classical composition in the 57th Grammy awards February 8 in Los Angeles.

Stubbs, a senior artist-in-residence at the UW and artistic director of ensemble-in-residence Pacific MusicWorks, was recognized for work as co-artistic director, with colleague Paul O'Dette, of the Boston Early Music Festival. He and O'dette shared the Grammy for best opera recording for the Boston Early Music Festival Ensemble's recording of *Charpentier: La Descente d'Orphée aux Enfers*.

Reached at the School of Music a few days after the awards ceremony, Stubbs said he was thrilled with the recognition, particularly since relatively few Grammys are awarded for classical music. "Only one Grammy is conferred in the category of opera," he said. "So I couldn't be happier."

In addition to awards received by Seattle Symphony and Stephen Stubbs, recent UW Music graduate Eric Neuville ('14 DMA Voice) was tenor soloist with Austin, Texas-based vocal ensemble Conspirare on its Grammy winning album "The Sacred Spirit of Russia."



School of Music faculty artists Ludovic Morlot (far left), and Stephen Stubbs (far right) and alumnus Eric Neuville (center) were among 2015 Grammy winners.

Neuville, a former student of Thomas Harper, has secured several high-profile engagements since graduating from the School of Music in 2014. In addition to work with Conspirare, he recently sang the tenor solo in Beethoven's Ninth Symphony with the Seattle Symphony and the role of Tamino in Tacoma Opera's 2014 production of *The Magic Flute*. He also sang the role of Scaramuccio in *Ariadne Auf Naxos* with the Seattle Opera in May 2015.

The Grammy award for Seattle Symphony was the orchestra's first Grammy win. "We're so very proud that *Become Ocean* is recognized with a Grammy Award," Morlot, nominated with Seattle Symphony for five Grammys, said in a statement from SSO. "John Luther Adams is one of our most important contemporary American voices and I am grateful for my collaboration with him, and for the artistry and dedication of our musicians and our audio engineer Dmitriy Lipay in bringing this recording to life."

The Daana String Quartet (from left to right): Corentin Pokorny, violin; Erin Kelly, violin; Sonja Myklebust, cello; and Alessandra Barret, viola. The group will represent the School of Music on campus and beyond throughout the 2015-16 academic year.

Photo: Melia Watras

SCHOOL NEWS

DAANA QUARTET NAMED OFFICIAL SCHOLARSHIP CHAMBER GROUP FOR 2015-16

The School of Music has named the Daana String Quartet its 2015-16 Scholarship Chamber Group.

The quartet—Erin Kelly and Corentin Pokorny, violin; Alessandra Barrett, viola; and Sonja Myklebust, cello—placed first in the School of Music's 2015 UW Strings and Piano Chamber Ensemble Competition last spring. As the UW's official student scholarship chamber ensemble, the group works under the guidance and mentorship of Melia Watras, chair of the UW strings program, and represents the School of Music on campus and in the community.

Avid and engaged young chamber musicians, group members have already performed numerous concerts and outreach activities together on campus and elsewhere, playing for UW students at the Odegaard Library recently and for students at Edmonds Community College last spring on the college's performing arts series. The group also served as Fellowship Quartet for the Methow Valley Chamber Music Festival near Winthrop, Wash. last summer and has performed in Seattle parks as part of the Seattle Chamber Music Festival's Music Under The Stars program.

The Daana Quartet performs for students at the UW's Odegaard Library recently during a Study Session with a Soundtrack sponsored by UW World Series.

Photo: Courtesy The Daana Quartet



Myklebust, who is completing her DMA in Strings at the School of Music, has discovered inventive ways to incorporate the group and its service mission into her degree studies. In completion of her doctoral dissertation, she has launched a new music initiative, Music Link, that is enabling the group to take its love of chamber music into area elementary schools.

With the guidance and support of School of Music faculty Melia Watras and Patricia Campbell and the UW World Series (a campus arts presenting organization where Myklebust works part time as a student engagement officer), the program is expanding chamber music outreach opportunities for ensemble members while at the same time putting them in working partnership with professional musicians engaged by the World Series through its own outreach and performance activities.

Last year, shortly after being named the official scholarship chamber group, the quartet worked

with young school children alongside visiting chamber musicians from the Catalyst Quartet, performing five concerts for more than 550 school children. The quartet will continue its outreach in Seattle Public Schools throughout 2015-16.

"I believe that providing hands-on training for music students to learn how to be community-minded and socially engaged performers and educators is a vital part of a degree in music," Myklebust wrote recently in promoting the Music Link program. Thanks to supportive faculty mentors and strong community connections, she and the other three young musicians of the Daana Quartet are testing that belief first-hand.

The Daana Quartet's upcoming UW performances include a recital in Brechemin Auditorium, Sun., May 15, at 4 pm. Admission is free.





A rare production of Gabriel Fauré's 1913 opera *Penelope* at UW this past October involved many UW alumni and current School of Music students.

Photo: Alan Alabastro/Alabastro Photography

ALUMS SHINE IN PÉNÉLOPE

Gabriel Fauré's only opera received a rare West Coast performance in October in the culmination of an international conference devoted to the composer, organized by Music History Professor Stephen Rumph.

The School of Music's production of *Pénélope*, presented in collaboration with Vespertine Opera Theater and Philharmonia Northwest, capped off a week-long conference, "Effable and Ineffable: Gabriel Fauré and the Limits of Criticism," co-sponsored by the School of Music and the Simpson Center for the Humanities.

In addition to performances and master classes at the School of Music and elsewhere on campus, more than two dozen speakers from France, Italy, England, and the United States delivered papers on diverse aspects of Fauré's music, reception, and cultural significance during the conference, which shone a well-

deserved light on the artist. Prof. Rumph calls "the most refined of Belle Époque composers."

Singers and instrumentalists involved with the *Pénélope* production included a number of UW alumni, as well as current voice and instrumental students from the School of Music.

Vespertine's artistic director, Dan Wallace Miller, an alumnus of the UW School of Drama, is a veteran of several UW opera productions over the past decade, most notably his stage direction of UW and Pacific MusicWorks' *Magic Flute* production last spring at Meany Theater.

Wallace's *Pénélope* cast included School of Music alumnus Eric Neuville as Ulysses. Since graduating from the UW Voice program in 2014, Neuville has become a frequent cast member with Seattle Opera and other national and regional companies and last winter earned a Grammy for his work with Austin, Texas-based vocal ensemble *Conspirare* (see story, page 4).

Besides Neuville, recent and current UW voice students in the production included Margaret Boeckman, Sylvia Baba, Katrina Deininger, and Ashley Biehl.

More familiar faces populated the orchestra for the production. Philharmonia Northwest is led by conductor Julia Tai, a 2010 graduate of the UW's orchestral conducting program who studied with the late Maestro Peter Erös.

For the *Pénélope* production, Tai turned the conducting baton over to guest conductor Dean Williamson, well known in opera companies nationwide and a frequent clinician at the School of Music. Current UW students performing with the orchestra included Sabrina Bounds, David Bissell, Logan Esterling, Mo Yan, Lauren Wessels, and Memmi Ochi.



PACIFIC MUSICWORKS AND UW MUSIC: PARTNERSHIP DEEPENS IN 2015-16

As the artistic partnership between the School of Music and Seattle production company Pacific MusicWorks enters its third academic year, PMW's Grammy winning artistic director, Stephen Stubbs, finds himself ever more engaged and immersed in the life of the school where he earned an undergraduate degree in composition in 1975 and now serves as senior artist-in-residence.

Initial partnership activities at the UW focused primarily on full-scale professional opera productions co-presented by UW Music and PMW—a component very much still a focus of the collaboration—but each subsequent year has yielded more opportunities for students from across the school's degree programs to benefit in myriad ways from the unique partnership. This year, students from several areas of the school will work with the celebrated conductor and his PMW colleagues in performances to be presented both on and off the UW campus.

"I've done many student productions and many professional productions, but until we started this model at the University of Washington I didn't see the full potential of

how mixing professionals and students could benefit everyone and also create an exciting final product," Stubbs says. "Each production is unique in the details of how to combine the forces, but I am more convinced than ever of the value of the experiment."

The first of several projects slated for 2015-16 got under way just before the start of the academic year, when members of the UW Chamber Singers and director Geoffrey Boers began preparing for their participation in PMW's season opener—a performance of Monteverdi's 1610 Vespers presented in October at Seattle's St. James Cathedral.

Stubbs' concept for the performance placed the UW's top student singers in close proximity to soloists Charles Daniels, a tenor considered among the leading Monteverdi singers of our time, and cornetto virtuoso Bruce Dickey, among other exceptional singers and the talented musicians of the PMW Orchestra.

"It is a great testament to the quality of our Chamber Singers and graduate choral conducting students that they were able to

prepare these masterworks over and above their performance schedule here on campus," Boers says. "They are working hard this year, and enjoying the process, the music, and working with Stephen."

This year three of PMW's four season events take place on the UW campus, and UW Music students will play roles—to greater or lesser degree—in all of those productions. The UW Chamber Singers once again figured prominently in PMW's December presentation of Handel's *Messiah*, serving as the entire onstage choir, and they will again work with Stubbs—and UW Symphony conductor David Alexander Rahbee—in April, when the combined Chamber Singers and University Chorale join with the UW Symphony in a performance at Seattle's Benaroya Hall. The April 25 concert of works by Handel and Gluck marks the run-up to the UW Music-PMW presentation of Gluck's *Orphée* May 20-22 at Meany Theater, which will engage UW students both in cast cover roles and side by side with PMW orchestra members in the pit.

Continued on page 10



Keeping the Beat

CROSS-PROGRAM
COLLABORATION
YIELDS RICH
POSSIBILITIES



Students from across the School's degree programs discover multiple opportunities to engage with the expert faculty and range of instruments aligned with the UW Percussion Studies program. From left to right: **David Aarons** is an accomplished steelpan player who has been

involved with the UW's Steelpan Ensemble and other groups while earning a Ph.D. in Ethnomusicology at the University. Doctoral student **Memmi Ochi**, who currently serves as teaching assistant for the Percussion Studies program, studies classical percussion and performs

and teaches internationally as a marimbist. Student **Matt Sablan** (seated), an undergraduate Ethnomusicology major, has taken classes in Indonesian gamelan from Professor Christina Sunardi. **Kaley Eaton**, standing next to the Harry Partch Gourd Tree, is a doctoral composition

A jolt of creative energy has infiltrated the Percussion Studies program at UW of late, thanks to a happy confluence of arrivals in the form of outstanding faculty, talented students, and a wealth of instruments from eclectic musical traditions.

UW music students may now explore opportunities in performance and composition on instruments including a set of gamelan instruments hand-selected for the UW, marimbas, vibraphones, jazz drumset, orchestral

percussion instruments, and the Harry Partch Instrument Collection, a set of 50 instruments hand-built by the 20th century composer and now in residence at the School of Music.

In addition to program chair Tom Collier, percussion studio faculty include Seattle Symphony's principal percussionists: timpanist Michael Crusoe and percussionist Michael Werner; as well as affiliate faculty members who contribute additional rich dimensions—jazz drummer Ted Poor, for instance, and

Ethnomusicologist Christina Sunardi, who specializes in music and dance of Indonesia.

Percussion is crucial to nearly every small and large ensemble at the School of Music, and Collier's willingness to collaborate with colleagues from across the school's degree programs has enriched the array of opportunities for participation available to majors and non-majors alike.

continued next page



student who performed last April when research associate Charles Corey, curator of the Harry Partch Instrument Collection, gathered students and faculty to play the instruments in their first residency appearance at Meany Theater. Senior **Tai Taitano** has performed on a range of percussion instruments

during his studies at UW, but the Jazz Studies major primarily concentrates on jazz drumset, studying with faculty artist Ted Poor and performing in ensembles such as the Modern Band and the UW Big Band. **Issac Anderson** is one of the talented non-majors who are important to all of the UW's

performance ensembles. The Information Studies graduate student has recently been a key member of the percussion section in UW orchestra and band ensembles, as well as performing regularly with the UW Modern Music Ensemble.

Photo: Steve Korn



Jazz Studies major William Mapp studies with faculty artist Ted Poor.

Photo Steve Korn

Keeping the Beat continued

This range of choices is deliberate on the part of Collier, who is one of the School of Music's longest serving professors (he has been chair of the program since 1980). Over his years with the program, he has seen monumental changes in the professional landscape for percussionists. Today's music business requires percussionists to be able to adapt to a diverse range of musical situations, he says. It's no longer wise or practical for a student musician to become too focused on one particular style or instrument.

"The lines between being a classical musician and a jazz musician or a studio musician have blurred so much in the last 15 or 20 years that it's no longer really feasible for a student *just* to be a certain kind of percussionist," he says. "The 21st century percussionist has to be able to cover a lot of different kinds of playing. We do that very well here."

Having announced his retirement for June of 2016, Collier leaves his yet-to-be-identified successor a vibrant training ground for student percussionists preparing for careers in today's music environment. And though it will be impossible to fill the shoes of this world-class musician whose ties to the School of Music extend back to his own student days at the UW four decades ago, the prognosis for the future of the program is good. The beat goes on.



Percussion Studies Chair Tom Collier

Photo Steve Korn

FAREWELL TO MALLETHEAD *2015-16 concerts wrap up decades-long UW career*

Percussionist Tom Collier wraps up a 35-year teaching career at the UW with a final turn for his long-running Mallethead Series, a longtime mainstay of the School of Music concert season. Collier invites guest musicians, including longtime musical partner Dan Dean, to perform with him on these quarterly concerts showcasing exceptional musicianship and outstanding arrangements of a broad range of repertoire.

Upcoming performances are scheduled for Feb. 12 and May 27, 7:30 pm at the UW's Meany Studio Theater.

Guest artists and more program details will be posted to music.washington.edu when finalized. Advance tickets are available at artsuw.org.



Photo Steve Korn

PACIFIC MUSICWORKS AND UW PARTNERSHIP continued

"It is a wonderful opportunity for our choral students to have these professional experiences, and to perform side by side with world-class artists," Boers says. "It has been truly a collaborative experience, and it will be a rich year of singing, immersing ourselves in three distinct periods and styles."

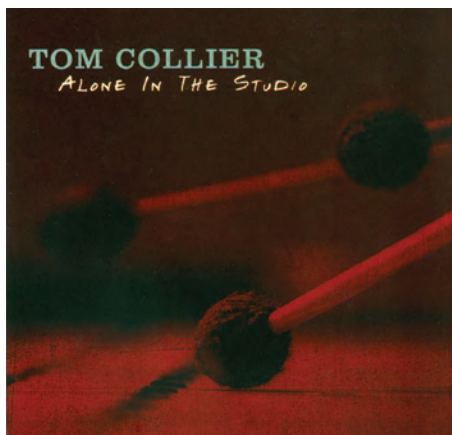
In other PMW-related activities slated for the current academic year, Stubbs's work in fall and early winter quarters is focused on leading the UW's Orpheus Ensemble, a group of UW vocal performance students working with the conductor to prepare Jan. 8 and

9 performances of scenes from Francesco Cavalli's 1651 opera *La Calisto*.

Stubbs's colleague Tekla Cunningham, director of PMW's orchestra, joined the UW Music faculty this fall as an instructor of baroque violin. In this capacity, she is working this year as co-director, with UW organ professor Carole Terry, of the UW's Baroque Ensemble, directing UW music students in preparing selections for a February 23 performance in Brechemin Auditorium. Cunningham also works one-on-one with UW strings students interested in exploring the unique challenges and joys of

performing early music on period instruments.

"The School of Music has benefitted in significant and meaningful ways from its partnership with Pacific MusicWorks and Stephen Stubbs," says Richard Karpen, director of the School of Music. "Placing these exceptionally talented musicians in the laboratory with our students and faculty has been a rewarding aspect of this partnership. It is exciting to see all of the many ways the collaboration is enriching the artistic and educational experiences of our students, faculty, and audience members."



NEW RECORDINGS

Tom Collier: *Alone in the Studio*

(2015, Origin Records)

The UW's longtime percussion professor demonstrates impressive one-man-band abilities on this 11-song set featuring Collier on vibes, marimba, piano, drums, and bass synthesizer. A gorgeous arrangement of Brian Wilson's "God Only Knows" segues into Lennon and McCartney's "Here, There, and Everywhere," followed shortly by a haunting, delicate version of Bacharach and David's "Anyone Who Had a Heart." Rounding out the disc are a handful of Collier originals, as well as tunes by Larry Coryell, Davie Lewis, Gerry Mulligan, and others.

Tom Collier: *Across the Bridge*

(2015, Origin Records)

The percussionist revisits settings from throughout his life in this nine-track set featuring guest appearances by a host of talented musicians, including Larry Coryell and Bill Frisell on guitar, Dan Dean on bass, and John Bishop and Ted Poor on drums. Sixty years into his professional music career, Collier confirms he hasn't lost his fire—or his chops—on this, his second 2015 release, which will appear on the 2016 GRAMMY ballot under two categories: Best Jazz Album and Best Improvised Solo (for "Lines").

Marc Seales: *American Songs, Vol. 3: Place and Time*

Songs by Curtis Mayfield, Stevie Wonder, and Jimmy Webb meet a selection of Marc Seales originals in the third volume of the pianist's American Songs trilogy, a musical road trip from Wichita Kansas, to the Getty Museum in downtown Los Angeles with various stops in between. Seales's band on this disc includes longtime collaborators Fred Hamilton on guitar, Gary Hobbs on drums, and Jeff Johnson and Dave Captein on bass, worthy compatriots to the artist considered one of the leading voices in Northwest piano jazz.

Craig Sheppard: *Dmitri Shostakovich 24 Preludes and Fugues, Op. 87*

(2015, Romeo Records)

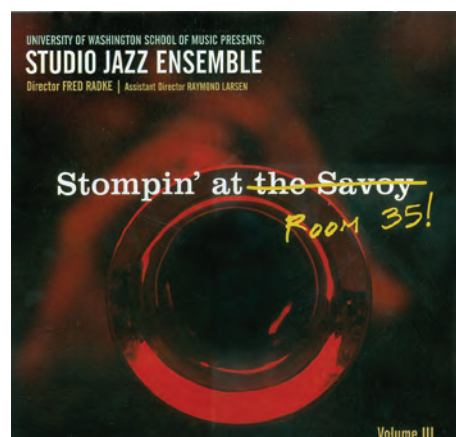
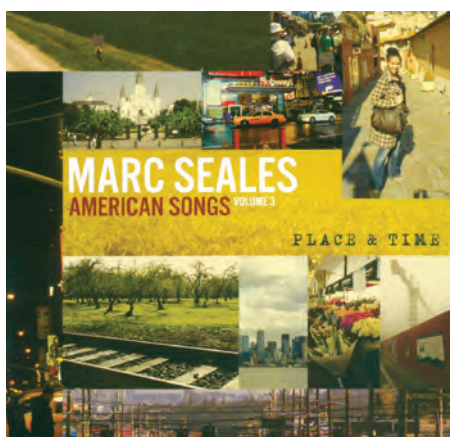
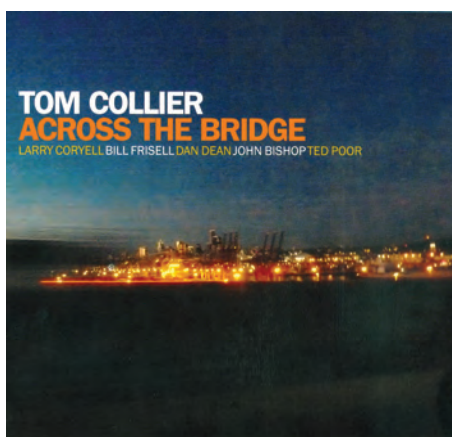
The pianist dedicates himself to performing a definitive interpretation of Shostakovich's 24 Preludes and Fugues in this ambitious set recorded live at Meany Theater on the UW campus in April 2015. Declaring the works among the most influential in the canon of 20th century solo piano works, Sheppard has immersed himself over the past two years in the mastery of these wildly varied pieces composed over an intense three-month period after a meeting between the composer and the great Russian pianist Tatiana Nikolayeva.

Melia Watras: *Inspirare*

(2015, Sono Luminous) The violist's first release on the West Virginia-based Sono Luminous label includes a new work, *Perfect Storm*, by Pulitzer-Prize winning composer Shulamit Ran, as well as pieces by Watras's former teacher Atar Adad, George Rochberg, and Luciano Berio. All of the compositions and composers are connected in this collection of contemporary viola music, whether by a spark of inspiration or other ties that bind. With guest musicians Galia Arad, Winston Choi, Valerie Muzzolini-Gordon, and others.

Studio Jazz Ensemble: *Stompin' at the Savoy Room 35!*

(2014) Former Harry James sideman Fred Radke, recent director of the UW's big band, leads the talented students of the UW Studio Jazz Ensemble in a set of standards and originals recorded in September 2014 at Seattle's London Bridge Studios. Featuring standout trumpet and sax solos from talented master's student Ray Larsen (trumpet) and Jazz Studies undergrad Ian Mengedoht (sax) on a handful of tunes, this recording—the third consecutive release by the ensemble under Radke's direction—also includes a smooth, snappy arrangement of Cole Porter's *I Get Kick Out of You*, on which vocalist Kevin Jensen aspires to channel a young Sinatra or Harry Connick, Jr.



MAKING APPEARANCES

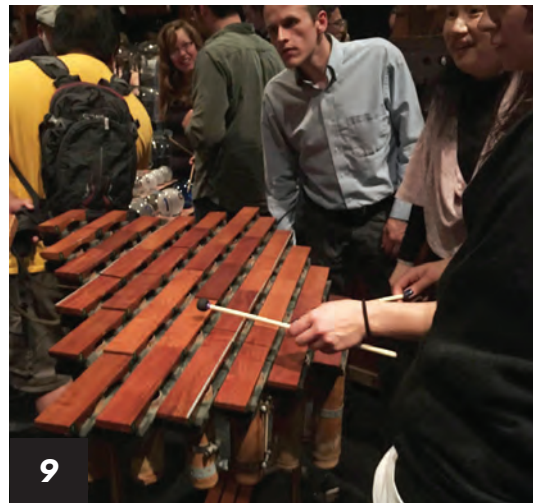
World-class artists, scholars, and emerging talent graced our stages, classrooms, and labs in 2014-15. Here are just a few of the memorable moments the School of Music observed in 2014-15.

Members of the School's **Laboratory for Music Cognition, Culture, and Learning**, led by Music Ed professor **Steven Morrison** (left) convened in the early weeks of 2014-15 on the front steps of the Music Building (**1**). **Katrina Deininger** was among UW voice students performing a concert of music from the William Crawford Rare Music Score Collection, a recent bequest to the UW Music Library (**2**). Emeritus faculty **Stuart Dempster** and **Bill Smith** joined fellow local musicians paying tribute to free jazz pioneer Sun Ra on the 100th anniversary of his birth (**3**). The viola section of the UW Symphony stood proud after the orchestra's January performance at Benaroya Hall (**4**). Students from the flute and piano studios of **Donna Shin** (back row, second from left) and **Robin McCabe** (far right) performed on the popular "Music from the War to End All Wars" series, devoted to music from World War I (**5**). Prof. McCabe also invited the students in her piano studio to perform on her February recital at Meany Theater (**6**). Faculty artist

Cyndia Sieden played the Queen of the Night, a signature role, in the UW and Pacific MusicWorks co-production of the *Magic Flute* (**7**). UW Symphony and Seattle Symphony members performed side-by-side in an April performance at Meany Theater (**8**). Students, faculty, and community members took a close look at items from the **Harry Partch Instrument Collection** during the instruments' first UW residency outing (**9**). **Geoffrey Boers**, director of choral activities, led the combined UW Choirs and Symphony in a year-end performance (**10**). UW Jazz Studies students and faculty performed with guests **Bill Frisell**, **Steve Swallow**, and **Chris Cheek** during IMPFest VII (**11**). **Trio Andromeda**, the School's scholarship chamber group, played its farewell UW performance at Grand Finale, the School of Music's year-end celebration (**12**). Graduate conducting student Tigran Arakelyan looked at home on the podium at Meany Theater during an April UW Symphony performance (**13**).

Photo: Steve Korn







EARLY MUSIC IN THE HERE AND NOW

Ancient music from centuries past might not seem particularly relevant to the present, but Music History Professor JoAnn Taricani's research illustrates how new perspectives—and new discoveries—continue to energize research into documents and creations from hundreds of years ago.

Last year, the UW's early music scholar contributed to the worldwide observation of the 800th anniversary of the signing of the Magna Carta by creating a musical setting of a recently discovered poem relating events leading up to the 1215 sealing of the charter. "Ordinem preposterum Anglia sanxiuit," from a medieval manuscript, the Chronicle of Melrose Abbey, was included last spring in a major exhibit at the British Library dedicated to the Magna Carta and its pivotal role in establishing human rights and liberties. Taricani combined the words of the poem with a musical sequence dating back to the early 1200s, creating a new work that expresses the musical style of the period.

The arrangement had its public debut at the University of Washington last April in a performance by Collegium Musicum, the early music ensemble Taricani directs at the School

of Music. Sopranos Linda Tsatsanis and UW doctoral voice student Emerald Lessley sang the sequence, accompanied by recent guitar program graduate Taro Kobayashi performing on a replica of a medieval lute strung with gut strings and playing with a plectrum.

To allow broader access to the piece, Taricani recorded the arrangement, performed by the same musicians, for a podcast and for posting to the ensemble's website (uwcollegium.com). Making the work accessible to a much wider audience than would otherwise be possible is one way that early music scholars benefit from greater access to source materials that advances such as digital imaging provide.

"Students are intrigued by performing pieces of music that few people have ever heard, and we all are amazed at how much truly beautiful music is waiting to be performed," Taricani says. "We have access to so many more manuscripts than in the past because of the digitization of many medieval sources." This access, she says, figured significantly into the ensemble's work with the Magna Carta song. "Having digital images of both a 13th-century poem about the Magna Carta and a piece of polyphony from the

Students in the UW's Collegium Musicum perform medieval music at the UW's Mary Gates Hall.

Photo: JoAnn Taricani.

same century that happened to fit the poem's meter perfectly allowed us to create a musical version that communicated the dramatic story."

This year, Taricani demonstrates she is a historian of varied early music periods when, asked about the Magna Carta project, she reveals that her academic work is now concentrated on "invisible music" of the 1600s, supported by a UW Royalty Research Fund grant, and that her performing focus has now shifted to a completely different historical milestone—the 400th anniversary of the death of William Shakespeare. The UW observes the anniversary in April 2016 with "Shakespeare, Music and Memory," a colloquium sponsored by the UW Simpson Center for the Humanities. In addition to talks at the School of Music by an array of scholars, Taricani will lead Collegium Musicum in a concert of music related to Shakespeare's plays, with music dating back to the reign of Henry VIII and beyond Shakespeare's lifetime. The concert is set for April 29, 2016, 8 pm, at Mary Gates Hall on the UW campus.

Details and more information about "Shakespeare, Music and Memory," are at <http://shakespearesmusic.com/>.

Beyond Ebola: Making a difference through the performing arts

UW PhD student James Morford last spring joined other Seattle-based artists and community members in founding the Guinea Arts Cooperative (GAC) with the intent of helping Guineans affected by the Ebola outbreak in Guinea, West Africa. In March, the GAC presented "Beyond Ebola," a series of benefit events that raised funds for essential resources for families and extended networks in Guinea supported by artists living in the Seattle area.

"The GAC events were quite successful from a financial standpoint," Morford says. "We raised more than \$18,000, which was distributed to the networks of Seattle-based musicians in Guinea. A portion of the funds were also distributed more broadly through a donation to the UN World Food Programme. The events were also successful in bringing together a wide variety of artists, students, and community members toward the completion of our shared goal. The funds raised by the GAC provided Guineans with the ability to more easily fulfill their basic needs, including the purchase of rice, potable water, fuel, and medicine."

For Morford, a PhD candidate in the School of Music's Ethnomusicology program,

involvement with GAC is the latest development in an ongoing participation in the study and performance of music of West Africa dating back to his undergraduate days at West Virginia University. After completing his undergraduate studies, Morford taught general music at the K-6 levels in Puyallup and continued performing music, eventually moving to Seattle and connecting with Guinean drum and dance teachers living here.

"I began to see it as a potential rich area for research," he says, "and eventually it blossomed into my research community." His specific area of interest is the globalization of music and dance from Guinea and patterns of movement between Guinea and Seattle, in the sense of analyzing how the Seattle Guinean music scene is "in line with and also separate from" patterns in this music scene internationally.

The Ebola epidemic has created further permutations in those established patterns, he discovered last December, when a planned trip to Guinea to embed himself in drum and dance camps for the purpose of further close study had to be put on hold when the camps shut down and travel restrictions were put into place. This

year, though challenges remain, some of those camps have resumed activity.

"While it seems likely that drum and dance camps will be considerably fewer and smaller in terms of participant numbers due to the waning but persistent presence of Ebola in Guinea, there are indeed camps planned for the coming winter," Morford says. He plans to travel Guinea for three months beginning in December with support from the Chester Fritz graduate fellowship, visiting several compounds at which camps are held, and conducting research in archives in Conakry, the Guinean capital.

"Jim is deeply involved, as a performing musician and scholar, in the Guinean ex-pat community of musicians," says Ethnomusicology chair Patricia Campbell. "He has been involved daily for several years as a player in the Guinean drum-dance community, in venues all over Seattle, the Puget Sound, the Pacific Northwest. He is an important and committed member of this Guinean community that is rooted in Seattle but with satellites in Olympia, Boise, Portland, and elsewhere," she says, adding, "Jim's work really illustrates the power of music to bring people together for a critically important cause."

James Morford, a PhD candidate in the UW Ethnomusicology program, is a co-founder of the Guinea Arts Cooperative. Photo: Steve Korn





MUSIC AND TECHNOLOGY: SENSORY APPRECIATION

title: **"...where odd things are kept"**

instrumentation: for sensors and live electronics

year: 2014

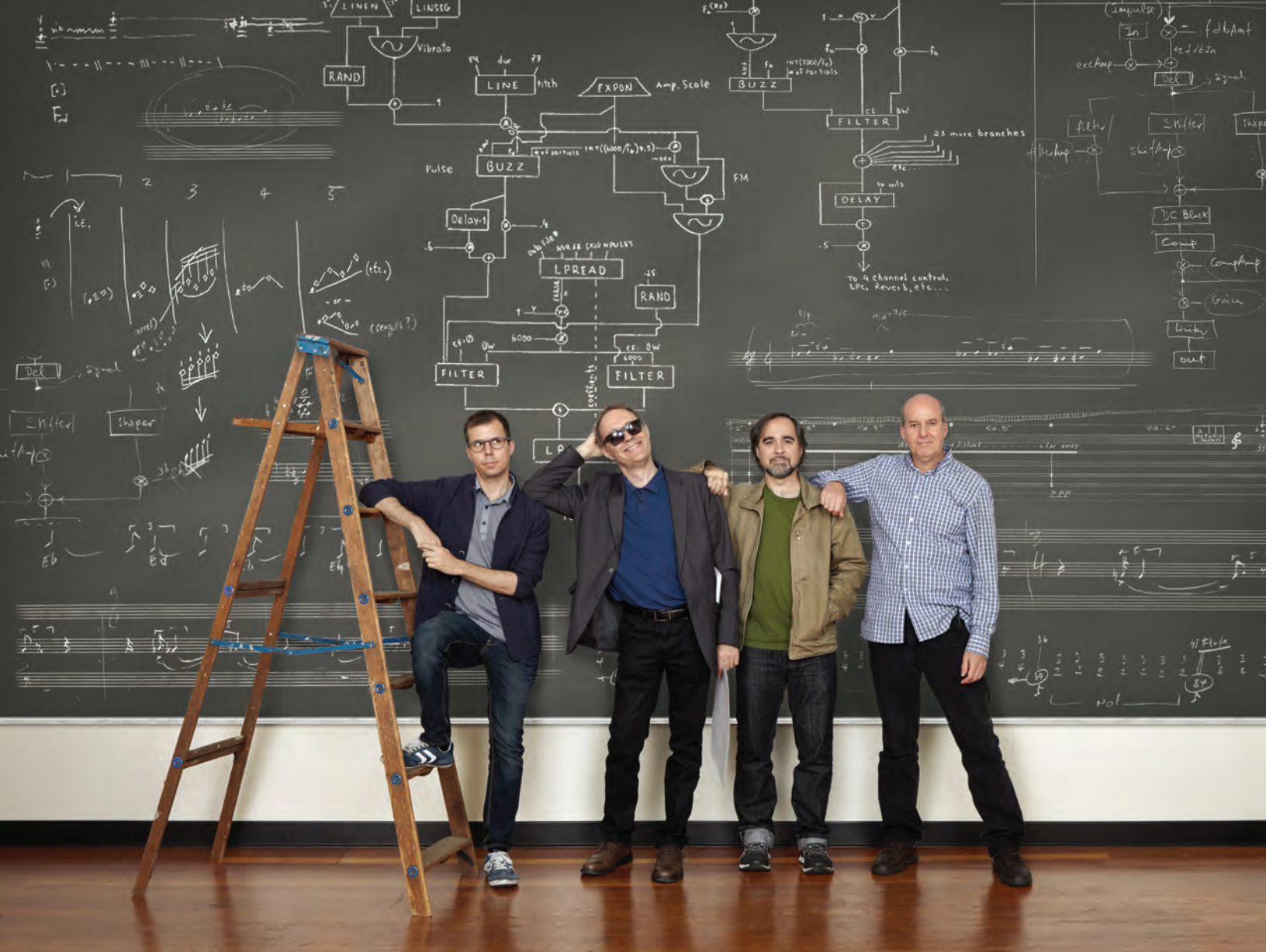
duration: ~10 minutes

Physical movement generates musical innovation in composer Marcin Paćzkowski's interactive work "where odd things are kept," which he debuted at Meany Theater last February on the UW's Music of Today series. The piece proved an apt demonstration of his current research interests, which include exploring new ways to engage computer media in improvisation, as well as employing motion-tracking and machine-learning techniques for creating and controlling musical structures.

An alumnus of the School of Music graduate composition program who is now a doctoral student at the Center for Digital Arts and Experimental Media, Paćzkowski employed "conducting-like gestures," wearing gloves outfitted with sensors triggering live electronics, to modify the sounds generated by the live performers on the Feb. 24 concert, taking a most active role in the performance of his composition.

In October of this year, the composer investigated further modifications to the technology in working with Chicago-based Ensemble Dal Niente during the group's weeklong residency at the UW. In its culminating residency performance, the group performed a new work by Paćzkowski, *Deep Decline*, scored for flute, oboe, clarinet, percussion, piano, violin and cello.

"This piece is a continuation in my research on using accelerometers for musical performance, as well as computer-assisted composition," he noted. "It incorporates improvisation elements, as well as generative algorithmic writing, while live electronics transformations extend the sound of the instruments."



Composed composers: The UW's faculty composers (left to right) Huck Hodge, Joël-François Durand, Juan Pampin, and Richard Karpen.

Photo: Steve Korn

THE COMPOSERS

The School of Music Composition faculty count world premieres and high-profile collaborations among recent research accomplishments.

Numerous projects come to fruition this year at the University and worldwide for the School of Music's composition faculty. The 2015-16 academic year launched with a running start with two notable performances featuring world premieres staged in the space of a single week in late October.

On Oct. 23, Seattle Symphony presented world premieres by faculty composers Richard Karpen, Joël-François Durand, and Huck Hodge in the opening season performance of its late night new-music [UNTITLED] series. Works on the program—Karpen's *Program Music*; Durand's *Mundus Imaginalis*; and Hodge's *pulse - cut -*

seethe - blur—were commissioned by Seattle Symphony Music Director Ludovic Morlot, who conducted the performance in the Grand Lobby of the Symphony's downtown Seattle home.

A week later, on Oct. 30, Chicago-based new music collective Ensemble Dal Niente completed a weeklong residency at the School of Music with a Meany Theater performance of works by Durand and Hodge and doctoral student Marcin Pačzkowski (see story page 14), a student of UW composition professor Juan Pampin, who has been immersed of late in the monumental effort of preparing for an upcoming premiere slated for spring of 2016.

By any measure, the UW's composers are a busy lot, already pushing forward into the next series of discoveries, as noted by Professor Karpen in his notes for *Program Music*. "I don't think that artists create. I think that we discover and our artworks guide the audience through their own experiences of the discoveries."

By all reports, audiences experienced favorable discoveries in both recent performances spotlighting the research accomplishments of the UW's music composition faculty.

NEW FACULTY APPOINTMENTS FOR 2015-16

The School of Music welcomes new faculty for the 2015-16 academic year, with new appointments in Strings, Instrumental Performance, Music Education, Jazz Studies, and more.

Tekla Cunningham, Baroque Violin



Tekla Cunningham joins the UW School of Music strings faculty in Fall 2015, teaching baroque violin.

In addition to directing the orchestra of Seattle production company (and UW ensemble-in-residence) Pacific MusicWorks, Cunningham serves as principal second violin with Seattle Baroque Orchestra & Soloists, and plays regularly as concertmaster and principal player with the California-based American Bach Soloists. She directs the Whidbey Island Music

Festival, a summer concert series presenting period-instrument performances of repertoire ranging from Monteverdi to Beethoven.

Cunningham explores the string quartet repertoire of the 18th and early 19th century with the period-instrument Novello Quartet, whose abiding interest is the music of Haydn. She also performs with La Monica, an ensemble dedicated to music of the 17th century.

Cunningham received her musical training at Johns Hopkins University and Peabody Conservatory (where she studied history and German literature in addition to violin), Hochschule für Musik und Darstellende Kunst, in Vienna, Austria, and at the San Francisco Conservatory of Music, where she completed a Master's degree with Ian Swenson.

Ryan Ferreira, Electric Guitar



Ryan Ferreira joins the School of Music faculty in Fall 2015. An in-demand New York City-based session guitarist now making Seattle his part-time home base, Ferreira is well-regarded in forward-thinking jazz and improvised music circles, having collaborated and performed with renowned jazz and creative improvisers Tim Berne, Colin Stetson, Chris Dingman, and others. In his work with ambient sound, Ferreira seeks to create "soundscapes that provide a comfortable open environment for the listener." At the University of Washington he will teach electric guitar and work with students in the Jazz and Improvised Music program.

Stephen Fissel, Trombone



Stephen Fissel, trombone, joins the faculty of the UW School of Music in Fall 2015. He is a longtime member of the Seattle Symphony, having joined as a trombonist in 1981 after playing in orchestras in Fort Wayne, Indiana, and New Orleans, Louisiana.

Fissel holds a Bachelor of Arts in Music Education and a Performer's Certificate from the Indiana University School of Music, where he returned in 2010 on a short leave from Seattle Symphony in order to teach trombone at his alma mater.

At the UW, he instructs trombone students in the UW's Instrumental Performance program.

Paul Harshman, Jazz and Improvised Music

Paul Harshman has joined the faculty of the Jazz and Improvised Music program, where he will serve as the director of the Studio Jazz Ensemble, the UW's Big Band.

Harshman received his bachelor of arts from Central Washington University and his master of music from Northwestern University.

As director of bands at Kentridge High School in the 1990's, Shorewood High School from 2000-2009, Lakeside School from 2008-2015, and Shoreline Community College from 2010-2015, his bands consistently received superior ratings at festivals and contests throughout the West and have qualified for the Essentially Ellington Festival in New York City five times.



Mary Lynch, Oboe

Mary Lynch joins the School of Music instrumental performance faculty in Fall 2015. Principal oboe with the Seattle Symphony, she previously served as second oboe with The Cleveland Orchestra. At the University of Washington, she will instruct oboe students in the UW's instrumental performance program.

Originally from Washington, D.C., Lynch earned her MM at the Juilliard School, where she studied with Elaine Douvas and Nathan Hughes, and her BM from the New England Conservatory, where she studied with John Ferrillo. During recent summers, she has performed at the Marlboro Music Festival, Music Academy of the West and Tanglewood Music Center. Her performances at Marlboro have been heard across the country on American Public Media's *Performance Today*.



Sæunn Thorsteinsdóttir, cello

Sæunn Thorsteinsdóttir, cello, joins the School of Music strings faculty in Fall 2015. A renowned concert performer, she has appeared as soloist with the Los Angeles Philharmonic and the Toronto and Iceland Symphonies, among others, and has performed extensively internationally in recital and chamber music settings.

An avid chamber musician, Thorsteinsdóttir has collaborated in performance with Itzhak Perlman, Mitsuko Uchida, Richard Goode, and members of the Emerson, Guarneri, and Cavani Quartets. She also has participated in numerous chamber music festivals, including Prussia Cove and Marlboro, with whom she has toured. She is cellist of the Manhattan Piano Trio and a founding member of Decoda, Carnegie Hall's affiliate ensemble.

Thorsteinsdóttir holds a BM from the Cleveland Institute of Music, an MM from The Juilliard School and a DMA from SUNY Stony Brook.





UW faculty artist Fred Radke rehearses with the Studio Jazz Ensemble, the UW's Big Band. Over the past several years, Radke, director of the Harry James Orchestra, has worked with students from the ensemble on a number of performance and recording projects, including four CD releases.

Photo: Steve Korn

FACULTY NOTES

International performance and teaching engagements, patented inventions, and new recordings are among recent news updates from School of Music faculty.

Robin McCabe, piano, recently returned from a series of dates in China, where she performed at the Ninth International Beijing Festival for Piano. The head of the UW's piano program performed solo recitals and led master classes at the China Conservatory, China National Conservatory, and Capitol Normal University, Beijing. In other accomplishments of the past year, the pianist performed Gershwin's Concerto in F with the UW Wind Ensemble, Poulenc's Double Concerto with colleague Craig Sheppard and the UW Symphony at Benaroya Hall, and included her UW students in works for two pianos, eight hands during a solo recital at Meany Hall. McCabe also produced and narrated the three-concert series "Music from the War to End All Wars," commemorating the 100th anniversary of WW1. Concerts were recorded for broadcast on KUOW radio and UW TV. Other activities of the past year included a concert with commentary for the Women's University Club; a turn as guest host of KING FM's "Musical Chairs" program; and performances of the ten violin and piano sonatas of Beethoven with violinist Maria Larionoff in Tacoma, Wash., and at the School of Music.

McCabe's UW colleague, pianist **Craig Sheppard**, continued his exploration of the 24 Preludes and Fugues, Opus 87, of Dmitri Shostakovich with a series of recitals devoted to the works. Sheppard gave performances in Houston (Rice), the San Francisco Conservatory, Oberlin College, the Shanghai Conservatory, and the Forbidden City Concert Hall in Beijing, as well as at the UW's Meany Theater last April. The CDs from the UW concert were released in September 2015 on the Romeo Records label.

Melia Watras, viola, marked the release of her Sono Luminus label debut, *Ispirare* with an Oct. 29 celebration at the School of Music. The Virginia-based Sono Luminus label, specializing in ultra-high resolution recordings of acoustic music, is set to release a second disc from the violist in October 2016. *Ispirare* includes works by George Rochberg, Atar Arad, Luciano Berio, and a solo viola work by Shulamit Ran, composed for Watras. Performances of note in the past year included appearances with Seattle Symphony (on its [untitled] new music series); solo and chamber group appearances at the WCM Festival in New York; and a solo concerto performance with the Seattle Metropolitan Orchestra. Watras also premiered new compositions in Seattle, Bloomington, Ind., and Copenhagen and cowrote several articles for *Strings* magazine, including: *How to Be a Better Competitor* (June 2015), *Why I Play Chamber Music* (February 2015), and *The Quest for Tone* (January 2015).

Michael Brockman, saxophone, recently celebrated the close of the 20th anniversary season of Seattle Repertory Jazz Orchestra with a pair of concerts titled "Charles Mingus: Let My Children Hear Music," held

at Benaroya Hall and the Kirkland Performance Center. Brockman is the co-founder and co-artistic director of the SRJO with drummer Clarence Acox. In July, he attended the World Saxophone Congress in Strasbourg to demonstrate his patented invention, the Broctave Key, a tuning device in production for future market release.

In addition to being appointed associate professor at the School of Music this past year, Ethnomusicology faculty **Christina Sunardi** celebrated the publication of her first book, *Stunning Males and Powerful Females: Gender and Tradition in East Javanese Dance*, (2015, University of Illinois Press). She also chaired the panel "Innovators and Preservers of Tradition: Women in Asian Music" at the 2014 Society for Ethnomusicology Annual Meeting in Pittsburg, Penn.; organized and participated in the fall 2014 visit of Indonesian master dancer Didik Nini Thowok; served on the Fellowships Committee of the American Institute for Indonesian Studies (AIFIS) and as a peer reviewer for the journals *Asian Music* and *Oral Tradition*; performed east Javanese dance for several events in Seattle; and performed as a gamelan musician with Seattle-based Gamelan Pacifica.

Jazz Studies clinician and trumpeter **Fred Radke** performed in June with Grammy winners David Foster and Kenny G (a UW alumnus who played saxophone with the School of Music Studio Jazz Ensemble while at the UW) for the 50th Anniversary celebration for Seattle's Museum of Flight. The Harry James Orchestra director also completed a recording project this fall with the Studio Jazz Ensemble, (read about the group's third CD project on page 11). Radke conducts the Harry James Orchestra this fall in several dates in Hawaii featuring appearances by his wife, vocalist **Gina Funes** (also a UW studio faculty instructor), and several former Studio Jazz musicians.

Geoffrey Boers, director of choral activities at the UW, led a group of conductors on a tour of Lithuania, Latvia, and Estonia this past summer under the auspices of tour company Perform International. The tour is the latest activity for Boers in this area of interest, which has become a focus of several of the UW's choral groups. In September, Boers and UW Choirs hosted Estonian touring choir Vox Populi in a performance at the Meany Studio Theater. The Chamber Singers have also hosted numerous choirs and exchange concerts with visiting choirs recently, including groups from Brigham Young University and the University of St. Tomas of Manila, Philippines. Boers, meanwhile, maintained a busy schedule of conducting and speaking engagements, appearing this past year in New York, Nevada, California, Oregon, British Columbia, and Alberta. He also offered a number of conducting practicums and mentorship opportunities in Kansas, Southern California, Vancouver, Calgary, and throughout the Puget Sound region.



Margriet Tindemans, former School of Music faculty artist

Photo: William Stickney

MARGARETHA TINDEMANS

Margaretha E. Tindemans, an influential figure in the early music community internationally and a former longtime member of the School of Music faculty.

Born March 26, 1951, in Nederweert, the Netherlands, the fourth child of Wilhelmina Coenen and Henricus Tindemans, Margriet discovered her talent for music early on. She began violin lessons at age ten. By age 14, she was named first violin in the National Youth Orchestra of the Netherlands. The group gave concerts throughout Holland—"our postage stamp of a country," she called it. Traveling with the youth orchestra developed Margriet's taste for communal music-making. After Conservatory studies in Maastricht, then Brussels, Belgium, and Basel, Switzerland, which she completed with highest honors, her virtuosity led to an international career as a renowned performer and teacher of early music. At various stages in her career she performed on and taught, among other instruments, recorder, harp, mandolin, viola da gamba, vielle (medieval fiddle), and baroque viola.

In addition to the early music group *Sequentia*, she performed with the Royal Dutch Opera, the Newberry Consort, King's Noyse, Seattle Baroque Orchestra, Pacific MusicWorks, Gallery Concerts, and the Folger Consort, among others. She was from the beginning in 1980 one of the pillars of the "Oude Muziek Festival" in Utrecht, the Netherlands, which has grown into a world-renowned center of early music. Her performance of the Cantigas of Alfonso el Sabio was the official gift of Queen Beatrix of the Netherlands on the occasion of a state visit to Denmark.

After she moved to Seattle in 1986, from Cologne, Margriet was named Artist in Residence at the University of Washington and became active in the Early Music Guild. For eight years she served as music director of puppet operas at the Northwest Puppet Center, including performances of *Don Giovanni*, *The Dragon of Whatley*, and *The Magic Flute*. More recently, she joined the music faculty at the Cornish College of the Arts.

In 1990 Margriet taught medieval chant and other early music forms to a group of twelve women, through the Northwest Center for Early Music Studies. The group eventually expanded to 60 and became the Medieval Women's Choir, a non-audition performing ensemble that Margriet considered her proudest accomplishment.

At the Choir's 2014 Christmas concert, Deputy Mayor Kate Joncas declared December 20 Margriet Tindemans Day in the City of Seattle, for, among other accomplishments, her "virtuostic and deeply informed playing [...which] has opened new worlds of beauty and history" to her audiences and students. The Mayor's proclamation described her as "a towering musical artist, mentor, and leader, beloved and admired by a wide community."

Faculty Notes *continued*

David Alexander Rahbee, director of orchestral activities, was confirmed for a new five-year appointment as senior artist-in-residence at the School of Music. Under his direction this past year, the UW Symphony performed 33 different works on eight concerts, including a concert at Benaroya Hall, a side-by-side with the Seattle Symphony, and collaborations with Grammy award winning faculty Ludovic Morlot and Stephen Stubbs. Further, in the fall of 2014, Rahbee formed the UW Campus Philharmonia, a new orchestra led entirely by graduate conducting students and consisting exclusively of non-music majors, faculty, and community members. Busy outside of the UW as well, Rahbee served as associate to the music director at the Pierre Monteux School for conductors and orchestra musicians in Hancock, Maine; made several guest conducting appearances, including with Everett-based Olympic Ballet Theater, Seattle Symphony, Bochumer Symphoniker Orchester Akademie, Germany, and the Seattle Modern Orchestra; delivered pre-concert remarks with Seattle Symphony and served as off-stage conductor for SSO's performance of Ives' Symphony No. 4; and completed "News about Mahler Research," Issue #68 (2014), published by the International Gustav Mahler Society.

Rahbee and UW colleague **Giselle Wyers**, head of choral conducting and voice at the UW, were named finalists in separate divisions of the 2015 American Prize, a national award presented annually by the Connecticut-based non-profit Hat City Music Theater. Rahbee was a finalist in the category of orchestral programming, collegiate division, while Wyers and her University Chorale were among top contenders in the collegiate division for choral performance. They awaited final results at press time.

Steven Morrison, Music Education, delivered a keynote address on "Music Education Scholarship in the 21st Century" for the Committee on Institutional Cooperation, an academic consortium of the Big Ten universities. In other recent publications and presentations, Prof. Morrison and co-author Steven Demorest (Northwestern University) published a theoretical paper on cultural distance in music in the new *Oxford Handbook of Cultural Neuroscience*; and presented research on that topic, along with collaborator Marcus Pierce (Queen Mary University of London) to the Society for Music Perception and Cognition. Prof. Morrison also served as guest lecturer at the University of Oregon School of Music and Dance and the Kennesaw State University School of Music and conducted, along with master's student Erin Howard, the San Juan Music Educators Association Junior Honor Band.

Michael Partington, head of the UW's guitar program, returned to the heart of the Camino de Santiago this past summer for a dozen concerts over three weeks. The trip also marked the premiere of a new duo with March Teicholz of the San Francisco Conservatory (to be reprised for Partington's April 24 faculty recital at the UW). In other highlights of the past year the guitarist appeared onstage in Seattle Opera's *Don Giovanni*, performed at the Methow Valley Chamber Music Festival, gave a period-instrument program for Gallery Concerts in Seattle, and completed solo tours to the East Coast and UK as well as several concerts for the fledgling organization Groupmuse. Partington also co-directed the 2015 Northwest Guitar Festival and was invited to join the jury for the Guitar Foundation of America, the world's largest and most prestigious guitar competition.

Performance, scholarship, and new appointments were recurring themes for UW Music students and alumni in the 2014-15 academic year, and beyond to the end of a most busy and productive 2015.

Students and alumni of the UW Composition program impressed the judges in several recent international contests and compositions. In October, **Anthony Vine** ('13 MM Composition) and **Shih-Wei Lo** ('13 MM Composition) learned they had made the shortlist for the 2016 Gaudeamus Award, a prestigious international prize recognizing composers under the age of 30. Entries by the two composers were among five finalists chosen from more than 175 scores from 28 different countries. Shih-Wei Lo also earned an honorable mention, along with UW Composition student **Joshua Archibald-Seiffer**, in the 2015 American Composers' Forum National Composition Contest. They were among three winners and seven honorable mentions selected from 479 applicants. Doctoral composition student **Kevin Baldwin**, meanwhile, spent most of August in Stuttgart, Germany participating in the summer master class for young composers hosted by the public foundation and residency program *Akademie Schloss Solitude*. Baldwin was among 16 composers from around the world chosen to participate in the class, led by Israeli composer Chaya Czernowin and Berlin-based composers Rebecca Saunders and Ming Tsao.

UW Jazz Studies swept the 2015 Golden Ear Awards presented in March by local nonprofit Earshot Jazz. Jazz Studies alums were represented in seven of nine categories awarded on the basis of a public ballot returned by more than 5,000 voters. Winners included Seattle band **Chemical Clock** (Jazz Studies grads **Cameron Sharif**, keyboard; **Raymond Larsen**, trumpet; **Mark Hunter**, bass; and **Evan Woodle**, drums) winning Recording of the Year for their release *Bad Habitat*. Sequoia Ensemble (featuring recent grads **Levi Gillis**, **Brennan Carter**, **Nick Rogstad**, **Evan Smith**, **Carmen Rothwell**, and **Evan Woodle**) won Northwest Acoustic Jazz Ensemble of the Year. Seattle record label **Table and Chairs**, founded by students and alums from the UW Jazz program, won Northwest Concert of the Year for their spring showcase at last year's Ballard Jazz Walk, and Jazz Studies grad **Carmen Rothwell**, bass, was named Emerging Artist of the Year.

Mona Sangesland ('15 BM Orchestral Instruments) was named the top prizewinner in the Collegiate Woodwinds, Brass, and Percussion Division of the 2015 Coeur d'Alene Symphony National Young Artist Competition. Sangesland, a student of Donna Shin, performed her winning entry, Carl Nielsen's Concerto for Flute and Orchestra, with the orchestra in March.

Sangesland also was a recipient, as was music major **Nora Gunning**, of a 2015 Library Research Award for Undergraduates. The honors, awarded by UW Libraries for outstanding student research, recognized both students in the senior non-thesis category. Gunning, who graduated in June with degrees in piano performance and history, was recognized for her paper "A Musical Collaboration: the



Left to right: Choral conducting alumnus Gene Peterson, Latvian composer Ugis Praulins, alumna Heather MaLaughlin Garbes, professor Geoffrey Boers, and current choral conducting student Ryan Ellis in the Baltics last summer.

Photo: courtesy Ryan Ellis

Orchestras of Auschwitz." Sangesland, who earned departmental honors along with her degree in orchestral instruments, won for her paper "Gender in Gershwin's 'Porgy and Bess'."

Doctoral percussion student **Memmi Ochi** was recognized by UW Department of Asian Languages & Literature last spring with its prestigious Distinguished Teaching Assistant Award. Awarded for excellence in teaching and based on nominations by students and supervisors, the honor affirms the vital role and important contributions of student teaching assistants. Ochi has taught first- and second-year Japanese classes in the department for the past two years while studying percussion at the School of Music.

Doctoral wind conducting student **Lewis Norfleet** was named director of bands/assistant professor of music at Central Washington University. He began his appointment in fall 2015. Former UW Wind Ensemble graduate assistant and doctoral grad **Vu Nguyen**, now director of bands/assistant professor of music at the University of Indianapolis, has been appointed visiting conductor in the band program at Indiana State University. Vu joins UW DMA wind conducting alumnus **Eric Smedley**, assistant professor of music at IU, who was recently promoted from assistant director of bands to associate director of bands. **Linda Moorhouse** (DMA, Wind Conducting), senior associate director of bands at the University of Illinois in Champaign-Urbana, has been appointed associate director of undergraduate affairs for that institution's School of Music.

Music Education PhD students **Jamey Kelley** and **Cory Meals** were appointed to tenure-track positions in the final stages of their respective PhD programs. Kelley has accepted a position as assistant professor of music education at Florida International University in Miami. Meals (also a member of the UW wind conducting program) accepted a position as assistant professor of music education at Kennesaw State University in Atlanta, Georgia, where he is assisting with the launch of the school's new athletic band program.

UW Music Education alum **Sarah Watts** (PhD, Music Education) was appointed assistant professor at Pennsylvania State University and **Sarah Bartolome** (PhD, Music Education) accepted a position as assistant professor of music education at Northwestern University. **Katell Morand**, post-doctoral researcher with the Laboratory for Music Cognition, Culture & Learning in the Music Education program, was appointed assistant professor at Université Paris Ouest Nanterre.

Current PhD students **Bethany Grant-Rodriguez** and **Anita Kumar** presented at the Asia-Pacific Symposium for Music Education Research in Hong Kong. Grant-Rodriguez presented findings on rhythmic synchrony in group exercise classes and Kumar on congruence between conducting gesture and performance. Kumar also was recently



Don Thulean

DONALD THULEAN

Beloved School of Music advisory board member, alumnus, and tireless advocate for the arts

Donald Thulean was born June 24, 1929 in Wenatchee and died in Seattle on April 9, 2015 shortly after a stroke. This significant figure in American orchestral music studied conducting at the University of Washington where he received B.A. and M.A. degrees.

After stints as Dean of Music at Pacific University in Oregon and Dean of Students and Chorus Master at the Aspen Music Festival, as well as conducting the Portland Junior Symphony and Portland Symphony, in 1962 he became the second music director in the history of the Spokane Symphony.

Hired with a mandate to transform a community orchestra into a major regional music provider, he did just that in many ways. He initiated a series of personnel changes, hiring advanced musicians to come to Spokane to make the symphony a core of a livelihood. He increased the musicians' compensation and the orchestra's mission by beginning a series of educational concerts, supported by the Washington State Cultural Enrichment Program and U.S. government Title IX funds. In this effort the Spokane Symphony played for essentially every middle school and high school student in Washington east of the Cascades over a ten-year period. This touring and community engagement included performances and workshops with orchestras in Washington, Idaho, and Montana. Mr. Thulean brought his orchestra to a level appropriate to host a world's fair, moving into a concert hall created for that event, and performing with the major artists of the time.

In 1984 he left the Spokane Symphony as Conductor Emeritus to become the Vice President for Artistic Affairs of the American Symphony Orchestra League. In this capacity he specialized in services to the art of conducting, with both conductor development workshops and better methods of conductor selection. He has had a significant impact on a generation of conductors of American orchestras.

In recent years he returned to Seattle, where he immersed himself in orchestral affairs. A member of the board of directors of both the Seattle Symphony and Seattle Youth Symphony, he brought his considerable wisdom and experience to bear for both organizations, in some cases advocating for difficult but important decisions.

He is survived by his wife of 64 years Meryl, their three children Dorcas Marie Freeman, Mark Myron Thulean and William Norton Thulean, grandchildren Brianna, Zachary, Amber, Chelsea and Cody and two great grandchildren.

Donald Thulean was honored by the UW Symphony and Seattle Symphony on Friday, April 24 at Meany Theater in a combined concert by the two organizations, a collaborative event he had long advocated and which had come to fruition before his death. The School of Music and resident ensemble Pacific MusicWorks also dedicated their May co-production of *The Magic Flute* to his memory.

In every stage of Donald Thulean's life and career he was a powerful and eloquent advocate for the power and meaning of music in people's lives. This legacy along with his deep humanity and humility made him a beloved friend to many. Brenda Nienhouse, Executive Director of the Spokane Symphony, wrote:

"Part of why the Spokane Symphony is what it is today is because Don Thulean knew what a good Symphony was, and he wanted that for Spokane. Following his tenure here as Music Director, he worked at the League of American Orchestras, playing an important role in the growth of orchestras nationwide. Most recently, he's had a significant impact on the arts sector in Seattle. He was great man, and it is a great loss for his family, the Symphony family and the arts world."

Student and Alumni Notes *continued*

appointed editorial assistant with the *Journal of Research in Music Education*.

A number of recent School of Music graduates, meanwhile, have landed teaching positions around Seattle, including **Bryan van Pelt** (Assumption St. Bridget School, Music and Band), **Emily Leopold Persha** (Rosa Parks Elementary, Lake Washington District); **Jacob Finkle** (Silver Firs Elementary, Everett School District), and **Tyler Stevens** (Springbrook Elementary, Kent School District).

Choral conducting students were involved in a variety of performance and research activities this summer. DMA student **Elizabeth MacIsaac** presented a paper on Canadian choral music at Europa Cantat in Pecs, Hungary. DMA students **Leann Conley-Holcom** and **Joel Bevington** co-directed a youth choral workshop for three weeks in Beijing. DMA student **Ryan Ellis** accompanied professor Geoffrey Boers on an exploratory trip to the Baltic region in July to help lay the groundwork for a Baltic tour for choral conductors and singers planned for summer 2016. Also traveling with the group were School of Music choral conducting alumni **Gene Peterson** (DMA Choral Conducting) and **Heather MacLaughlin Garbes** (DMA Choral Conducting).

Alumnus **Jonathan Pasternack** (DMA Orchestral Conducting), who served as interim director of orchestral activities at the UW from 2010-13, has been appointed music director of the Port Angeles Symphony. In announcing the new appointment to the award-winning volunteer orchestra founded in 1932, the Symphony's board of directors called Pasternack "only the sixth professional conductor of the orchestra's 83-year history."

Current and former piano students of piano professor Craig Sheppard report new appointments, prizes, and recognition. **Daniel Richardson** (BM, Piano) won the senior division of KING-FM's 2015 Young Artists' Award, which earned him a solo performance at the Seattle Chamber Music Festival this past summer. **Brooks Tran** (DMA) spent the early part of his summer participating in the highly selective Contemporary Music Week at New England Conservatory. **Tom Lee** (DMA) has fared well in recent piano competitions, taking first prize in the Buono and Bradshaw International Competition in Carnegie Hall in May 2015 and third prize in the National Federation of Music Clubs Young Artists Competition in June 2015. **Tony Cho** ('03 DMA Piano Performance), meanwhile, has accepted a new position as opera coach on the administrative and professional staff at Oberlin College, Ohio.



Bonnie McConnell, left, with UW emeritus professor Philip Schuyler, earned a PhD in Ethnomusicology.



Trio Andromeda, the 2014-15 Scholarship Chamber Group, performed for grads and families at Grand Finale. Violinist Allion Salvador, left, earned a BM in String Instruments and a BS in Neurobiology.



Laura Jeon, left, who earned a DMA in Piano Performance, shares a happy moment with Professor Robin McCabe.



Piano (and Oboe) Power: (Left to right) Graduates Yen-Chun Yeh (MM, Piano Performance), Lidia Kotlova (MM Piano Performance), and Bhavani Kotha (BA Instrumental Music) gather with alumnus Joseph Dougherty.

2015

GRAND FINALE



Prof. Steven Morrison (far left) with Class of 2015 Music Ed grads (left to right) Tyler Stevens, Jacob Finkle, Emily Leopold, and Bryan Van Pelt.

The School of Music celebrated the success of 70 Class of 2015 graduates with refreshments, music, and accolades June 12 at the School's annual Grand Finale celebration.

Among the 30 undergraduates receiving music degrees in areas of specialty from throughout the school's programs, about one third also earned degrees in other UW programs, including biochemistry, neurobiology, communications, psychology, political science, speech and hearing sciences, history, and biology. Graduate students receiving degrees included 15 DMAs, four PhDs, and 21 MM or MA degrees.

Graduating seniors claimed a number of prestigious distinctions. Senior Romaric Pokorny was named the UW Arts and Sciences Dean's Medalist in the Arts, and seniors Nora Gunning and Mona Sangesland both were awarded the UW Libraries Research Award for Undergraduates, the first-ever music students to be awarded the honor.

Grand Finale attendees heard remarks from Organ Professor Carole Terry, along with graduating Jazz Studies and Improvised Music master's student Raymond Larsen and undergraduate Mona Sangesland, who graduated with departmental honors along with earning a BM in Orchestral Instruments.

Music was by Percussion Studies Chair Tom Collier and the school's scholarship chamber group, Trio Andromeda, in the group's farewell School of Music performance.

The School's 70 Class of 2015 graduates are among more than 5,000 students earning degrees from through the University of Washington.



Faculty artist Fred Radke, left, congratulates graduate Leah Pogwizd, who earned a PhD in Ethnomusicology.



Ethnomusicology graduates Ne Myo Aung, left, and Magdalena Szabo, right, receive smiles and hugs from Ethnomusicology Associate Professor Christina Sunardi.



Anna Edwards, right, shown with her sister, earned a DMA in Orchestral Conducting.



Steve Treseler, left, and Matt Szwyd, center, both earned master's degrees. Treseler earned an MM in Jazz Studies and Improvised Music; Szwyd earned an MA in Music Theory.



Graduate Ah-Ra Yoo, center, shown with her parents, earned a DMA in Organ Performance.

BOWS UP FOR WASHINGTON: YOUR SUPPORT NURTURES GREATNESS

A Message from the School of Music Advisory Board

It's been a year of great accomplishments, discoveries, and recognition for the School of Music, but also of sad farewells. The School of Music and all of the Pacific Northwest arts community lost a great champion last spring with the death of our long-serving Advisory Board Chair Don Thulean, and though this wonderful advocate for the arts, who earned degrees in music at the UW in 1950, is deeply missed, we are comforted by the signs all around us of the ideas and initiatives that Don helped to put in place, most notably our ongoing partnership with Seattle presenting organization Pacific MusicWorks and our enhanced connections with the Seattle Symphony.

Don will ever stand out among the most loyal friends of the School of Music, but as you will read in the following pages of *Whole Notes*, he is not alone in his dedication to this organization and its students and faculty. We invite you to join us in recognizing the generosity of the friends and alumni of the School of Music, who do so much every year to ensure that talented music students have the financial support they require to make the most of their time at the University, that our faculty and programs are equipped with the resources necessary for world-class teaching and performance, and that our performance venues remain accessible and useful to the many diverse populations the School of Music serves.

In the coming months and years, it is our hope and intention that the Music Building receive updates and improvements long needed by this iconic structure that has stood largely unchanged at the north end of the Quad since the year of its christening. Built for an entirely different era and an entirely different world, our beloved 1951-vintage home is long overdue for some upgrades that are critical to the School's attempts to offer its students the educational resources standard at music schools, departments, and conservatories the world over.

The first of these upgrades occurred this past summer, with the renovation of Room 214 for chamber music rehearsal. The effort is a room-by-room process, and its success will depend on the willingness of our supporters to join us in making the most of the existing structure. Thank you to the friends who have come to campus to tour the Music Building and hear more about our plans for the future. And thanks to all of you for your continuing support for the state's flagship school of music.

—Mary Ann Hagan ('68), Chair
School of Music Advisory Board

—Richard Karpen, Director
School of Music



GIFT OF MUSIC ADDS TO BRECHEMIN LEGACY OF SUPPORT

A thoughtful gift from School of Music friend Mina B. Person benefits all of the students, faculty, and the community of music lovers enriched by the performances presented by the UW School of Music. For the next five years, audience members will enjoy free admission to dozens of concerts and music-related events hosted by the School of Music in Brechemin Auditorium, the school's in-house performance hall named for Mina's family in honor of its long history of support for students at the school.

Mina's gift, added to support from the College of Arts and Sciences Dean's Office, allows the School of Music to offer more than 50 events on its 2015-16 concert season free of all admission charges. Events include **Schubertiade**, a quarterly series of music by the great composer performed by some of the School's most talented students; a faculty recital by **Michael Partington**, guitar (April 24); performances by the School of Music's 2015-16 Scholarship Chamber Group, the **Daana String Quartet** (Dec. 2 and May 15); and more than a dozen master classes and performances by visiting artists and performers.

"The Brechemin family has provided important support for our students for many years, and now Mina Person adds to that legacy with this wonderful gift of music that benefits our entire community of performers, scholars and music lovers," says Richard Karpen, director of the School of Music. "We are grateful to Mina Person for this thoughtful gesture that benefits our students, faculty, and all who attend the performances of great music we present."

For a complete listing of events made free of admission charges with this gift, visit tinyurl.com/ngtvxuo.

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!



Student musicians from the UW Symphony, including concert master Sol Im, far left, performed side-by-side with Seattle Symphony musicians in an April concert at Meany Theater.

Photo: Jerome Tso.

DRIVEN TO DISCOVER

Music is our research; the stage is our laboratory

Private support from the friends and alumni of the School of Music enables our students to achieve their artistic and educational aspirations. This past year, private gifts from our friends provided valuable support to students across our degree programs. Below are a few highlights of many generous acts to the School of Music in 2014-15. Please turn to page 26 to see a full roster of named scholarships and the students who benefit from such thoughtful generosity. Thank you!

JOHN TRIPP ENDOWED FUND FOR STUDENT SUPPORT: After graduating from the UW in 1979 with degrees in chemistry and chemical engineering, John Tripp became a teacher, sharing his love of science with his students at Eastgate High School in the Lake Washington School District and his deep faith with members of his church community. A family man devoted to wife, Terry, and children Emily, Marta, and Bryson, John never lost touch with his love of music, which he pursued avidly throughout his life. Though he also played trombone and piano, he enjoyed the guitar the most, amassing a collection of instruments and spending many hours composing and playing music. After John's death in 2011, his daughter, Emily, honored her father and his passion for music in a way that is meaningful for the family—and for students pursuing music studies at the UW. Making her own contribution and seeking additional support from others, Emily gathered enough contributions to establish an endowment in her father's name. The John Tripp Endowed Fund for Student Support, created with many gifts from friends and family, is a permanent memorial to Emily's father that will benefit undergraduate guitar students at the University for generations to come.

UNEXPECTED (BUT WELCOME!) GENEROSITY: A bequest from the estate of Erick Gustafson creates a permanent source of scholarship support for students at the School of Music. Gustafson was a retired engineer with no known connection to the University of Washington. His unexpected act of generosity provides the School of Music with significant support that Gustafson dictated should be directed to "scholarships for deserving students." The Erick Gustafson Endowed Music Scholarship will provide scholarships and fellowships for undergraduate, graduate or doctoral students in the School of Music.

Financial support for music students enables young musicians to devote their full attention to their studies, study with acclaimed faculty, and take advantage of educational and performance opportunities they would otherwise not experience. To make a gift, complete and return the remittance form elsewhere in this publication, or contact Michael Toomey at toomeym@uw.edu or by phone at 206.543.1221.

PAULINE AND PAUL SODER MEMORIAL SCHOLARSHIP BENEFITS FINANCIALLY NEEDY STUDENTS

They met while sailing on a passenger ship to Alaska. Paul was a seaman, a station man. Pauline was a musician, a violist performing as part of a trio providing evening music for the passengers. They bonded over their shared love of music, and eventually went on to form a partnership that produced a lifetime of musical memories. Now their son, Roger, a professor emeritus at the College of Education and longtime supporter of the School of Music, has joined with his wife, Jane, to pay tribute to his parents by establishing a new named scholarship in their honor.

Directed to supporting undergraduate or graduate students studying viola or other orchestral string instruments, the Pauline and Paul Soder Memorial Scholarship is granted to financially needy and musically promising students at the School of Music. The designation pays further tribute to Pauline, a Seattle native who took music lessons at the University of Washington before launching a 47-year career with the Seattle Symphony in 1936.

"I just remember the sounds of the viola in the house all my life," Roger told the *Seattle Times* in 1995 upon his mother's passing. "It was wonderful."

"This new scholarship will make an important difference to students who need financial support to continue developing their musical talents," says Richard Karpen, director of the School of Music. "We are grateful to Mr. and Mrs. Soder for helping the School of Music to better serve talented music students who face financial challenges in completing their degree studies."

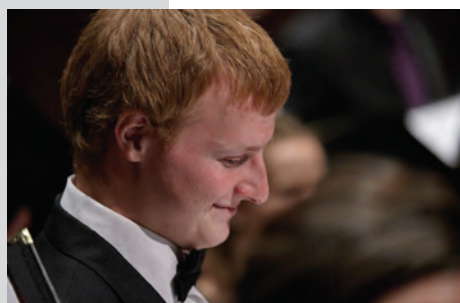
2014-15 MUSIC SCHOLARSHIP & FELLOWSHIP RECIPIENTS



Victoria Solenberger, master's student in Choral Conducting, recipient of the Raymond and Eleanor Hale Wilson Scholarship.



Thomas Campbell, recipient of the Philip R. and Versa Foster Scholarship.



Corentin Pokorny, recipient of the Delores Gail Plath Scholarship.

**Martha M. Ackerman
Endowed Scholarship**
Shih-Wei Lo

**Wendy Elizabeth Adams
Music Scholarship**
Stephen O'Bent

**Montserrat Alavedra
Endowed Scholarship**
Alison Johnson

**Alcor Endowed
Scholarship**

Kevin Baldwin
Joshua Archibald-Seiffer
Lauren Halsey
Anna Edwards
Stephen Van de Burgt
Sarah Moyer
Neal Goggans

**James L. Beech Endowed
Scholarship**

Leann Conley-Holcom
Elizabeth MacIsaac
Kassey Castro
Matthew Szwyd
Katherine LaPorte
William Mapp
Monta Said
Hannah Waterloo
Andrew Abel

**William Bergsma
Endowment for Excellence
in Music Composition**
Shih-Wei Lo

**James and Harriette
Bleitz Endowed Music
Scholarship**

Nicholas Reynolds
Augustus Carns
Tyler Evans
Michael Gebhart

**Boeing Endowed
Fellowship for Excellence
in Music**

Ryan Ellis
Brenda Mohr
Katherine LaPorte
Leanna Keith
Rebecca Cantrell

**Brechemin Music
Scholarship**
Shih-Wei Lo

Adrian Noteboom
Melvin Soetrismo
Daniel Hanley
Daniel Richardson
Andrew Abel
Sabrina Bounds
Chan-Yang Kim
Katrina Deininger
Christina Kowalski-Holien

**Roberta Brockman
Endowed Music
Scholarship**

Eric Vanderbilt-Mathews

**Adeline Bowie Carlson
Memorial Fellowship
in Piano**

Casey Cross

**Catch a Rising Star
Endowed Scholarship**

Trevor Cosby
Joyce Lee
Jamael Smith

**Edna Chittick Endowed
Scholarship**

Joel Bevington
Debra Johansen

**Clara Lee Johnson
Memorial Scholarship**

David Sloan
Matthew Grady
Amy Kuefler

**Roy M. Cummings
Endowed Scholarship**

William Mapp

**Jane and David Davis
Endowed Fellowship
in Music**

William Bryant
Matthew Anderson

**Rudy de Tornyay
Fellowship in Opera**

Brianna Valencia

**Deborah and Meade
Emory Music Scholarship**

Hannah Waterloo

Marie Ferrel Scholarship

Jacob Finkle
Kristin Lindenmuth

**Philip R. and Versa Foster
Scholarship**

H. Thomas Campbell
Hyun Su Seo
Mason Cole
Yoojeong Cho

**Gullicksen Memorial
Scholarship**

Natalie Ham

**Raymond and Eleanor
Hale Wilson Scholarship**

Victoria Solenberger
Nicholas Varela
Nicholas Reynolds
James Phillips
Brendan McGovern
Evan Berge

**Kennan and Phyllis
Hollingsworth Endowed
Fellowship**

Stephen Van de Burgt

**Consuelo Houts
Scholarship**

Mona Sangesland

**L. Mildred Hurd
Scholarship**

Christopher Lyons

**Demar and Greta Irvine
Endowed Scholarship**

Catherine Ludlow

**Scott Lakin Jones
Endowed Scholarship**

Christopher Howerter

**M. Kathleen Johnson
Endowed Music
Scholarship**

James Morford
Erin Kelly

**Milton Katims Viola
Scholarship**

Emmeran Pokorny

**Keifer Beecher Memorial
Music Scholarship**

Luke Fitzpatrick

**Jeannette Killian
Scholarship**

Sonja Myklebust

**Louis G. and Patricia
A. Marsh Endowed
Fellowship in Music**

Yen-Chun Yeh
Dakota Miller

**Louis and Katherine Marsh
Scholarship in Music**

Jane Heinrichs
Yang Lu
Brooks Tran
Luke Fitzpatrick

**Metzler-de Llaguno
Endowed Award**

Yuhua Jiang

**Mu Phi Epsilon Seattle
Alumni Endowed
Scholarship**

Addison Francis

**Harvard Palmer
Scholarship**

Jeremy Morada
Ryan Mullaney

**Adelyn Peck Endowed
Fellowship**

Megan Francisco

**Delores Gail Plath
Scholarship**

Corentin Pokorny
Allion Salvador
Alessandra Barrett
Hye Jung Yang
Patrick Aubyrn

**Gina Funes and Fred
Radke Endowed
Scholarship in Music**

Dune Butler
Nicholas Varela

**Frances Redner
Memorial Endowed
Scholarship in Music**
Patrick Borrer

**Helen A. Reynolds
Endowed Scholarship
in Music**

Anna Vara
Andrew Larson
Ching-Yueh Chen
Rose Cheng
Ze Ze Xue

Mo Yan

Brandon Pifer

David Bissell

Bhavani Kotha

Stella Kosim

Melissa Kersh

Darian Woller

Yoojeong Cho

Alexis Neumann

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

Bhavani Kotha

**Milnora Roberts
Memorial Scholarship**

Lauren Tokunaga

Emily Leopold

Roxanne Fairchild

**Pauline and Paul Soder
Memorial Scholarship**

Emmeran Pokorny

**Vilem Sokol Endowed
Strings Scholarship**

Heather Borrer

Romeric Pokorny

**Alice J. Sorenson
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Endowed Scholarship
in Piano**

Nicholas Tagab

Lidia Kotlova

Elizabeth Solon

**Marion O. Williams
Endowed Scholarship**

Margaret Boeckman

**Joanne Bailey Wilson
Endowed Minority
Scholarship**

Dakota Miller

**Hans Wolf Award for
Graduating Seniors in
the School of Music**

Michelle Bretl

Anthony James

Christopher Kouldukis

**Nygren Family Endowed
Scholarship in Opera**

Alexandra Picard

KEY PRIORITIES: RENEWING OUR PIANO FLEET

Recent in-kind gifts and new purchases have allowed the School of Music to make needed upgrades to its aging piano fleet. Now the School has embarked on a renewed effort to raise funds for additional enhancements to this vital resource that benefits every area of the school and its degree programs.

Of all the musical instruments in play at the School of Music, the piano stands apart in its relevance to the study and performance of nearly every individual affiliated with the school, whether they be student, faculty, visiting scholar, or audience member. Most UW music majors must pass piano proficiency exams to receive a degree in music and complete ear training reliant on the piano in fulfillment of their degree requirements. Piano accompaniment is often an integral component of instrumental and vocal lessons, ensemble performances, and rehearsals, as well as the special performances by visiting concert artists who perform at Meany Hall or the School of Music's Brechemin Auditorium.

The School's 100-plus pianos see constant, heavy use. Doug Wood, one of the the School's piano technicians, estimates the average School of Music practice piano receives 70 to 100 hours of use per week (compared to ten or less for the average home piano).

Most of the pianos in constant use at the school have been in service for many years. The average age of the school's pianos is 53, which is downright elderly in piano terms. Unlike some instruments whose tone improves with age, pianos are not like fine wines. As Wood's colleague Susan Willanger-Cady frequently says, "Just because it's old, doesn't mean it's better." She and Wood together oversee maintenance and repair of the school's pianos and are constantly tasked with breathing new life into old pianos, a job at which they both excel. But even with their care and expertise and the decades of detailed care they have paid the School's pianos, the rate of use and the passing of time have naturally diminished the quality of these workhorse instruments so important to the School's educational missions.

New acquisitions spur grand shuffle

It was therefore a cause for celebration in early 2015 when the School of Music sent piano professors Robin McCabe and Craig Sheppard to the Steinway showroom in New York City to select new Steinway and Sons pianos for the School of Music: a nine-foot "D" concert grand for the main

BY THE NUMBERS: KEY FACTS ABOUT OUR PIANO INVENTORY

109 – Number of pianos in our fleet

53 – Average age of our pianos

79 – Percentage of our piano fleet acquired before 1980

29 – Average age of practice pianos for piano majors

66 – Number of pianos in our fleet manufactured by Steinway & Sons

70 to 100 – Typical number of hours of use our practice pianos see each week

230 – Number of strings on a piano

2,530 – Number of strings on 109 pianos

1,400 – Weight, in pounds, of a brand new, in-the-box Steinway D



TOGETHER WE WILL: BUILD A BETTER PIANO FLEET

The School of Music's piano fleet is a critical resource used by nearly every faculty and student across the School's degree programs. Our pianos receive heavy use throughout our performance venues, faculty studios, classrooms, and practice rooms. With your help, we can make needed upgrades and improvements to our piano fleet, ensuring that our students and faculty have access to the resources they need to achieve their educational and artistic aspirations.

To make a gift in support of the School of Music's Piano Fund, visit www.music.washington.edu/support-us or contact Michael Toomey at toomeym@uw.edu.

stage at Meany Hall and a 7-foot "B" grand for studio use. The School also added a slightly smaller "A" grand for classroom use as well as three 45-inch studio uprights.

The purchases, made possible with support from the College of Arts and Sciences, are intended to kick off a concentrated fundraising effort in support of additional piano acquisitions.

The new arrivals spurred a shuffle of pianos in the School's practice studios and performance stages requiring a team of experienced piano movers to navigate some serious logistical challenges. An older, but still beloved Steinway "D," earmarked for Room 214 of the Music Building, which has recently been renovated for chamber music rehearsal, was far too large to fit in the School's elevators and had to be gingerly, carefully, painstakingly inched, on a skid, up several long flights of stairs by four brawny piano movers to reach its destination.

Considering this feat as well as the bottom line—the average cost of a Steinway grand ranges from around \$75,000 to \$125,000—one might conclude that the School faces a similarly arduous uphill climb to reach a complete refurbishment of its piano inventory. But School of Music director Richard Karpen says he is optimistic the school's friends and alumni will step forward in support of this ongoing effort.

"The replacement of more than 100 pianos is a long-term process, and we cannot do it on our own," he says. "We are enormously grateful for the new instruments we were able to purchase this year and for several high-quality instruments we have received in recent years from generous friends of the School of Music. But we have a substantial way to go to reach our goal of completely replenishing our piano inventory. You can't have a great school of music without pianos," he adds. "But I am confident that the School's friends and supporters will understand the critical importance of this resource and support our efforts in this area of need."

FRIENDS OF THE SCHOOL OF MUSIC

Gifts received July 1, 2014 to June 30, 2015



UW choral and voice students onstage in UW Music and Pacific MusicWork's production of *The Magic Flute*.

Photo: Steve Korn

Melvin Soetrismo, piano, performed in 2014-15 with the UW Big Band. Soetrismo was a recipient of the prestigious Brechemin Scholarship.

Photo: Steve Korn



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(Total Lifetime Giving of \$10,000+)

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Graduate viola student Gwen Franz performed last winter with the UW Modern Band.

Photo: Steve Korn



University Chorale singers warming up for a Meany Theater performance.

Photo: Steve Korn

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UW Symphony members performed side-by-side with members of Seattle Symphony in an April performance at Meany Theater.

Photo: Jerome Tso

DOUBLE BILL

Guitarist (and UW affiliate professor) **Bill Frisell** and jazz composer/arranger **Michael Gibbs**—Frisell's former teacher at Berklee School of Music—teamed up for the 2015 release *Michael Gibbs and the NDR Big Band Play a Bill Frisell Setlist*, a collection of Frisell songs from throughout the guitarist's career, arranged by Gibbs for big band. Join us Jan. 14 and 15 at Meany Theater when the guitarist performs music from that release and more in two evenings of performance with faculty and student musicians from the School of Music.

Jan. 14 (Thu)

Michael Gibbs and Bill Frisell with the UW Symphony and Jazz Studies Faculty

Bill Frisell performs music from throughout his career joined by Jazz Studies faculty Cuong Vu, Ted Poor, and Luke Bergman and the University of Washington Symphony (David Alexander Rahbee, director).

Jan. 15 (Fri)

Bill Frisell and Michael Gibbs with the UW Big Band and Jazz Studies Faculty

Guitarist Bill Frisell and jazz composer/arranger Michael Gibbs—Frisell's former teacher at Berklee School of Music—team up for a return to Frisell's jazz roots in this performance of music by Frisell, arranged by Gibbs for big band. The audience will be seated on the Meany mainstage for an intimate performance by Frisell, Jazz Studies faculty Cuong Vu, Ted Poor, and Luke Bergman, and the University of Washington Big Band (Paul Harshman, director).

**Performances are at 7:30 pm at Meany Theater.
Tickets: \$20 (\$10 students and seniors)**

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/calendar for our complete events calendar.

Affiliate professor Bill Frisell is known far and near as a master of the electric guitar, but his first instrument was actually the clarinet. Photographer (and UW faculty member) Steve Korn helped the artist reconnect with his early musical roots last summer at Korn's Seattle-area studio. Read the interview at: stevekornphoto.com/talking-pictures.

Photo: Steve Korn



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Photo: Jerome Tso