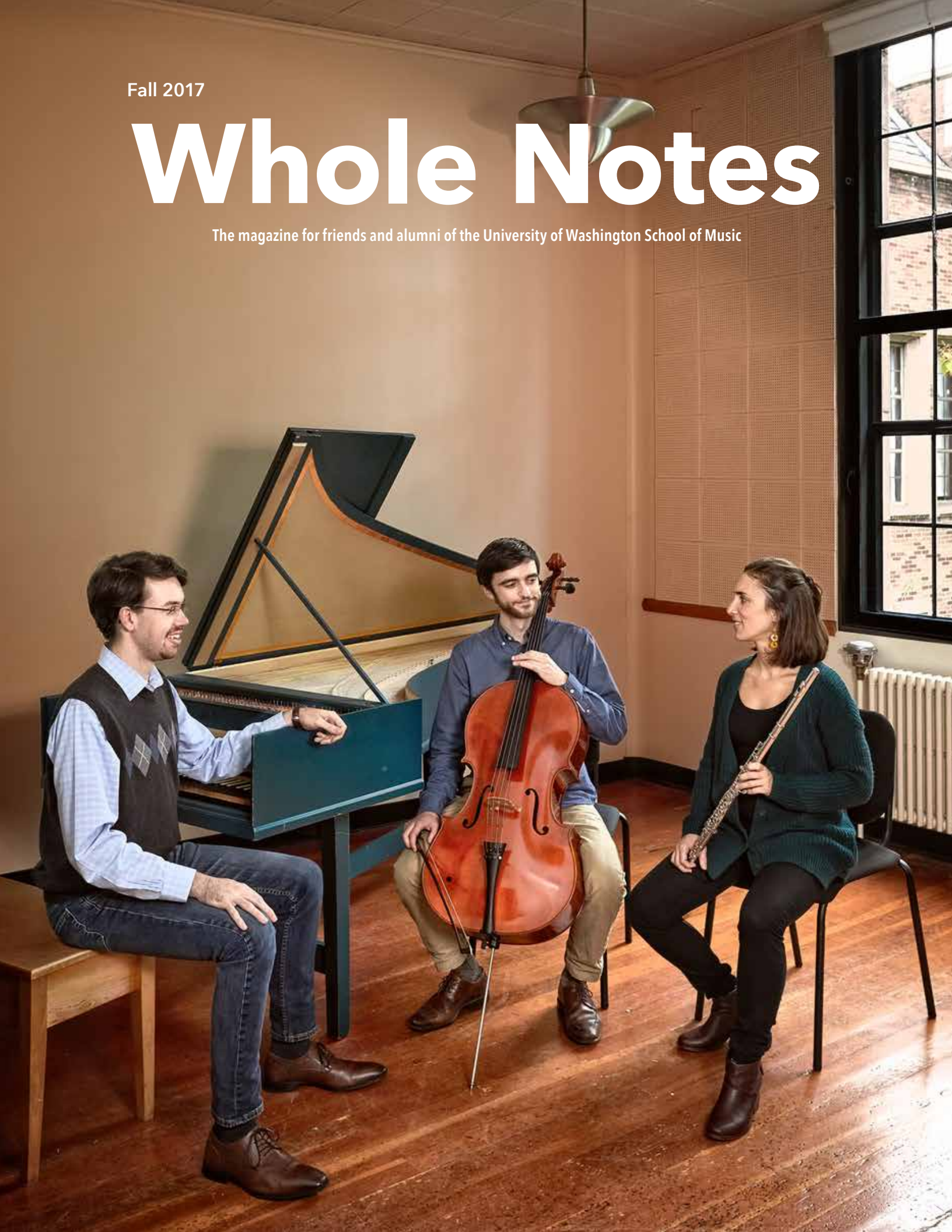


Fall 2017

Whole Notes

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



IN THIS ISSUE

- 3 School News
- 6 Sophisticated Whittling
- 8 Archival Transitions Complete
- 10 Faculty News
- 12 New Publications and Recordings
- 13 New Faculty
- 14 UW Music in the Common Tent
- 16 Making Appearances
- 18 Student and Alumni News
- 20 In the Community
- 21 Grand Finale
- 23 Scholarship Chamber Groups
- 24 Giving Notes
- 26 2016-17 Scholarship Recipients
- 28 Friends of the School of Music
- 31 Concert Season Highlights

Whole Notes

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Fall 2017

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

We'd love to hear from you

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

Send updates to:

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On the cover:

Discovering Common Musical Ground in the Music Building are the members of the Discovery Trio, a UW Music scholarship chamber group featuring graduate students (clockwise left to right): Wyatt Smith, harpsichord; Chris Young, cello; and Gemma Goday, flute.

Cover photo: Steve Korn

From the Director

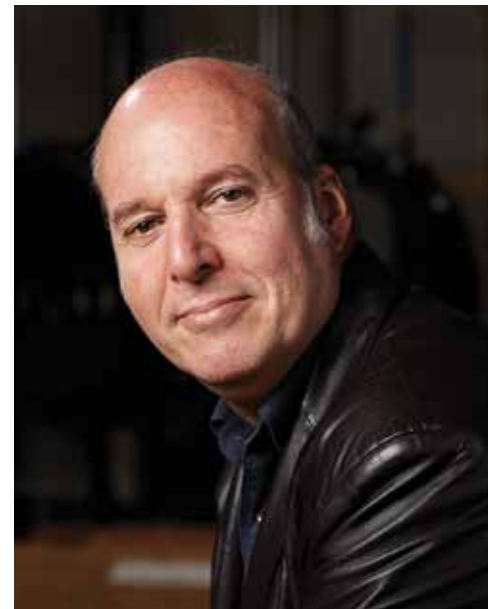
This issue of *Whole Notes* offers a look back at the 2016-17 academic year and the briefest glimpse of the work engaging our students, faculty, and alumni. As you will read in this issue, our achievements take many forms. For some of us, success is the mastery of a challenging great work of music, the world premiere of a new composition, top honors in a prestigious competition, an appointment to an academic position, or recognition by a top society of our peers. Others are intent on exploring new and innovative ways their musical knowledge, skills, and abilities might make an impact, both here at the University and in worlds beyond.

A great deal of the important work outlined in this report is encouraged, supported, and made possible by our friends and alumni—all of you whose gifts of financial support, time, and interest contribute to the success of the students and faculty and the communities we serve. In the waning weeks of 2017, we appreciate your consideration among the causes that are important to you, and we thank you for all that you have made possible here at the School of Music during this past year and more.

Thank you!



Richard Karpen,
Director, School of Music



FACULTY COMPOSER HUCK HODGE GRANTED CHARLES IVES LIVING AWARD

The American Academy of Arts and Letters has named UW faculty composer Huck Hodge the recipient of the Charles Ives Living, the largest monetary award granted exclusively to American composers.

Honoring mid-career composers of unheralded acclaim, the cash award of \$225,000 enables—and in fact requires—the recipient to “quit his day job” for a two-year period in order to focus solely on composing, a luxury not afforded Ives himself, who composed the body of his work in relative obscurity while earning a living in the insurance trade.

While on leave from the UW starting July 1, 2018, Hodge (who currently serves as chair of the UW Composition program) plans to continue his prolific output of new works developed in his eight years on the UW Music faculty, during which he has garnered numerous honors, including a prestigious Rome Prize in Composition, the Gaudeamus Prize, the ISCM League of Composers Award, fellowships from the Guggenheim Foundation and the American Academy of Arts and Letters, the Aaron Copland Fellowship from the Bogliasco Foundation, and awards from ASCAP, New Music USA, and the Concorso Franco Donatoni in Italy.

Established in 1998 and awarded tri-annually, the Charles Ives Living is the Academy's top prize among hundreds of scholarships and fellowships awarded to composers since 1970, when Harmony Ives, widow of the acclaimed composer, left to the Academy the royalties from her husband's music to establish a fund for prizes in music composition. The American Academy of Arts and Letters, an honor society of the country's 250 leading architects, artists, composers, and writers, administers more than 70 awards and prizes, exhibits art and manuscripts, funds performances of new works of musical theater, and purchases artwork for donation to museums across the United States.



Photo: Steve Korn

BRENDAN MCGOVERN 2017 DEAN'S MEDALIST IN THE ARTS

School of Music student Brendan McGovern was named the UW College of Arts and Sciences 2017 Dean's Medalist in the Arts. McGovern, who recently graduated from the UW with double degrees in Jazz Studies and History, was one of four graduating seniors to be awarded the dean's medal, the highest honor for graduating seniors in the College. One honoree from each of the College's four divisions—arts, humanities, social sciences, and natural sciences—receives the award annually, with selections based on students' grade point average and faculty recommendations.

While at the School of Music, McGovern performed in numerous combos and ensembles and was engaged in campus and off-campus performances and activities organized by the student-run Improvised Music Project (IMP). This past May he was a featured musician performing with guitarist Bill Frisell during the IMP's annual festival, IMPFest.

“Brendan is the kind of student one dreams of working with,” wrote Jazz Studies faculty member Ted Poor in his recommendation letter supporting McGovern's award nomination. “He is curious and completely invested in his studies and always quick

to provide encouragement to younger, less experienced players.”

McGovern combined his interests in music and history when preparing his senior thesis in the History department, researching jazz education in Seattle from the 1960s through 1980s and the impact of racism and class privilege. “His research topic and method — conducting oral history interviews with prominent figures in Seattle's jazz education community — required him to engage in often-sensitive conversations about racism and class privilege,” wrote Lynn Thomas, professor of history, in her letter of recommendation. “He handled those conversations with great skill and humility, and grew both intellectually and socially through doing so. Brendan never backed away from the challenges of research.”

In addition to the dean's medal, McGovern also was recently awarded the UW's prestigious Bonderman Travel Fellowship, which will support his next endeavor—eight months of world travels in which he plans to investigate the ways in which music can instigate social change in various cultures in the Caribbean, South America, West Africa, and Southeast Asia.

School News



BRAIN BUZZ CONTINUES AT DXARTS ART+BRAIN LAB

Research underway at the Center for Digital Arts and Experimental Media (DXARTS) attracted a high-profile visitor recently when world-renowned soprano Reneé Fleming, in town for an engagement with Seattle Symphony, paid a visit to DXARTS' Art+Brain Lab.

Fleming received a personal demo donning wearable sensors and learning more about results and methods for collecting data that have been developed over the course of the past several years at DXARTS. Professors Richard Karpen, Juan Pampin and Thomas Deuel, along with DXARTS Research Associate (and School of Music Composition alumnus) Marcin Pączkowski, demonstrated ongoing work with tools and technology—including mini

Electroencephalography (EEG) and Electromyography (EMG) machines—used to collect brain and muscle signals that can control a piano and software synthesizers.

Continuation of this research is made possible through a generous grant from the National Endowment for the Arts and by the Yamaha Corporation, providing support through its Disklavier, a robotic/acoustic piano that has performed a central role in presentation and refinement of the professors' music experiments. Professors Karpen and Pampin also receive funding support from the Mellon Foundation as part of a consortium project under way at the UW and administered through the Meany Center for the Performing Arts.



UW MUSIC MAJOR JOCELYN BEAUSIRE RECEIVES LIBRARIES UNDERGRADUATE RESEARCH AWARD

Voice major Jocelyn Beausire, who double majored in Music and Architecture, was recently awarded a 2017 UW Libraries Research Award for undergraduates in the senior non-thesis division for her paper, in which she posited a framework for encouraging inclusivity, egalitarianism, and cooperation in the creation of urban acoustic environments.

The awards, granted annually by UW Libraries in three divisions, included a \$1,000 cash award and recognition at a special awards ceremony hosted by UW Libraries. Submissions were judged based on the students' project, reflective essay, and bibliography and how well they demonstrated use of library resources in conducting their research.

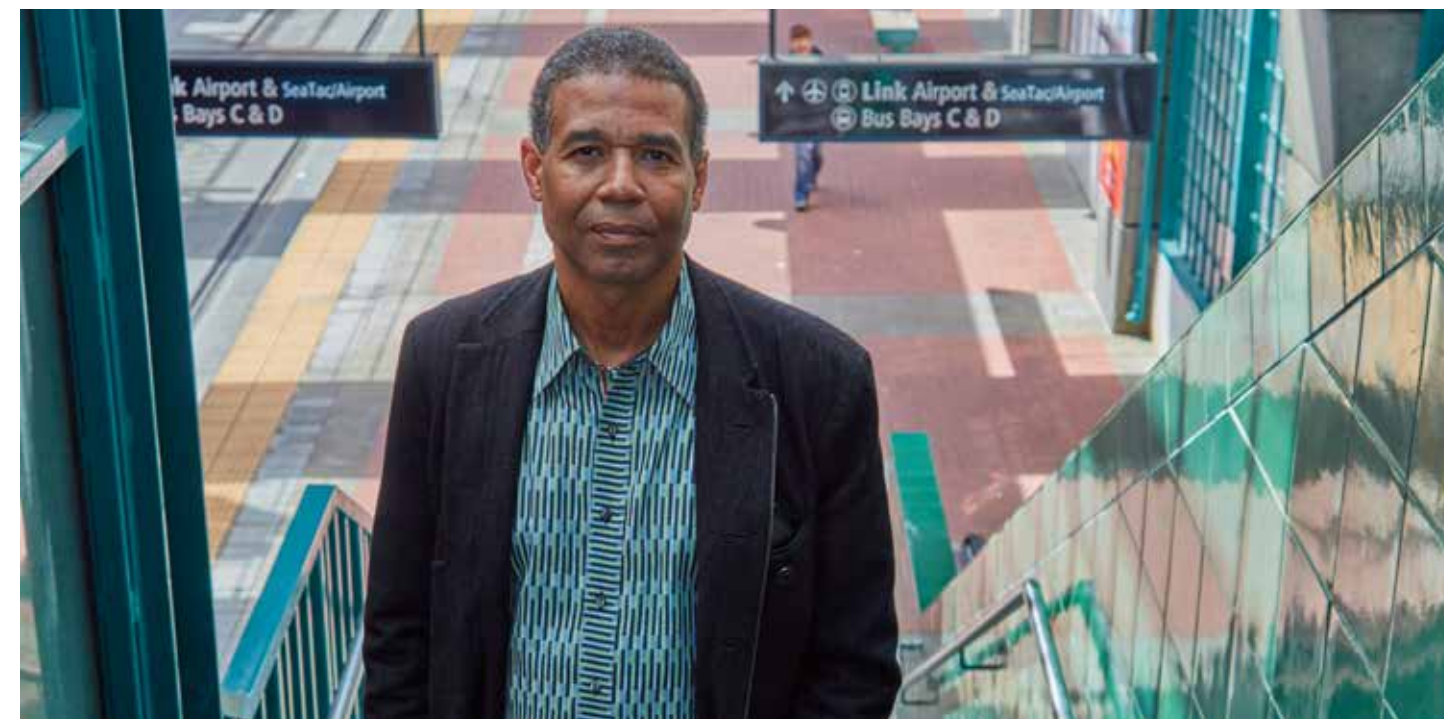
Founded in 2004 with support from The Kenneth S. and Faye G. Allen Library Endowment and Friends of the Libraries, the Research Awards for Undergraduates have granted more than \$100,000 to UW students who have gone on to graduate studies at such prestigious universities as Columbia, Harvard, Syracuse, Yale, and many others.

KOIZUMI PRIZE FOR ETHNOMUSICOLOGY AWARDED TO UW MUSIC PROFESSOR PATRICIA CAMPBELL

Patricia Campbell, Music Education and Ethnomusicology professor at the School of Music, is among 2017 recipients of the Fumio Koizumi Prize for Ethnomusicology, an international award presented each spring in Tokyo. The award recognizes Professor Campbell's achievements in research in world music pedagogy and children's musical cultures.

The Koizumi prize was established by Koizumi Mieko, widow of Professor Koizumi Fumio, a noted Japanese ethnomusicologist, to commemorate her husband's lifelong devotion to ethnomusicology and to honor individuals and organizations who have made significant contributions to the field. The prize includes a cash award and certificate and an opportunity to deliver a lecture at the Japanese university of the winner's choice. Professor Campbell delivered lectures for the Koizumi Foundation at the Tokyo College of Music and the University of Kyoto.

Receiving the honor places Professor Campbell in esteemed company among her peers; previous recipients include John Blacking, William P. Malm, Jean-Jacques Nattiez, Bruno Nettl, Barbara Barnard Smith, and Robert Garfias, founder of the University of Washington Ethnomusicology program.



MARC SEALES A 2017 WESTERN WASHINGTON UNIVERSITY DISTINGUISHED ALUMNUS

Jazz Studies Professor Marc Seales was named the Western Washington University 2017 Distinguished Alumnus of the Year for the College of Fine & Performing Arts.

The longtime UW Music faculty member, a graduate of WWU's music program, was recognized along with distinguished graduates of all of WWU's colleges in a ceremony at Western's Bellingham campus on May 18.

The awards, established in 1980, are the most prestigious honors bestowed by the Western Alumni Association on alumni and members of the university's community.

Seales's accomplishments since his graduation from WWU include decades of professional music involvement, numerous recordings and performances with some of the leading musicians in jazz, and multiple awards from Seattle's Earshot Jazz organization, which inducted him into its Jazz Hall of Fame in 2009. The first full-time faculty member in the UW's Jazz Studies program when it was first established in 1990 and former chair of the program, Seales continues to teach and perform at UW and beyond.

Photo: Curtis Cron

Photo: Steve Korn

SOPHISTICATED WHITTLING

Quest for the Golden Reed



When UW music student Logan Esterling decided to switch from saxophone to oboe in his sophomore year of high school to fulfill his dream of performing in an orchestra, he had no idea that he was consigning himself to a life requiring constant, diligent attention to his instrument far above and beyond that required of other instruments in the ensemble. He had no idea he would soon be carrying four knives in his oboe case wherever he'd go and that razor blades and sandpaper would figure prominently in his daily routine. Becoming an oboist meant he would become one of the hardest working musicians in the orchestra, and not because of the hours of practice required to master the instrument, though the practice required is no small thing to contemplate.

No, the defining difference, the thing that sets players of oboes and bassoons and clarinets apart from the rest, are the reeds themselves. Inside a small case Esterling carries with his instrument is a set of reeds, made of cane grown in the south of France, and meticulously fine-tuned to achieve optimum sound attributes. As Esterling has discovered, he has had to commit to becoming a skilled reedmaker in addition to a skilled musician to be the best oboist he can be. That means in addition to learning to play, he has had to learn to scrape, to shape, to soak, to fold, to gouge, and then to scrape some more, all in exact measure and with varying results.

At the School of Music, reed making is taught by two expert practitioners—bassoonist Seth Krinsky and oboist Mary Lynch,

who both serve as principals of their respective instruments with Seattle Symphony in addition to their work on the School of Music faculty.

It takes a certain focus to excel at the mastery of the craft as well as patience and a willingness to make a lot of inferior reeds in the process of learning. Lynch cites a quote from John Mack, longtime principal oboist of the Cleveland Orchestra, who famously said, "You have to make an entire laundry basket of reeds before you can start to become adept."

Esterling, a junior who performs in both the UW Symphony Orchestra and the Wind Ensemble, is on his way to becoming adept. He spends an average of two hours per day on reed-making on top of his class and rehearsal schedule. *continued on page 22*



Double Reeds: Step by Step

By Logan Esterling - Special to Whole Notes

A hair of a cat, the shavings from an eraser, a petal from a flower, and the skin of an apple. All of these random ingredients are around the same thickness as the two blades of a finished oboe reed. Take a look at the thickness of a fingernail; reed makers are shaving cane to be even thinner than that.

As with every aspect of making a reed, the "ideal measurements" are unique to each oboist's style of playing. Regardless of personal ideals, attention to detail is a trait that reed-ers are required to have.



Every reed begins with cane. The cane used in modern reed making is of the variety *Arundo Donax*. This type of giant 20-foot cane is grown across the globe, but most oboists revere the cane from the southern Var area of France. In assessing the quality of a piece of cane, the oboist prioritizes straightness and a consistent diameter between 10 and 10.5 millimeters. The section with ideal measurements is sliced off of the tube cane. Each piece is then cut to the proper length and the middle of the cane is shaved using a gouging machine.

After ensuring the cane is properly soaked, the reedmaker folds it in half. The folded piece of cane fits onto a shaper tip where the excess cane is shaved off using razor blades.

At this point the cane is ready to be tied and scraped. The cane is fastened onto staples, which are typically brass or silver tubes that have cork on the bottom half so that it can easily slide into the top of the oboe. The standard length of a staple is 47 millimeters long, but that is also subject to preference. *continued on page 22*





Judy Tsou, John Vallier, and Laurel Sercombe pause in the midst of transition activities under way at the Ethnomusicology Archives and UW Music Library. Photo: Steve Korn

Archival Transitions Complete

When longtime UW Ethnomusicology Archivist Laurel Sercombe retired from the UW last June after more than 30 years as archivist, many wondered how the archives would change in her absence or if her high standards could possibly be met by any successor. Now, nearly a year later, several truths are evident: One might leave but not really leave; it's hard to say goodbye; and if one is diligent, one might be able to help guide the direction of change toward the best possible outcome.

To that end, a passing of the baton—or in this case, the Edison Cylinder—got under way at the University of Washington this past summer, where an agreement between the School of Music and UW Libraries took effect July 1 transferring curatorship of the UW's internationally renowned Ethnomusicology Archives from the School of Music to UW Libraries.

The move represents a major undertaking many months in the planning and a commitment on the part of the UW to preserve

and maintain for future generations the renowned collection of artifacts, field recordings, and research.

Under the agreement, announced to faculty this past spring by School of Music Director Richard Karpen and Head of the Music Library Judy Tsou, the Archives remain physically located in the Music Building but have been absorbed into the collections of the Music Library, with John Vallier, Head of Media in the UW Libraries, serving as Ethnomusicology Curator. Vallier, previously Ethnomusicology Archivist at the University of California Los Angeles, is a sound, video, and film archivist and affiliate faculty member in the Ethnomusicology program who worked closely with Sercombe on past archiving projects and team-taught classes in the department. In addition to Vallier's appointment through UW Libraries, the School of Music, in consultation with the Libraries, is to appoint annually a nine-month research assistant dedicated to the archives, which the public may access via the Music Library's Listening Center.

continued next page



Early cylinder-shaped sound recordings are among the rare artifacts in the UW's Ethnomusicology Archives.

Photo courtesy UW Ethnomusicology Archives.



Alumna Erin Conor named head of UW Music Library

Long-time patrons of the UW Music Library may notice the new head of the Music Library, Erin Conor, looks familiar. That's because her new role represents a bit of a homecoming for Conor, who earned graduate degrees in music history and library and information science at the UW in the mid-2000s.

Most recently the performing arts librarian at Reed College in Portland, Conor earned an MA in Music History (2006) and MLIS in Library and Information Science (2008) at the UW, working as a student employee in the Music Library under the supervision of former head Judy Tsou, who retired in September after 17 years as head of the Music Library.

In her new role, Conor is charged with continuing the steadfast progress made by Tsou in digitizing collections and improving archiving practices, developing collections, cultivating private support and engaging in outreach and publication. Conor brings to this work interests and strengths in collection development, information literacy and accessibility, among other areas.

Prior to her appointment at Reed, Conor worked at the University of California, Irvine, where she was the research librarian for the performing arts. At Reed, she managed all aspects of the Performing Arts Resource Center, a branch library and computer lab with collections in music, dance, and theatre, and collaborated with music faculty to integrate information literacy into assignments for required courses.

The transition began last year, with Sercombe devoting volunteer hours to preparing the archives for Vallier, and Ethnomusicology graduate student Joe Kinzer filling in as the School's archivist, with some oversight from Sercombe and Vallier, as Vallier eased into his new role.

"This agreement represents a really long-term commitment by the UW to preserve the archives," School of Music Director Richard Karpen said when announcing the agreement to faculty. "It feels like the right thing to do, and Laurel more than approves of this herself, and that was important to us."

Still more big changes occurred in September, when Tsou herself retired after seventeen years as head of the UW's Music Library. Final candidates, who visited campus for interviews during spring quarter, faced a daunting record of achievements. In her tenure, Tsou was instrumental in securing numerous grants and resources, improving the study spaces, enhancing collections, and helping the library stay abreast of technological advances in the preservation of its printed and audio holdings.

Her leadership in national organizations includes appointments on the National Recording Preservation Board (NRPB) of the Library of Congress, service as president of the U.S. Branch of the International Association of Music Libraries, Archives and Documentation Centres (IAML-US), and for the Society for American Music, which recently honored her with the Distinguished Service Citation for her exemplary service to the Society and for her scholarly contributions in the field of American Music.

One might wonder how the Music Library will change in Tsou's absence or if her high standards can possibly be met by her successor, School of Music alumna Erin Conor (please see story this page), but if recent events are any indication, a smooth transition is imminent.

Faculty News

UW Music faculty report new publications, recordings, appointments, presentations, and more in their recent work at the UW and beyond.

Jonathan Bernard (*Music Theory*)

The Music Theory professor delivered a keynote address, “The Path to Ligeti’s Late Style: Surface Disjunction, Underlying Continuity,” at the György Ligeti Symposium at the Helsinki Music Centre (Sibelius Academy) in Helsinki, Finland. His essay, “Octatonicism, the Octatonic Scale, and Large-Scale Structure in Joan Tower’s Silver Ladders,” is included in *Analytical Essays on Music by Women Composers: Concert Music, 1960–2000*, published last year by Oxford University Press. He has just completed a two-year term of service on the Publication Awards Committee of the Society for Music Theory.

Geoffrey Boers (*Choral Conducting*)

His UW choral ensemble the Chamber Singers released a new CD on the Centaur label (see page 13) and performed at Carnegie Hall on a recent tour to New York City. The group also received a coveted invitation to perform at the National Choral Directors Association conference this coming March. Over the summer, Boers led conducting workshops and clinics for Enumclaw High School and led conductors from around the country in a three-day summer choral conducting workshop investigating the power of empathy to change the mindset of conductors.

George Bozarth (*Music History*)

His new critical edition of the complete organ works of Johannes Brahms, prepared in collaboration with Johannes Behr, was published in the *Johannes Brahms-Gesamtausgabe* (G. Henle Verlag, Munich) in late 2016. He delivered a paper on the young Max Reger at the School of Music’s Max Reger conference in November 2016 as well as public lectures at the Ladies Musical Club in Seattle and for the Gallery Concerts series. The Seattle Early Keyboard Collection, of which he is the curator, welcomed two new replica instruments—a German Lautenwerck, a gut-strung harpsichord of the type that J. S. Bach helped to design, and an 1814 Johann Fritz Viennese grand fortepiano. He completed his 27th season as artistic director of the chamber series Gallery Concerts, and in summer 2017 became artistic director of the Kennebec Early Music Festival in Bath, Maine, laying the groundwork for an inaugural season of chamber and organ concerts and solo soirées performed on historical instruments.

Patricia Campbell

(*Music Education, Ethnomusicology*)

Professor Campbell is in her tenth year of membership on the advisory board of Smithsonian Folkways Recordings (six years as chair). She also serves on the board of the Smithsonian Center for Folklife and Cultural Heritage. She was recently reappointed as external examiner at the Irish World Academy of Music and Dance, University of Limerick, for 2018-2020. While on sabbatical during 2016-17, she was engaged internationally in lectures and teaching residencies at Ludwig Maxmillian University (Munich), Franz Liszt University of Music (Weimar), Amsterdam and Rotterdam conservatories (the Netherlands), the universities at York and Hull (UK), SUNY-Potsdam (New York), Kennesaw State University (Georgia), University of

Ljubljana (Slovenia), University of Cape Breton (Canada), University of Limerick (Ireland), and the School of Oriental and African Studies at the University of London. She also presented keynote and plenary addresses at various meetings of music scholars, tertiary-level educators and arts policy-makers last spring in Tel Aviv, Washington, D.C., and Kathmandu, Nepal.

Steven Morrison (*Music Education*)

The chair of UW’s Music Education program presented new research on a statistical model of culture-specific music learning at the International Conference for Research in Music Education in Bath, England and at the Asia-Pacific Symposium for Research in Music Education in Malacca, Malaysia.

Michael Partington (*Guitar*)

The head of the UW’s guitar program held the first annual intensive classical guitar workshop for young adults at the UW this past June. He was guest performer and conductor at Guitar New Mexico and completed a concert residency in Spain last summer for CaminoArtes. He was recently seen onstage in Seattle Opera’s *Il Barbiere di Siviglia*. He performed solo and duo concerts in the United States and Canada and performed with Timothy Salzman and the UW Wind Ensemble the West Coast premiere of *Concerto of Colours* by Stephen Goss.

Ted Poor (*Jazz and Improvised Music*)

The faculty drummer launched the first full season of *A Prairie Home Companion* with mandolinist/songwriter Chris Thile with performances in St. Paul, Los Angeles, San Diego, and New York City; he also performed on Thile’s Nonesuch release *Thanks For Listening*. He began a collaborative recording project with saxophonist Andrew D’Angelo and Grammy-winning guitarist/producer Blake Mills; performed with guitarist Ben Monder in New York City and in Los Angeles with violinist/songwriter Andrew Bird; and recorded with Grammy nominated producer Tony Berg and with the aforementioned Bird, with whom he is writing and recording demos for a new record set to be cut in early 2018.

Kari Ragan (*Voice*)

The faculty soprano continues her work with the Northwest Voice Foundation, which last April presented “The Art and Science of the Performing Voice,” a two-day conference at the UW exploring research and health management of the singing voice. Faculty organizers included Ragan (School of Music), Martin Nevdahl (UW Speech and Hearing Sciences), and Al Merati (UW Otolaryngology). Her article “Understanding Voice Doctors: Whom to Call and When to Call Them” appeared in the October *Journal of Singing*, published by the National Association of Teachers of Singing. She presented on the topic of rehabilitation of injured singers and impact of cool-down exercises this past summer at the International Congress of Voice Teachers in Stockholm, Sweden.

David Rahbee (*Orchestral Activities*)

Dr. Rahbee appeared as a guest conductor at the Hawaii Performing Arts Festival, where he led performances of works by Rossini, Stravinsky and Beethoven. He also returned to the Pierre Monteux Music Festival where he conducted a chamber orchestra of alumni of the school (Ensemble Tremblay) in works by Boyce, Boccherini, Haydn, Glanville-Hicks, and Mozart, and accompanied Mark Schuman, cellist with the New York City Opera Orchestra and faculty at Columbia University. Dr. Rahbee also was among UW conducting faculty and alumni receiving recent American Prize honors; he was awarded second place in the programming category of the College/University Orchestra Division.

Christopher Roberts (*Music Education*)

The Music Education faculty member has published two articles recently: “Elementary Students’ Situational Interest in Lessons of World Music” in the *Bulletin of the Council for Research in Music Education* and “Self-Determination Theory and Children’s Singing Games In and Out of the Classroom: A Literature Review” in *Update*.

Timothy Salzman (*Band Activities*)

The longtime director of the UW band program has been named artistic advisor of the Shanghai Wind Orchestra, a professional, government-supported ensemble with which he has made several guest conducting appearances. UW Bands observed Professor Salzman’s 30-year UW anniversary last April with a special concert at Meany Theater featuring reunion performances by UW Bands alumni and appearances by Salzman’s UW colleagues Robin McCabe and Jonathan Bernard, also celebrating three decades on the faculty of the School of Music.

Craig Sheppard (*Piano*)

His new Romeo Records release, “The Essence of an Iron Will,” featuring music by Frederic Chopin recorded live in Seattle’s Meany Theater in February of 2017, received rave reviews in *Gramophone* and other publications. Summer activities for Professor Sheppard included leading three days of masterclasses at the Jerusalem Music Center; a two-week residency at Chetham’s International Piano Summer School in Manchester U.K.; and a Piano Quintet course at Linfield College in McMinnville, Oregon. He also—with colleague Robin McCabe—led the eighth season of the duo’s Seattle Piano Institute at the UW last July. In October he traveled to Beijing, presenting two weeks of master classes at the China Conservatory and an all-Chopin recital at Tsinghua University.

JoAnn Taricani (*Music History*)

Prof. Taricani was honored recently by the American Musicological Society, which presented her with the annual Noah Greenberg Award for her edition and recording of newly discovered music for the coronation of the British King Charles II. A 17th-century composition that she recently discovered was recorded by School of Music alumnae and a visiting artist and presented in September at a conference on the “Water Poet John Taylor” at the University of Cambridge. The piece was performed by School of Music alumnae Emerald Lessley and Maria Mannisto, with visiting artist Linda Tsatsanis.

Carole Terry (*Organ*)

Head of the UW Organ program delivered a lecture, “Physiology of Organ Technique,” for the National Convention of the American Guild of Organists in Houston (June 2017). She and graduate students and faculty from the UW joined with organists and scholars from Seattle’s St. Mark’s Cathedral last November to co-present a symposium celebrating the organ music of German composer Max Reger.

Sæunn Thorsteinsdóttir (*Cello*)

The faculty cellist premiered a concerto written for her by Páll Ragnar Pálsson, co-commissioned by the NDR Elbphilharmonie Orchestre and the Los Angeles Philharmonic. She toured in South Africa with chamber ensemble Decoda, playing concerti and chamber music and working with young musicians at Stellenbosch University. She performed chamber music and presented recitals in New York, Iceland, England, and Sweden and toured in Europe with record label and music collective Bedroom Community.

Cristina Valdés (*Piano*)

The faculty pianist premiered Richard Karpen’s solo piano work, “Program Notes,” written especially for her. She recorded Orlando

Jacinto Garcia’s “From Darkness to Luminosity” with the Malaga Philharmonic in Spain. She also performed the Ravel Piano Concerto for the Left Hand with the Seattle Philharmonic under Adam Stern; was a featured performer on the Seattle Symphony’s [UNTITLED] series performing works by Kyriakides, Lutoslawski, and Zubel; and gave an all-Beethoven chamber music recital on the First Friday Salon series at Resonance (with violinist Victoria Parker and cellist Alistair MacRae).

Cuong Vu (*Jazz Studies*)

The Jazz Studies chair and renowned trumpeter won a 2017 ECHO Jazz Award for the 2016 Nonesuch release *The Cuong Vu Trio Meets Pat Metheny*. Awarded annually by the Deutsche Phono-Akademie, the ECHO music prize is a German recording industry honor recognizing outstanding achievement in the music industry. Vu was named International Brass Instrumentalist of the Year. In other recording news, Vu and bandmates (and UW faculty colleagues) Ted Poor and Luke Bergman teamed up with guitarist Bill Frisell on a new release on RareNoiseRecords, *Ballet*, a live set of music by the composer/arranger Michael Gibbs, which the quartet performed with the UW Big Band at Meany Theater in 2016.

Melia Watras (*Strings*)

Her album *26* was released by the Sono Luminus label in January 2017 to critical acclaim, with *The Strad* calling it “a beautiful celebration of 21st century viola music” and *The Journal of the American Viola Society* (reviewing *26* and her previous album, *Ispirare*) calling her recent recording work “an eloquent testimonial to her ever-enterprising, imaginative approach to music and music making.” Watras’s article on the making of *26* was published in the March 2017 issue of *Strings*.

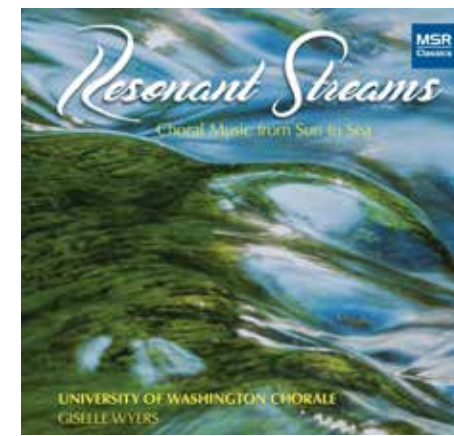
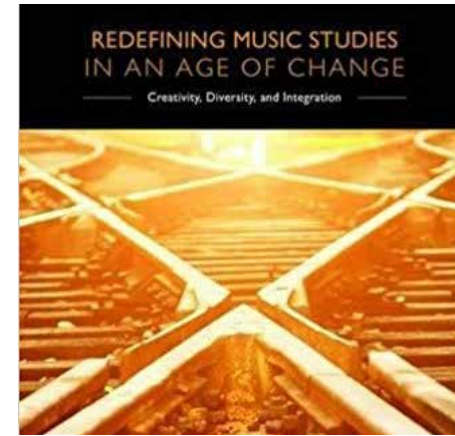
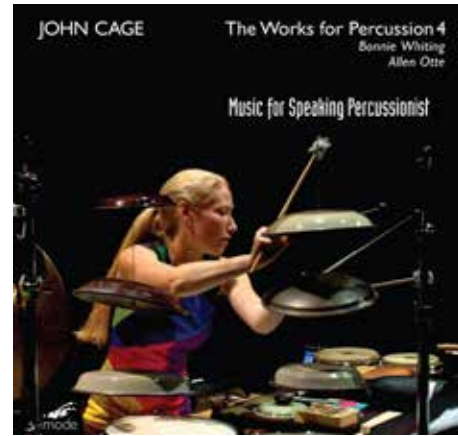
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Passages Robert Allen Kauffman

1929 - 2017

Former School of Music faculty member Robert Kauffman, whose research in African music and culture were influential in the formative years of the UW’s Ethnomusicology program, died on August 9 in Seattle. A member of the School of Music faculty from 1971 through 1977, Kaufmann co-authored studies with Ethnomusicology program founder Robert Garfias and was instrumental in introducing the Pacific Northwest to the music of Zimbabwe with his recommendation of Dumisani Maraire as a Visiting Artist in the Ethnomusicology program from 1968 to 1972.

Kauffman received his B.A. at Bethany College, Lindsborg, Kansas, his M.A. at Indiana University at Bloomington, Indiana, and his PhD in Ethnomusicology at the University of California, Los Angeles. He began his musical career teaching music and conducting choirs at Woodstock School in Musoorie, India, followed by extensive research in African music and developing indigenous music for the Methodist Church in Zimbabwe. After completing his post-graduate work he served as ethnomusicologist at the UW and at the University of Pittsburgh. Surviving family members are his wife, Thelma, of Seattle, daughter Gloria of Tucson, Arizona and Vedano, Italy, and three sons Stephan (Maria Saez) of Abbotsford, B.C., Philip (Maria Guadalupe) of Bellevue, and Marcus of Seattle.



NEW PUBLICATIONS & RECORDINGS

Cuong Vu 4-Tet: **Ballet: The Music of Michael Gibbs**

This live collaboration between UW Jazz Studies chair Cuong Vu and guitarist Bill Frisell grew out of the latter's desire to bring his former teacher, the jazz composer/arranger Michael Gibbs, to the University of Washington for performances of Gibbs' music with the orchestra and big band. Vu and Frisell, joined by drummer Ted Poor and bassist Luke Bergman, contributed elegant opening sets each night of the two-night stand in January 2016 at the UW's Meany Theater, performing terrific interpretations of memorable Gibbs tunes, including the five on this disc from the second night of performances. (RareNoiseRecords)

Craig Sheppard: **Chopin: The Essence of an Iron Will**

The pianist's latest release on the Romeo Records label features sonatas and mazurkas by Frederic Chopin recorded live at the UW's Meany Theater in February of 2017. The artist's nuanced insights into Chopin's Fantasy in F minor, Opus 49; Three Mazurkas, Opus 59; and the Sonata in B minor, Opus 58 impressed reviewer John Quinn of *MusicWeb International*,

who noted that common to all of Sheppard's recordings "is the sense that no matter how spontaneous the playing may sound he has considered – and, indeed, re-considered – the music very carefully; nothing is ever taken for granted." (Romeo Records)

Greg Sinibaldi: Ariel

Greg Sinibaldi's experimental homage to the poet Sylvia Plath's *Ariel* deploys the EWI—electronic wind instrument—a computer-controlled woodwind-like synthesizer wielded to heavy effect in his new recording, which captures sonically the bleak intensity of Plath's final works, written mere months before her demise. Joined by UW colleagues Ted Poor on drums and Ryan Ferreira on guitar, Sinibaldi presents a highly personal reading of the poet's final words in this unique recording, which Paul Rauch of *All About Jazz* calls a brilliant "abyss of darkness and renewal."

Bonnie Whiting: **John Cage: Music for Speaking Percussionist**

Bonnie Whiting revisits a pair of vintage works by John Cage in her work *51'15.657" for a speaking percussionist*, recently released on the Mode Records label. The disc presents Whiting's realization of a

solo simultaneous performance of John Cage's *45' for a speaker and 27'10.554" for a percussionist*. "These are vintage pieces," Whiting says, "music from the mid-50's and part of a series of timed works that Cage enjoyed mixing together and referred to in notes and letters as 'the ten thousand thousand things.'" A culmination of 14 months of work and study, Whiting's version is the first to feature one performer executing both pieces in their entirety. (Mode Records)

Cyndia Sieden: **Sunleif Rasmussen: Symphony No. 2, The Earth Anew**

UW faculty soprano Cyndia Sieden takes a lead role in the world premiere of Faroese composer Sunleif Rasmussen's *Symphony No. 2: The Earth Anew*, a life cycle based on a Norse tree of life myth performed by the Helsinki Philharmonic Orchestra under the direction of Finnish conductor John Storgårds. Gramophone magazine's review of the recording took particular note of Sieden, calling her portrayal of the messenger squirrel "every bit rodentine" in a "thrilling performance" made possible by the composer, the Helsinki Philharmonic, and a consortium of foundations. (Dacapo)

Larry Starr (with Christopher Waterman): **American Popular Music, Vol. IV: From Minstrelsy to MP3**

The fourth edition of this authoritative text co-authored by UW History Professor Larry Starr and former UW faculty member Christopher Waterman analyzes the development of jazz, blues, rock, country, hip-hop, and beyond, taking particular notice of significant female artists and their contributions to the rise of those genres. With an analytical approach acknowledging the cultural and social significance of the art and artists, the authors trace the development of key musical movements in American pop music from roots to the digital age. (Oxford University Press)

Patricia Shehan Campbell (with Edward Sarath and David Meyers): **Redefining Music Studies in an Age of Change: Creativity, Diversity, Integration**

Music Education professor Patricia Shehan Campbell and colleagues Edward Sarath

of the University of Michigan and David Meyers of the University of Minnesota suggest new frameworks for transforming the ways in which music studies are taught in institutions of higher learning. Responding to the needs of a rapidly changing world, the authors, all of whom are professors of music or music education at leading state universities, suggest that a foundational, systemic overhaul of the traditional European-based classical system might most effectively be considered from perspectives centered around creativity, diversity, and integration. (Routledge)

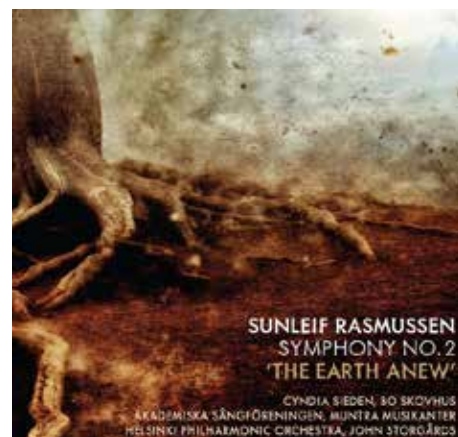
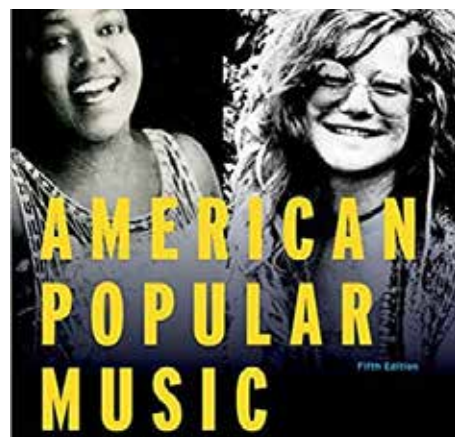
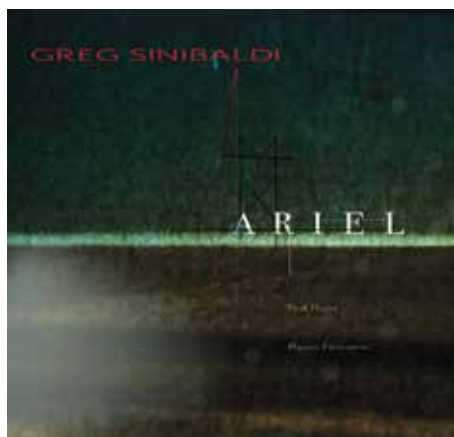
UW Chamber Singers: **Behold, Again, the Stars**

The UW's only professional-level choir, the UW Chamber Singers, under the direction of School of Music associate professor Geoffrey Boers, makes its professional recording debut with this collection compiled from sessions in 2014 and 2015

recorded at Seattle's St. Mark's Cathedral and St. Joseph's Parish. Produced and engineered by Bill Levey, Via Audio Seattle, the disc includes music by Stephen Stucky, Claudio Monteverdi, Arvo Pärt, Jake Runestad, Eric Whitacre and others, including choral alum Eric Barnum's "The Stars Stand Up in the Air." (Centaur)

University Chorale: **Resonant Streams: Choral Music from Sun to Sea**

A collection of the ensemble's best recordings from 2014 through 2016, this third release by the University of Washington Chorale (Giselle Wyers, director) gathers works by Holst, Bouzignac, Charpentier, and Fauré, Wyers's original work, "And Love Be Written on Running Water," several Chinese and Swedish folk songs, and Richard Rodgers's *Oklahoma* in a robust and diverse recording, the choir's first on the MSR Classics label. With Sarah Riskind, assistant conductor. (MSR Classics)



New Faculty Appointment Fall 2017 **John DiCesare, tuba**

Seattle Symphony principal tuba John DiCesare joins the School of Music faculty this fall as the UW's new tuba instructor. DiCesare's appointment as a part-time artist-in-residence in the instrumental performance program is effective as of Fall 2017. Previously, DiCesare served as principal tuba of the Louisville Symphony and numerous chamber groups as well as teaching master classes and private lessons nationally.

DiCesare has performed with orchestras nationwide; notably the Cleveland Orchestra, Cincinnati Symphony, Philadelphia Orchestra, Pittsburgh Symphony, and the St. Louis Symphony.

An avid chamber musician and soloist, DiCesare is a founding member of the Pittsburgh Tuba Project and Iron City Brass Quintet. Iron City Brass was a quarter finalist in the Fischhoff International Chamber competition in 2012.

DiCesare holds degrees from Duquesne University, Kent State University, and is in the final stages of his Doctorate of Musical Arts at West Virginia University, where he held the prestigious Swiger Fellowship. His teachers include Craig Knox, Tom Lukowicz, and John Bottomley.

UW Music in the Common Tent

LIFE LESSONS
FROM TENT CITY 3



Graduate choral conducting student Jennifer Rodgers discovers what is possible when a university that provides space for a homeless encampment also has a world-class music department.

Throughout Winter Quarter 2017 a most interesting mix of sounds could be heard coming from the W-35 parking lot of the University of Washington and the crowded, colorful, fenced-in community of Tent City 3. On Mondays, the normal cacophony of the camp (in residence at the UW's southern edge from late November 2016 through mid-March of 2017) included an additional layer of musical sounds ranging from a jazzy brass band, to a solo cellist playing Bach, to a tight-harmony a cappella group. And on Friday afternoons, groups of students and faculty could be heard wailing out what they remembered of classic rock tunes along with any TC3 residents who wished to join.

Jennifer Rodgers, a doctoral student in choral conducting at the School of Music, organized these music initiatives after learning that Tent City would be on campus during the winter quarter. In doing so, she created the first regular music series to be offered at Tent City 3 – one of five portable, self-managed communities that extend from the democratic, grassroots organizations of the Seattle Housing and Resource Effort (SHARE) and the Women's Housing Equality and Enhancement League (WHEEL).

“I was looking for a way to be involved with the huge issue of homelessness in Seattle and I have access to a top-notch body of musicians,” Rodgers says. “It seemed like a natural pairing.”

Monday night performances by UW students, faculty, and alumni included the Give Back Brass Band (a socially-invested group of experienced musicians co-founded by UW choral conducting alumnus Stephen O'Bent), Sæunn Thorsteindóttir (a world-class cellist and artist-in-residence at UW), a chamber group of the University Chorale (UW's advanced, auditioned undergraduate chorus) led by faculty conductor Giselle Wyers, two a cappella groups from the campus (Tight Chords and Unleashed), the University Men's Glee and Women's Chorus, a saxophone quartet, and the UW Percussion Ensemble.

In addition to the Monday performances, Rodgers and colleagues from the School of Music would head down to Tent City on Fridays to see if anyone in the community felt like singing. Rather

than a traditional song circle or classroom setting, the Friday hour evolved into a jam session of classic rock karaoke with Tent City residents and UW Music students.

For the university musicians, the Tent City sessions provided a rare opportunity to share music in an environment outside of the concert hall and the classroom, a decidedly non-traditional setting in which the act of giving the music was as appreciated as the music itself.



Tent City 3 was in residence on the UW campus last winter (All photos this page courtesy Jennifer Rodgers).



UW Music students and tent city residents enjoyed Friday afternoon jam sessions at Tent City 3.

For Rodgers, the experience of planning and executing the endeavor proved fruitful in entirely unexpected ways. Ideas and goals formulated in theoretical mode have a way of morphing into something unanticipated in the here and now, as she discovered on her very first visit to the camp, where the tools and skills she employs in traditional classroom settings proved inapplicable.

“I came to the first participatory music session with song-sheets, a lesson-plan, and three colleagues, thinking that we were ready to adapt to almost any number of participants,” Rodgers writes in a reflection she compiled at the conclusion of the project. “We spent the hour singing amongst ourselves and gradually making contact with a couple of residents, both of whom were interested in the event, but clearly not going to participate in the kind of sing-a-long or facilitated conversation that we had envisioned.” Disappointed, self-conscious and a little embarrassed in front of the colleagues who had accompanied her, Rodgers found the next week's session even more awkward. “In my organized way, I felt that I had done ‘all the right things’ in setting up this experience,” she says, “and that the residents of the camp had seemed enthusiastic in all of our communications, leading me to believe we were all on the same page. I know now that being on the same page doesn't mean anything when you are living entirely different life stories.” Over the course of the quarter, Rodgers and the musicians adapted to the unique needs of this unique setting and adjusted their expectations accordingly.

“The residents were enthusiastic and they were appreciative of the offer. They were also cold, working long shifts at the camp, had unpredictable schedules, little sleep, and a host of medical, employment, and survival concerns. From the first session at the UW camp and throughout the quarter, I was greeted warmly. I was ‘the Music Lady’ and had several residents express thanks for what we brought to them – more often than not from those who were

never visible participants. They weren't embarrassed by the turnout, and they didn't respond to the performing groups or to our participation sessions in any traditional way. They felt no obligation to congregate, clap or participate, but they were listening, and they were usually glad that we were there.”

At the close of the project, Rodgers reflected further on the value of the experiment.

“It all was a deeper lesson in meeting people where they are and realizing that is sometimes different than where they say they are, or where they need to be. Was the experience of value to them? Was it a ‘success?’ I think that the answers are ‘Yes’ and ‘It doesn't matter,’ respectively. I don't know what the unintended consequences or ripple-effect of the project will be, but I know there are already ripples for me.

“In addition to offering these musical events for Tent City 3, I had also hoped to learn more about the homeless in my new city of Seattle – the people, their lives and environment, the nature of the issues they face – and I certainly have. Recently, *The Seattle Times* reported on the result of a 2016 needs assessment of Seattle's homeless. It contains dozens of tables that describe the demographics of the homeless population – age, mental health, education level, reason for onset of homelessness, etc.

“My experience with the people of Tent City 3 has already made that information, though important, irrelevant to me. I learned that I cannot communicate with, make music with, or hope to understand a culture in broad terms. I can only connect with people and we can only impact each other as individuals. I trust that my experience with Ivan, Darren, Christian, Jeffrey, José, John, Jonathan, Abby, and the other residents of TC3 will remind me of that knowledge and guide me in more ways that I don't yet know.”

Faculty cellist Sæunn Thorsteinsdóttir performed for Tent City 3 residents.



Faculty conductor Giselle Wyers led singers from the UW Chorale performing at Tent City 3.



MAKING APPEARANCES

A busy academic year for our students, faculty, and distinguished guests created numerous notable moments in 2016-17. Below are just a few highlights of the past academic year.

Professors Emeriti **Stuart Dempster** and **Bill Smith** presented *Eighty and Ninety*, a concert celebrating milestone birthdays and 50 years of collaborative music-making (1). Fall Quarter Ethnomusicology Visiting Artist **Marisol Berríos-Miranda** instructed students in Caribbean music and dance (2). Graduate orchestral conducting student **Mario Torres** was among conductors leading the **Modern Music Ensemble** in a celebration of the music of Steve Reich (3). **Phyllis Byrdwell** conducted the **UW Gospel Choir**, leading 100 voices from all across the UW's degree programs (4). **Dr. Jessica Grahn** of the Brain and Mind Institute at the University of Western Ontario was the 2017 James C. Carlsen Visiting Scholar in Music Cognition and Learning. Here she is joined by UW Cognition Lab students (left to right) **Skuli Gestsson**, **Giuliana Conti**, **Anita Kumar**, Dr. Grahn, **Prof. Steven Morrison**, and **Will Coppola** (5). UW Concerto Competition Winners (left to right) **Judith Kim**, violin, **Miao Liu**, flute, and **Yu-Chi Lee**, piano, performed their winning entries with the **UW Symphony** (6). Faculty artists-in-residence **Cyndia Sieden** and **Rhonda Kline** presented a joint recital in Brechemin Auditorium (7). UW Bands honored faculty colleagues

Jonathan Bernard, **Robin McCabe**, and **Timothy Salzman** in May for their 30 years of service as UW faculty (8). Voice, choral, and instrumental students participated in an April Opera Workshop and professional production of *Dido and Aeneas* in collaboration with Seattle's **Pacific MusicWorks** (9). A rare presentation of Harry Partch's theatrical music/drama *Oedipus* incorporated many items from the **Harry Partch Instrument Collection**, in residence at the School of Music (10). UW Jazz Studies students (left to right) **Remmy Morrit**, **Brendan McGovern**, **Tony Lefaive** (hidden, on bass) **Schuyler Asplin**, and **Thomas Campbell** performed with guitarist **Ben Monder** during **IMPfest IX** (11). **The UW Symphony Orchestra** and **Combined Chamber Singers** and **University Chorale** joined with guest conductor **Murry Sidlin** of the **Defiant Requiem Foundation** and additional actors, singers, and musicians from the greater Seattle music community in a moving multi-media performance of Verdi's *Requiem*, performed in remembrance of musicians held captive by German Nazis at the Terezín Concentration Camp, who performed the work multiple times under the baton of imprisoned conductor Rafael Schächter (12).



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Student & Alumni News

News of publications, appointments, honors, and recognition accompany UW Music students and alumni in their work at the University and in the world beyond.

School of Music students **Elise Kim**, flute, and **Logan Esterling**, oboe, won the festival-wide concerto competition at the Sewanee Summer Music Festival in Tennessee last summer. They were selected from 200 students after successfully passing through three rounds of adjudication. Both appeared as soloists with the Sewanee Festival Orchestra at the festival's end. Other UW students and alumni attending the festival included **Miao Liu** (MM flute), **Laura Colmenares** ('16 BM, Flute), **Mo Yan** (BM Clarinet), and **Alec Duggan** ('14 BA, Cello). Duggan, a DMA student at West Virginia University, was a finalist in the concerto competition.

Tigran Arakelyan ('16 DMA, Orchestral Conducting) is the Music Director of Bainbridge Island Youth Orchestras, the Federal Way Youth Symphony Orchestra, and serves as the Artistic Director/Conductor of the Port Townsend Community Orchestra. He is a finalist for the position of Music Director of the Bainbridge Symphony Orchestra.

Alumnus **Steve Treseler** ('15 MM, Jazz and Improvised Music) continues to carve out new creative territory for himself since completing his studies at the UW. His new book, *Creativity Triggers for Musicians*, was recently a number-one best seller in the Music Theory category of Amazon's Kindle store. In addition, he and alumna **Kaley Eaton** ('17 DMA, Composition) continue to collaborate on creative projects, including a two-day Game Symphony Workshop that they led last August at Seattle Pacific University.

Recent jazz studies grad alum **Gregg Belisle-Chi** ('16 MM, Jazz and Improvised Music) reports a new record and new scenery with a relocation to New York City. The guitarist's recently released album of original songs inspired by the poetry of Carl Sandberg, *I sang to you and the moon*, features vocalist (and spouse) Chelsea Crabtree and two of the guitarist's UW peers, trumpeter **Raymond Larsen** (BM, Jazz Studies, MA Jazz and Improvised Music), and bassist **Carmen Rothwell** ('14 BM, Jazz Studies). Belisle-Chi's bandmate **Carmen Rothwell**, meanwhile, is making a name for herself in the Big Apple. *Paste* magazine recently called her an "astounding young contemporary bassist" and listed her in its article "Ten Women Instrumentalists Who Redefine Jazz," placing her in the esteemed company of pianist-composer Mary Lou Williams, trombonist Melba Liston, and pianist Alice Coltrane, among others.

UW Music conducting alumni were well-represented among this year's American Prize winners, announced recently by Hat City Music Theater, which administers the national awards. **Anthony Spain** ('90 DMA, Conducting), conductor of Seattle's Northwest Symphony Orchestra, was awarded the American Prize in Orchestral Programming in the community orchestra category for NWSO's past season, which was dedicated to performances of music by local women composers. The orchestra recently passed its 30-year milestone as well as a unique milestone of performing 150 works by local Northwest composers. **Mark Tse**, a graduate wind conducting student, earned an honorable

mention in the wind conducting category for his work with the UW Wind Ensemble and a third place in conducting, community/school division of the wind conducting category, for his leadership of the UW Concert Band. Choral conducting alums **Jeremiah Selvey** and **Wendy Moy** took first and third place, respectively, in the professional chorus conducting division for their work with Chorosynthesis, a professional choir they co-founded that performs and commissions socially relevant repertoire. Chorosynthesis also won a second-place award in the performance category for professional choruses. **Anna Edwards**, alumna of the doctoral program in orchestral conducting at the UW, earned a third-place award in the professional division in the Performance of American Music category for her work with the Saratoga Orchestra of Whidbey Island, Wash. Administered by Hat City Music Theater, Inc., a nonprofit organization based in Danbury, Connecticut, The American Prize was founded in 2009 and is awarded annually.

Students from the flute studio of Donna Shin report an array of recent successes. DMA student **Gemma Goday Díaz-Corrales** won two recent competitions with the National Flute Association, earning a performance spot at the association's summer convention in Minneapolis convention as winner of the Convention Performers Competition and the Baroque Flute Masterclass Competition. In other summer activities, Goday was a featured performer at the Oregon Bach Festival. Master's student **Miao Liu**, 2016 UW Concerto Competition Winner, also won the 2017 Don Bushell Concerto Competition with the Seattle Philharmonic Orchestra. She competed in a final round of 25 candidates after being selected from a preliminary recorded round. She received a cash award and a March 2018 solo appearance with the orchestra at Benaroya Hall. **Audrey Cullen** (BM Flute 2019) was a featured performer at the ARIA International Summer Academy in Massachusetts. **Joyce Lee** ('16 BM, Flute) won third prize at the 2017 Seattle Flute Society Young Artist Competition. **Sabrina Bounds** ('17 BM, Flute) was a featured performer at the Brevard Summer Music Festival in North Carolina. She has just completed a two-year term as the president of the Seattle Flute Society. **Mona Sangesland** ('15 BM, Flute) graduated from the New England Conservatory with an MM degree. She joined Artists Striving to End Poverty (ASTEP) as a music fellow in India for three months this past summer, teaching music at the Shanti Bhavan Children's Project, a rural residential school just outside Bangalore.

Jiannan Cheng ('14 MM, Wind Conducting), graduate of the UW wind conducting program who now serves as lead teaching assistant in the orchestral conducting program at the University of Cincinnati Conservatory of Music, is studying conducting in Munich on an extension program through the Conservatory. She recently made the final round of 20 (out of 200) orchestra conductors at a conducting competition in Thessaloniki, Greece. **Eric Smedley** has recently received tenure and promotion to associate professor at the Jacobs School of Music of Indiana University, where he also serves as associate director of bands. Eric was a graduate teaching assistant for the UW athletic bands from 2007 through 2010. **Linda Moorhouse**, former UW Concert Band teaching assistant, was recently elected vice president of the prestigious American Bandmasters Association. She serves as associate director of the School of Music and senior associate director of bands at the University of Illinois, Champaign-Urbana. Another former Concert Band teaching assistant, **Richard Clary**, was elected president of the College Band Directors National Association. He serves as professor of music and director of wind ensemble studies at Florida State University.

In news from the keyboard program, former UW students of Professor Robin McCabe are securing successful placement in professional positions throughout the United States and abroad:

Jeremy Samolesky (MM, Piano Performance) is a tenured professor at Auburn University; **Amy Grinsteiner** (DMA Piano Performance) is a tenured professor at St. Benedict and St. John's University in St. Cloud, Minnesota; **Alastair Edmonstone** (DMA Piano Performance) is on the faculty of the University of California, San Bernardino; **David Wolff** (BM, Piano) is conductor and artistic director of the Carolina Symphony and The Orchestra 2100, serving Washington, D.C.; **Wendy Yamashita** (DMA Piano) is on the faculty of the University of Hawaii at Manoa; **Monica Yoon** (DMA Piano) is on the faculties of Dong-a University, Kyungsoong University, Dongju University, and the Busan Arts High School in Busan, South Korea. She recently performed Mozart's Concerto No. 27, K. 595 with an orchestra in Busan. **David Servias** (DMA Piano) is on the faculty of Oregon State University; **Jane Hsieh** (DMA Piano) is working in the Collaborative Piano area at the University of Arkansas, and is music director of St. Joseph's Catholic Church in Fayetteville; **Matt Goodrich** (DMA Piano) is on the faculty of Oregon State University and is music director of the Ashland Theater Festival; and **Dainius Vaičekonis** (DMA Piano) is a tenured professor at Seattle Pacific University.

Heather MacLaughlin Garbes ('08 DMA Choral Conducting) was recently named a delegate for the 2017 Finnish Expatriate Parliament as a representative for the UW, focusing on culture and education. MacLaughlin Garbes conducts the Finnish Choral Society of Seattle and plays in the cantle (national Finnish stringed instrument) ensemble. She also conducts the Mägi Ensemble, which recently released its second CD, *Musica Baltica*. MacLaughlin Garbes is the program chair for the 2017 College Music Society International Conference in Australia as well as the musicology division chair for the 2018 Baltic Studies (AABS) conference at Stanford University.

Choral conducting alumnus **Brad Pierson**, now on the faculty of the University of Toledo Department of Music, was published in a recent issue of the American Choral Director's Association *Choral Journal*. His article, "A Song for Every Choir: Hugo Distler's Mörrike-Chorliederbuch, Op. 19," appears in the August 2017 issue of the journal. **Brian Winnie** ('14 Choral Conducting) has joined the editorial board of the *Voice and Speech Review Journal*. Winnie serves as director of choral activities and voice as well as chair of the music department at Southwestern College in Winfield, Kansas.

Mark Montemayor ('06 PhD, Music Ed) was recently named the Performing and Visual Arts Scholar of the Year by the University of Northern Colorado, where he is head of the music education program. Recent Music Education graduate **John Aguilar** has accepted a position at the newly opened Robert Eagle Staff Middle School in the Seattle School District, where he serves as band director and design leadership team member, teaching multiple sections of band, jazz band, percussion ensemble/drumline, and marching band. Music Education graduate students **Giuliana Conti**, **Yuki Kono**, and **Will Coppola** were among presenters at the 25th Anniversary meeting of CDIME: Cultural Diversity in Music Education in Kathmandu, Nepal, last spring. Also presenting or leading sessions were graduate student **Chris Mena**, and Music Ed alums **Karen Howard**, **Chee Hoo Lum**, and **Amanda Soto**. PhD students **Will Coppola**, **Chris Mena**, and **Skuli Gestsson** have initiated a grant-funded project on "testimonio", or collective song-writing, for students at the Yakama Nation Tribal School.

School of Music graduate **Michiko Urita** recently completed doctoral studies in Ethnomusicology at the UW on the topic of *kagura* sacred song, the outcome of four years of meticulous attention to the performance, transmission and ritual of "Hirume." She was recently invited to academic affiliation with Japan's Women's University in Tokyo, and



has received an invitation for a research position at Dokkyo University, Soka City. **Jocelyn Moon**, PhD candidate in Ethnomusicology and Fulbright Research Award recipient, has recently returned from a year's fieldwork in Zimbabwe. She is now writing her dissertation and has re-established the UW Zimarimba Club for interested students. **Solmaz Shakerifard**, PhD student in Ethnomusicology, delivered a well-received paper, "De-Colonizing Ethnomusicology," at the annual meeting of the Society for Ethnomusicology in Denver this past October. **Ne Myo Aung**, ('15 MA, Ethnomusicology) has been appointed Director of the Gitameit Music Institute, in Yangon, Myanmar. **Claire Anderson**, PhD candidate in Ethnomusicology, was contracted by Smithsonian Folkways to work on a six-week project in study of current and prospective education-based projects of the archive and label. She worked under the direction of former Music Education student **Huib Schippers**, now curator-director of Smithsonian Folkways. She continues her year of fieldwork in Sweden and recently published an article on Bluegrass in Sweden in the Lund University magazine in Malmö.

Jamie Kelley ('15 PhD Music Ed) has accepted a position as Assistant Professor of Music at the University of North Texas; he previously was an assistant professor of music education at Florida international University.

Jason Yust ('07 PhD, Music Theory), assistant professor of music theory at Boston University, presented at the 2017 meetings of the Society for Music Theory. His paper: "Generalized Trichordal and Tetrachordal Tonnetze: Geometry and Analytical Applications." He was recently appointed associate editor of the *Journal of Mathematics and Music*. **Chris Stover** ('09 PhD, Music Theory) has accepted a position as assistant professor of music at Arizona State University after teaching for several years at the New School in New York. Recent publications include a chapter on jazz theory in the *Norton Guide to Teaching Music Theory* and an article, "Time, Territorialization, and Improvised Spaces," in *Music Theory Online*. He was among alumni presenting at the 2017 meetings of the Society for Music Theory. His topic: "Analyzing Improvised Music—Dance Interactions." Stover also served as scholar-in-residence at the University of Oslo this past October. **Rob Schultz** ('09, PhD Music Theory) was one of a small group of scholars who founded the online journal *Analytical Approaches to World Music* and organized several conferences devoted to this burgeoning area of research. He was assistant professor of music at the University of Kentucky from 2013 until his death, one day before his 39th birthday, in May 2016. **Brad Osborn** ('10 PhD, Music Theory), assistant professor of music at the University of Kansas, published *Everything in Its Right Place: Analyzing Radiohead* (2016 Oxford University Press). **Rich Pellegrin** ('10 PhD, Music Theory) is assistant professor of music at the University of Florida. At the 2017 meetings of the Society for Music Theory, he organized the session "Considering Coltrane: Analytical Perspectives after Fifty Years," among the contents of which was his

continued on page 22



Photo: Steve Korn

WIN-WIN PARTNERSHIP AT LAURELHURST ELEMENTARY

Since 1995, students at Seattle's Laurelhurst Elementary have received music instruction that would otherwise be missing from their primary school education through a longstanding partnership between their school and the University of Washington Music Education program.

With district funding limitations preventing local schools like Laurelhurst from offering full-scale music instruction, the inventive collaboration with the UW has proven a win-win arrangement, benefitting students at the school as well as graduate students who serve as the school's music instructors, gaining valuable hands-on experience in the classroom.

From 2014-2017, UW Music Education doctoral student Bethany Grant-Rodriguez has spent two days per week as a general music instructor at Laurelhurst Elementary, spending 16-20 hours each week teaching K-5 vocal music in back-to-back 30-minute classes.

Keeping the focus on basic musical skill-building: singing in tune with good tone, singing in harmony, keeping a steady beat, reading and performing rhythmic patterns, and other activities, she incorporated work with recorders, drums, and voice. The students received one-on-one attention as well as group interactions with Grant-Rodriguez, whose wide-ranging research interests include the *jibaro* music of Puerto Rico and African American blues and folk music.

"I absolutely advanced my own research interests in African American song with my students," Grant-Rodriguez says when asked how working with the students enhanced her degree studies. "I planned lessons that highlighted some of the repertoire I was studying, and worked some deeper sociological and historical information into lessons as well. This experience has allowed me to engage in research and reflection simultaneously, which has been an incredibly rich and invaluable opportunity."

SERVICE ABOVE SELF AWARD FOR FRED RADKE AND GINA FUNES

School of Music lecturers Fred Radke and Gina Funes were honored recently by the Pacific Northwest Campaign of the national Marine Corps Scholarship Foundation (MCSF), which awarded the couple its Service Above Self Award at its annual awards dinner Oct. 25 at Seattle's Westin Hotel. The dinner, which raised scholarship support for the foundation, featured a performance by the couple with the Harry James Orchestra, which Radke leads and with which Funes appears frequently as guest vocalist.

According to the foundation's website, the MCSF is the nation's oldest and largest provider of need-based scholarships for military children, awarding some \$120 million in scholarships to 40,000 recipients since its inception in 1962. In 2017-18, the foundation expects to grant \$7.3 million to more than 2,300 students attending post-high school, undergraduate and career technical education programs in all 50 states.

In honoring the couple, the foundation noted Radke's longtime support of military causes through performance work benefitting



Medal of Honor recipients and others, as well as the couple's work in the community with students at the University of Washington, where Funes provides vocal instruction to non-major singers and Radke has worked extensively with the UW's big band.



Voice majors represent: Left to right, Nic Varela, Christine Oshiki (BM Voice) and Alice Carli.



Graduate Erin Kelly (BM String Instruments) second from left, poses with family members (left to right) Carol, Jim, and Dylan.



Graduate Brendan McGovern (BM, Jazz Studies, BA History) (center) with family, was awarded the UW Dean's Medal for the Arts



Graduate Gwen Franz (right), violist, shown here with professor Melia Watras, earned a DMA in Strings.



2017

GRAND FINALE

The School of Music celebrated the success of its 2017 graduates June 9 at the school's annual Grand Finale celebration.

Director Richard Karpen and Associate Director Joël-François Durand congratulated students participating in the stage ceremony at Brechemin Auditorium, which recognized grads present among 62 awarded degrees by the School of Music, including 37 masters, doctoral and PhD students and 25 undergraduate students. Of the undergraduate degree earners, nearly half were double majors, with 10 students earning second degrees in a range of areas, including biochemistry, speech and hearing sciences, Italian, communications, musical theater, and American Ethnic Studies, among others.

The ceremony was preceded by a performance by the UW's outgoing scholarship chamber group The Corda Quartet and good vibes in the lobby provided by emeritus professor Tom Collier, vibraphone.

Student speakers Kaley Eaton (who earned a DMA in Composition) and Addie Francis (who earned a BM in Voice Performance and a BS in Speech and Hearing Sciences; Communication Disorders) shared reflections from their time at the University, and School of Music Director Richard Karpen thanked parents and family members for their unflagging support of the graduates as well as recognizing the daunting challenges inherent in the study of music.

Refreshments, introductions, reunions, and a Grand Finale photo booth all added celebratory flair to this annual event honoring the achievements, perseverance, and dedication of the School of Music's graduates. (Photos: Amy Huddleston)

At left, Grads Ze Ze Xue (BM Piano Performance) and Yusi Liu (BM Composition, BA Communications) with Composition professor Huck Hodge; at right, grad Leanna Keith (MM Flute) with parents Mei and Brad.



Grads Alexander Tu (BM Orchestral Instruments) and Sabrina Bounds (BM Orchestral Instruments) (center) and family.



Graduate Leann Conley-Holcom (DMA Choral Conducting) and family are ready for their closeups.



Grad Anastasia Nicolav (BM String Instruments; BS Bioengineering) earned double degrees in addition to playing violin in the UW Symphony.



Graduate Matthew Sablan (BA Ethnomusicology) is flanked by supportive friends offering congratulations.



“You can do it in a day if you’re lucky,” he says when asked how long it takes to make a reed, “but normally it takes three or four days. In three or four days, I have a reed that might be decent, and then I’ll take it to my teacher, and she will make it beautiful.” A reed that he might use in a concert performance could take as long as a week or two of scraping and adjusting. All this for a reed that may be used in practice and performance for perhaps two weeks before it no longer produces an adequate tone.

The qualities that make a good reed, according to Lynch, are “response, pitch, and tone quality.” When working to make her reeds work best for her, she’s looking for a reed that feels cohesive and balanced keeping those three priorities in mind.

“When a reed sounds good to me, it’s usually because it’s up to pitch, it’s easy and it’s free blowing, and it’s balanced so that it vibrates in a way that allows me to produce a beautiful, round, varied and layered kind of tone color” she says.

How many reeds does a double-reed player require for a typical performance?



“It only takes one,” Lynch says. “If I have one that I feel really confident on, I feel great. Good to go. Plus, two or three that are adequate. That one golden reed comes along maybe once a season, but in my usual orchestral routine I’ll make five reeds a week and assuming all of my equipment—my gouging machine, the cane I have ordered—is good then four out of five of those reeds I’ll be able to play on in orchestra. If something is malfunctioning with a piece of reed making equipment I have, then that is when things can get really tough and really trying.”

Even so, Lynch embraced the challenge of reedmaking from the start. “I always liked whittling as a kid; I was a Girl Scout, and I liked to whittle, so I just thought, ‘Oh, it’s like sophisticated whittling.’” She laughs. “It’s extremely sophisticated whittling. I was excited to learn, and I had no idea what I was getting myself into.”

Neither did Esterling, but the revelations have been rewarding. For one thing, he says, he’s realized the value of single-minded concentration to his work, and how actions have consequences in reedmaking as in life. Though he sometimes tries to multitask, working on reeds while watching Netflix or listening to good music, he finds reedmaking far from a mindless activity; it requires attention to detail and intense concentration.

“I’m really trying to start focusing on what I’m doing when I make a reed,” he says. “and how every tiny little touch of the knife affects your sound.”

The reed is tediously tied to be sure that the sides are not leaking and that the thread does not go past the end of the staple. The segments of the reed are then outlined in pencil and the reed maker begins scraping. First, they outline the tip of the reed, which is roughly four millimeters from the top, and then they scrape out the middle, or heart, of the reed. Once these two sections are distinguished, the end of the reed is clipped open using a razor blade. There is now an opening at the top where a plaque (small scraping board) is inserted. This allows for scraping on the tip and heart of the reed. The back channels of the reed, which run along the left and right sides, are scraped after the heart and tip are closer to being finished.

Scraping allows for the most customization per individual player. While this is the process for starting a reed, the making of a reed never really ends. The reed continues to be scraped on until it eventually stops working, cracks, or gets sliced by the knife.

Student & Alumni News *continued from page 19*

paper entitled “Chromatic Third Relationships and Coltrane’s Path to ‘Free’ Jazz.” **Orit Hilewicz** (’11 MA, Music Theory) received her PhD from Columbia University in 2017 and has accepted a position as assistant professor of music theory at the Eastman School of Music.

Organ studies graduate student **Wyatt Smith** participated in the Canadian International Organ Competition this fall, the largest international organ competition in the world. Smith competed as one of 20 organists (selected from 56), representing twelve countries. The competition was held over the course of eleven days in three rounds at various landmark churches in historic Montréal, Québec, Canada. Dr. Carole Terry, UW Professor of Organ and Harpsichord, served as one of the nine members of the international jury over the course of this competition.

Percussion Studies graduate student **Emerson Wahl** attended the New Music of the Point Festival this past summer, “It was a life-changing experience for him,” says chair Bonnie Whiting, “firing his desire to make experimental music.” Wahl received generous support from the School of Music to cover travel expenses for the festival.

Taryn O’Keefe (MA, Music Education plus Certification) and **Irene Chen** (MM, Piano Performance plus Certification) have taken teaching positions in the Lake Washington School District, with Taryn teaching band, orchestra, and choir to 6th-12th graders at the International Community School and Irene teaching general music and beginning orchestra at Rockwell Elementary. **John Aguilar** (BM, Music Education) was hired at Seattle’s new Robert Eagle Staff Middle School, where he is teaching multiple bands and is serving on the design leadership team for the school.

Sarah Bost (’17 MA, Music Ed) serves as band teacher at Seattle Preparatory School. **Erin Howard** (’16 MA, Music Ed) teaches band in the Granite Falls School District and also serves as assistant conductor of Seattle’s Rainbow City Band.

Music Education doctoral student **Taina Lorenz** has been appointed editorial assistant for the *Journal of Research in Music Education*. PhD candidate **Anita Kumar** presented research on adult community ensembles at the Music and Lifelong Learning Symposium at Ithaca College and the International Society for Music Education Conference in Glasgow, Scotland. PhD Candidate **Cory Meals** was appointed assistant professor of music education at the University of Houston.



Daisha, with members (left to right): Daniel Richardson (piano), Isabella Kodama (cello), and Halie Borrer (violin).

UW MUSIC NAMES SCHOLARSHIP CHAMBER GROUPS FOR 2017-18

The School of Music has named two groups to represent UW Music as official Scholarship Chamber Groups for 2017-18 in results of the school’s annual Strings and Piano Chamber Music Competition.

Daisha—Halie Borrer (violin), Isabella Kodama (cello), and Daniel Richardson (piano)—are undergraduate music majors coached by faculty cellist Sæunn Thorsteinsdóttir, and the Discovery Trio—Gemma Goday (flute), Chris Young (cello), and Wyatt Smith (harpsichord)—are graduate music students coached by Strings chair Melia Watras. Each winning student receives a generous scholarship award and performance opportunities throughout the year.

Working under the guidance of their faculty coaches, the trios devote six hours per week to rehearsal and preparation for two recitals each group is scheduled to present in 2017-18. Discovery Trio performed its first concert on Dec. 1 and presents a second on April 28; Daisha presents recitals on Feb. 7 and May 4. All concerts are at 7:30 p.m. in Brechemin Auditorium. Admission is free.

“We are proud to have these excellent young musicians represent the School of Music,” says Director Richard Karpen. “They will be wonderful ambassadors of the school and the University this year while engaged in the study and performance of great music.”



The Discovery Trio, with members (left to right): Wyatt Smith (harpsichord), Chris Young (cello), and Gemma Goday (flute). Photo: Emily Acri

THANK YOU FOR YOUR SUPPORT

A Message from the Friends of UW Music

Over the past year 130 students at the School of Music received scholarships or fellowships made possible by contributions from you, the School's friends and alumni. UW Music faculty embarked on new creative and scholarly research endeavors with support from faculty fellowships, endowments, gifts, and grants. Innovative programs at the school were able to flourish, and the Music Building received some needed upgrades and improvements, none of which would have been possible without support from thoughtful and generous individuals.

In reflecting upon our year in review, we have much to be grateful for, and many friends worthy of thanks and recognition. The accomplishments of our students and faculty this past year were the result of their hard work and focus, but also of the thoughtful encouragement they received from family and loved ones and from those of you who attended their performances, applauded their research findings, and contributed financial resources to get them to the next stage of their musical development.

School of Music friend Molly Gong, for example, saw a need at the School of Music that she was able to address in a way that was meaningful to her and her family as well as for the hundreds of students who use the School's practice rooms each year. Friends Michael and Rebecca McGoodwin, prior to Rebecca's passing this past summer, created a lasting testament to their love of music—and to each other—that will provide important support to music students for many years to come.

In expressing thanks for the many kind and generous gifts you have made in 2016-17, we also must pause to remember another dear friend we lost this past year: Mina Brechemin Person, whose parents Louis and Charlotte Brechemin first established the prestigious Brechemin Scholarship more than 50 years ago, a legacy of generosity Mina continued until her death last March and that her children Deborah and Phillip continue today.

We are fortunate for friends like Mina, Michael, Rebecca, and Molly. We are fortunate for friends like you. Thank you!

Neil Bogue, Chair
Friends of UW Music

Richard Karpen, Director
School of Music



YOUR SUPPORT NURTURES GREATNESS

Annual gifts to the School of Music provide important resources benefitting students, faculty, and programs.

- The **Friends of Music Fund** provides the School of Music Director flexible funds for music student, faculty, and program support.
- The **Catch a Rising Star Endowed Scholarship Fund** provides long-term scholarship support for undergraduate music students.

A contribution envelope is included at the center of this issue for your convenience. To make a gift online or by phone, visit uwfoundation.org, or call 1-877-UW-GIFTS. Thank you!

UW MUSIC BY THE NUMBERS

Private gifts to the School of Music create important opportunities for our students, faculty and programs. Numbers (rounded to the nearest whole) from Fiscal Year 2016-17 reveal the depth of your impact. Thank you!

600,000: Dollars in total support UW Music received from private donations in Fiscal Year 2016-17

255: Total number of gifts to UW Music

16: Number of student support endowments that received new or additional funding

130: Number of students who received scholarship/fellowship support

94: Percentage of gifts under \$10,000

To make a gift in support of UW students, email [Stephanie Kornfeld, \[kornsf@uw.edu\]\(mailto:kornsf@uw.edu\)](mailto:Stephanie.Kornfeld@uw.edu), call 206.616.1709, or make a gift online at www.giving.uw.edu.

SAVE THE DATE: SUN. FEB. 11, 2018

Join us at the School of Music on Sunday, Feb. 11, 2018 when UW Music students receiving private scholarship and fellowship support present a concert of thanks with performances from across the school's programs and divisions.

The concert, at 2 p.m. in Brechemin Auditorium, is free and open to the public, but especially curated in gratitude to the hundreds of generous individuals who support the School of Music through their contributions to scholarships and fellowships for music students.

A reception in the School of Music Fishbowl follows the performance.

Program information will be updated at music.washington.edu/calendar as details are finalized.

A GRANDMOTHER'S GIFT

Molly Gong's recent contribution to UW Music enables critical practice room upgrades

The happiest moments for Molly Gong are when she's sitting on the steps outside the closed door of the piano room listening to her granddaughter, Emily, practice. Music has always been an important part of Molly's life since her childhood in Shanghai, and she and her family members have always believed—and still continue to believe—that musicians are a noble class of people, doing important work, some of the most important and highest work, in fact, that a person can do.

"I sit on the steps outside the piano room and I am always so touched," Molly says on a recent visit to the School of Music, where she and her daughter, Jody Li, a UW staff member and Emily's mother, are touring the third-floor practice rooms. A recent gift from Molly and her husband will enable the School of Music to make long-overdue improvements—paint, carpet, acoustic treatment—to four of its thirty-some practice rooms, advancing director Richard Karpen's implementation of a room-by-room upgrade to School of Music rehearsal and performance spaces.

A resident of Hong Kong who visits Seattle a few times a year, Molly is not often able to listen to Emily's playing in person, but she has recordings of Emily's recitals and performances, and anytime she has an unsolved problem, she says, she "puts headphones on and listens to Emily practice."



School of Music friend Molly Gong's support will enable School of Music Director Richard Karpen to make needed upgrades to four of the school's rehearsal rooms (Photo: Joanne De Pue).

Hearing Emily play also helps to relieve some of the regret Molly feels when she looks back over the years of a life of which her memories are divided into the times before the Cultural Revolution, when she and her siblings explored their passion for music freely,

continued on page 27

Passages: Mina Brechemin Person

1946 - 2017

A public memorial service on Sunday, March 26, 2017 at the School of Music's Brechemin Auditorium honored the life of Mina Bloedel (Brechemin) Person, who died Feb. 10 following a recent struggle with lung cancer.

Born in Manhattan on May 18, 1946, to Louis Brechemin and Charlotte Van Alstyne (Bloedel) Brechemin, Mina was a Seattle resident since the early 1950s, attending the Bush School and Smith College before ultimately graduating from the University of Washington, where she studied the Classics. Mina married Phillip A. Person in 1965. The couple was divorced in 1985 and Mina married Bruce Swartz in 1993.

Following in the footsteps of her philanthropically minded parents, Mina was a steadfast patron of the arts, providing lifelong support to numerous arts and culture organizations in the Seattle area and the Pacific Northwest, including the UW School of Music.

As president of the Brechemin Foundation, founded by her parents, Mina continued that organization's long history of patronage of the University of Washington School of Music, including funding for renovations to Brechemin Auditorium and the Brechemin Scholarship, which has provided significant financial assistance to UW music students for more than 50 years.

Mina was also instrumental in providing funding for free admission to the UW community and general public to dozens of concerts and performances at Brechemin Auditorium and the Walker-Ames Room of Kane Hall.



As the School of Music's director, Richard Karpen, said, Mina and her family's contributions, "Have made an indelible impact on the School of Music and the greater Seattle community. All of us—students, faculty, and staff of the School of Music—are saddened by Mina's passing and deeply grateful for all that she and her family have made possible here."

In addition to UW's School of Music, Mina was involved with the UW's Meany Center for the Performing Arts, serving as a longtime member of the Meany Center Advisory Board and as a member of Meany's Education Committee.

Preceded in death by her first husband, Phillip, in 1990, and her second, Bruce, in 2016, Mina is survived by her children, Deborah Person and Phillip B. Person, daughter-in-law Katie Person, and grandsons Phillip Clair and Luke. Photo courtesy Deborah Person

2016-17 MUSIC SCHOLARSHIP & FELLOWSHIP RECIPIENTS

Martha M. Ackerman Endowed Scholarship
Mariam Anderson
Natalie Ham

Wendy Elizabeth Adams Music Scholarship
Curtis Curtis-Tilton
Ashley Ultsch

Montserrat Alavedra Scholarship
Gemma Balinbin

Alcor Endowed Scholarship
Steve Danielson
Yen-Chun Yeh
Anita Kumar
Elisabeth Cherland
Yimo Zhang
Skuli Gestsson
Mario Torres
Ye Zheng
Sarah Bost
Tong Liu
Yang Lu

James L. Beech Scholarship
Margaret Stohlmann
Trevor Ainge
Elizabeth MacIsaac
Tiema Qian
Tom Almlí
Wyatt Smith

Bergsma Endowment for Excellence in Music Composition
Alisa Sargsyan

James and Harriette Bleitz Endowed Scholarship
Liam Near
Ze Ze Xue
Daniel Richardson
Nicole Po

Boeing Endowed Fellowship for Excellence in Music
Giuliana Conti
Gemma Goday
Daniel Ross Venneberg
Joel Vincent
Lloyd Bevington
Chen Wang

Brechmin Foundation Scholarship
Kaley Eaton
Andrew Abel
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Alessandra Barrett
Adrian Noteboom
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Yun Hye Kim

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David Wimett
Gerrit Scheepers
Zachary Buker
Alisa Sargsyan
Lauren Halsey
Andrew Romanick
Dhayoung Yoon
Jimmy Goeijenbier
Giuliana Conti
Taryn O'Keefe
McKenzie Rickman
Emerson Wahl
Lauren Wessels
Joshua Lutman
Mary Elizabeth Nice
Suzanna Mizell

Clara Lee Johnson Memorial Scholarship
Steven Damouni
Raine Myrvold
Sam Libra
Tyler Hoel
Brandon Pifer
Logan Esterling
Rachel Reyes

Roberta Jensen Endowed Scholarship in Music
Catherine Ludlow
Sarah Kolat

M. Kathleen Johnson Endowed Music Scholarship
Halie Borrer
Espen Scheuer

Gerald and Betty Kechley Endowed Scholarship
Alisa Sargsyan

Louis G. and Patricia A. Marsh Endowed Fellowship in Music
Mo Yan
Lucas Zeiter
Bradley Leavens
Wyatt Smith
Katriel Looney
Leann Conley-Holcom

Louis G. Marsh Endowed Music Scholarship
Jennifer Rodgers
Aiden Gold
Gabriel Palmer
Diego Espinoza

Tomilynn Willits McManus and Dean A. McManus Endowed Organ Graduate Student Teaching Development Fund
Sam Libra
Wyatt Smith

Nygren Family Endowed Fund in Opera
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Ryan Mullaney

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Sarah Kolat

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Thomas Campbell
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Lucas Victor
Amy Eichelberger
Miao Liu
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Dakota Miller
Brittany Walker
Maxwell Shaffer

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Sabrina Bounds

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Rebecca Irene Putnam

Vilem Sokol Endowed Scholarship
Heather Borrer
Masan Fagan

Alice J. Sorensen Memorial Scholarship
Skuli Gestsson

Rudy de Tornay Fellowship in Opera
Carolina Botero
Arianne Noland

John Tripp Endowed Scholarship
Lucas Victor

Paul D. Tufts Endowed Scholarship
Yusi Liu

Ruth Sutton Waters Endowed Scholarship
Steven Damouni

Marion O. Williams Endowed Scholarship
Katie Kelley

Hans Wolf Fellows Award
Addison Francis
Christine Oshiki

AN ENDURING LOVE, A MUSICAL TRIBUTE

Michael and Rebecca McGoodwin Endowed Scholarship to benefit Music Performance majors

A passion for music deepened their bonds and enriched their marriage, leading Michael and Rebecca McGoodwin many times to the concert halls and classrooms of the University of Washington School of Music, where they first attended performances in the early 1970s during Michael's medical residency at the UW.

Over the course of their 50-year union, they took an active and inquisitive approach to their shared love of music. The soundtrack of their marriage, eclectic and wide-ranging, would be partial to the Western art repertoire but would include a little bit of everything, from the great orchestral works, symphonies, and ballets to sacred choral music, organ works, and an array of popular and world music encompassing artists from Aretha Franklin and Ray Charles to the Beatles, Bob Dylan, Joan Baez, Astor Piazzolla, and many more. They loved it all, and loved opera most of all, a lifelong passion galvanized for Michael with a 1962 performance of *Don Giovanni* at the old Met in New York City.

By the time Michael lost Rebecca to cancer this past summer, they had already planned for a meaningful tribute to their shared lives in music, establishing this past year the Michael and Rebecca McGoodwin Endowed Scholarship in Music Performance at the School of Music to create enduring support for performance majors at the UW. The McGoodwins say they created the fund in gratitude for all they gained at the School of Music and invited friends and family to join them in contributing.

"We have benefitted greatly from the rich musical life at the UW, not only through the great variety of performances offered but from music courses as well," the couple wrote in a recent biography, citing evening courses they took in the 1970s to learn more about operas like *Thaïs*, *Aida*, and *Eugene Onegin*, as well as daytime courses they have audited since 2006. In those, they enhanced their understanding of tonal music through instruction by former faculty theorist Áine Heneghan and deepened their knowledge of lieder, sacred choral music, politics and music, Americana,



Michael and Rebecca McGoodwin created an endowed scholarship fund at the School of Music prior to Rebecca's passing in July 2017 (Photo: courtesy Michael McGoodwin).

popular American music, and many other topics in courses led by Music History professors George Bozarth, Larry Starr, and Stephen Rumph.

"With great appreciation and gratitude for all of the benefits we have received from the UW School of Music, we are pleased to endow this fund," Michael and Rebecca wrote. "We hope our modest contribution will be of assistance to aspiring students of music performance, and we wish them all great success."

"We deeply appreciate Michael and Rebecca's support for our students," said School of Music director Richard Karpen. "They have been members of our community for more than four decades, which makes their contributions even more meaningful. The Michael and Rebecca McGoodwin Endowed Scholarship in Music Performance will make an important difference for our students. We are grateful."

To learn more about this fund, email Stephanie Kornfeld, kornsf@uw.edu, call 206.616.1709, or make a gift online at www.giving.uw.edu/McGoodwin.

A GRANDMOTHER'S GIFT continued

attending concerts and directing spare pocket money to records on weekly trips to the music store, and the period after the Red Guard came and took all of the records away.

She especially regrets that Jody didn't have opportunities Emily has had to excel in music or the arts and that Molly was not able to provide the sort of close guidance she would have liked when Jody was Emily's age. Jody was born soon before Molly and her husband, having finished graduate medical school, were sent to practice medicine in remote Tsinghai province, while Jody stayed in Shanghai with her grandmother, with better access to nutritious food and quality medical care. The tradeoff was a period of nearly ten years when mother and daughter remained largely apart from one another.

Molly found a joyful way to assuage her regrets when her beloved granddaughter Emily exhibited an early interest in music as well as natural talent, and turned out to have perfect pitch. Taking lessons with Seattle area pianist Alexandra Tsirikel, a School of

Music alumna who encouraged her participation in the Seattle Summer Piano Institute at the UW, Emily and her family forged further connections to the institution where Jody Li had made a successful career at UW Medicine. Now, with a gift to improve the rehearsal spaces used by UW musicians as well as young artists like Emily, Molly has found a meaningful way to demonstrate her pride in both her daughter's and her granddaughter's hard work and achievements.

"When we were young we considered musicians the highest class of people. Now my granddaughter is a little pianist," Molly says. "Not everyone gets to do what they are passionate about." She and her siblings, she says, became successful doctors, business people, and scientists, but never lost their love of music. "As much as we love music, we are so proud of Emily," she says. "My resources aren't that great but there is some need here. I feel that the students and professors work hard. They're not practicing for money, but for something that is so noble, so spiritual. It is my family's honor to support them."

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Gifts received July 1, 2016 to June 30, 2017

Lifetime Friends of Music

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

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Faculty News

continued from page 11

This past year, she also performed with violist Garth Knox for a video series on contemporary viola playing; collaborated with director Ha-Na Lee on a short film of Watras's composition *Liquid Voices* (performed with violinist Michael Jinsoo Lim); and appeared on *Strings Sessions*, a performance video series by *Strings* magazine. Her compositions were performed in Madrid and Cambrils, Spain, New York City, Seattle, and San Francisco.

Bonnie Whiting (Percussion Studies)

Chair of the UW Percussion Studies Program launched her debut solo album, *John Cage: Music for Speaking Percussionist*, part of Mode Records' Cage complete works catalog. She performed release concerts in Boston, Brooklyn, and Seattle. Whiting received a commission from the Indiana State Museum to create a new work for improvising speaking percussionist for the museum's 2017 Sonic Expeditions series. *Control/Resist* (2017): is a site-specific piece for field recordings from the Women's March in Indianapolis; a recording has been installed in the museum. In March, she traveled to Ashgabat to play a concerto and lead workshops with the State Symphony Orchestra of Turkmenistan.

Giselle Wyers (Voice and Choral Conducting)

A new release, *Resonant Streams*, by the University Chorale was released in June on the MSR Classics label. A CD review-writing and publishing project in her Advanced Choral Techniques class was featured in a chapter of a book for music librarians, authored by Verletta Kern. "Writing for Conductors: Conducting Research for Publication," by Verletta Kern and Giselle Wyers, was included in the book *Information Literacy in Music: An Instructor's Companion*. Wyers conducted Kantorei Summer Choral Institute's High School Honor Choir in Kansas City, Missouri; was a guest instructor in conducting at University of Iowa, Eastman School of Music, Ithaca College and Hobart and William Smith Colleges; and was commissioned as first composer for a new initiative: ACDA WA State Choral Commissioning Project, with a premiere of her work "To a Friend" occurring in July 2017. The work is now available from Santa Barbara Music Publishers.



2017-18 CONCERT SEASON HIGHLIGHTS

*For a full listing of upcoming events, visit music.washington.edu/events.
 Advance tickets for performances at Meany Center are on sale at artsuw.org.
 Performances listed below are at 7:30 pm at Meany Theater unless noted.*

Jan. 11
 Faculty Recital:
 Robin and Rachele McCabe,
Duo Pianos

Feb. 23
 Faculty Recital:
 Craig Sheppard,
Bach, The Art of the Fugue

March 1
 Modern Music Ensemble
With Sæunn Thorsteinsdóttir, cello
Ludovic Morlot, guest conductor

March 28
 Faculty Recital:
 Melia Watras and Atar Arad, viola
Arad, Britten, Penderecki, Watras

April 16
 Faculty Recital:
 Craig Sheppard, piano
 Sæunn Thorsteinsdóttir, cello
Beethoven, Rachmaninoff

May 11-13
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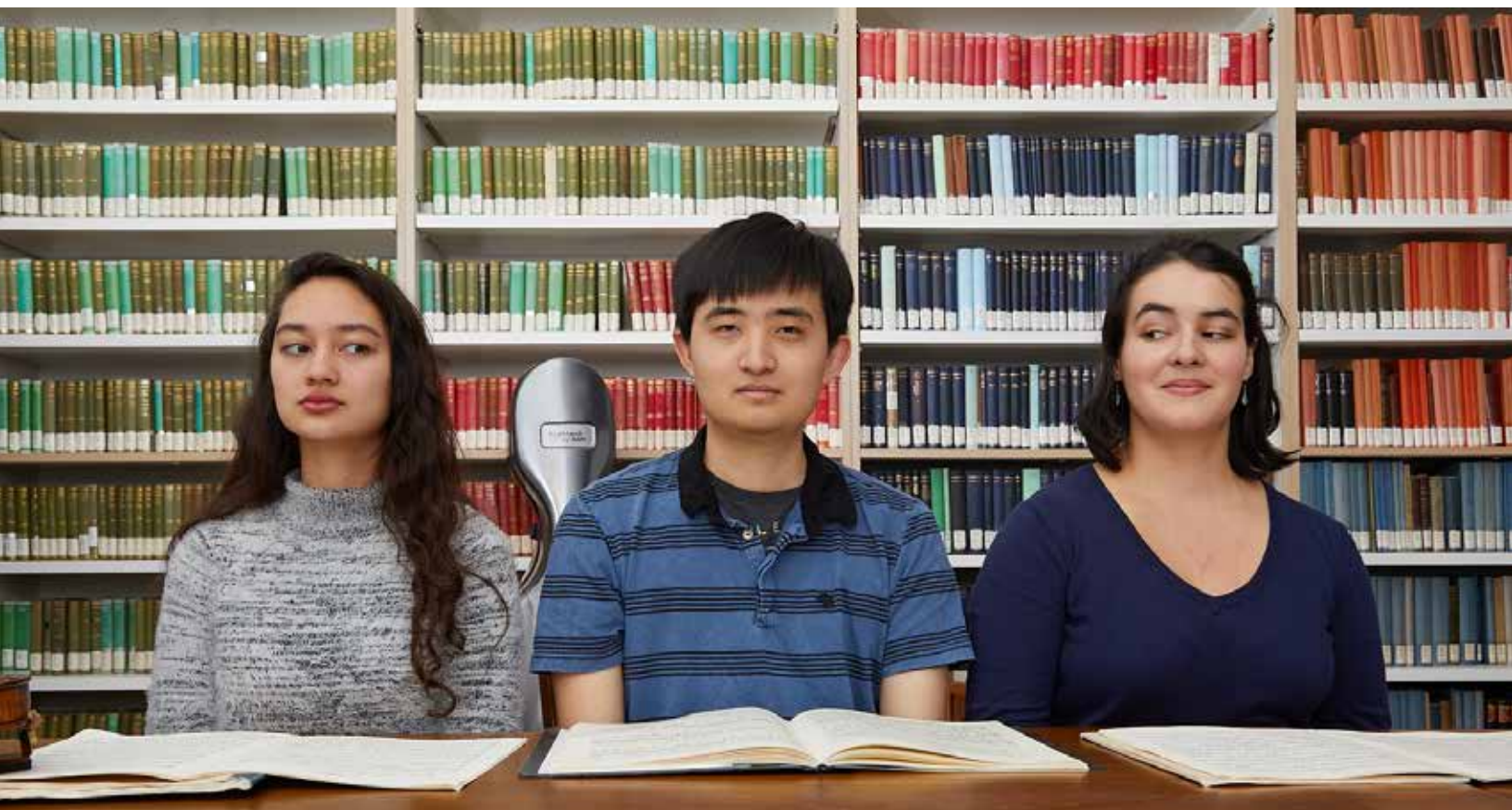
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Scholarship chamber trio Daisha takes its name by combining the first two letters of each member's name: Daniel Richardson (center, piano), Isabella Kodama (right, cello), and Halie Borrer (left, violin). The group makes its UW performance debut on Feb. 7 with a program of music by Mendelssohn, Pärt, and others.