

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION CONFERENCE

Welcome Friends!

환영합니다 !

Đón chào quý khách !

皆様を歓迎します !

University of Washington Wind Ensemble

Timothy Salzman, conductor

Music from Halo (2009/10) – Martin O’Donnell (b. 1955) / Michael Salvatori (b. 1956)
(arr./orch. T. Salzman, 2011)

Precious Metal: A Concerto for Flute and Wind Ensemble (2009) – D. J. Sparr (b. 1975)

I. Silver Strettos

II. Platinum Sheen

III. Gold Rush

Donna Shin, flute

Dr. Steven Morrison, conductor

from the language of shadows (2011) – Huck Hodge (b. 1977)

World Premiere

Solitary Confinement (2006) – Cuong Vu (b. 1969) (orch. T. Salzman, 2011)

Cuong Vu Trio

Cuong Vu, trumpet; Ted Poor, drums; Stomu Takeishi, bass.

World Premiere (wind ensemble version)

Harvest: Concerto for Trombone (2009) – John Mackey (b. 1973)

Ko-ichiro Yamamoto, trombone

The University of Washington Band Program

The University of Washington Wind Ensemble is the select wind ensemble at the UW and is comprised of the finest wind and percussion players on campus. Under Professor Salzman’s direction the University of Washington Wind Ensemble has performed at a number of prestigious music conventions, has presented several world premiere performances of outstanding new music for wind band and in 2004, undertook a highly acclaimed nine-day concert tour of Japan returning for more extensive tours of that country in 2007 and 2010. In the spring of 2006, the ensemble was invited by the Seattle Symphony Orchestra to present a concert at Benaroya Hall as a part of the Symphony’s *Made in America Festival*. The *London Financial Times* review of that concert lauded “music of surprising sophistication...Cindy McTee’s *Finish Line* pulsated energetically

and William Bolcom's *Song* was simply gorgeous." Subsequent to the 2006 performance the ensemble was invited for return appearances on Seattle Symphony concert series in 2007, 2008, 2011 and 2012. The UW Wind Ensemble has also collaborated with a number of internationally renowned guest artists, conductors and composers including Allen Vizzutti, Douglas Yeo, Eddie Daniels, Steve Houghton, James Walker, Leigh Howard Stevens, David Maslanka, Michael Colgrass, Cindy McTee, Eric Ewazen and David Stanhope. In July of 2008 *Nihon Pals*, a music education resource company based in Osaka, Japan, released a set of instructional DVDs regarding the subject of building ensemble musicality featuring Professor Salzman and the UW Wind Ensemble. Membership, based on audition, is open to the entire student body regardless of major field of study. Additional opportunities for student involvement in University of Washington instrumental organizations include the Symphonic Band, the Concert Band, the Campus Band, the 240-member Husky Marching Band, two jazz ensembles, several combos and the UW Symphony Orchestra.

UW Band Program information can be found on the worldwide web at:

<http://depts.washington.edu/uwwinds/>

The University of Washington School of Music

On any given day the University of Washington resembles a medium-sized city where some 50,000 people converge to study, teach and work at an institution considered to be one of the leading centers of American higher education. Within the framework of this major research university, the University of Washington School of Music offers a vibrant learning atmosphere dedicated to individual artistic growth and academic exploration. With approximately 450 music majors the SOM offers an intimate learning environment; the faculty-to-student ratio averages one teacher for every seven music majors. Located in Seattle, an exciting urban area frequently named "America's most livable city," the UW enjoys close proximity to outstanding cultural and recreational opportunities. The 45-member School of Music faculty is comprised of talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons and classroom instruction from teachers who may have recently returned from an international concert tour, a studio recording session, or a worldwide conference of scholars.

If you have questions concerning music study at the UW please contact:

Admissions/Outreach Coordinator
Room 124, Box 353450
University of Washington
Seattle, WA 98195
phone: (206) 685-9872
<http://www.music.washington.edu/>

The University of Washington School of Music Instrumental Faculty

Donna Shin – Flute
Jennifer Nelson – Clarinet
Shannon Spicciati – Oboe
Michael Brockman – Saxophone
Seth Krinsky – Bassoon

David Gordon – Trumpet
David Kappy – Horn
Ko-ichiro Yamamoto – Trombone
Chris Olka – Tuba/Euphonium
Tom Collier – Percussion

Michael Crusoe – Timpani
Barry Lieberman – String Bass

Heidi Lehwalder – Harp

Information regarding UW School of Music faculty can be found on the worldwide web at:

<http://www.music.washington.edu/faculty/>

CONDUCTORS

Timothy Salzman is in his twenty-fourth year at the University of Washington where he serves as Professor of Music/Director of Concert Bands, is conductor of the University Wind Ensemble and teaches students enrolled in the graduate instrumental conducting program. Former students from the University of Washington occupy positions at numerous universities and public schools throughout the United States. Prior to his appointment at the UW he served for four years as Director of Bands at Montana State University where he founded the MSU Wind Ensemble. From 1978 to 1983 he was band director in the Herscher, Illinois, public school system where the band program received several regional and national awards in solo/ensemble, concert and marching band competition. Professor Salzman holds degrees from Wheaton (IL) College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and studied privately with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra. He has numerous publications for bands with the C. L. Barnhouse, Arranger's Publications, Columbia Pictures, Hal Leonard Publishing and Nihon Pals publishing companies, and has served on the staff of new music reviews for *The Instrumentalist* magazine. Professor Salzman is a national artist/clinician for the Yamaha Corporation of America and has been a conductor, adjudicator or arranger for bands throughout the United States and in Canada, England, South Korea, Indonesia, Thailand, Russia, China, and Japan, a country he has visited twenty-one times. During his 2011 spring term sabbatical leave he will return for the third time to Beijing where he will be in residence at the Beijing Conservatory, conducting and giving master classes for numerous bands including a concert appearance at the National Center for the Performing Arts in Tianenmen Square with the Beijing Wind Orchestra, the first professional wind ensemble in Beijing. He will also adjudicate the Singapore Youth Festival National Concert Band Championships. Upon his return to the United States he will conduct the UCLA Wind Ensemble in their final concert of this academic year. Professor Salzman is compiling editor and co-author (with several current and former UW graduate students) of *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, a five-volume series of books on contemporary wind band composers published by Meredith Music Publications, a subsidiary of the Hal Leonard Corporation. He is an elected member of the American Bandmasters Association and is a past president of the Northwest Division of the College Band Directors National Association.

Steven Morrison is Associate Professor and Chair of Music Education at the University of Washington. An instrumental music specialist, Professor Morrison teaches courses in music education, classroom management, and research methodology and conducts the UW Symphonic Band. He has taught at the elementary, junior high and senior high levels in Wisconsin, Michigan, and Louisiana and has conducted and arranged for bands, orchestras, and chamber groups throughout the United States. Dr. Morrison is director of the Laboratory for Music Cognition, Culture and Learning investigating neurological responses to music listening, perceptual and performance aspects of pitch-matching and intonation, and use of expressive gesture and modeling in ensemble teaching. His research also includes music preference and the variability of musical responses across diverse cultural contexts. Prior to joining the UW faculty, Morrison

served as Lecturer of Fine Arts at the Hong Kong Institute of Education. He has spoken and presented research throughout the United States, as well as in Australia, China, Germany, Hong Kong, Hungary, Japan, Jordan, Korea, Italy, the Netherlands, Spain, Thailand, and the United Kingdom. During 2009 he served as a Visiting Fellow at the Centre for Research in the Arts, Social Sciences and Humanities and as a Visiting Scholar in the Center for Music and Science at the University of Cambridge. Morrison's articles have appeared in *Music Educators Journal*, *Journal of Research in Music Education*, *Bulletin for the Council of Research in Music Education*, *Music Perception*, *Update: Applications of Research in Music Education*, *Missouri Journal of Research in Music Education*, *Southwestern Musician*, *Recorder: Ontario Music Educators Association Journal*, *College Music Society Newsletter*, and *Southern Folklore*. Along with colleague Steven M. Demorest, his research into music and brain function has appeared in *Neuroimage*, *Social Cognitive and Affective Neuroscience*, *Progress in Brain Research* and *The Annals of the New York Academy of Sciences*. He is also a contributing author to *The Science and Psychology of Music Performance*, published by Oxford University Press, the forthcoming *Oxford Handbook of Music Education*, and the text *Musician and Teacher: An Orientation to Music Education*, authored by UW colleague Patricia Shehan Campbell and published by W.W. Norton. Morrison is on the executive board of the Society for Research in Music Education and is a member of the advisory board for the Asia-Pacific Symposium on Music Education Research. He is on the editorial board of the *Asia-Pacific Journal for Arts Education* and has served on the editorial board of the *Journal of Research in Music Education*. He is past University Curriculum Chair for the Washington Music Educators Association. He holds a B.M. from Northwestern University, an M.M. from the University of Wisconsin, and a Ph.D. from Louisiana State University.

SOLOISTS

Flutist **Donna Shin** has been praised for her beautiful phrasing, seductive sound, sterling technique, and charismatic exchanges with the audience. Described as “dazzling” by the *Boston Globe*, Shin has built an enviable reputation as a versatile performer of solo, chamber, orchestral, jazz and ancient Asian repertoire. Performing in concert halls throughout the Americas, Europe and Asia, she is admired for her adventurous programming and expressive flair. This year her international concert tour appearances include performances in Brazil, Uzbekistan, Korea, Japan, and China. Ms. Shin is currently flute professor at the University of Washington School of Music after holding faculty posts at the University of South Carolina School of Music and Oklahoma State University. She frequently appears as artist-performer and master class clinician at universities and flute clubs throughout the country, modeling the artist-teacher path for young flutists. During the summer months, Shin performs as artist-teacher at the Bay View Music Festival in Michigan and is the Young Artist Competition Coordinator for the National Flute Association. Shin earned degrees with the highest honors from the Eastman School of Music and the New England Conservatory, including the esteemed Performer’s Certificate at the Eastman School. As instructor of chamber music and flute at the University of Rochester and the Eastman School of Music, she was awarded the “Eastman School of Music Excellence in Teaching” prize. During her doctoral studies at Eastman, she became the first woodwind player in the school’s history to be nominated for the highly coveted Artist’s Certificate.

Cuong Vu is widely recognized by jazz critics as a leader of a generation of innovative musicians. Nate Chinen, in his March 1st, 2011 New York Times review of Vu’s newest album noted, “The voracious sweep of postmillennial jazz has plenty of exemplars but few truer than the trumpeter Cuong Vu.” A truly unique musical voice, Cuong has lent his trumpet playing talents to a wide range of artists including Pat Metheny, Laurie Anderson, David Bowie, Dave Douglas, Myra Melford, Cibo Matto, and Mitchell Froom. As a youngster, Cuong's intense dedication and

love for music led him to a full scholarship at the New England Conservatory where he received his Bachelor of Music in Jazz studies with distinction in performance. Transitioning from his studies in Boston, he moved to New York in 1994 and began his career actively leading various groups while touring extensively throughout the world. As a leader, Cuong has released six recordings, each making critics' lists of the 10 best recordings of their respective years. Each recording displays a distinctive sonic territory through the blurring of stylistic borders and a resultant unique compositional aesthetic. A recipient of numerous awards and honors, Cuong was awarded the Colbert Award for Excellence: The Downtown Arts Project Emerging Artist Award. As an assistant professor in jazz studies, he was recently awarded the University of Washington's prestigious Distinguished Teacher Award and is a Donald E. Petersen Endowed Fellow. In 2002 and 2006, Cuong was a recipient of the Grammy for Best Contemporary Jazz Album as a member of the Pat Metheny Group. He's been recognized as one of the top 50 young Jazz Artists in an article called "The New Masters" from the British magazine, "Classic CD" and in 2006 was named Best International Jazz Artist by the Italian Jazz Critics' Society. Amazon listed Vu's "Come Play With Me" as one of their "100 Greatest Jazz Albums of All Time". Cuong is a Yamaha Performing Artist, playing the Yamaha Custom YTR8310Z trumpet.

The **Cuong Vu Trio** has been referred to as "the jazz version of a rock music power trio" (*Jazz Weekly.com*, Dec. 2000). Joined by bassist Stomu Takeishi and drummer Ted Poor, the trio is renown for forging new directions through their exploration of sound and form while embracing the undercurrents of underground rock and electronic music. Together, they create a formidable trio that crisscrosses styles and conventional musical languages in pursuit of a new sonic dialect without boundaries. Their recordings have received rave reviews and have been described as a "beguiling tapestry of sound and motion" (*Schwann*), "hypnotic" (*Jazz Times*), "brooding and masterly...awesome and magnificent" (*Jazz Review*).

Born in Mito, Japan in 1964, **Stomu Takeishi** came to the US in 1983 to attend the Berklee College of Music in Boston, Massachusetts. Upon completion of his degree in 1986, he moved to Manhattan to continue his studies at the New School and has lived in New York City ever since. Over the twenty years that he has resided in the US, Takeishi's reputation as a talented and innovative bass player has earned him features in many international jazz festivals. He is well known in the jazz scene in New York, and often plays at major well-known venues in NYC, the US and in Europe. Stomu has played electric fret-less bass in a variety of jazz settings including the ensembles of Myra Melford's Crush Trio (with drummer Kenny Wollesen), Erik Friedlander's Topaz (with brother Satoshi Takeishi on percussion), Cuong Vu's Trio, and in the North Indian-influenced Alankar. Takeishi performs on Satoko Fujii's album, "South Wind," and has played with such musicians as Henry Threadgill, Don Cherry, Randy Brecker, and Wynton Marsalis.

Since moving to New York City in 2003, drummer/composer **Ted Poor** has established himself as a unique and important voice in the NY jazz/improvised music community. *Jazz Review* writes, "Ted has an uncanny ability to shape the music and a refreshingly unique, organic approach to playing the drums." This unique approach has caught the ears of many of jazz's most established musicians and placed him amongst those drummers most in demand. In 2003 Poor began touring internationally with Grammy award winning trumpeter Cuong Vu. Together with bassist Stomu Takeishi, the trio collaborated with Bill Frisell to record "It's Mostly Residual" (Artist Share 2004) and with Chris Speed to record "Vu-Tet" (Artist Share 2007). Ted has additionally performed with a broad spectrum of musicians including Kurt Rosenwinkel, Chris Potter, Aaron Parks, Maria Schneider, Scott Colley, George Garzone, Ralph Alessi, Marc Ducret, David Fiuczynski, David Berkman, Nils Wogram, Donny McCaslin and John McNiel. As a guest soloist and educator, Poor has held residencies at, among others, the Eastman School of Music, Berklee College of Music, Cal Arts, Lawrence University, the HR Big Band of Frankfurt,

Colorado University and the University of Washington. Ted attended the Eastman School of Music from 1999-2003 (BM '03) where he studied drumset with Rich Thompson and percussion with John Beck. While at Eastman, Ted joined several bands that are now active in the NYC area and abroad including the Respect Sextet, Neos, the Ike Sturm Ensemble, Christine Hagan and Jerseyband. As a leader, Ted has released a debut CD entitled All Around (Trier 2003). Most recently he has formed Third Wheel, a dynamic trio featuring Ben Monder and Ralph Alessi. Ted is also a founding member of the Brooklyn Jazz Underground, a collective of independent bandleaders with a shared commitment to improvised music. Through cooperative effort, members of the BJU strive to create greater awareness of their work.

Ko-ichiro Yamamoto, one of the foremost Japanese trombonists of his generation, serves as principal trombonist of both the Seattle Symphony and the Saito-Kinen Orchestra and is a faculty member of the University of Washington School of Music. For ten seasons he was a trombonist with the Metropolitan Opera Orchestra, New York. Active as a soloist, recitalist, chamber music performer, and clinician, Ko-ichiro has performed with many ensembles, including the New York Philharmonic Orchestra, the Metropolitan Opera Chamber Orchestra, and as guest solo principal trombonist of the NHK Symphony Orchestra, Tokyo. He has been an active recording artist and has performed on numerous TV and movie recordings in New York and Tokyo. Ko-ichiro has been guest soloist with Tokyo Symphony Orchestra, the Osaka Municipal Symphonic Band (OMSB), New Philharmonic Japan and the U.S. Army Band (Pershing's Own). Recently, he was featured soloist at the 2007 Eastern Trombone Workshop in Washington, DC. and the 2008 international trombone festival in Salt Lake City, Utah. He was soloist with the Seattle Symphony Orchestra in the world premiere performance of Sam Jones's Trombone Concerto in April of 2009. As a clinician, he has given master classes at numerous colleges both in the United States and Asia. Ko-ichiro was featured soloist and a faculty member at the 2009 Asian Trombone Seminar in Taiwan, feature soloist and clinician of the "Trombone Day in Kumano 2009" and feature soloist and faculty member of the 2009 Curuso Internacional Semena Musical de Salseda in Spain. He has won numerous awards, prizes, and scholarships in Japan and abroad, including fourth place in the International Trombone Association Competition in Australia (1998), first grand prize of the Japan Wind and Percussion Competition (1991), and the diploma prize at the Prague International Music Competition (1992). Born in Tokyo, he began studying trombone at age 12 with his father, Tatsuo Yamamoto, and Mr. Yoshiki Hakoyama. After studying at Tokyo College of Music Senior High School, he was accepted at the Franz Liszt Music Academy as a student of Gusztav Hoena and Sztan Tivador. While at the academy, he joined the Budapest Festival Orchestra as a trombonist. He subsequently studied with Joseph Alessi, principal trombonist of the New York Philharmonic, at The Juilliard School from 1994-96. His discography includes "Proof" and "Family Tree" (Kosei Publishing) and "Trombone Concerto" (Octavia Recordings). Ko-ichiro has been a Yamaha performing artist/clinician since 2008 and performs on the new Yamaha Xeno 882OR prototype trombone.

PROGRAM NOTES

Marty O'Donnell earned his Masters of Music Degree in Composition with honors from USC in 1980 and an undergraduate degree from Wheaton College in 1977. Along with his business/compositional colleague Michael Salvatori, Marty founded TotalAudio, the Chicago-based commercial music and sound production company, which in 1997 produced sound design for Cyan's *Riven*, *the Sequel to Myst*, and created all of the audio for Bungie's award winning *Myth* series. Marty's compositional output also includes numerous original scores for television, radio, and film. In the spring of 2000, ten days after Marty accepted a position as Bungie's Audio Director and Composer, Microsoft purchased the studio and moved them to Redmond,

Washington so they could focus their efforts on developing *Halo* for the Xbox platform launch. The highly acclaimed *Halo* series shattered entertainment records for both single day and first week sales, and the total number of *Halo* games played now tallies in the billions. The audio and music for the *Halo* series has received numerous honors and awards, including the Game Developers Choice Award, the Edge Award, Rolling Stone Magazine's Best Game Soundtrack, and Best Sound from the AIAS, IGDA, and the 2008 TEC award. The critically acclaimed soundtracks are also best sellers. In July of 2007, Marty became one of the partners in the once again independent Bungie. Among Bungie's many accolades are the Wired Rave Award and being named to the Time 100 List.

Professor Salzman is extremely grateful to the UWWE students who assisted in bringing this project to fruition: Nathan Rengstorf (video editing); Adrian Swan (electronic effects/transcription); Chris Lennard (transcription); Jeff Bowen (transcription).

D. J. Sparr merges art-concert craft with influences from music that he grew up performing as a guitarist. For the performance of Sparr's BMI/Boudleaux Bryant Fund Commission for Eighth Blackbird, the Albuquerque Tribune wrote: "...in the sextet's piece 'The Glam Seduction', the 1980s rock music of Eddie Van Halen meets the instrumentation of Niccolo Paganini... The result - Paganini on coke." The New York Times says, "The curtain raiser was D. J. Sparr's DACCA:DECCA:GaFfA, a bright, cheerfully tonal piece in which attractive melodies shared among bells, a pair of antiphonally placed steel-string acoustic guitars dance around a bed of languid string chords. This pop inflected piece might have seemed out of place in an orchestral program a decade ago, but it suits the boundary erasing spirit of today's new-music world." D. J. has been named the next Young American Composer-in-Residence with the California Symphony, and his music has been commissioned and performed by numerous orchestras, chamber ensembles, and wind ensembles. The recipient of many accolades, D. J. was awarded the \$10,000 grand prize in the orchestra category of the BMG/Williams College National Young Composers Competition, and was an alternate for the 1998-99 Rome Prize. An accomplished guitarist, Sparr performs internationally in solo and chamber engagements. He premiered Michael Daugherty's electric guitar concerto with the Filarmonica Arturo Toscanini in Italy, with the Alabama Symphony, and will perform the work with Marin Alsop at the Cabrillo Festival of New Music this August. D. J. is a graduate of the Eastman School of Music (BM) and the University of Michigan (MM, DMA). His principal teachers include Michael Daugherty, William Bolcom, Sydney Hodkinson, Christopher Rouse, Joseph Schwantner, and Augusta Read Thomas. Sparr is the composer-in-residence for the Richmond Symphony's Education and Community Engagement Department and in the summers, he is a faculty member at the Walden School for Musicians.

Precious Metal: A Concerto for Flute and Winds is based on the three metals of which the flute is made. Each metal is a descriptive title that influenced the construction and materials of each movement of the work. In the first movement, Silver Strettos, the flute begins with a simple melody that infiltrates the wind ensemble. Over the course of the movement, the flute acts as a catalyst for call and response with the ensemble as well as initiating quick canonic motives. When thinking about silver, I was inspired to write bright and pristine melodic material and orchestration. Platinum Sheen alternates between flute "airs" and sustained ensemble chords that start very long but change at an ever-increasing rate. An instrumental consort comprised of clarinet, bassoon, harp, piano, and percussion often accompanies the soloist in this movement. Platinum does not have the glimmer of silver, so the orchestration in this movement is not as flashy as in the first movement, but as with platinum, the orchestration is strong and durable – using the low instruments of the ensemble for a strong foundation. Gold Rush begins with a solo flute motive based on material from the first movement but now in a minor key. The ensemble

interrupts with a pulsating crescendo that leads to a virtuosic flute cadenza. The middle section of this movement features a long accelerando with a soaring flute melody that ultimately leads to a musical accompaniment to a westward bound journey into the sunset, a search for gold and riches.

This work is dedicated to flutist Donna Shin and maestro Tim Salzman, both of whom were marvelous collaborators throughout the compositional process. *Precious Metal* was commissioned by over thirty wind ensemble conductors and professors of flute organized by Professors Salzman and Shin.

- D. J. Sparr -

Huck Hodge writes music that is influenced by the fields of Psychoacoustics and Cognition, eastern and western philosophical inquiry and music of the early Renaissance. He is the winner of the Rome Prize, the Gaudeamus Prize, the Aaron Copland award from the Bogliasco Foundation and several other awards, honors and commissions from such organizations as the American Composers Forum, the Jerome Foundation, the American Liszt Society, ASCAP, CBDNA, Muziek Centrum Nederland and Musik der Jahrhunderte. Praised by the New York Times for his “harmonically fresh work with variegated textures full of both sparkle and thunder”, Hodge has had performances at Carnegie Hall and Lincoln Center and his music has been broadcast on Dutch National Radio, Concertzender Radio, the Australian Broadcasting Corporation and WKCR New York. His compositions are regularly performed throughout the world at such festivals as Nuova Consonanza, the ISCM World New Music Festival, the Gaudeamus Muziekweek, June in Buffalo, Acanthes, the Daegu International Contemporary Music Festival (South Korea), Berliner Festspiele|MaerzMusik and the Wellesley Composers Conference. He has been awarded residencies at the Liguria Center for the Arts and Humanities in Italy, the Camargo Foundation in France and the MacDowell Colony. Some of his notable collaborations include those with members of Ensemble Modern and the Berlin Philharmonic, the ASKO|Schönberg Ensemble, the Afiara String Quartet, Ensemble Insomnio, l’Ensemble Aleph, Ensemble SurPlus, the Scharoun Ensemble and the NYU New Music and Dance Ensemble. Hodge received his MA and DMA from Columbia University where his principal teachers were Tristan Murail and Fred Lerdaahl. Prior to this, he studied Music Theory and Computer Music at the Musikhochschule Stuttgart, where his teachers included Georg Wötzer and Marco Stroppa. He is currently Assistant Professor of Composition at the University of Washington School of Music.

from the language of shadows, Hodge’s first composition for large wind ensemble, was completed in the early months of his current year-long Rome Prize residency and, according to the composer, is “a musical reflection of images from F.W. Murnau’s 1926 silent film version of the Faust legend. The film is a masterpiece of expressionistic cinema from the Weimar period and is striking for its extreme use of light and shadow and bizarre imagery.”

Twenty-four universities participated in the commissioning of this work in a consortium organized by Professor Salzman.

John Mackey holds a Master’s degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New

Zealand, and the United States. John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others.

Harvest: Concerto for Trombone is based on the myths and mystery rituals of the Greek god Dionysus, the Olympian god of the vine, famous for inspiring ecstasy and creativity. But this agricultural, earth-walking god was also subjected each year to a cycle of agonizing death before glorious rebirth, analogous to the harsh pruning and long winter the vines endure before blooming again in the spring. The concerto's movements attempt to represent this dual nature and the cycle of suffering and return.

The concerto is set in three connected sections. The first section begins with a slow introduction, heavy on ritualistic percussion, representing the summoning of Dionysus's worshippers to the ceremony. The rite itself builds in intensity, with Dionysus (represented, of course, by the solo trombone) engaging in call and response with his followers, some of whom are driven to an ecstatic outcry – almost a "speaking in tongues" – represented by insistent woodwind trills. But when Dionysus transitions to a gentler tone, his frenzied worshippers do not follow. Their fervor overcomes them, and they tear their god to shreds in an act of ritual madness. The second section, representing Dionysus in the stillness of death, or winter, follows this brutal sacrifice by the ecstatic worshippers – the pruning of the vine – without pause. The god is distant, the music like a prayer. The shoots of spring burst forth in the final section, following again without pause. The earth is reborn as Dionysus rises again, bringing the ecstasy and liberation that have been celebrated in his name for centuries.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Elizabeth Jolly, Grad., Music Performance, San Jose, CA*
Katherine Isbill, Grad., Music Performance, Lawrenceville, GA
Hyunju Juno Lee, Grad., Music Performance, Seoul, Korea
Meese Agrawal, Grad., Music Performance, Mercer Island
Zoe Funai, Fr., Undeclared, Seattle

OBOE

Alyssa Sibbers, So., Music Performance, Vashon Island*
Yuh-Pey Lin, alumna, '10, Music Performance, Chiayi, Taiwan, R.O.C.
Alyssa Sorenson, Sr., Aeronautics & Astronautics, Olympia

BASSOON

Andrew Marlin, Sr., Music Performance, Los Angeles, CA*
Erin Bodnar, Grad., Conducting, Rocky Mountain House, Alberta, Canada
Adam Williams, Fr., Music Performance/Chemical Engineering, Port Orchard

CLARINET

Leslie Edwards, Jr., Music Performance/International Studies, Seattle*
Ben Fowler, Community, Music Education, Bothell
Kimberly Wester, Grad., Music Performance, Bozeman, MT
Yong Kim, Sr., Music Performance, Bellevue

Tim Nelson, Sr., History, Vancouver
Kent van Alstyne, Sr., Biology/Anthropology, Chehalis

Eb CLARINET
Kent van Alstyne, Sr., Biology/Anthropology, Chehalis

BASS CLARINET
Jacob Bloom, So., Neurobiology, Mercer Island

ALTO SAXOPHONE
Melissa Winstanley, Jr., Music Performance/Computer Science, Bellevue*
Shane Valle, Fr., Undecided, Seattle

TENOR SAXOPHONE
Abi Kalkura, Fr., Music Performance, Bothell

BARITONE SAXOPHONE
Leif Gustafson, Fr., Music Performance, Tacoma

TRUMPET
Erik Reed, Grad., Music Performance, Owasso, OK*
Nicole Secula, Grad., Music Performance, Santa Clara, CA
Joshua Gailey, Sr., Music Performance/Italian Studies, Port Angeles
Joseph Sullivan, Sr., Political Science/Economics, Spokane
Zachariah MacIntyre, Sr., Music Education, Fife
Arthur Meng, So., Music Education/Music Performance, Singapore

HORN
Nathan Rengstorf, Grad., Music Education, Rochester, MN*
Christopher Sibbers, Sr., Music Performance, Vashon Island*
Sarah Mortland, Sr., Japanese Studies/Music Performance, Plymouth, MA
Helen Kinsel, Fr., Music Performance, Seattle
Alison Farley, Grad., Music Education, Kansas City, MO
Matthew Kruse, Grad., Conducting, Bellevue

TROMBONE
Masa Ohtake, Jr., Music Education, Gifu, Japan*
Danny Helseth, Grad., Music Performance, Seattle
Steven Harreld, Grad., Music Performance, Lodi, CA
Jonathon Wilson, Fr., Business Administration, Kirkland
Sam Elliot, So., Music Performance, San Francisco, CA
Man Kit long, Grad., Music Performance, Macao

EUPHONIUM
Ethan Chessin, Grad., Music Education, Chapel Hill, NC*
Joel Azose, Jr., Mathematics, Mercer Island

TUBA
Jon Hansen, Grad., Music Performance, Bellingham*
Seth Tompkins, Grad., Music Performance, Temperance, MI
Quinn MacKenzie, Sr., Computer Science/Music Perf., Longview

PIANO

Brooks Tran, Grad., Music Performance, Mercer Island*
Matt Goodrich, Grad., Music Performance, Seattle

HARP

Brianna Spargo, Jr., Music Performance, Gig Harbor

STRING BASS

Adrian Swan, So., Music Performance, Bothell*
Kelsey Mines, Fr., Music Performance, Seattle
Rachel Ferguson, Jr., Music Performance/Dance, Los Gatos, CA
Abbey Blackwell, So., Music Performance, Everett

PERCUSSION

Lacey Brown, Grad., Music Performance, Seattle*
Christopher Lennard, Music Performance/Music Education, Snohomish
Gabriella Vizzutti, Fr., Music Performance/Music Education, Mercer Island
Aaron Engelberg, Fr., Psychology, Sunnyvale, CA
Miho Takekawa, Grad., Music Performance, Tokyo, Japan
Brian Pfeifer, Grad., Music Performance, Eveleth, MN

ELECTRIC GUITAR

Jeff Bowen, Grad., Music Composition, St. Louis, MO

RHYTHM GUITAR

Tim Oas, Community, Madison, WI

ELECTRIC BASS

Kelsey Schwichtenberg, alumna, '10, Business Admin., Renton

DOCTORAL CONDUCTING STUDENTS

Vu Nguyen, Dublin, CA
Erin Bodnar, Rocky Mountain House, Alberta, Canada
Gary Brattin, Denver, CO

The University of Washington School of Music is grateful to the following institutions for their participation in the Sparr and Hodge commission consortia.

Precious Metal: Concerto for Flute and Winds, D. J. Sparr

Angelo State University – Constance Kelley, Assistant Professor of Music-Flute
Ball State University – Thomas Caneva, Director of Bands; Dr. Mihoko Watanabe, Flute
Baylor University – J. Eric Wilson, Director of Bands
Coastal Carolina University Bands, Conway, SC – Dr. James L. Tully, Director of Bands
Cooper High School-Abilene, TX, Karla Ordóñez, DMA
Cornell University – Cynthia Johnston Turner, Director of Wind Ensembles
Drury University Wind Symphony – Christopher Koch
Grand Valley State University – Barry Martin, Director of Bands; Sean Owen, Flute Professor
Illinois State University Wind Symphony – Stephen K. Steele, director; Kimberly Risinger, flute
Indiana University of PA Wind Ensemble & Dr. Therese Wacker, flautist.

Middle Tennessee State University – Dr. Reed Thomas, Wind Ensemble Conductor, Dr. Deanna Little, Flute Professor
Oklahoma State University – Joseph Missal, Director of Bands & Conor Nelson, Professor of Flute
Oregon State University Wind Ensemble – Dr. Christopher C. Chapman, conductor
Robert E. Lee High School Band of Tyler, Texas – Robert Castillo, director, Caroline Hand flute
Tennessee Tech University – Joseph W. Hermann, Director
The Ridgewood Concert Band – Chris Wilhjelm director
Timpview High School Symphonic Band of Provo, Utah – Dr. David C. Fullmer, conductor
West Point Band – Lt. Col. Timothy J. Holtan
University of Arizona Wind Ensemble – Gregg I. Hanson, Conductor
University of Arkansas – W. Dale Warren, Director of Bands
University of Florida – John M. Watkins, Jr., Associate Director of Bands and Dr. Kristen Stoner, Flute
University of Houston – David Bertram, Director of Bands
University of Illinois Bands – Robert W. Rumbelow, conductor
University of Iowa – Richard Mark Heidel, Director of Bands
University of Kentucky – Dr. Cody Birwell, Director of Bands
University of Montana, James Smart – Director of Bands, Margaret Schuberg, Professor of Flute
University of Oklahoma – Dr. William K. Wakefield, Director of Bands
University of South Florida – Dr. John C. Carmichael, Director of Bands, for Dr. Kim McCormick
University of Wisconsin-Madison – Scott Teeple, Director of Wind Ensemble; Stephanie Jutt, Professor of Flute
Utah State University, Nicholas Morrison, director
West Salem High School – Todd R. Zimbelman
Yale University – Thomas Duffy, director
Youngstown State University Wind Ensemble – Stephen L. Gage, Conductor; Kathryn Thomas Umble, Flute

from the language of shadows, Huck Hodge

Thomas Duffy, Yale University
Steven Bodner, Williams College
Carolyn Barber, University of Nebraska-Lincoln
Eric Rombach-Kendall, University of New Mexico
Michael Votta, University of Maryland
Edwin Powell, Pacific Lutheran University
Mark Spede, Clemson University
Andrew Mast, Lawrence University Conservatory of Music
James Smart, University of Montana
Cody Birdwell, University of Kentucky
Brian Shelton, Texas A&M University-Kingsville
Thomas Rohrer, Utah State University
Jeffrey Hinton, Missouri Western State University
Chris Wilhjelm, Ridgewood Concert Band
Colleen Richardson, University of Western Ontario
Glenn Hayes, University of Wisconsin-Whitewater
Richard Clary, Florida State University
John Lynch, University of Georgia
Scott Hagen, University of Utah

William S. Ciabattari, Lycoming College
Robert Dunham, Georgia Southern University
Jay Jacobs, McNeese State University
Andrew Trachsel, Ohio University School of Music
Steven Ward, Abilene Christian University