

# Fanfare

## ANNUAL REPORT 2009-10/2010-11

- 2 . . . . From the Director
- 4 . . . . Maestro Takes a Bow
- 5 . . . . New Faculty Appointments
- 7 . . . . Week of Jazz
- 8 . . . . Master Classes
- 11 . . . . Faculty/Student/Alumni Update
- 15 . . . . Grand Finales
- 17 . . . . 2010-11 Scholarship Recipients
- 18 . . . . Giving
- 24 . . . . Contributions
- 27 . . . . 2011-12 Season Highlights



## WHEN IN ROME...

*Assistant composition professor Huck Hodge finds inspiration in ancient settings and cross-disciplinary connections at the American Academy in Rome*

When School of Music Assistant Professor Huck Hodge was awarded a 2010 Rome Prize in Composition, he earned an eleven-month residency at the American Academy in Rome, a compound of facilities and gardens on the highest hillside overlooking the Eternal City. He also earned his place in the illustrious ranks of previous prize-winners in composition over the past century, which have included such storied names as Elliott Carter, George Rochberg, Aaron Copland, Samuel Barber, and the UW's Music Professor Emeritus William O. Smith, a Rome Prize fellow in 1958.

Winning one of the nation's most prestigious honors in the arts and humanities admitted Hodge into a community of fellow prizewinners comprising thirty of the country's most promising scholars, writers, artists, architects, and designers. Hodge has produced six new works during his residency—more than an hour and a half of music—two to three times his typical output. In this, he has fulfilled the aim of the Academy to bring artists and academics together to inspire each other in unexpected ways.

Indeed, to Hodge, one of the most unexpected aspects of the experience has been the inspiration he has discovered through his interactions with the visual artists in residence at the Academy. "It's been very interesting to hear how they conceive of works," he says. "I have gained a deeper appreciation for the value of focusing on creating an experience and the value of conceptual versus technical virtuosity."

The setting also has had a profound effect on his creative output. Hodge's garden studio at the Academy sits on extraordinary ground—the site of the first official demonstration of Galileo's telescope. A milestone anniversary of that demonstration, which took place 400 years ago this past April, was duly noted by the Academy, which commissioned Hodge to create a new work to commemorate the occasion. The result, a twenty-minute multimedia collaboration with Baltimore-based video artist Karen Yasinsky, is a piece in five continuous movements titled *Pools of shadow from an older sky*.

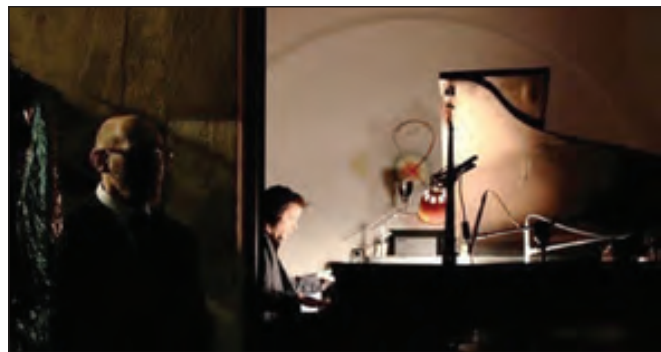
Hodge counts the collaboration and its execution among the highlights of a remarkable and productive residency. Another was a weekend of concerts in January 2011 at the Academy's Villa Aurelia with one of the world's leading

chamber ensembles, the Berlin Philharmonic's Scharoun Ensemble.

"The concerts presented three of my works, including the world premiere of *Transfigured Etudes* for piano, performed by Majella Stockhausen, who premiered many of her father Karlheinz's *Klavierstücke*," Hodge says. *Transfigured* was awarded a prize last summer in the American Liszt Society's Liszt Bicentennial Composition competition, just the latest of an impressive string of honors Hodge has accumulated since his arrival at the School of Music in 2008.

Though absent from the halls of the Music Building this past academic year, Hodge has maintained his ties to the UW in tangible ways. A new composition, a consortium commission titled *from the language of shadows*, premiered at Meany Theater in March at the 2011 College

*Continued on page 6*



Huck Hodge, in Rome, performing a new work composed for the 400th anniversary of the first demonstration of Galileo's telescope (Photo: Davide Franceschini/Altrospazio). Top left: Hodge at the UW last summer, just before leaving for a year in Rome (Photo: Joanne De Pue).

## From the Director

This issue of *Fanfare* contains the briefest glimpse of the many activities and achievements we have experienced at the School of Music during the 2009-10 and 2010-11 academic years. Our faculty, students, and alumni continue to do extraordinary things both here at the University of Washington and far beyond our campus.

Over the past two years, we have welcomed to our classrooms and performance venues an astonishing array of renowned artists and performers from around the world. We have congratulated our faculty and students on outstanding artistic and professional achievements, awards and honors in teaching, performance, and the creation of new music. In the past two years alone, School of Music students and recent graduates have made an indelible mark on the Seattle musical landscape—creating two new orchestras, organizing music festivals and ongoing community events, and founding a record label, to cite only a few examples. Their enthusiasm and optimism continually inspires and encourages me.

Despite the serious challenges we have faced and will continue to face, both in terms of the broader economic realities in our region and those specific to higher education and the arts, we remain committed to attaining the highest levels of excellence in teaching, learning, and the creation of new knowledge and new music. You who support the School of Music with your time, your monetary contributions, and your attendance at our public performances and scholarly events are critical to our success. On behalf of all of our students, faculty, and the many community members who benefit from the School of Music, I thank you for your continued support.



Richard Karpen,  
Director, School of Music



Virginia Valdes



Cuong Vu

### CUONG VU AWARDED 2010 DISTINGUISHED TEACHING AWARD

Since his arrival as a member of the School of Music Jazz Studies faculty in 2007, trumpeter Cuong Vu has brought a renewed vitality to the program that has not gone unnoticed by his colleagues, students, and the broader music

community in Seattle and beyond. His high expectations and his conviction that the future of the music industry depends on musicians creating their own local, independent music communities have inspired his students to go forth and be creative with some truly impressive results.

With Vu as their mentor and instigator, students in the program have been instrumental in establishing the Improvised Music Project, which presents an annual week-long festival of improvised music; ongoing live music events, such as the Racer Sessions, held weekly at Seattle's Cafe Racer; and a local record label and music collective, Table and Chairs, that features a notable roster of local bands making innovative, genre-defying music.

Vu's achievements at the UW were recognized last year when he was one of seven University educators to be awarded the 2010 UW Distinguished Teaching Award. Presented to faculty who show a mastery of their subject

matter, intellectual rigor, and a passion for teaching, the award is one of the highest honors awarded to UW educators. In nominating his colleague for the distinction—a rare honor for a young professor in only his third year of teaching—Jazz Studies chair Marc Seales noted changes he has witnessed in the Jazz Studies program over the past several years. "Cuong has brought energy and intensity to our program that is just remarkable," Seales wrote in his nomination letter. "He has empowered the students in so many ways that really have been eye opening."

A graduate of the New England Conservatory, Vu worked with some of the biggest names in jazz, rock, and experimental music—including touring and recording extensively with jazz guitarist Pat Metheny—before his arrival at the UW. He also has earned high accolades as leader of several groups that have recorded and toured internationally.

At the UW, Vu's formal music training, his professional industry experience, and his dedication to teaching have positioned him to make an immediate and profound impact on the lives and education of his students. "His zeal for music and teaching is contagious," says School of Music director Richard Karpen. "The results have been dramatic."



## ÁINE HENEGHAN AWARDED NATIONAL FELLOWSHIP FOR 2011-12

Áine Heneghan, assistant professor of Music Theory, has been awarded a national fellowship for the 2011-12 academic year from the American Association of University Women (AAUW).

The AAUW American Fellowships support women doctoral candidates completing dissertations and scholars seeking funds for postdoctoral research leave. They are awarded on the basis of scholarly excellence, quality and originality of the proposed projects, and the level of commitment applicants have shown to helping women and girls through service in their communities, professions, or fields of research. Of more than 1,200 applicants, Heneghan was one of only ten selected in the category of Postdoctoral Research Leave Fellowships.

The fellowship will provide a year of research support for Heneghan, one of the world's leading scholars on the music and writings of composer Arnold Schoenberg. She is currently completing *Schoenberg on Form*, an examination of Schoenberg's writings on form in German

and in English that includes a new edition of his influential *Fundamentals of Musical Composition*. The book is to be published by Oxford University Press. During her research leave, she plans to work on a second book, tentatively entitled *Schoenberg's Poiesis: Composing with Words and Music*, a revisionist account of the composer's workshop that explores the interaction and interdependence of his musical and written output.

An active member of both the Society of Music Theory and the American Musicological Society, Heneghan serves on the editorial boards of *Music Theory Spectrum* and *Analytical Approaches to World Music*. She has been a member of the School of Music faculty since 2006. Before her arrival at the UW, she taught music theory and music history at University College Dublin, where she held a Research Fellowship, and at the University of Dublin, Trinity College, where she completed her PhD.



Áine Heneghan

## MUSIC LIBRARY NEWS

Judy Tsou, head of the Music Library and lecturer in Music History, edited and published (ClarNan Editions) a previously unknown song, "Birth," by Amy Beach (1867-1944). The song was discovered last summer among the manuscripts of the Kinsella Collection in the Music Library.

Tsou also serves as Chair of the American Music Cultures Book Award Committee for the American Musicological Society and will present the award in the Society's meeting in November. On the library front, Tsou led the merger of two music library organizations in the United States: the U.S. Branch of the International Association of Music Libraries and the Music Library Association. The merger initiative, decades in the making, passed with more than 95 percent of the votes by members of the two associations and took effect on July 1.

— Judy Tsou, Head, Music Library



## JUAN PAMPIN NEW DIRECTOR OF DXARTS

Juan Pampin, associate professor of Music Composition, has been named the next director of the UW's Center for Digital Arts and Experimental Media (DXARTS). A founding faculty member of the program, Pampin had most recently served as its associate director in addition to his work at the School of Music. His appointment was effective July 1, 2011.

"Pampin brings unique and farsighted thinking to his work as an artist, teacher, and researcher," says School of Music Director and DXARTS co-founder Richard Karpen. "These qualities make him a superb choice to lead DXARTS at the start of its second decade."

DXARTS faculty are drawn from across the arts at the UW. They and their students work in a wide range of disciplines including music, visual arts, performance, and theater, in tandem with advanced technology research and theory. The program offers BFA and PhD degrees in Digital Arts and Experimental Media and is one of the first PhD programs in "arts practice" internationally.

Pampin, who holds an MA in Composition from Conservatoire National Supérieur de Musique de Lyon, France and a DMA in Composition from Stanford University, creates works for instrumental, digital, and mixed media that have been performed around the world by renowned soloists and ensembles such as Susana Kasakoff, Melia Watras, Les Percussions de Strasbourg, Arditti String Quartet, Sinfonia 21, and Krakow Percussion Group, to cite just a few. He has been a member of the School of Music Composition faculty since 2002.



Juan Pampin

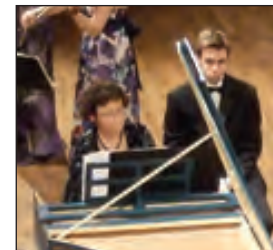
Mary Levin/UW Photography



Peter Erös conducts his final concert with the University Symphony (Photo: Gary Louie).



Professor Emeritus Bela Siki pays tribute to his friend and former colleague.



Faculty artist Carole Terry was a featured performer on the final concert (Photo: Gary Louie).

## Maestro Takes a Bow

Maestro Peter Erös concluded a most distinguished professional career on June 4, 2010 when he conducted his final concert with the University Symphony before retiring from teaching and conducting.

Friends, family, colleagues, and students gathered in the Meany west lobby for a farewell reception following a program of works by Bach, Mozart, and Beethoven, which featured appearances by faculty artists Carole Terry, Robin McCabe, and Joyce Guyer. Professor Emeritus Bela Siki, Seattle Symphony Music Director Gerard Schwarz, School of Music Director Richard Karpen, Professor Robin McCabe, and the maestro's former student and interim successor Jonathan Pasternack made heartfelt tributes to the maestro, and scores of well-wishers offered hugs, congratulations, and other gestures of love, affection, and utmost respect.

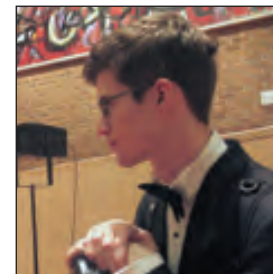
Erös came to the School of Music 1989 as the Morrison Endowed Professor of Conducting and Music Director and Conductor of the University Symphony and Opera. Prior to his teaching career, he had worked with some of the world's great musicians while conducting orchestras in Malmo, Sweden; Aalborg, Denmark; Sydney and Melbourne, Australia; San Diego, California; and many other cities. He continues his association with the School of Music, holding the title of Emeritus Professor.



American String Project co-founders Maria Larionoff and Barry Lieberman pay their respects to the maestro.



Maestro Erös with his son, Andy Erös.



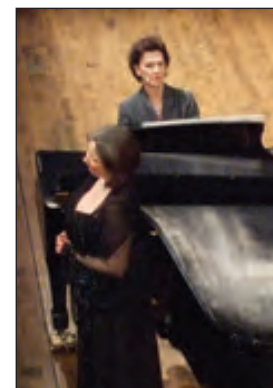
Cellist Nathan Harrenstein.



Seattle Symphony Music Director Gerard Schwarz.



Jonathan Pasternack, former student of Maestro Erös and interim conductor of the UW Symphony, says a few words about his mentor.



Faculty artists Joyce Guyer and Robin McCabe (at piano) (Photo: Gary Louie).



# New faculty appointments for 2010-11

## Luke Bergman, Jazz Bass

Luke Bergman joined the School of Music faculty this past fall as a part-time lecturer in Jazz Studies. An innovative bassist, composer, and producer, he has garnered critical acclaim on a national and international level for his work with Heatwarmer, Speak, Thousands, and The Cuong Vu Group.

Dedicated to the development of the local music community, Bergman serves as co-creator, organizer and artistic director of The Racer Sessions, a weekly performance series devoted to the advancement of avant-garde music in Seattle. Debuting new works each week and operating as a performance workshop for group free improvisation, the series has provided a place for artists to interact and inspire each other on a regular basis. Bergman, a graduate of the UW Jazz Studies Program, also serves as a board member, producer, recording engineer, and co-founder of Table and Chairs Music, a not-for-profit, independent record label that documents and promotes creative music in Seattle.

## Steve Korn, Jazz Drumset

Seattle drummer Steve Korn, an integral part of the Seattle jazz scene, joined the School of Music faculty last fall as a part-time instructor in Jazz Studies.

Korn has released three CDs on Seattle's Origin Records: *Here and Now* (1999), *Pride and Joy* (2000), and *Points In Time* (2004). Each was nominated as Northwest Recording of the Year by Earshot Jazz. He won the Earshot Golden Ear Award for Northwest Emerging Artist for the year 2000.

When not leading his own group, he regularly works with many of Seattle's finest jazz musicians, including Mark Taylor, Greta Matassa, Marc Seales, Dave Peterson, and Jeff Johnson, among others. He also has been fortunate to perform with many jazz greats including John Scofield, Julian Priester, Larry Coryell, Dee Daniels, Mark Murphy, Jessica Williams, Ernestine Anderson, James Williams, Jay Clayton, and Karrin Allyson.

A published author and composer, Korn has contributed transcriptions to two books for the Hal Leonard Corporation (*The Jack DeJohnette Collection* and *Drum Standards*) in addition to articles for *Down Beat*, *Percussive Notes*, and *Modern Drummer* magazines. Korn created and coordinates the University of Washington Jazz Workshop. He holds a Master's Degree in Percussion Performance from the University of Washington.

## Jonathan Pasternack, Orchestral Activities

Jonathan Pasternack was appointed Director of Orchestral Activities at the School of Music for the 2010-11 academic year (His appointment was renewed for 2011-12). He has conducted orchestras, opera, and ballet in the United States and Europe, with such ensembles as the London Symphony Orchestra, Residentie Orkest of the Hague, Scottish Chamber Orchestra, and the National Symphony Orchestra at the Kennedy Center, among many others. His debut recording,

leading the London Symphony Orchestra in Béla Bartók's *Miraculous Mandarin* suite and the Symphony No. 1 by Johannes Brahms, was released in January 2011 on the Naxos label.

His opera conducting experience includes productions of *Tosca*, *Don Carlos*, *Die Fledermaus*, *The Turn of the Screw*, *Les Dialogues des Carmélites*, *Cendrillon*, *L'enfant et les sortilèges*, and *Il barbiere di Siviglia*. He led the Paris premiere of Robert Clerc's *L'Ombre du grand arbre* and the world premiere of *The Prestigious Music Award* by Gloria Wilson Swisher at Shoreline Community College.

Born and raised in New York City, Dr. Pasternack studied violin, cello, trombone, piano, and percussion. He won a trombone scholarship to the Manhattan School of Music at the age of sixteen and later transferred to the Massachusetts Institute of Technology to pursue studies in astronomy, philosophy, and political science. He earned master's and doctorate degrees in music from the University of Washington, where he studied conducting with Peter Erös and trombone with Stuart Dempster.

In addition to numerous guest faculty residencies throughout the Northwest and in France and Switzerland, Dr. Pasternack has served as Assistant Conductor with the Oregon Symphony, Resident Conductor and Managing Director of the Icicle Creek Music Center in Leavenworth, and Visiting Director of Orchestral Activities at Pacific Lutheran University.

## Kari Ragan, Voice

Soprano Kari Ragan holds degrees from Indiana University (BM, MM) and the University of Washington (DMA), where she received the prestigious Williams and Beech Scholarships. Dr. Ragan was the 2009 recipient of the National Association of Teachers of Singing (NATS) Pedagogy Award. She has developed and maintained a thriving and collaborative independent voice studio for nearly twenty-five years and has served on the faculty at the University of Puget Sound in addition to her faculty appointment this past fall as a full-time lecturer in Voice.

Although her primary training, performing, and teaching are in the classical genre, she has additionally specialized in contemporary musical theatre pedagogy. She also is a singing voice specialist, having attained special and extensive training in working with voice disorders in singers. She is a frequent performer, adjudicator, and clinician throughout the Pacific Northwest.

She has sung with Spokane Opera, Fort Collins Symphony, Helena Symphony, Washington East Opera, Spokane Symphony, Lyric Opera Northwest, and Opera Idaho, among others. A frequent recitalist, she recently presented a series of recitals throughout the Northwest with Maestro Dean Williamson at the piano. She has been recognized as the Regional finalist for the Metropolitan National Council Competition and the MacCallister Competition.



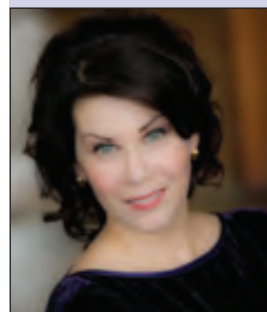
Luke Bergman



Steve Korn



Jonathan Pasternack



Kari Ragan

# New faculty appointments for 2011-12



Gina Funes

## Gina Funes, Voice

Gina Funes joins the School of Music faculty in Fall 2011 as a part-time lecturer in Voice. Her professional singing career has included roles in *Mimi*, *La Boheme*, *The Magic Flute*, and *The Marriage of Figaro* with the Seattle Little Opera Company and the University of Washington Festival Opera Company as well as engagements with the Seattle and Portland Symphony Orchestras.

As a nightclub performer, she has appeared with such artists as Glenn Yarbrough, Miriam Makeba, George Burns, Connie Stevens, Tony Bennett, the Modernaires, Pete Barbutti, Johnnie Ray, and Mel Torme. She has worked as a featured singing artist at Seattle's Fairmont Olympic Hotel and frequently performs around the world as guest vocalist for the Harry James Orchestra, directed by her husband, Fred Radke. Her appointment is funded by the Apex Foundation.

## Valerie Muzzolini Gordon, Harp

Valerie Muzzolini Gordon joins the School of Music faculty in Fall 2011 as a part-time lecturer in Instrumental Performance. She has been a member of the Seattle Symphony Orchestra since 2000 and has held the position of Principal Harp of the Seattle Symphony Orchestra since the age of twenty-three.

In demand both nationally and internationally, she has performed as guest Principal Harp of the Orchestre Philharmonique de Radio-France and the Nice Philharmonic and has also appeared with the Philadelphia Orchestra. She has performed at prestigious festivals worldwide and has played under the batons of such renowned conductors

as Sir Simon Rattle, Wolfgang Sawallisch, Kurt Masur, Seiji Ozawa, and Bernard Haitink. An active chamber musician and avid proponent of new music, she performs regularly with the Seattle Chamber Players, the Seattle Chamber Music Society, and Music of Remembrance.

Born in Nice, France, she began her musical education at the Nice Conservatory, from which she received top honors. She continued her studies at the Curtis Institute with Marilyn Costello and Judy Loman, followed by graduate work at Yale University with Nancy Allen.

## Fred Radke, Jazz Studies

Fred Radke joins the School of Music faculty in Fall 2011 as a part-time lecturer in Jazz Studies. A well-known big-band conductor and authority on big-band history, Radke will direct the University of Washington's big band, the UW Studio Jazz Ensemble. A professional musician since the age of fifteen, Radke has toured extensively around the world as leader and member of the Harry James Orchestra. He has also performed as lead trumpeter with many other well-known ensembles and performers, including the Glenn Miller Orchestra, the Dick Jergens Orchestra, the Modernaires, Johnnie Ray, Ella Fitzgerald, Mel Torme, and numerous others.

In addition to his professional career as a trumpeter, conductor, recording artist, composer/arranger, and producer, Radke is a musical clinician and educator who most recently has served as the resident instructor of Jazz Studies at North Seattle Community College. His appointment is funded by the Apex Foundation.



Valerie Muzzolini Gordon



Fred Radke

Continued from page 1

## WHEN IN ROME ...

Band Directors National Association Conference. A collaboration with Jazz Studies assistant professor Cuong Vu titled *Passeggiata* premiered to resounding approval at a year-end celebration at the Academy in May. The work, a structured improvisation for trumpet and piano with live electronics and computer-realized sound, extends an artistic collaboration by the two colleagues that began last year at the School of Music.

"Basically the idea of this piece is that there are fixed pieces that act sort of like built structures, which can be arrived at in any order," Hodge says. "The improvisatory has to interact with the non-improvisatory in a way analogous to how pedestrians improvise with the fixed structures (buildings, streets) of a city. In this case the fixed pieces are inspired by sounds and experiences I've had in Rome."

Overall, Hodge's time in Rome will have lingering effects above and beyond the compositions he has created and the new friendships and connections he has made. When he returns to the School of Music in Fall Quarter 2011, he will bring with him many plans for future projects and partnerships, as well as a broadened approach in his creative process. "I have several collaborations lined up in the near future as a result of this residency," he says. "But the most lasting thing I will take away is an intense desire to continue the collaborative spirit with my colleagues in other artistic fields at the UW."



Huck Hodge (Photo: Joanne De Pue).



Sohroosh Hashemi



Cuong Vu and his quartet played a three-night run at the Chapel Performance Space as part of the IMPfest and Week of Jazz festivities.



Emeritus Professor Stuart Dempster, who took part in a panel discussion after the Bill Frisell concert, chats with Susanne Seales at the alumni reception.



Noted musician and composer Wayne Horvitz (right), who took part in the Week of Jazz panel discussion, talks jazz with Don Brown.

Sohroosh Hashemi



Heatwarmer, featuring alumni Aaron Otheim (left) and Luke Bergman, during the group's IMPfest set at the Chapel Performance Space.



Bill Frisell looking pleased after the concert.

Reception photos: Tess Altiveros



Students (left to right) Elliot Gray, Mark Hunter, Ivan Arteaga, Scott MacPherson, and Evan Woodle performed with Bill Frisell, capping off the Week of Jazz celebration.

## Twenty years strong

The School of Music and the Improvised Music Project (IMP)—a student group founded by UW jazz students—joined forces in April 2010 to present A Week of Jazz at the UW, a celebration of the 20th Anniversary of the Jazz Studies Program that ran concurrently with the second annual IMPfest. Highlights included faculty recitals by Marc Seales and Tom Collier; three nights of music at the Chapel Performance Space in Wallingford featuring some of the area's most promising up-and-coming new music groups (many populated by current and former Jazz Studies students); and a live recording project by faculty artist Cuong Vu and his quartet that resulted in his latest CD, *Leaps of Faith*. The week wrapped up on April 18 with a concert at Meany Theater by renowned guitarist Bill Frisell, who performed with faculty artists Marc Seales, Cuong Vu, and Stuart Dempster before delivering a stunning set with Jazz Studies students Elliot Gray (keyboards), Mark Hunter (bass), Ivan Arteaga (saxophone), Scott McPherson (saxophone), and Evan Woodle (drums). A panel discussion by jazz community members and a post-concert reception wrapped up this most memorable celebration.

*Support for A Week of Jazz was provided by The Washington Research Foundation, The American Music Partnership of Seattle (AMPS), KBCS radio, and Earshot Jazz.*



Marc Seales played selections from his CD *American Songs* at his April 13 faculty recital, joined by Dave Captein on bass and Gary Hobbs on drums.



Jazz alums (left to right) Chris Icasiano and Thomas Marriott, with 2010 Jazz Studies grad Andrea Roberts.



IMP members (left to right) Brennan Carter, Ray Larson, and Evan Woodle.



Guitar instructor Michael Partington (left) congratulates student Elliot Gray on fine playing with Bill Frisell.



Pals and creative co-conspirators: Recent Jazz alum Jared Borkowski (left) and 2010 grad Ivan Arteaga hang out at the alumni reception.



School of Music friends (left to right) Brad Edwards, Karin Koon, and Patti Marsh.

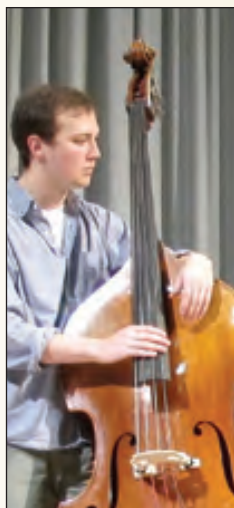


# 2010-11 Master Classes

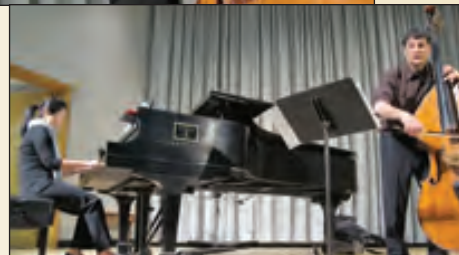
School of Music students and the public had many opportunities to listen, watch, and learn through recent visits to the School by a range of musicians, composers, and other artists.



Critically acclaimed violinist Gil Shaham, longtime friend of violin professor Ron Patterson, stopped by the School of Music to lead a master class with UW string students. Students performing for Shaham included Jae-In Shin and Sol Im, violin, and the UW Quantum String Quartet (violinists Kouki Tanaka and Meeae Hong, violist David Colmenares, and cellist Natalie Hall).



Grammy-award-winning bassist John Patitucci, former student of Barry Lieberman, led a master class and discussion during his March 4, 2011 visit. Students Mark Hunter, Carmen Rothwell, Gus Carns, and Grace Huang performed. Professor Marc Seales also took a turn at the keyboard, collaborating with Patitucci on two jazz standards.

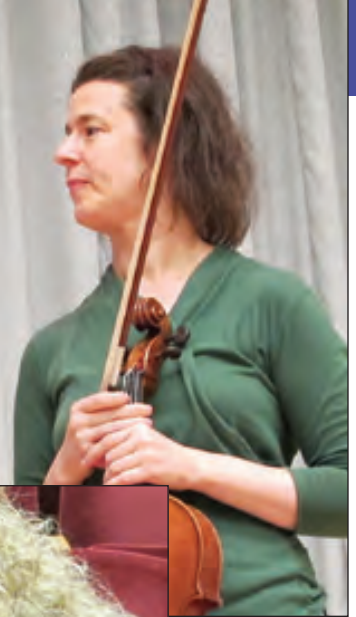


Photos: Joanne De Pue

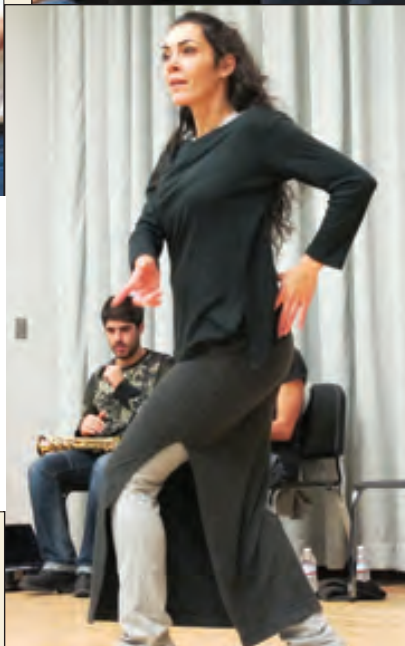




Pulitzer-Prize-winning composer Shulamit Ran and viola professor Melia Watras led a workshop that featured performance excerpts of a new composition for solo viola, "Perfect Storm," that Ran composed for Watras. The piece premiered at Meany Theater on October 25 at Watras's 2010 faculty recital.



Fundación Conservatorio Flamenco Casas Patas, an internationally renowned flamenco ensemble from Madrid, led a lively workshop and masterclass, inviting UW students and other audience members onstage for a lesson in the art of flamenco dancing.



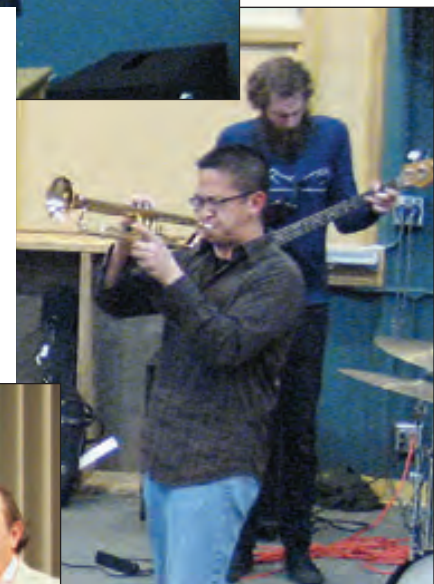
Photos: Joanne De Pue



# Jazz Dialogues, Masterclasses, and Workshops 2009-10 and 2010-11



Some of the greatest names in jazz visited the School of Music in 2009-10 and 2010-11 in the School's ongoing series of dialogues, workshops, and masterclasses. In addition to visits by such iconic figures as bassist Ron Carter and guitarists John McLaughlin and Bill Frisell, all pictured here, the School of Music also played host to guitarists Pat Metheny and Larry Coryell, saxophonist Lee Konitz, drummers Antonio Sanchez and Matt Wilson, and others.



Top right: School of Music Director Richard Karpen, Professor Ron Patterson, guitarist John McLaughlin, drummer/keyboardist Gary Husband, Professor Marc Seales, Assistant Professor Cuong Vu.

At left: School of Music Director Richard Karpen, Assistant Professor Cuong Vu, guitarist Bill Frisell, Professor Marc Seales, bassist Ron Carter, Artist-in-Residence Barry Lieberman.

Photos: Joanne De Pue



## Jonathan Bernard, *Music Theory*

- Gave the keynote address, entitled "Form(?) in Late Twentieth-Century Music," at the nineteenth annual meeting of the West Coast Conference for Music Theory and Analysis, held at the University of Oregon in March 2010.
- His chapter "The String Quartets of Elliott Carter" appeared in *Intimate Voices: The Twentieth-Century String Quartet* (University of Rochester Press, 2009).

## Geoffrey Boers, *Choral Conducting*

- In March 2010, conducted the Chamber Singers, University Chorale, and University Symphony in a concert titled *Mass for Our Time*, which featured movements by Durufle, Poulenc, Tavener, Vaughan Williams, and a newly commissioned work *Pacific Sanctus* by Robert Kyr. The concert was subsequently presented at the 2010 American Choral Directors Association Northwest Convention.
- Along with colleague Giselle Wyers, toured in March 2010 with the Chamber Singers and the University Chorale to the Baltics and Finland, the group's third concert tour to the region.

## George Bozarth, *Music History*

- His article "Piano Wars: The Legal Machinations of London Pianoforte Makers, 1795-1806," *RMA Research Chronicle* (2009), 45-108, written in collaboration with Margaret Debenham, was selected by the American Musical Instrument Society as the winner of its Frances Densmore Prize for 2011. The award honored the most outstanding article on musical instruments written in English in 2009.

## Patricia Shehan Campbell, *Music Education/Ethnomusicology*

- Spent her 2009-10 sabbatical leave in Santa Barbara, with guest lectures at universities in Rio de Janeiro and Porto Alegre, Brazil, Brisbane and Perth, Australia, and Dar es Salaam, Tanzania.
- Prepared, co-wrote, or co-edited numerous works for publication, including the second edition of *Songs in Their Heads* (2010), *Free to Be Musical: Group Improvisation in Music* (2010), and the third edition of *Multicultural Perspectives in Music Education* (2010).
- Published numerous articles, including analytical descriptions of the *Music Alive! in the Yakima Valley* project for the *International Journal of Community Music* and the pedagogy of Ethnomusicology in the Schools for the German journal, *Musik Pedagogik*.
- In Fall 2010, was appointed head of the UW Ethnomusicology program and was named vice president of the Society for Ethnomusicology.

## Tom Collier, *Percussion*

- Was appointed to a three-year term as an Adelaide D. Currie Cole Professor of Music, beginning in Fall 2011.
- In May 2011, released *Mallet Fantastique*, a varied collection of his own jazz-based and

classical contemporary works for marimba and vibraphone. The CD is Collier's third release on the Seattle-based Origin label.

## Steven Demorest, *Music Education*

- Chaired the organizing committee for the 11th International Conference on Music Perception and Cognition held at the UW in August 2010. The conference drew 465 attendees from 34 countries, including many of the leading scientists in music cognition research.
- Along with Music Education colleague Steven Morrison, founded the Laboratory for Music Cognition, Culture, and Learning at the School of Music. The purpose of the lab is to explore scientifically the processes of music learning, both formal and informal, and how they are shaped by culture, biology, and experience.
- With colleague Steven Morrison, published "An fMRI Investigation of the Cultural Specificity of Music Memory" in *Social Cognitive and Affective Neuroscience*; "Cultural Constraints on Music Perception and Cognition" in *Progress in Brain Research, Vol. 178*; and "Cultural Neuroscience: Cultural Influences on Brain Function" in *Elsevier*.

## Shannon Dudley, *Ethnomusicology*

- Serves as guest curator for *American Sabor: Latinos in U.S. Popular Music*, an interpretive museum exhibition documenting the influence and impact of Latinos in American popular music. Currently touring nationally, the exhibit has shown at the Miami Museum of Science, the Museo Alameda in San Antonio, and the Bob Bullock Texas State History Museum in Austin. It opened at the Smithsonian Institution in Washington D.C. in summer 2011.
- Serves as one of the forces behind the Seattle Fandango Project, providing community workshops in the music and dance of *son jarocho*, organizing fandangos and other community events, and sponsoring residencies by artists from Veracruz, Mexico. American Sabor and the Seattle Fandango Project have been funded in part by the American Music Partnership of Seattle (AMPS), for which Dudley served as chair from 2002 to 2009, bringing in funding of more than \$1.5 million for research, performance, and service projects on a broad spectrum of American music topics.

## Joël-François Durand, *Composition*

- In November 2010, was named one of the University's inaugural UW Entrepreneurial Faculty Fellows in recognition of his innovative work in developing a high-end audio tonearm known as the *Talea*. The fellowship program was established by Interim President Phyllis Wise as a way to acknowledge the value that UW faculty entrepreneurship brings to the academy, the region, and to society. Funds attached to the fellowship (\$5,000 per year for up to two years) may be applied toward commercialization activities such as travel, research, and market analysis.



Geoffrey Boers



George Bozarth



Patricia Shehan Campbell



Shannon Dudley



Joël-François Durand



Robin McCabe

### Ter Ellingson, *Ethnomusicology*

- Conducted field research in the summer of 2010 in central and northern Ghana, where he has been conducting an ongoing research project on traditional African religion and music since 2001.

### Áine Heneghan, *Music Theory*

- Received a 2010 University of Washington Royalty Research Fund Scholar Award.
- Served as a member of the program committee for the First International Conference on Analytical Approaches to World Music (University of Massachusetts Amherst, February 2010) and was appointed to the editorial board of the new journal *Analytical Approaches to World Music*.
- Presented her research at the Joint Meeting of the Royal Musical Association and the Society for Musicology in Ireland and at the 2010 Meeting of the American Musicological Society and the Society for Music Theory in Indianapolis, Indiana.
- Contributed an arrangement for Irish harp of the traditional reel "Jenny's Welcome to Charlie" to a publication celebrating the 50th anniversary of *Cáirde na Cruite*.

### Richard Karpen, *Director and Composition*

- A new CD on the Caprice Records label features a recording of *Strandlines* for classical guitar and live electronics, performed by guitarist Stefan Östersjö.
- Performances of various compositions were featured in concerts and radio broadcasts in Belgium, Germany, Poland, Sweden, and the United States.
- Continued intensive collaboration on *Idioms*, a new work of music/theater for Vietnamese and Western Classical musicians and actors. The work, commissioned by the Swedish Theatr Weimar, premieres in Stockholm in November 2011.

### Robin McCabe, *Piano*

- Served on the jury of the 2010 International San Antonio Piano Competition along with pianists Ilana Vered, Santiago Rodriguez, Gustavo Romero, and Eduardo Del Gado.
- Along with colleague Craig Sheppard, launched the first UW Summer Piano Institute in summer of 2010, selecting 14 gifted pianists coming from throughout the United States, Japan, Hong Kong, China, Taiwan, and Korea. The second Summer Piano Institute, featuring 18 pianists from around the world, was held at the School of Music in July 2011.
- Gave presentations and master classes during 2010-11 at various Washington Music Teacher's Association Chapters.

### Michael Partington, *Guitar*

- Released a new CD, *Resonance*, for Rosewood Recordings, featuring music by Manuel Ponce, Domenico Scarlatti, Mauro Giuliani, and the Sonata for Guitar by Stephen Goss, written for Partington in 2006.
- Gave solo recital tours in the UK and Texas, with additional solo concerts in Los Angeles,

Minneapolis, Portland, and Seattle. Also performed at the La Guitarra California Festival, the Whidbey Island Music Festival, and the Evergreen Festival.

- Was featured on the cover of the February 2011 issue of *Classical Guitar* magazine, the major guitar publication in Great Britain. A lengthy interview and inside photos highlighted his work with students at the School of Music.

### Tim Salzman, *Instrumental Conducting*

- Co-wrote and edited "*A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band (Volume IV)*," published by Meredith Music Publications.
- In March 2010, led the University of Washington Wind Ensemble on a nine-day concert tour of Japan, the group's third tour of the country. The tour included performances in Osaka, Kyoto, Hyogo, and Izumo. Since 2004, the ensemble's Japanese host, the Kansai Band Association, has raised nearly \$500,000 for UW Wind Ensemble tours as well as additional tours for UW faculty and student chamber music groups.
- Led the organization and hosting of the College Band Directors National Association Convention, held at the UW in March 2011. It was the first time the national convention had been held on the west coast since 1976.
- In 2010 and 2011, conducted the People's Liberation Army Band in Beijing, China. Also conducted and presented master classes with the Beijing Conservatory Wind Ensemble, Beijing Wind Orchestra, and several public school bands throughout Beijing.

### Marc Seales, *Jazz Studies*

- Was appointed to a three-year term as an Adelaide D. Currie Cole Professor of Music, beginning in Fall 2011.
- Was inducted into the Seattle Jazz Hall of Fame at the 2009 Earshot Jazz Awards.
- Released *American Songs*, a CD of original compositions and works by popular American artists.
- Along with Seattle bassist Paul Gabrielson, helped kick off the 2010 Earshot Jazz Festival by accompanying former Poet Laureate Robert Pinsky in a reading of his poems set to jazz improvisation in a performance at Benaroya Hall's Nordstrom Auditorium.

### Craig Sheppard, *Piano*

- Released *Franz Schubert: The Last Three Piano Sonatas*, his sixth release on the Romeo Records label. The CD was recorded live at Meany Theater on May 5, 2010.
- With his colleague Robin McCabe, launched the UW Summer Piano Institute, which completed its second year in July 2011. The Institute has drawn gifted young pianists from around the world for private instruction and daily master classes and seminars with visiting artists and leading scholars.



Richard Karpen



Michael Partington



Marc Seales



- Performed and led master classes in three Chinese cities in June 2011. He appeared and taught at the China Conservatory in Beijing, the East China Normal University in Shanghai, and the Sichuan Conservatory in Chengdu. In Chengdu, he performed an all-Brahms program, joined for a performance of Brahms' *Hungarian Dances* by his graduate student, Qiang Nanyi, whose hometown is Chengdu.

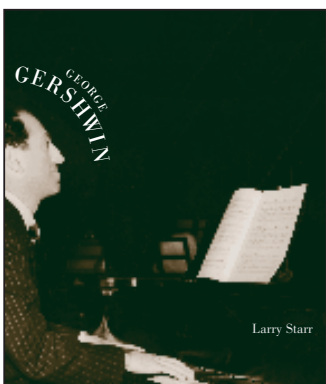


### Donna Shin, Flute

- Performed a solo (Gabriela Frank's *Illapa*) with the Seattle Symphony Orchestra in October 2010.
- Traveled to Uzbekistan in late 2009, where she presented recitals and masterclasses at the Uzbekistan National Conservatory, Institute for Asian Culture and Development, and the Rainbow Academy in Tashkent.
- In March 2010, presented master classes and concerto performances with the UW Wind Ensemble on its tour to Japan.
- In April 2010, performed the UW consortium commissioned work of D.J. Sparr's *Precious Metal* flute concerto with the People's Liberation Army Band of China, presented recitals and masterclasses at the China Conservatory of Music and the Beijing Central Conservatory of Music, and adjudicated the annual flute competition at the Beijing Central Conservatory.
- In August 2010, was the Young Artist Competition coordinator at the National Flute Association convention in Anaheim, CA.

### Larry Starr, Music History

- His new biography of George Gershwin, titled *George Gershwin* and published by Yale University Press, received rave reviews in major academic and mainstream publications worldwide. A lengthy review in the *Washington Post* in February 2011 called it "an insightful, technically intricate yet easy-to-follow study of Gershwin's music, particularly as it came out of the Broadway tradition" and a valuable addition to the body of biographical information on the composer.



### Christina Sunardi, Ethnomusicology

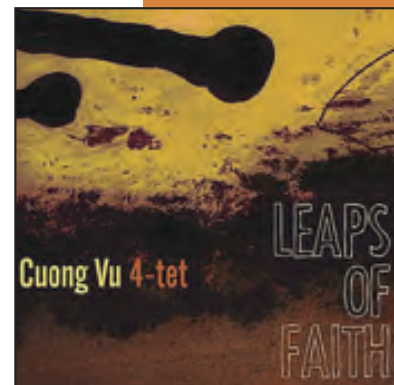
- Gave several conference presentations on her study of gender in the production of tradition in east Javanese music and dance, including at

the Society for Ethnomusicology's 55th annual meeting, held in Los Angeles in November of 2010.

- Published an article in the February 2011 edition of *Ethnomusicology* titled "Negotiating Authority and Articulating Gender: Performer Interaction in Malang, East Java."

### Cuong Vu, Jazz Studies

- Released *Leaps of Faith*, recorded in 2010 at the Chapel Performance Space during the School of Music's Week of Jazz celebration. The CD was a critic's pick of the *New York Times* during its first week of release in early February 2011 and has received subsequent favorable reviews in a variety of important jazz and mainstream publications.
- Was awarded a Donald E. Petersen Endowed Fellowship for 2010 by the UW College of Arts and Sciences.
- Was awarded a UW Royalty Research Fund grant to fund the creation and recording of new improvisatory works extending the compositions and techniques of Duke Ellington and Charles Mingus.



### Melia Watras, Viola

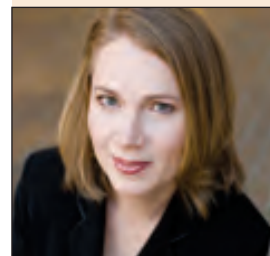
- Performed the world premiere of Pulitzer Prize-winning composer Shulamit Ran's *Perfect Storm*, a solo viola work written specifically for Watras. The performance in Meany Theater on October 25, 2010 featured Ran as a special guest. Funding for the commission for the new work came from the Donald E. Petersen Endowed Fellowship, which was awarded to Watras in 2010.
- Performed important concerts in New York City, Chicago, Seattle, Syracuse (NY), Dayton (OH), West Chester (PA), and Swarthmore (PA) throughout 2009 and 2010.
- In Fall Quarter 2010, was promoted to Associate Professor at UW, and assumed the role of Chair of the Strings Division.



Melia Watras

### Giselle Wyers, Choral Conducting

- Along with colleague Geoffrey Boers and Guntis Smidchens of the UW Baltic Studies Department, led 74 students from the Chamber Singers and University Chorale on a third concert tour of the Baltic region and Finland. Highlights included a performance for the President of Latvia and exchange concerts with choruses at University of Tartu as well as with the Vox Populi Chamber Choir, Revalia Male Chamber Choir, and Gaudeamus Male Chorus.
- In May 2010, conducted Randall Thompson's *Frostiana* with high school choirs from around the United States and the Park Avenue Chamber Orchestra at Alice Tully Hall (Lincoln Center) in New York City.
- Co-produced and conducted the debut solo recording by the University Chorale, released in summer of 2011. The CD, titled *Climb*, was recorded at St. Joseph's Cathedral in Seattle.



Giselle Wyers



## NEW KIDS ON THE BLOCK

Among the dozens of concerts the School of Music presented at Meany Theater in 2010-11 were two featuring new orchestras founded by current and former UW music students.

The **Seattle Metropolitan Chamber Orchestra (SMCO)**, founded in 2009 by former student Geoffrey Larson and featuring many current and former UW music students, joined the UW Baroque Ensemble at Meany for a February 2011 program of works by Bach, Handel, and Vivaldi. Larson is a former conducting student of Peter Erös and member of the UW Wind Ensemble.

The **Seattle Modern Orchestra (SMO)**, co-founded by Julia Tai (2010 DMA, Orchestral Conducting) and Jeremy Jolley (2010 MM Composition) and also featuring current and former UW music students, launched its inaugural concert season in 2010-11 with a series of three concerts featuring important musical works from the 20th and 21st centuries. The group performed its season finale at Meany Theater in May of 2011.

To learn more about the SMCO, visit [seattlemetropolitanchamberorchestra.com](http://seattlemetropolitanchamberorchestra.com). For more on the SMO, visit [seattlmodernorchestra.org](http://seattlmodernorchestra.org).

**Jason Anderson** ('07 DMA Choral Conducting) was named director of the historically acclaimed Compline Choir at Seattle's St. Mark's Episcopal Cathedral, an appointment that became effective in 2009.

**Bonnie Blanchard** ('75 Music Education) and Cynthia Blanchard Acree co-authored the book *Making Music and Having a Blast: A Guide for all Music Students!* Their earlier work, *Making Music and Enriching Lives*, is being used as the pedagogy textbook at several colleges and universities including Rice, Tennessee Tech, Central Washington University, and the University of Washington.

DMA instrumental conducting student **Erin Bodnar** was named one of three recipients of the National Band Association's Young Conductor Award. Sixty conductors auditioned, and Bodnar was the first female conductor to receive this honor, conferred in April of 2010.

Ethnomusicology doctoral student **Kimberly Cannady** has been awarded a Fulbright Fellowship to research music in Iceland during the 2011-12 academic year.

Music Education alumna **Ann Clements** (Penn State University) and Rita Klinger (Cleveland State University) collaborated to publish *Field Guide To Student Teaching In Music* with Routledge Press in 2010. Dr. Clements also edited the new book *Alternative Approaches in Music Education: Case Studies from the Field*, published by Rowman and Littlefield in association with The National Association for Music Education.

**Brandon "Billy" Fidler** ('11 BA Instrumental Performance) will spend the 2011-12 academic year in Germany as a Fulbright Scholarship recipient.

**Jean Marie Kent** ('10 DMA Choral Conducting) was named Director of Choral Activities at the University of Regina in Saskatchewan.

**Chung-Lin Lee** ('10 DMA Woodwinds Performance), former student of Donna Shin, was awarded the 2011 National Flute Association Graduate Research Competition for his dissertation exploring the solo flute works of Kazuo Fukushima and Japanese aesthetics in art and culture. He presented his dissertation at the 2011 NFA convention in Charlotte, N.C.

Former UW Wind Ensemble teaching assistant **Linda R. Moorhouse** ('06 DMA Instrumental Conducting) joined the University of Illinois faculty in the fall of 2010 as Visiting Associate Professor of Music and Assistant Director of Bands. Her duties include conducting the University of Illinois Wind Orchestra and teaching courses in instrumental conducting.

DMA Instrumental Conducting student **Vu Nguyen** has accepted a position with Washington University in St. Louis, where he will conduct the University Wind Ensemble. His appointment is effective in Fall 2011.

**Brad Osborn** ('10 PhD Music Theory), former student of Áine Heneghan, was appointed Visiting Assistant Professor at Rhodes College in Memphis, Tenn.

**Richard Pellegrin**, doctoral candidate in Music Theory and former student of Áine Heneghan, was appointed Visiting Assistant Professor at the University of Missouri.

**Gene Peterson** ('10 DMA Choral Conducting) was named Associate Director of Choral Activities at the University of Tennessee in Knoxville.

**Alina Rozanski** ('00 BA/BM Music Ed, BM Vocal Performance), a teacher for the Department of Defense Education Activity (DoDEA), serving students of United States military stationed overseas, was selected as the 2011 Bavaria District Teacher of the year. She was one of 14 district teachers of the year selected from 8,700 DoDEA teachers around the world.

**Robert Schultz** ('09 PhD Music Theory) joined the theory faculty in the School of Music, University of Massachusetts in Amherst.

**Richard Scott** ('74 MM Piano Performance) was installed for a two-year term on the Music Teachers National Association (MTNA) Board of Directors at the 2010 March MTNA Conference in Albuquerque, New Mexico. Scott will represent the nine-state Southern Division. In addition, he was awarded the Kentucky Music Teachers Association (KMTA) Distinguished Service Award at the 2009 KMTA Conference at Northern Kentucky University and received the Murray State University (MSU) Regents College 2009-10 Faculty Member of the Year award.

**Eric Smedley** ('10 DMA Instrumental Conducting) was named Assistant Professor of Music and Assistant Director of Bands at the Indiana University Jacobs School of Music. He begins his appointment in Fall 2011.

**Laura Stambaugh** ('09 PhD Music Education), an Assistant Professor of Music Education at Georgia Southern University, published a study with School of Music Professor Steven M. Demorest entitled, "The Effect of Contextual Interference on Instrumental Practice: An Application of Motor Learning Theory" in *Update: Applications of Research in Music Education*.

**Christopher Stover** ('09 PhD Music Theory), former student of Jonathan Bernard, began an appointment as Assistant Professor of Theory at the New School for Jazz and Contemporary Music in New York in September 2010.

**Sean Williams** ('90 PhD Ethnomusicology) published a new textbook, *Focus: Irish Traditional Music* (Routledge 2010), as well as a critical biography of (former School of Music Visiting Artist in Irish singing) Joe Heaney. She co-wrote the latter with Dr. Lillis Ó Laoire of the National University of Ireland, Galway. The book, *Bright Star of the West: Joe Heaney, Irish Song-Man* (Oxford University Press), was published in April 2011.





Bart Komoah (MA Ethnomusicology) receives congratulations from Ethnomusicology Archivist Laurel Sercombe (left) and graduate student Julia Day.



Tessia Altiveros (MM, Vocal Performance) caps off Grand Finale with an over-the-top score.



Graduate Pyoung Kim (MM Choral Conducting) receives a celebratory bouquet.



Graduate Jennifer Smith (BA Voice) and family with Voice Professor Thomas Harper (left) and undergraduate advisor Jennifer Grahl (right).



Graduate Chris Lennard (BM Orchestral Instruments; BM Music Education) and proud loved ones before Commencement.



Graduate Nùria Molins (MM Choral Conducting) celebrates with her husband and baby.

## Grand Finale 2010

The School of Music held a grand celebration of its 2010 graduates prior to Commencement on June 12, 2010 with a reception and ceremony in the School of Music Fishbowl and Brechemin Auditorium.

The School of Music Class of 2010 included 78 graduates, with 29 students earning undergraduate degrees, 27 earning master's degrees, and 22 earning doctoral degrees.

In addition to their music degrees, a number of graduates earned additional degrees in other areas of study, including English, Speech and Hearing Sciences, Comparative History of Ideas, Norwegian, Business Administration, Biochemistry, and others. Graduate Shinn-Yi Cindy Chou, who earned a BM in Orchestral Instruments, for instance, earned multiple degrees, with a BS in Physiology and a BS in Neurobiology in addition to her music degree. She also graduated with college honors.

After mingling and enjoying refreshments in the School of Music Lobby and Fishbowl, attendees moved down to Brechemin Auditorium for a performance by graduate student Alexandra Tsirkel, a piano student of Professor Robin McCabe. Director Richard Karpen made a brief welcome, followed by remarks by Professor Cuong Vu, Jazz Studies, and students Ivan Arteaga (BM Jazz Studies) and Julia Tai (DMA Instrumental Conducting), who gave a humorous and touching tribute to retiring Maestro Peter Erös.



Harp instructor Heidi Lehwalder (left) with graduates Brooks Tran (BM Piano Performance), Rebecca Jordan (BM Piano Performance) and Piano Professor Patricia Michaelian.



Graduate Brandon Zahl (BA Instrumental Music; BS Computer Engineering) with Professor Craig Sheppard.



Graduate Eric Smedley (DMA Instrumental Conducting) with family at Grand Finale.



Ivan Arteaga (BM Jazz Studies) with undergraduate advisor Jennifer Grahl after delivering remarks in Brechemin Auditorium.



Graduate Jonathan Ip (BM Strings Performance, BA Economics) and his mother before the walk to Commencement.



Violin Professor Ron Patterson congratulates graduate Lauren Roth (BM Strings Performance, BA Italian).

Photos: Joanne De Pue





Graduate Miho Takekawa (DMA Percussion) with her mother and Professor Tom Collier, who performed in the lobby of the Music Building during Grand Finale.



Dan Miller (BA Music History; BA Cinematography), left, and Brandon Fidler (BA Instrumental Music; BA Germanics) on the front steps of the Music Building.



Sze Lim Alice Wong (BA Instrumental Music) and feathered friend, with family in background.



Graduate Sylvia Baba (third from left) (MM Vocal Performance) surrounded by family and loved ones.

## Grand Finale 2011

The School of Music celebrated its Class of 2011 on Commencement morning, Saturday, June 11, 2011 with a reception and program at the Music Building. Seventy-five music students earned degrees, including 40 undergraduates and 35 graduate students across the spectrum of music degree programs. Following a reception in the School of Music Fishbowl, grads and their families and loved ones enjoyed remarks in Brechemin Auditorium by Ethnomusicology Assistant Professor Christina Sunardi, School of Music Director Richard Karpen, and students Kyra Settle (BM Music Education) and Richard Johnson Logan-Greene (DMA Composition). Music for the occasion was provided by Professor Tom Collier, performing selections for marimba in the School of Music lobby during the reception, and harpist Megan Bledsoe, who performed onstage in Brechemin Auditorium prior to the remarks by faculty and graduates. Congratulations, Grads!



Daniel Atkinson (PhD Ethnomusicology) with his mother and father.



Graduate Constance Shepherd (BM Music Education) with parents and family prior to Commencement.



School of Music Director (and Composition Professor) Richard Karpen (second from left) with Composition graduates (from left to right) Richard Johnson Logan-Greene, Marcin Paczkowski, and Michelle McKenzie.



Graduate Joe Early (BA Instrumental Music) with his mother, Mary.



From left to right: Annie Wong (BM Strings Performance; BA Psychology); Kelley Wang (BM Piano Performance), and Ada Zhang (BA Instrumental Performance, BS Bioengineering, UW Honors).



Jane Lin (BM Music Education; BA Vocal Music) with undergraduate advisor Jennifer Grahl (left).



Ethnomusicology professor Shannon Dudley, left, congratulates graduate Chia-Hao Hsieh (DMA Percussion).



Graduate Lisa Beebe (MA Music History) with Professors JoAnn Taracani (left) and Larry Starr.

Photos: Joanne De Pue



# Music Scholarship & Fellowship Recipients

## 2010-2011

**Wendy Elizabeth Adams Music Scholarship**  
Jeshua Franklin

**Montserrat Alavedra Endowed Scholarship**  
Nongnapat Meowset Abbett

**Alcor Endowed Scholarship**  
Erin Bodnar  
Mitchell Drury  
Matthew Frost  
Elizabeth Jolly  
Sarah Patterson  
Tomoko Numa  
Lauren Vander Lind  
Rose Whitmore  
Melissa Winstanley

**James L. Beech Endowed Scholarship**  
Abigail Aresty  
Kyujin Choi  
Elliot Gray  
Subhash Prajapati  
Jeremiah Selvey  
Alyssa Sibbers  
Evan Woodle

**William Bergsma Endowment for Excellence in Music Composition**  
Daniel Peterson

**James and Harriette Bleitz Endowed Music Scholarship**  
Mark Hunter  
Carmen Rothwell  
Bryan Van Pelt

**Boeing Endowed Fellowship for Excellence in Music**  
Janessa Anderson  
Megan Bledsoe  
Kimberly Cannady  
Ethan Chessin  
Samantha Englander  
Jon Hanson  
Paula Horner  
Elizabeth Jolly  
Wendy Moy

**Brechemin Music Scholarship**  
Abigail Aresty  
Abbey Blackwell  
Brennan Carter  
Jocelyn Chang  
Elliot Gray  
Emily Shan Han  
Masamitsu Ohtake  
Edward Park  
Gabriella Vizzutti  
Nataly Wickham  
Annie Wong

**Roberta Brockman Endowed Music Scholarship**  
Brittany Newell

**Adeline Bowie Carlson Memorial Fellowship in Piano**  
Yi-Chen Yu

**Catch a Rising Star Endowed Scholarship**  
Emily Choi  
Holly Palmer

**Stanley Chapple Scholarship**  
Erin Bodnar

**Edna Chittick Endowed Scholarship**  
Brenna Sluiter

**J. Edward Conlon Memorial Scholarship**  
Hyokyung Byun  
Jeremiah Selvey

**Roy E. Cummings Endowed Scholarship**  
Levi Gillis

**Jane and David Davis Endowed Fellowship in Music**  
Katherine Isbill  
Nanyi Qiang  
Melissa Thorne

**Rudy de Tornay Fellowship in Opera**  
Cristina Gonzalez

**Barbara, Walt and David Dryfoos Music Award Endowment**  
Rachael Kim

**Walter Eichinger Endowed Scholarship**  
Rose Whitmore

**Deborah and Meade Emory Music Scholarship**  
Emma Schachter

**Marie Ferrel Scholarship**  
Megan Bledsoe  
Pyoung Gang Kim

**Foreign Language and Area Studies Fellowship**  
Andre Elias  
Julia Day  
Bonnie McConnell

**Philip R. and Versa Foster Scholarship**  
Tim Blok  
Ryan Hyde  
Scott Powell  
Christopher Sibbers  
Bryan Van Pelt

**Charles T. Griffes Scholarship**  
Abigail Aresty

**Barbara and Lynn Himmelman Endowed Scholarship**  
Kyra Settle

**Peter Hobbs Memorial Scholarship**  
Emily Shan Han

**Kennan and Phyllis Hollingsworth Endowed Fellowship**  
Monica Chiyoung Yoon

**Consuelo Houts Scholarship**  
Cristina Gonzalez  
Emily Shan Han  
Kyra Settle

**L. Mildred Hurd Scholarship**  
Ruth Draper  
Maclean Ferguson  
Alexander Hoelzen

**Demar and Greta Irvine Endowed Scholarship**  
Alessandra de Castro  
Sean Dugaw  
Samantha Englander  
Maren Haynes  
Shih-Wei Lo  
Bryan Nichols

**Clara Lee Johnson Memorial Scholarship**  
Laura Jeon  
Juno Lee  
Andrew Marlin

**M. Kathleen Johnson Endowed Music Scholarship**  
Sylvia Baba  
Taylor Kent

**Scott Lakin Jones Endowed Scholarship**  
Laney McClain

**Milton Katims Viola Scholarship**  
Ayala Goldstein

**Gerald and Betty Kechley Endowed Scholarship**  
Jeffrey Bowen

**Beecher Keifer Memorial Music Scholarship**  
Mitchell Drury

**Jeannette Killian Scholarship**  
Nongnapat Meowset Abbett

**Louis G. and Patricia A. Marsh Endowed Fellowship in Music**  
Jae-In Shin  
Seth Tomkins

**Louis and Katherine Marsh Scholarship In Music**  
Hyokyung Byun  
Kimberly Cannady  
Ethan Chessin  
Sam Elliot  
Amanda Harris  
Sol Im

**Metzler-de Llaguno Endowed Scholarship**  
Amanda Harris

**Mu Phi Epsilon Seattle Alumni Endowed Scholarship**  
Anton Coleman

**Harvard Palmer Scholarship**  
Isaiah Lin

**Julian Patrick Opera Scholarship**  
Annalisee Brasil

**Adelyn Peck Endowed Fellowship**  
Paula Horner

**Ellen and Maynard Pennell Endowed Scholarship**  
Esteban Urbina

**Delores Gail Plath Scholarship**  
Dune Butler  
David Colmenares  
Alex Eding  
Meeae Hong  
Sonja Myklebust  
Emma Schachter  
Olivia Thomas

**Claire and Gustav Raam Piano Scholarship**  
Alexandra Tsirkel

**Gina Funes and Fred Radke Endowed Scholarship in Music**  
Simon Khorolskiy  
Colin Pulkrabek

**Frances Redner Memorial Endowed Scholarship in Music**  
Jordana Elliott

**Helen A. Reynolds Endowed Scholarship in Music**  
Jonathan Bezdegian  
Jeffrey Bowen  
Hyun Ja Choi  
Emily Han  
Chris Howerter  
Kristopher Jenkins  
Woong-Cheon Kim

**Youngdae Kim**  
Isaiah Lin  
Michelle Nelson  
Laura Ouimette  
Nathan Rengstorf  
Gabriella Vizzutti

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

**Bernice Mossafer Rind Endowed Scholarship in Music**  
Megan Bledsoe

**Milnora Roberts Scholarship**  
Olivia Cacchione

**Milnora Roberts Memorial Scholarship**  
Nina Alden  
Maddie Boyd  
Rachael Kim  
Constance Shepherd

**Vilem Sokol Endowed Strings Scholarship**  
Sen Samson Lu  
Adrian Swan  
Kouki Tanaka

**Alice J. Sorenson Memorial Scholarship**  
Robert Pitzer

**The Donald and Gloria Swisher Concertmaster Chair in Orchestra**  
Mitchell Drury

**Paul D. Tufts Endowed Fellowship**  
Samantha Englander

**Ruth Sutton Waters Endowed Scholarship in Piano**  
Ting-Yao Huang

**Ruth Sutton Waters Endowed Scholarship in Performance**  
Miriam Chamber  
Quinn MacKenzie

**Walter C. Welke Memorial Scholarship**  
Christopher Sibbers

**Marion O. Williams Endowed Scholarship**  
Thomas Ball

**Raymond and Eleanor Hale Wilson Scholarship**  
David Colmenares  
Leslie Edwards  
Joshua Gailey  
Natalie Hall  
Meeae Hong  
Elizabeth Janzen  
Simon Khorolskiy  
Inkyung Lee  
Masamitsu Ohtake  
Kouki Tanaka  
Nataly Wickham

**Joanne Bailey Wilson Endowed Minority Scholarship**  
Constance Shepherd

**Hans Wolf Award for Graduating Seniors in the School of Music**  
Emily Autrey  
Christine Cook



Winners of the 2010 UW Strings and Piano Chamber Ensemble Competition, The Quantum String Quartet: violinists Kouki Tanaka and Meeae Hong, violist David Colmenares, and cellist Natalie Hall. Recipients of the *Raymond and Eleanor Hale Wilson Scholarship*.



Anton Coleman, Music Education: recipient of the *Mu Phi Epsilon Seattle Alumni Endowed Scholarship*.

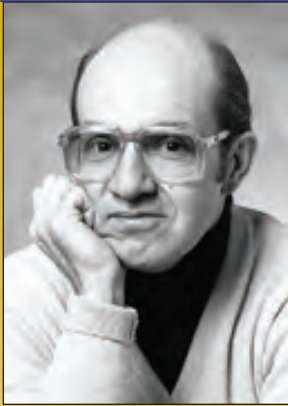


Nataly Wickham, Voice: recipient of the *Brechemin Music Scholarship and the Raymond and Eleanor Hale Wilson Scholarship*.



Evan Woodle and Mark Hunter, Jazz Studies: recipients of the *Brechemin Music Scholarship and the James L. Beech Endowed Scholarship*.

Photos: Joanne DePue



## ROY CUMMINGS

In his 30 years as an instructor in the School of Music, trumpeter Roy Cummings influenced the musical training of thousands of students, introducing them to the greats of the jazz art form and encouraging their professional and musical aspirations. He also was a co-founder of the School's Jazz Studies Program, serving as its chair from 1979 to 1993. Cummings' career at UW began in 1970 when he became a trumpet instructor after earning music and music education degrees at UW, and continued with his longtime leadership of the Studio Jazz Ensemble. He continued to teach at the School until his untimely death in January 2000, when he suffered a heart attack in the Music Building on his way to teach a class.

In addition to his work at the UW, Cummings was a first-call performer and bandleader who worked with such noted performers as Tony Bennett, Dionne Warwick, Peggy Lee, Harry Belafonte, and Johnny Mathis. He appeared with the Seattle Symphony, the Seattle Opera Orchestra, and numerous show orchestras as well as directing or coaching with the Bellevue Jazz Festival All-Star Youth Band, Seattle Youth Symphony, Cascade Youth Symphony, and the Marrowstone Music Festival.

Cummings also was a passionate spokesperson for the importance of music and humanities education. "Jazz education in the state of Washington is in pretty good shape," he said, in a 1985 interview in the *Olympian* newspaper, "but it as well as all music education and humanities curricula are falling on hard times. Humanities education funding is playing second fiddle to the sciences. We can't all be scientists. We need the human expression and humanities to relax. Music is a big part of that."

The performing arts, he said, are as necessary to the well-being of humankind as a balanced diet, and humanities education should be funded as well as sciences, physics, and nuclear sciences. "These guys are nuclear, too," he said in reference to the student musicians of the Studio Jazz Ensemble. "There's some real explosions with these guys."

## ROY E. CUMMINGS ENDOWED SCHOLARSHIP SUPPORTS RISING STARS IN JAZZ

Since his graduation from the School of Music in 2008, drummer Chris Icasiano has earned a reputation as one of the most promising up-and-coming musicians in Seattle's vibrant jazz scene. His thriving recording and performance career includes membership in two of the region's hottest new jazz groups, the duo Bad Luck—in which he collaborates with another noted Music alumnus, saxophonist Neil Welch—and Speak, an experimental music ensemble boasting an impressive lineup of musicians with ties to the School of Music, including trumpeter and Assistant Professor Cuong Vu. "Chris continues to tirelessly work on his playing and his artistry," Vu says of his bandmate and former student. "He is a centrifugal force in the young, creative new music scene that's having an incredible impact on Seattle's jazz scene."

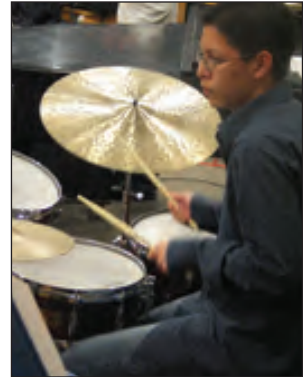
While at the UW, Icasiano relied on scholarships to help fund his education. Support from the Roy E. Cummings Endowed Scholarship enabled him to continue his music studies while taking advantage of performance opportunities both at school and out in the clubs and coffeehouses that play host to the city's most forward-thinking, musically adept, and creative young musicians.

Saxophonist Levi Gillis is the most recent recipient of the Cummings Scholarship. It helped fund his sophomore year at UW, which included his participation in the Studio Jazz Ensemble, the Modern Band, private instruction in the saxophone studio of faculty member Michael Brockman, and collaborative music making in several small ensembles.

"Levi just completed his second year at the UW, and his musical growth from that first year until now has been gigantic," says Professor Vu. "He emerged as a strong leader among the students in only his second year and is one of the catalysts that I depend on to continually push the program toward new heights. He's well on his way to being a fantastic artist who will have an impact on whichever musical scene he chooses to dive into.

"I see the scholarships awarded to these two as having afforded them more time to focus on music while rewarding them for their hard work," he continues. "This kind of support is essential for us to not only keep sustaining these talented and driven young people, but also attracting more to the UW School of Music."

**Increasing levels of student support for the Jazz Studies Program is a top funding priority for the School of Music. Gifts to the Roy E. Cummings Endowed Scholarship Fund will help the School of Music attract top students to the program and provide financial assistance to undergraduates studying jazz at UW. To make a gift, or for more information, please contact Cristi Benefield at (206) 543-1221 or [cristi@uw.edu](mailto:cristi@uw.edu). Thank you!**



Chris Icasiano



Levi Gillis



Chris Icasiano (second from right), is the drummer for the experimental jazz group Speak, which continues to impress audiences locally and worldwide with spirited improvisations and musical aptitude. Other members are (from left to right) Aaron Otheim, Cuong Vu, Andrew Swanson, and Luke Bergman. Otheim, Swanson, Icasiano, and Bergman are all alumni of the School of Music who studied with Cuong Vu. Bergman has returned to the School as a part-time instructor in jazz bass.



## VISITING ARTISTS PROGRAM PROVIDES WINDOW ON THE WORLD

Students of the world's musical traditions have long enjoyed unique learning opportunities at the School of Music thanks to the Ethnomusicology Visiting Artists Program, which for nearly 50 years has brought international performers of world renown to the School for extended residencies that engage students in deep explorations of music and culture.

"The rotating visiting artist positions involve students in a broad range of musical traditions outside of (and sometimes related to) Western art music and jazz," says Patricia Campbell, chair of the School's Ethnomusicology program. "They have sparked enduring interests and new directions for students in all divisions of the School of Music, including Ethnomusicology, Music Education, Jazz Studies, Composition, Music History, Choral Conducting, and Percussion."

But the impact of the residencies extends beyond the classrooms and performance stages of the School of Music, allowing the School to forge partnerships, through music teaching and performance, with other UW departments, area studies programs, and community organizations, and to influence the direction of musicians throughout the Pacific Northwest.

"Were it not for the active presence of the Ethno Division's visiting artists, we would not enjoy the dynamic marimba and didgeridoo cultures that abound here, the rich rosters of Indian musicians that annually grace our stages, and the diversity of musical influences – from Hamza el Din and Sam Ang Sam to Joe Santiago and Phong Nguyen – who have exerted a profound influence on local musicians of all stripes, from pop to folk to jazz," says Paul DeBarros, longtime music critic for the *Seattle Times*.

Over the past fifteen years, the School of Music has played host to the following distinguished artists, who have bridged divisions and repertoires in the School, strengthened connections to local communities, and fostered international research and exchange: Mudzunga Junniah Davhula (South Africa, 2008-2009), Uday Bhawalkar (India, 2006-2008), Joe Santiago (Puerto Rico, 2005-2007), Munir Beken (Turkey, 2000-2002), I Wayan Sinti (Bali, 2004-2006), Daniel "Koo Nimo" Amponsah (Ghana, 1998-2000), Chaka Charasariwa (Zimbabwe, 2002-2003), and Ray Holman (Trinidad and Tobago, 1998-2000).

"Who I am and what I do professionally today is because of the Visiting Artists Program," says alumna Miho Takekawa (DMA Percussion). "Ray Holman, Koo Nimo, and Fucho Aparicio were my dearest teachers and mentors. Not only did they teach me music, but they also made me realize how important it was to pursue my own heritage as a Japanese musician. This program means much more than just learning music. The UW School of Music Ethnomusicology Visiting Artists program is a life-changing human experience and has impacted many lives locally and internationally for decades."

Though one of the most distinctive features of the School of Music and a model for ethnomusicology programs nationwide, the Visiting Artists Program has recently been restructured and scaled back in the face of the enormous budget challenges facing the School of Music and its programs. In response, Director Richard Karpen has declared the creation of a permanent endowment to support the Visiting Artists Program a top funding priority for the School.

When fully funded, the Visiting Artists Endowment will ensure that School of Music students will continue to explore new perspectives on the sonic structures, cultural meanings, and performance of music for generations to come.

**To make a gift to the Ethnomusicology Visiting Artists Endowment, or for more information, please contact Cristi Benefield at (206) 543-1221 or email [cristi@uw.edu](mailto:cristi@uw.edu). Thank you!**



Munir Beken (Turkey)



Mudzunga Junniah Davhula (South Africa)



Uday Bhawalkar (India)



Li Bo, a visiting artist from Mongolia in residence at the School of Music from 2007 to 2009, instructs graduate student Leah Pogwizd on techniques for the *morin khuur* (horse-head fiddle).

*"By bringing artists directly to the UW, we as students are able to learn first hand not only how to play a horn from Tibet or a lute from Turkey, but more importantly, how to learn from and establish relationships with people from diverse backgrounds and how to communicate across barriers of culture, class, race, gender, religion and often language itself – all skills that are vital to students who graduate and then represent the UW in our globalized world."*  
- Andrea Emberly (PhD in Ethnomusicology)

*"Thirty years after [Dumisani Maraire's] time at UW, marimba groups are still forming in the Northwest. There are now so many aficionados that an entire festival, Zimfest, is organized every year to reunite them .... Other communities were also created and sustained by visiting artists, like Irish sean-nos song and dance (inspired by Joe Heaney), North Indian classical music (inspired by artists like Nusrat Fateh Ali Khan, Shujaat Khan, and others) and Turkish classical music (Dr. Munir Beken). In fact, many of the ethnic-heritage performance groups that we present each year at the Northwest Folklife Festival were born out of communities that were inspired by UW visiting artists."*  
- Robert Townsend, Executive Director of Northwest Folklife

*"In 1974 my father invited [UW visiting artist] Necdet Yasar to our synagogue to play informally for many of our congregants whose families had emigrated from Turkey in the 1920s.... In retrospect, these events became the first contact between our Sephardic Jewish community and the Turkish community of Seattle, a relationship that developed and continues to grow even today."*  
- Judith Amiel, member of Seattle's Sephardic Biku Holim Congregation

## Make a difference for the School of Music

A gift to the School of Music in your will can be part of your legacy, supporting students, faculty, teaching — whatever is most important to you. You may donate specific property, a fixed sum, or a portion of your estate and receive an estate tax deduction for your bequest.

If you wish to make a bequest, please share this language with your attorney: I give to the Board of Regents of the University of Washington, Seattle, Washington, (specific amount, percentage of estate, or property description) to benefit the School of Music.

For more information about making a planned gift, please visit our Web site at:

[www.uwfoundation.org/giftplanning](http://www.uwfoundation.org/giftplanning)

or contact the UW Office of Gift Planning at 206-685-1001 or toll free at 1-800-284-3679. email: [giftinfo@u.washington.edu](mailto:giftinfo@u.washington.edu)

## ROBIN L. McCABE ENDOWMENT BRINGS DREAM TO LIFE

In 2009, several friends of the School of Music established the **Robin L. McCabe Endowment in Piano Performance** in honor of her longstanding service as the director of the School of Music (1994 to 2009). The McCabe Endowment will help bolster classical piano performance at the School with funds to bring in visiting pianists for concerts, master class performances, and workshops, as well as to provide scholarship and fellowship assistance to piano performance majors. Additionally, the McCabe Endowment has helped foster a longtime dream of Dr. McCabe's – to create a **UW Summer Piano Institute**.

Now in its second year, the **UW Summer Piano Institute** is an intensive immersion experience designed for gifted piano students who aspire to careers in classical music. Over the course of ten days, students take private lessons, participate in seminars and master classes, enjoy visiting pianist performances and music festival concerts, and perform on the final day in a showcase recital. Last summer, 14 aspiring classical pianists from around the world trained with co-directors Robin McCabe and Craig Sheppard. This past July, the Institute selected 18 students to take part in the program.

Robin McCabe's ultimate dream is to expand the Institute in scope and quality. "There is no piano camp providing this variety of experiences on the West Coast," she says, "and I think it might have the potential to become a real summer destination for young classical pianists. We could eventually expand to involve collaborative chamber music as well, which would be very exciting."

The Robin L. McCabe Endowment was established through the thoughtful generosity of alumni and friends including **Anne Hewitt, Ken Hollingsworth, Jerry and Patti Marsh, Don and Linda Miller, Bernita Wilson Jackson, and Don and Gloria Swisher**. To make a gift to this endowment, call (206) 543-1221 or email [cristi@uw.edu](mailto:cristi@uw.edu). Thank you!



Piano Professor and Divisional Keyboard Chair  
Robin L. McCabe



Support from School of Music Friend and UW Alumna Anne M. Hewitt (1940, 1967) helped to create the Robin L. McCabe Endowment in Piano Performance.



## MU PHI EPSILON SEATTLE ALUMNI ENDOWED SCHOLARSHIP

Members of the Seattle Alumni Chapter of Mu Phi Epsilon gathered in the School of Music Fishbowl in June of 2010 to toast the newly endowed **Mu Phi Epsilon Seattle Alumni Endowed Scholarship**. The endowment will provide financial assistance to undergraduate or graduate students in the School of Music. Three separate awards will be given each year, including the **Mu Phi Epsilon Alumni Scholarship**, awarded to a student excelling in a music performance area; the **Frances Dickey Memorial Scholarship**, awarded to a student excelling in a music academic unit (such as music

education or music theory); and the **Kathleen Munro Scholarship**, which will help one or more students to off-set the cost of music fees, lessons, instruments, books, scores, and sheet music.

The scholarships pay tribute to two former longtime School of Music faculty members and directors and their service to the School of Music. Professor Frances Dickey served as Dean of the Department of Music from 1932 to 1935 and continued as executive officer when the department was reorganized as the School of Music in 1935. Professor Kathleen Munro taught Musicology at the UW and worked on the music library's archives well into her nineties. She served as acting director of the School from January 1947 to September 1949.

Mu Phi Epsilon, a national professional music fraternity founded in 1903, promotes musicianship, scholarship, and music education, with emphasis on service through music. The Fraternity's membership is composed of collegiate chapters, alumni chapters, and allied members.

Special thanks go to Mu Phi board members and UW School of Music alumni Shelby Eaton, Dr. Carol Campbell, and Lois Ann Pearson for initiating this important new endowment. Thank you!





Jazz Studies students (left to right) Elliot Gray, Mark Hunter and Evan Woodle kicked off the afternoon concert. Also performing was Alexandra Tsirkel, a student of Robin McCabe (inset).



Christopher Sibbers, recipient of the Philip R. and Versa Foster and Walter C. Welke Memorial Scholarships, performed at the afternoon Scholars' Concert.



School of Music friend Patti Marsh with Jae-In Shin, recipient of the Louis G. and Patricia A. Marsh Endowed Fellowship in Music.



Anton Coleman (center), recipient of the Mu Phi Epsilon Alumni Scholarship, flanked by Mu Phi Epsilon members.

## SCHOLARSHIP DONOR CELEBRATION

The annual **Scholarship Donor Celebration and Concert** in November 2010 featured an afternoon of music by our top student scholars, who performed on the Brechemin Auditorium stage. More than two hundred guests attended the concert and reception, at which students had the opportunity to meet the donors who made possible their scholarship support.



Student Emily Shan Han, recipient of the Peter Hobbs Memorial Scholarship, with School of Music friend Sylvia Hobbs.



School of Music Friends Gloria and Don Swisher with Mitchell Drury, recipient of the Donald and Gloria Swisher Concertmaster Chair in Orchestra.



Renee Ries and Graeme Smith, recipient of the Renee C. Ries and Richard T. Black Endowed Scholarship in Music.



Left to right: School of Music friend Cathy Palmer, Isiah Lin (recipient of the 2010-11 Harvard Palmer Endowed Scholarship in Music) and Cathy's son, Ned.



Senior Nataly Wickham, a voice student of Thomas Harper and recipient of the Brechemin Music Scholarship and the Raymond and Eleanor Hale Wilson Scholarship, performed at the afternoon concert.



Megan Bledsoe, recipient of the 2010-11 Bernice M. Rind Endowed Scholarship in Music, with School of Music friend Bernice Mossafer Rind.

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"Our students, faculty and staff would like to thank all of our dedicated **School of Music Advisory Board** members for a wonderful year. We are grateful for your hard work and unwavering support on behalf of the school. We also commend Donald Thulean for his committed service as Chair of the board. Thank you for being great advocates for the UW School of Music."

—Cristi Benefield, *School of Music Philanthropy Officer*



**Professor Emerita Barbara Reeder Lundquist** taught Music Education and Systematic Musicology at the UW School of Music from 1970 to 1991, serving as chair of Music Education and professor of Sociomusicology. An internationally known author and clinician in multiethnic-multicultural music education, she has won numerous awards and served as a curriculum consultant for music education in Malawi and Mozambique for the United States Information Service and the U.S. Office of Education.

Dr. Lundquist's research and curricular philosophy have been featured in articles in a wide range of professional publications and academic journals and she has served in a number of top leadership positions in national academic societies and organizations. Author of numerous textbooks, she also designed curriculum projects for the Ford Foundation's Contemporary Music Project and the U.S. Office of Education's Manhattanville Music Curriculum Project, among others.

Alumna Carol Scott Kassner, who studied under Dr. Lundquist as a graduate student at the School of Music, calls her a "true force of nature" and credits her as the inspiration for her deep and abiding interest in world music.

"Her dynamism pulls you into learning in wonderful ways," Dr. Kassner says. "She risked exploring West African drumming on a deep level in the mid-1960s, way before others were exploring the teaching of world music. She, more than any of my female professors, was a model of what was possible for women in higher education as teachers, leaders, and scholars."

## MATCHING FUNDS: MUSIC EDUCATION ENDOWMENTS TO HONOR JAMES CARLSEN AND BARBARA LUNDQUIST

Two new endowments under establishment at the School of Music will pay homage to Professors Emeriti James C. Carlsen and Barbara Reeder Lundquist and their pioneering contributions to the fields of Systematic Musicology and Music Education. These endowments will enable the School to provide music students opportunities for research and scholarship while honoring the legacy of two esteemed educators who have made a profound impact in their fields of research and in the lives of their students.

When fully funded, the **James Carlsen Visiting Scholar in Music Cognition and Learning** will help to bring multiple scholars to the School of Music each year to share the latest research on music cognition and explore how such work can inform contemporary approaches to teaching and learning music. The endowment also will provide support for Music Education students and faculty to further advance research in this field of study.

**The Barbara Lundquist Fund for Excellence in Music, Education and Culture** will provide critical support to the Music Education program, providing enhanced opportunities through scholarship and program support for students training to disseminate knowledge through a broad spectrum of musical traditions. Funds from this endowment will also help bring in visiting scholars in fields of music, education and culture, and ethnomusicology.

**The School of Music has set a goal of raising \$25,000 to establish each endowment. Dollar-for-dollar matching funds are available to alumni or friends who would like to help officially launch the James Carlsen Visiting Scholar in Music Cognition and Learning and the Barbara Lundquist Fund for Excellence in Music, Education, and Culture. To make a gift, or for more information, please contact Cristi Benefield at (206) 543-1221 or email [cristi@uw.edu](mailto:cristi@uw.edu). Thank you!**



**Professor Emeritus James Caldwell Carlsen** is recognized worldwide for his leadership in psychomusicology, research methodology, and music education. Founder of the UW Systematic Musicology graduate program (established in 1967 and active through the mid-1990s), he was notable on campus and throughout the world for the substance, insight, clarity, and humor of his lectures on psychomusicology and research.

In addition to serving in an editorial capacity for several scholarly journals, such as the *Journal of Research in Music Education*, the *Japanese Journal of Music Perception and Cognition*, and *Psychomusicology*, Dr. Carlsen held key leadership roles in a number of research and professional organizations. His many honors include a Danforth Teacher Fellowship, two International Research Exchange awards, and a Fulbright fellowship.

"James Carlsen established the Systematic Musicology program at UW when few in the music academy had the foresight to establish a program of research and teaching that embraced the tools and philosophy of the scientific method," says David Brian Williams, president of The College Music Society and a 1970s alumnus of the doctoral program. "For those of us who were fortunate to study under his mentorship, he helped instill in us skills and a healthy mindset founded on rigorous methods of inquiry, a clear sense of the importance of theory development, and a passion for seeking answers to a richer understanding of the music experience."



Music Education Professor Steven Demorest with Dr. Carlsen at the 2010 International Conference for Music Perception and Cognition, held in August of 2010 on the UW campus.





Voice students Brenna Sluiter and Cristina Gonzalez singing the roles of *Hansel* and *Gretel*.



Voice students Jared Ice as *Father* and Rebecca Paul as *Mother*.



Bernita W. Jackson



Gloria and Don Swisher



Neil and Kathleen Bogue

## FRIENDS OF OPERA HELP UNDERWRITE HANSEL AND GRETEL

Friends of the School of Music helped to underwrite the fall 2010 production of Engelbert Humperdinck's fairy tale opera *Hansel and Gretel*.

Though recent budget cuts have required the School of Music to scale back its opera productions, Voice Professor Thomas Harper has been determined to uphold this performance opportunity for School of Music Voice students. In addition to taking on the role of Opera Director, Harper and his wife, Silke, spent all of the summer of 2010 creating sets and costumes for this charming production. Professor Harper, stage manager Dan Miller, and opera cast members all pitched in when it was time to load the sets into Meany Theater in the final weeks of rehearsal.

The School of Music extends a hearty round of applause to Professor Harper, whose determination and vision brought this production to life, to the voice and orchestra students who gave their very best to each performance, to Symphony conductor Jonathan Pasternack and assistant conductor Meena Hwang, and to our **Opera Production Underwriting Support Fund (OPUS!)** contributors: **Dr. Gloria and Donald Swisher, Neil and Kathleen Bogue, and Bernita Wilson Jackson**. This fully staged production would not have been possible without the continued support of these generous friends. Thank you!



Voice student Nataly Wickham as the *Sandman*.



Performance Photos: Joanne De Pue

# Friends of the School of Music

## Gifts received July 1, 2009 to June 30, 2011



Geoffrey Boers, director of the Chamber Singers, works with a student before the group's fall quarter performance.



Singers in concert dress in the Meany Theater Green Room.



Guest artist Margaret Leng Tan worked with student David Brooks during her May 2011 master class on the extended piano techniques of composers John Cage, Henry Cowell, and George Crumb.

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Guest artist Garth Knox led a class on viola techniques in February 2011 and demonstrated for UW music students the unique sound of the viola d'amore.



Dr. Kennan H. Hollingsworth (standing) along with students (seated left to right) Jonathan Bezdegian, Rose Whitmore, Sarah Patterson, and Laura Quimette and Professor Carole Terry, who performed at the dedication celebration for the new *Kennan H. Hollingsworth and Phyllis Bagdi Organ and Studio*.



Heri Purwanto, a teacher and Gamelan musician from Central Java, was a visiting artist in Ethnomusicology during Spring Quarter 2011.



Violin professor Ron Patterson works with students outside the Music Building.



Former School of Music violist Yikhak Schotten paid a visit in April 2011 to lead a master class with students of Melia Watras.



Freshman Eric Vanderbilt-Matthews performs during the 2011 Saxophone Night.

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# 2011-12 Season Highlights



University Symphony

*The School of Music presents more than 100 concerts and special events each year by our faculty, students, and visiting artists. Visit [music.washington.edu](http://music.washington.edu) for our complete events calendar.*

**University Symphony:** Jonathan Pasternack returns in 2011-12 in his second year as interim conductor of the University Symphony. In 2011-12, the Symphony adds two performances to its regular quarterly calendar, with performances scheduled for Friday, Oct. 28, Friday, Dec. 9, Thursday, Jan. 26, Thursday, Feb. 23, Monday, April 30, and Friday, June 1.

**UW Opera Activities in 2011-12:** During Fall Quarter, we present two performances of **Gian Carlo Menotti's** one-act chamber opera **Amahl and the Night Visitor**, directed by Thomas Harper, running Friday, Dec. 2 and Sunday, Dec. 4 at Meany Studio Theater. In Winter Quarter, UW Opera presents **Benjamin Britten's** comic opera **Albert Herring**, with performances running Feb. 16-18 at 7:30 p.m. and Feb. 19 at 2 p.m. in the Meany Studio Theater.

**Faculty Recitals: Craig Sheppard, piano:** The pianist pays tribute to Franz Liszt on the 200th anniversary of the composer's birth with a solo recital at Meany Theater on Friday, Oct. 21. Sheppard returns to the Meany stage on Friday, April 20 for the fourth installment of his five-concert cycle *Mostly Brahms*.

**Mallethead Series Returns:** Professor Tom Collier resurrects his popular Mallethead Series in 2011-12 with three concerts featuring Collier and longtime musical partner, bassist Dan Dean, collaborating with notable guest drummers. Performances are Friday, Nov. 18 at the Meany Studio Theater, featuring guest drummer Alex Acuña (known for his work with jazz fusion group Weather Report); Friday, March 2 with guest drummer Ralph Humphrey (known for his work with musician Frank Zappa); and Friday, May 11 with New York-based drummer Ted Poor (who has worked extensively with trumpeter Cuong Vu).

**Faculty Recital: Melia Watras, viola:** Melia Watras performs a concert Wednesday, Jan. 11 of solo works for the viola composed during the past 50 years. Along with pieces by 20th century masters György Ligeti, György Kurtág, and Iannis Xenakis, she presents world premieres of two new works by UW composers: a viola solo by Joël-François Durand and a commission from rising star Shih-Wei Lo.

**Faculty Recital: Robin McCabe, piano:** Faculty artist Robin McCabe presents a concert January 24 of solo works for the piano, including the magnificent Bach-Busoni Chaconne, the passionate "Kreisleriana" of Robert Schumann, and works by Franz Liszt.

**Ethnomusicology Visiting Artists Concert:** The annual concert this year, April 24 at Meany Theater, features music of Afghanistan by renowned rabāb player Homayoun Sakhi and tabla player Salar Nader. The musicians will be in residence at the School from April 23-May 4, 2012.

**JACK Quartet in the House:** Renowned contemporary string quartet The JACK Quartet is in residence at the School of Music May 14-18, 2012. The group's visit will include workshop readings of works by composition students, a strings master class, collaboration with DXARTS, and a May 18 performance at the Jones Playhouse featuring works by UW composers Joël-François Durand, Huck Hodge, Richard Karpen, and Juan Pampin.

*All dates, programs, and performers are subject to change. Ticket, venue and the latest schedule information is available at: [music.washington.edu](http://music.washington.edu) or by calling the Arts Ticket Office: 206.543.4880, or toll free at 800.859.5342. Tickets for 2011-12 concert events at Meany Hall go on sale September 15, 2011.*



Craig Sheppard



JACK Quartet



Thomas Harper



Tom Collier



Melia Watras



Robin McCabe



Homayoun Sakhi

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