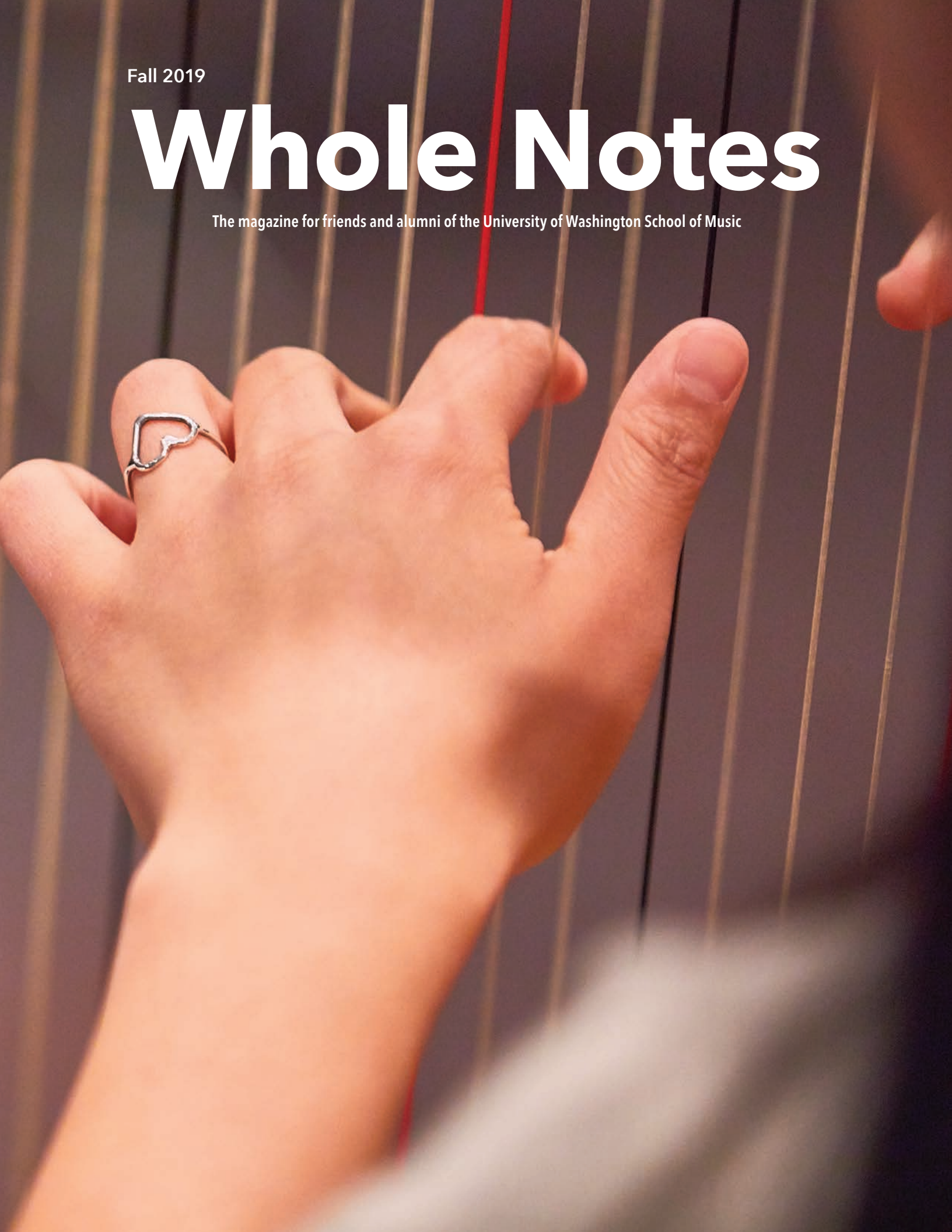


Fall 2019

# Whole Notes

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



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## Whole Notes

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

### ***We'd love to hear from you***

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

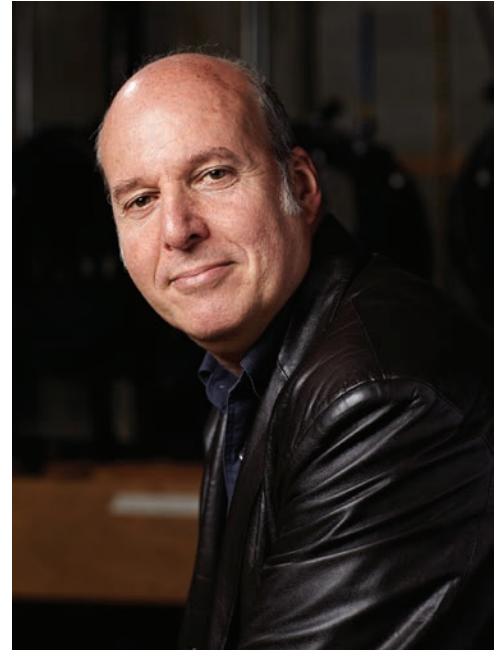
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## *From the Director*

This issue of *Whole Notes* covers news and accomplishments of the 2018-19 academic year and a little beyond. As you will read, our faculty and students have had a busy and productive year full of research, performance, teaching, and learning.

In this issue we pay tribute to retired organ professor Carole Terry, who reflects on a 40-year career at the University and a long life in music that began with her first paid music engagement when she was only ten years old. Composer Joël-François Durand and retired Music History Professor Larry Starr unpack Durand's 2019 commission for Seattle



Symphony. Faculty composer Huck Hodge continues to reap accolades and honors. And many School of Music students and alumni report impressive milestones in their performance and teaching careers.

In this issue we also express our gratitude to the Brechemin Family Foundation for more than 60 years of support for School of Music students and for the family's recent creation of the Brechemin Family Endowed Scholarship, which will extend the family's legacy of generosity indefinitely. And we highlight other ways that our generous friends have created improvements and enhancements to the spaces and instruments our students and faculty rely on to do their best work.

As 2019 draws to a close, we invite you to share in the stories and successes and profound gestures of generosity of the 2018-19 academic year. Thank you for reading and for being part of the UW School of Music community. We appreciate your support!

Richard Karpen,  
*Director, School of Music*

A handwritten signature in black ink, appearing to read "Richard Karpen". The signature is fluid and cursive, written on a white background.

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**Front Cover:** *Harp and Heart:* UW Music students put their hearts into their performances with the UW Symphony Orchestra.

**Back Cover:** *Ridin' with the Mikes:* School of Music faculty Michael Partington and Michael Brockman rode in style in the lead-up to their March 2019 guitar/ sax duo concert at the School of Music.

Photos: Steve Korn

## AMERICAN SABOR RECEIVES BEST HISTORICAL RESEARCH AWARD

The national Association for Recorded Sound Collections (ARSC) has recognized the work of School of Music Professor Shannon Dudley and affiliate faculty Marisol Berríos-Miranda and Michelle Habel-Pallán (associate professor, UW Department of Gender, Women, and Sexuality Studies) in its annual honors for best recorded sound projects.

The book version of an award-winning museum exhibition, *American Sabor: Latinos and Latinas in US Popular Music/Latinos y latinas en la música popular estadounidense* (University of Washington Press), was named the winner of the 2019 ARSC Award for Excellence in the category Best Historical Research in Recorded Rock and Popular Music.

ARSC, a nonprofit organization devoted to the preservation of recorded sound, awards the honors annually to recognize and elevate the finest work being published in the field of recorded sound research. Winners will be recognized during an awards banquet at ARSC's annual conference, to be held in Montréal, Quebec in May 2020.

*American Sabor* first came to the public awareness as a bilingual exhibit with sound documenting the importance of Latino influences in popular music. Originally shown at Seattle's Experience Music Project museum in 2007-08, the exhibit later traveled the country through the Experience Music Project and the Smithsonian Institution Traveling Exhibition Service (SITES), eventually showing in a dozen cities around the country.

The book version of the exhibit, featuring side-by-side English and Spanish text, also was a finalist for the *Premio de estudios sobre latinos en los Estados Unidos*, awarded by Casa de las Americas in Cuba, one of Latin America's most prestigious literary institutions.

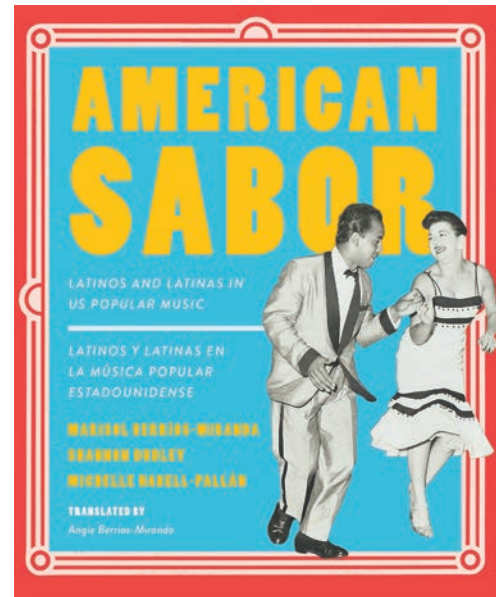


Photo: Corinne Thrash

## AWARDS, RESIDENCIES, FOR FACULTY COMPOSER HUCK HODGE

School of Music Composition professor Huck Hodge recently received a significant commission from the Serge Koussevitzky Music Foundation in the Library of Congress, one of the most important commissions available to composers internationally.

Named for the Russian-born composer and long-time former conductor of the Boston Symphony Orchestra, the foundation has supported most of the leading composers of the 20th/21st centuries, including Bartók, Copland, Messiaen, Saariaho, Schoenberg, Stockhausen, Xenakis, and many others. Hodge's commission, a collaboration with his UW colleagues and alumni, will support his creation of a percussion concerto for UW faculty percussionist Bonnie Whiting and the Seattle Modern Orchestra (led by UW Music alumni Julia Tai and Jérémy Jolley).

Prof. Hodge also was recently appointed composer-in-residence at two institutions: the Yaddo Corporation and the Aaron Copland House. Yaddo, an artist colony in upstate New York, claims illustrious alumni including James Baldwin, Truman Capote, Langston Hughes, Jacob Lawrence, Sylvia Plath, Leonard Bernstein, David Foster Wallace, Philip Guston, and others.

The Aaron Copland Residency Awards, based at Copland House in Cortlandt Manor, New York, are inspired by Copland's legacy of support for his fellow composers. Copland House's support for composers includes all-expenses-paid residencies; post-residency awards, and performances that further advance their work; fiscal sponsorships; and composer commissions. The awards are typically extended annually to six to nine emerging or mid-career American composers, who are invited to reside, one at a time, at Rock Hill, Aaron

Copland's longtime New York home. As guests of Copland House for three to eight weeks, their meals, transportation, housekeeping and other needs are provided for, freeing composers to focus on their creative work.

Hodge is further freed to focus on creative work as the current recipient of the Charles Ives Living Award, the largest monetary award granted exclusively to American composers. The prize, granted by the American Academy of Arts and Letters, supports a two-year composing sabbatical with a generous cash award, and Hodge is currently on leave from the UW through June 2020, the duration of his award term.

## NEW ORCHESTRAL APPOINTMENTS FOR UW MUSIC ALUMNA EMILIE CHOI

The Auburn Symphony Orchestra has appointed School of Music alumna Emilie Choi ('14 BM, Strings Performance; BS, Speech and Hearing Sciences) to be the organization's new concertmaster. She currently holds the Assistant Concertmaster position at the Pacific Northwest Ballet, which she joined in 2017, and is an active player with Lincoln Center Stage.

"A considerable factor in hiring Emilie is on account of her outstanding musicianship which we all enjoyed at the season finale concert in April," Music Director Wesley Schulz said in a recent article in the Auburn Examiner. "Emilie is a big asset to the orchestra and we all look forward to sharing in her musical gifts in the season to come."

In her new role, Choi is the lead musician of the orchestra and provides technical advice and expertise to the string section, along with being a community ambassador.

Born and raised in Seattle, Choi holds a Master of Music from the Cleveland Institute of Music, a Certificate of Historical Performance Practice from Case Western Reserve University, and Bachelor's degrees in Music Performance and Speech and Hearing Sciences from the University of Washington, where she studied violin with Professor Ron Patterson and chamber music with Professor Melia Watras.



Photo: Alice Ouyang



## SONGWRITING COMPETITION WIN FOR MUSIC ED GRAD STUDENTS

The Housing Development Consortium (HDC) of King County has recognized Music Education grad students Skúli Gestsson (above, right) and Chris Mena (above, left) for their leadership of a recent collective songwriting project with clients of Seattle-based Path With Art.

Path With Art, which seeks to use art and creativity to transform the lives of people recovering from homelessness, addiction, and other trauma, hosted a community songwriting course at the organization led by Gestsson and Mena.

The resulting song, "A Mosaic Inside Me," written and recorded at Seattle's Jack Straw Studios, was named the winning entry of the Consortium's Affordable Housing Week Songwriting Competition. Other homeless advocacy organizations competing were Seattle's Weber Thompson House and Kate's House Foundation.

"We couldn't be happier that HDC selected Path With Art's song as the winner of Affordable Housing Week," says a blog post from another competitor, Weber Thompson, a Seattle architecture firm focused on developing affordable housing.

The firm submitted an original song, "Our House," to the competition. "Cheers to another successful week of dedicated housing advocacy and education in our region, and cheers to creativity as a means for positive change! That is a cause we can always get behind."

Mena and Gestsson have brought their community songwriting program to organizations in Washington state, including the Yakama Nation Tribal School in Toppenish, WA. Both are PhD candidates in Music Ed at the University of Washington.



## BECAUSE...CHINA

The UW Wind Ensemble packed up for international travels during spring break 2019, with director Timothy Salzman and 56 UW student musicians performing concerts and delivering master classes in three cities—Chengdu, Xi'an, and Beijing. Also traveling with the Ensemble: UW faculty Michael Brockman and Ben Lulich and UW Vocal Performance students Trevor Ainge and Lauren Kulesa. Performances included concerts in Chengdu at Sichuan University and a sold-out concert at Tsinghua University in Beijing as well as numerous classes and performances with young musicians from primary school through college. Photos: David Wall





# for the love of Carole

Organ Professor Carole Terry retires  
after 40 years on the School of Music faculty.

**T**he UW's longtime organ professor Carole Terry retired in June after 40 years on the School of Music faculty. She stopped by the Music Building during fall quarter to reflect upon her life in music, her not-so-secret love of rock-and-roll, and plans for the immediate future, in which "furthering the cause of the pipe organ" (in her words) continues to figure prominently.

#### **When did you begin studying and performing organ?**

I was a pianist, and I was told that there weren't enough church organists to go around. I came from a small town in eastern Long Island-South Hampton-and I was told that I could make some money. Organists make money (laughs)—maybe not a lot, but a little bit. And so I learned how to play hymns; I started learning how to play the organ, but also continued to play the piano. At my first church job, when I was ten years old, my mother helped me. She had the order of service on cardboard cards and so when the next thing came up, she handed it to me. Now both of us were not liturgically raised, so if we had messed the cards up, it would have been all over. (Laughs) But thankfully we didn't, and I was paid the princely sum of five dollars a Sunday. But I was only ten, and I won't say how long ago that was. It was a long time ago! When I was in high school, I had a church job for four years, and I was able to play under some of the best conductors on Long Island—including the head of the South Hampton Choral Society—so I learned a lot about accompanying. I got twenty-five dollars a Sunday, and it was pretty good. I was able to buy all my own clothes. I was happy.

#### **Did you come from a musical family?**

Not really. My mother played the piano a little bit. And my father sat

there with me every day to help me practice the piano. And I think he was artistic in his own way. He painted and made things, and I think deep down he had a love of music, as well as my mother. And so they encouraged that. I had a record player when I was really young, and I danced around the room to recorded music, and I continued to do that into my teens with all of the musicals from Broadway that we could go see because New York was only an hour, hour-and-a-half away. I loved *West Side Story!*

#### **3. Who is the greatest composer of all time?**

That's a tough one. As an organist I'm supposed to say J.S. Bach. He is the greatest composer for a variety of reasons. He was able to write in so many different styles—in Renaissance style, and Baroque style, and he foreshadowed the Classical style. And if I had to pick another one, just because I would love to, that would be Johannes Brahms because of the passion and the zeal with which he wrote his symphonies and songs and chamber quartets and so on. A different genre than Bach, but ever so emotional. I think Bach was emotional too, in his cantata works, and in a way, he foreshadows the passion of the Romantic period, and the Classical period.

#### **4. What do you like best about being retired?**

Not looking at the clock so much. I would say I still am on the school's schedule, and if I go to bed early like I did last night, I get up at 4:30, and I'm answering emails from former students and other people. What I really like is sleeping in when I can and not looking at the clock.

#### **5. What do you miss about teaching at the School of Music?**

I really miss being around all my faculty and staff friends and of course

*continued next page*

my wonderful students. I love to go up and down the halls, and I love to go and see people in the office, I like to come and see you, I like to say hi to Rhonda Kline and Michael Partington on the ground floor and anyone else I run into. If I don't know somebody, that's a face I need to make friends with. I know that there's a lot of students that I don't really know, but I always said hello because I feel that the School of Music needs to have that friendly vibe to it .

**A School of Music colleague once did or said something that you will never forget. What was it?**

A colleague recently described me in an email to a colleague of his as "my beloved colleague of many years who is now retired," and I was so taken by the use of words that I wrote him back. Also, let me say that I have always loved my piano colleagues. They have been so supportive of me, and they appreciate the fact that I love piano music, and they've always said that, and I love the fact that over the years they have got to know organ music more and more.

**What is some favorite music of yours that that might surprise those who don't know you well?**

I think what comes to mind is one of two things. It would either be the cello solo from the Brahms Second Piano Concerto, the whole piano concerto, but especially the cello solo; or some blues, like Champion Jack Dupree, John Lee Hooker, Leadbelly, Bessie Smith, or Billie Holiday. I love the blues. It's one of my favorite, favorite things. And the reason I like it, and I told my students, you've got to listen to jazz, you also have to listen to blues, because you learn how to do rubato, and it's really hard to teach rubato to people—pushing and pulling the beat. Taking a little time and giving it back and so on. That is what the blues is all about. You listen to those singers and those musicians and you know how they just work in between the cracks of the beat, but they always land in the right place.

**What is something about you that might surprise those who don't know you well?**

I love rock music, and I used to usher rock concerts when I was a student at Southern Methodist University. We got in free, and we had to put people in their seats and sometimes that was not easy. So I had the opportunity to hear the Who, the Band, Iron Butterfly, Jimi Hendrix twice, I went to hear Elton John, and Elton John jumped up onto the piano with his red jumpsuit—which I saw in the new movie about him the other day, which I was actually privy to seeing him do—James Taylor, Carole King, and I could go on. And the Rolling Stones. And the Beatles, back in 1964 in Shea Stadium, but I wasn't ushering that. I was a young girl. And I won't say how old. I wasn't screaming, I was absolutely laughing at what was going on. They were on the second base of a baseball diamond and women were jumping over the fence and running toward second base, and policemen were running to catch them, and others were fainting, and people were carrying them out. It was Beatlemania.

**What is your proudest achievement at the UW?**

Raising money for the organ in the Walker-Ames Room and subsequent organs that we got here. Improving the facilities at the school for the organists. I also feel very proud of the fact that I placed people in really good jobs around the country, specifically Robert Morgan at Stanford University, who is university organist at Stanford, Eunyoung Kim, who is at Seoul Theological University, and others, unnamed, that I am very, very proud of. And I feel that I did my best for them, and I'm very happy that they were able to land good positions..

**What happens to organ studies at the UW now that you are retired?**

I'm very gratified that Joseph Adam has taken over and is teaching the students who are here now. I will finish some of the students out who have not completed their DMAs because I feel like I have given them tutorials, and I've seen them through, and I want to make sure that they finish under me. And I'm hopeful that we will still be able, here at the School of Music, to produce organists that can function in the community as accompanists, church organists, directors, and so on. I think that people in the community—organizations who hire organists—will further the cause of the organ in order to help themselves and the School of Music because they need to fill positions.

**Any words of advice for former colleagues?**

Be fair to one another. Look out for the good of the school and the students first and foremost. They are the ones that make up the population and the body and the heart and the emotion and the mind of the school. Anything that's done with programs and people should always keep the students in mind.

**How will you remain involved with the Seattle organ community now that you have retired?**

I will be at American Guild of Organists meetings, I will be playing at Epiphany Parish as the artist in residence, and I will continue to help them with whatever is needed with their music. I'm going

to be teaching over there at the Epiphany Music Academy, so I'll be teaching young organists, and I'd like to further the pipe organ that way, to bring some very, very, young people into the fold and teach them how to play the organ. I'm very excited about teaching young people. I think I can keep my zeal going and keep my interest in teaching by looking at a younger group, and they'll fire me up. And that I will like.

**Career advice for a new faculty colleague?**

Be kind to others. Make sure your students are well taken care of. Treat them as you would your family. My own kids sometimes were a bit jealous. They knew I had all these other students, and I took very good care of them. And they said, Well, Mom, you have us, but you also have your other children." Well, they are. They're my kids. And they're wonderful.



Professor Terry ponders life after retirement while spending some quality time with the UW's Littlefield Organ.

Photos: Steve Korn

# Faculty News

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

## Jonathan Bernard (*Music Theory*)

Professor Bernard presented a paper, “Composing with Intervals: Elliott Carter’s Negotiation of the Pitch / Pitch-Class Nexus,” at the symposium *New Concepts in Harmony in Musical Composition, 1945–1975*, convened by Gianmario Borio, Pascal Decroupet, and Christoph Neidhöfer at the Fondazione Giorgio Cini in Venice last June. He also read a shorter version of this paper on a session drawn from this symposium at the meetings of the American Musicological Society in Boston in November. His most recent publication, “What the First Minimalists Learned—or Didn’t—from Webern,” appears in *Neue Perspektiven: Anton Webern und das Komponieren im 20. Jahrhundert*, ed. Pietro Cavallotti et al. (Vienna: Lafite, 2019).

## Michael Brockman (*Saxophone*)

The UW’s classical saxophone instructor celebrated the opening weekend of Seattle Repertory Jazz Orchestra’s 25th Anniversary Season with concerts, receptions, and other festivities. “It is a very big year for the SRJO. Mayor Durkin declared October 5th as Seattle Repertory Jazz Orchestra Day, and SRJO is the three-time winner of the Earshot Jazz award for NW Concert of the Year,” Brockman reports. He also performed as part of the final, closing night of Seattle’s famous Tula’s Jazz Club, which served for 26 years as the home base for Seattle’s jazz community, but lost its lease in the midst of fast-paced building and development in Seattle’s Belltown district. The final night was both a celebration and farewell to the iconic venue.

## Patricia Campbell (*Music Education, Ethnomusicology*)

Professor Campbell was consultant for a recent episode of the *Decoder Ring* podcast on the news site *Slate.com*. “Baby Shark: Origins of an Earworm,” investigates children’s musical tastes and the ways in which children assert agency expressing enculturative and autonomous qualities in musical taste. In other recent activities, Professor Campbell is collaborating in a third (since 2008) grant-funded project of the Canadian Social Sciences and Humanities Council. Grant projects include “Advancing Interdisciplinary Research in Singing,” “Music and Lifelong Learning,” and “Music and Children’s Culture.” “The involvement of UW graduate students of Ethnomusicology and Music Education in these projects has contributed to the knowledge base on these topics,” Dr. Campbell notes, “while also providing support to them for their studies.” Prof. Campbell was the keynote speaker for the 50th anniversary meeting of the Japanese Society for Music Education, Tokyo, in October 2019. She is completing her work as editor of two books, *Global Music Cultures* (Oxford) and *Teaching World Music in Higher Education* (Routledge), both set for publication in 2020.

## Shannon Dudley (*Ethnomusicology*)

The book Professor Dudley co-wrote with UW colleagues Marisol Beríos Miranda and Michell Habell-Pallán, *American Sabor: Latinos and Latinas in US Popular Music/ Latinos y latinas en la musica popular estadounidense* (University of Washington Press), is the winner of

Best History in the 2019 Association for Recorded Sound Collections (ARSC) Awards for Excellence in the category Best Historical Research in Recorded Rock or Popular Music (see story, page 2). Winners will be recognized during an awards banquet at ARSC’s annual conference, to be held in Montréal, Quebec, in May 2020.

## Joel-François Durand (*Composition*)

A new work, *Tropes de : Bussy*, commissioned by Seattle Symphony, received its world premiere on April 18 and 20 in an SSO program inspired by ancient legends and love stories (see interview on page 11).

## Richard Karpen (*Composition*)

A new CD on the Neuma label, *Nam Mai/Strandlines*, captures work by the faculty composer with the Vietnamese-Swedish collective The Six Tones and Seattle Symphony Orchestra. Two compositions are featured on this disc: “Nam Mai,” commissioned by SSO in 2014-15, and “Strandlines,” a 2006-07 composition rearranged for solo guitar and performed by the Swedish guitarist Stefan Österjöö.

## Robin McCabe (*Piano*)

Following the ten-year anniversary session of the Seattle Piano Institute in July, Robin McCabe joined the faculty of the New York University’s “Piano Intensive” Festival in New York, performing and teaching there in August. In October, Dr. McCabe presented a lecture-performance, “What is Music Actually About?” to Seattle Rotary. In November, she and her sister, Rachelle McCabe, presented a duo piano recital for Bellevue’s East Side Music Teachers’ Association, a benefit concert towards scholarships for aspiring music students.

## Michael Partington (*Guitar*)

The chair of the UW guitar studies program spent a busy summer performing, presenting and teaching at festivals in Carrión de Los Condes, Spain; Sauble Beach, Ontario; and Kaslo, British Columbia, as well as directing the third year of his own intensive workshop at the School of Music. He also performed solo engagements in the United States, the United Kingdom, and Spain. Partington is currently at work on a new CD featuring music written for him since 2015 by British and American composers.

## Kari Ragan (*Voice*)

The UW artist-in-residence has been chosen to serve as the chair for the advancement committee of the National Association of Teachers of Singing (NATS). Appointed by NATS President Karen Brunssen, Ragan will lead the committee in implementing the organization’s first-ever annual fund campaign. With guidance from fundraising consulting agency Strategic Funding Solutions, the organization’s new initiatives are centered on celebrating the 75th birthday of NATS. Along with UW colleagues from Laryngology and Speech and Hearing Sciences, she is a lead organizer of “The Art & Science of the Performing Voice,” to be held on the UW campus on May 15 and 16, 2020. A project of Northwest Voice, the conference, focused on integration of the art and the science of the performing voice, is sponsored by the UW’s School of Music Voice Program; the Division of Laryngology, Department of Otolaryngology-Head & Neck Surgery; and the Voice Section of the Speech & Hearing Sciences Department.

## Ted Poor (*Jazz Studies*)

The drummer and assistant professor at the School of Music continues his work as a member of the band of Los Angeles-based singer/songwriter Andrew Bird, appearing on and touring in support of the albums *Are You Serious* and *My Finest Work Yet* (Loma Vista/Concord). Recent collaborations with L.A.-based producers and artists such as



## Passages

### Steven M. Demorest

Michel Froom, Blake Mills, Tony Berg, and Madison Cunningham included an appearance on Cunningham's recent release *Who Are You Now* (Verve). Poor also continues to perform regularly on the live radio broadcast of *Live From Here With Chris Thile*, and he recently completed *You Already Know*, his debut release on the New Deal label (Verve/Universal). The set is a collaboration with saxophonist Andrew D'Angelo and producer Blake Mills.

#### David Alexander Rahbee (*Orchestral Activities*)

The UW's Director of Orchestral Activities recently conducted the Seattle Symphony in the Northwest premiere of Páll Ragnar Pálsson's *Quake*, for cello and orchestra, with cellist and UW colleague Sæunn Thorsteinsdóttir, as well as UW faculty (and SSO) bassoonist Seth Krinsky's new piece *Rabble Rouser* in a March performance at the UW's Gerlich Theater. In May, he conducts two concerts at the Arutiunian Wind Festival in Yerevan, Armenia. He was also named a semi-finalist for the national American Prize in two categories: Orchestral Programming (fourth consecutive year), and Conducting. UW Symphony was also named a semi-finalist for the American Prize in Orchestral Performance—College or University Division. These awards are for the 2016-2017 season of the UW Symphony, during which 30 works were performed from Bach to Vasks.

#### Christopher Roberts (*Music Education*)

The lecturer continues his work with active music educators on topics of children's music, world music pedagogy, Kodaly context and method, music and cultural diversity, and the development of music literacy (and aural skills) in children. Recent clinics, conference sessions, and guest teaching appointments included appearances at NAFME-Northwest (Portland), a guest teaching appointment at Western Washington University, and an appearance as featured clinician at the national meeting of Organization of American Kodaly Educators (OAKE). He recently published a book chapter, "World Music Pedagogy in Early Schooling: Issues of Implementation," in the Springer publication *Music in Early Childhood: Multi-Disciplinary Perspectives and Interdisciplinary Exchanges*.

#### Stephen Rumph (*Music History*)

The Music History professor has signed a contract with Oxford University Press to write the life-and-works study *Fauré*. The volume will belong to the Oxford Press Master Musicians series, composer studies aimed at students and generalist audiences.

#### Timothy Salzman (*Wind Conducting*)

Professor Timothy Salzman led the University of Washington Wind Ensemble's sixth Asian tour in March of 2019, an epic undertaking involving three cities, three airplanes, three high speed trains, seven concerts—including several side-by-side concerts with university ensembles at Tsinghua University, the Xi'an Conservatory and Sichuan University—approximately thirty master classes and fantastic sightseeing for 58 student musicians, all in ten days.

"Many new friendships were formed and despite the rigorous rehearsal/performance schedule, the students also had the opportunity to visit the Great Wall of China, the Forbidden City, the giant pandas, and the Terra Cotta Warriors," Salzman reports. "The UW Wind Ensemble is deeply grateful for the support of the UW Confucius Institute, particularly Jun Zhou and Aihua Liao who greatly assisted plans for the Chengdu portion of the trip; Professor Chi Zheng of the Xi'an Conservatory for his tireless work in Xi'an; UW Office of Global Affairs Vice Provost Jeffrey Riedinger; the UW Office of International Advancement, Ray Li, Director; UW School of Music building administrator, Douglas Mathews and office administrator Claire Peterson. And our deepest appreciation to UW alumni Dr. Zhao-Rong Chen, professor of flute at the China Conservatory of Music in Beijing. The UW Wind Ensemble is also very grateful to Ben Lulich, principal clarinet of the Seattle Symphony Orchestra and UW School of Music faculty member, for not only playing the Navarro clarinet concerto on every tour concert but also for his tremendous assistance in helping with the details of the trip, particularly

Dr. Steven McGregor Demorest was born August 24, 1959 in Detroit, Michigan, and died September 22, 2019 in Evanston, Illinois after a 20-month battle with a form of lung cancer that – much like him – was very rare. True to his wishes, he passed peacefully at home with his family and loyal dog by his side.



Steven devoted his life to his career and his family. He had a sharp wit and loved travel and golf. He was a Professor of Music Education at Northwestern University, after beginning his career at the University of North Texas and spending 21 years at the University of Washington.

Steven completed his undergraduate work at Luther College, where he worked closely and built a lifelong relationship with Weston Noble. He received his Master's from Westminster Choir College and had the exceptional experience of performing at the Spoleto Festival and in New York City.

He completed his PhD at the University of Wisconsin at Madison, where he credits his advisor for teaching him how to ask hard questions that better the work.

Throughout his life, he tenaciously and honestly pursued the highest quality research. Steven had a curious mind and published regularly. He was most notably driven by the belief that singing should not be reserved for a chosen few, but can be a communal way to celebrate, mourn, find joy, and express ourselves.

He will be remembered by his family and many others through song. Steven spent many years missing his sister, Julie, who preceded him in death. He is survived by his parents Allan Demorest and Laurel Demorest, wife Karen Tollenaar Demorest, daughters Jessica Tollenaar Cafferty and Claire McGregor Demorest, son-in-law Jacob Cafferty and grandson Varden Cafferty, dog Akila, and extended family and friends who love him deeply.

Services were held October 13 in Evanston and on October 20 in Seattle, at Brechemin Auditorium in the School of Music Building and the Walker-Ames Room, Kane Hall.

*Professor Steven Demorest served on the University of Washington Music Education faculty from 1993 to 2014.*



## NEW PUBLICATIONS & RECORDINGS

### **Richard Karpen:** *Nam Mái/Strandlines*

A new CD on the Neuma label, “Nam Mái/Strandlines,” captures work by the faculty composer with the Vietnamese-Swedish collective The Six Tones and Seattle Symphony Orchestra (SSO). Two compositions are featured here: “Nam Mái,” commissioned by SSO in 2014-15, and “Strandlines,” a 2006-07 composition arranged for solo guitar and live electronics and performed by the Swedish guitarist Stefan Österjō. “This music is largely conceived through joint exploration,” Österjō writes in the liner notes to this disc, “and through the kind of responsive listening often associated with the processes of composing electronic music.” (Neuma)

### **Sæunn Thorsteinsdóttir, Cello:** *Vernacular*

The UW faculty cellist’s new Sono Luminus release, *Vernacular*, features music for solo cello by Icelandic composers Páll Ragnar Pálsson, Thuríður Jónsdóttir, Halldór Smáráson, and Hafliði Hallgrímsson. A combination of new works composed especially for Thorsteinsdóttir and a return to an earlier composition, *Solitaire*, by Halldór, the disc represents a homecoming

of sorts for the Icelandic-born musician. “This project is a compilation of pieces by composers that not only share my mother-tongue and culture, in language and music, but also bring their unique perspective and expression in their compositions,” the cellist writes in her liner notes to this disc. “I couldn’t have asked for more generous artists to come into my life and allow me to explore my voice through their music.” (Sono Luminus)

### **Melia Watras, Viola:** *Schumann Resonances*

Robert Schumann’s Märchenbilder, Op. 113 is the centerpiece and artistic jumping-off point in Melia Watras’s CD *Schumann Resonances*. Featuring new works by Watras and UW faculty colleagues Cuong Vu and Richard Karpen as well as Schumann’s masterwork, this CD inspired by fairy tales and folklore features appearances by guest musicians Galia Arad, Winston Choi, Matthew Kocmierski, Michael Jinsoo Lim, and Cuong Vu.

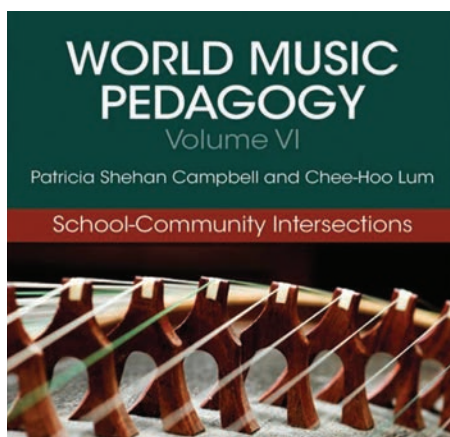
A review on the arts blog *An Earful* proclaims that with this release “Watras continues to prove herself a curator, performer, and composer of unique abilities.” (Planet M)

### **Studio Jazz Ensemble:** *‘Tain’t What You Do in Room 35*

The sixth recording by the Studio Jazz Ensemble under the direction of Harry James Orchestra leader Fred Radke features music by Harry Betts, Frank Fisher, Jim Cutler, Tom Delaney and others, arranged for big band. Saxophonists Stuart MacDonald and Sam Kartub, pianist Daniel Oliver, trumpeter Cameron Nakatani, and drummer Wyatt Gardner play pivotal roles in this eight-song ensemble outing, recorded in September 2018 by Reed Ruddy and Andrew Ching with Dan Dean at Sage Arts Studio in Granite Falls, Washington. (University of Washington)

### **Patricia Campbell:** *World Music Pedagogy V. 6: School-Community Intersections*

Co-authored by Professor Patricia Shehan Campbell and PhD alum Chee-Hoo Lum, this volume examines world music across an array of contexts while exploring the concept of “community” relative to music of global and local cultures. It is the sixth in the Routledge World Music Pedagogy series, an 11-volume series all authored by UW Music Education faculty, students, and alumni. (Routledge)



## SPRING 2020 SYMPOSIUM RE-ENVISIONS 'GISELLE'

A Spring 2020 collaboration between the University of Washington and Pacific Northwest Ballet examines the historical roots of an enduring ballet tale while celebrating its revival.

Pacific Northwest Ballet's April 2020 staging of Adolphe Adams' 19th century ballet *Giselle*—its first since 2014—is a rare instance of an American company basing a revival of a 19th-century classical ballet on primary source documents.

So says UW Music History professor JoAnn Taricani, who along with PNB education programs manager Doug Fullington co-presents "Re-envisioning *Giselle*," an all-day symposium exploring the roots and reconstruction of this enduring ballet tale.

The symposium convenes scholars, historians and practitioners on the University of Washington campus April 17, 2020 for an intensive exploration of *Giselle* and its original source manuscripts—some only recently re-discovered—that reveal crucial information about the work that had been forgotten over time.

Recovering lost aspects of historical works is an endeavor of particular interest to Professor Taricani, whose research in early music has resulted in various re-constructions of works first created hundreds of years ago. Fullington, a UW alumnus, is known internationally for his expertise in *Giselle's* historical record.

Presented by the UW Simpson Center for the Humanities, which provides funding grants to UW faculty for crossdisciplinary and interdisciplinary symposia, colloquia, and conferences of various scales, "Re-envisioning *Giselle*" receives additional support from Pacific Northwest Ballet, the UW School of Music, and Princeton University, which presents a companion symposium in April.

*Details and a full schedule will be published at [www.simpsoncenter.org](http://www.simpsoncenter.org) as arrangements are finalized. PNB's production of *Giselle* runs April 9-20, 2020. Details of performances and related educational events may be found at [www.pnb.org/season/giselle](http://www.pnb.org/season/giselle)*

## NEW FACULTY WELCOMED

*Musicians and scholars joining the School of Music faculty in Fall 2019 bring internationally recognized expertise and talent to the Strings, Organ, Music History, and Music Education programs. New arrivals include Rachel Lee Priday, violin; Joseph Adam, Organ; Kevin Weingarten, Music Education, and Mark Rodgers and Kerry O'Brien, Music History.*

### **Rachel Lee Priday, Violin**

Violinist Rachel Lee Priday joins the School of Music faculty in Fall 2019 as assistant professor in the Strings Program. A former student of Itzhak Perlman, Priday has earned rave reviews from critics since making her orchestral debut at the Aspen Music Festival at age nine and has since performed in the world's most distinguished concert venues as a soloist, collaborator, and cultural exchange ambassador.



Priday launches her first year at the University of Washington with a string of solo and collaborative performances at the UW, delivering two solo recitals (Oct. 24 and May 19) and joining with her faculty colleagues, students, and guest pianists in additional presentations throughout the 2019-20 season.

A native of Chicago, Priday began her violin studies at the age of four, and in 1996, moved to New York to study with the late pedagogue Dorothy DeLay. She continued her studies at the Juilliard School Pre-College Division with Itzhak Perlman. She holds a B.A. degree in English from Harvard University and an M.M. from the New England Conservatory, where she studied with Miriam Fried through its joint dual-degree program with Harvard College.

### **Joseph Adam, Organ**

Joseph Adam has been appointed artist-in-residence in the organ program at the University of Washington for the 2019-20 academic year.



Resident Organist for the Seattle Symphony, he has been Cathedral Organist at St. James Cathedral in Seattle since 1993, and a faculty member at the University of Puget Sound in Tacoma for the past 15 years. Adam received undergraduate and graduate degrees in piano from the University of Iowa, and a Performer's Certificate in Organ from the Eastman School of Music.

### **Kerry O'Brien, Music History**

A musicologist and percussionist specializing in experimental music, minimalism, and countercultural spirituality, Kerry O'Brien has taught at Yale University and Indiana University (where she earned her PhD in musicology).



She also teaches at Cornish College of the Arts in Seattle. She has recently presented her work at national meetings of the American Musicological Society, the Society for Minimalist

Music, the New Music Gathering, and the 2018 symposium "After Experimental Music." She joins the School of Music faculty for the 2019-20 academic year as a lecturer in the Music History program.

*continued on page 16*



UNPACKING A  
SEATTLE SYMPHONY COMMISSION  
Joël-François Durand's  
Tropes de : Bussy

Recueilli,  
presque immobile

**A** new work by UW Composition professor Joël-François Durand, *Tropes de : Bussy*, for orchestra, commissioned by Seattle Symphony and Music director Ludovic Morlot, received its world premiere on Friday, April 18 at Benaroya Hall, with a second performance on April 20. Retired UW professor Larry Starr delivered pre-concert talks on both evenings. The colleagues met recently at the School of Music for a conversation about the new work and other topics.

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**Larry Starr:** Let me start with the title: *Tropes*. What does that mean to you as a composer, and what should the listeners know about what it means?

**J.F. Durand:** Well, the full title is *Tropes de : Bussy*. So let me address first the second part of the title, de : Bussy. It is of course a little transformation of the name of the French composer Claude Debussy and refers to the fact that I used music from some of his piano *Préludes* as basic material for my piece. But since his music isn't really very much present – it's hidden most of the time – I modified his name a little bit to reflect his absence, the distance I took from his original texts.

Now on to *Tropes*: the original meaning of the word comes from the Medieval times, when composers (and poets) would take an original text and then write their own music (text) to comment around it. Then we have the more modern usage of this term, which refers to the idiosyncratic aspects of a text, the typical “gestures” or turns of phrase a writer displays.

Both meanings are relevant to my piece. On one hand, Debussy's music is always present inside *Tropes*, but most of the times it is so transformed that one could say that I am commenting on it, adding – or subtracting, deforming, playing with some of its elements. Then, on the other hand, I sometimes focus on very specific aspects of Debussy's music and the result becomes a sort of analytical reading of his late music.

For example, in the second movement of *Tropes*, I make much use of a rhythmic figure that is very visible in the “la danse de Puck” *Prélude*. It's based on the dotted-eighth-sixteenth-note pattern, that jumpy, dance-

like rhythm that is heard right at the beginning of the *Prélude*, in the main theme, and is also found a lot in his late music (for example, in the first movement of the *Images* for orchestra, *Gigues*). I play with this pattern for long stretches of the movement, and it is also used at times as a kind of “melodic modulation” to branch out momentarily into other of Debussy's works of that period that make use of a similar rhythmic pattern. So I isolate that pattern as something that is somehow idiosyncratic to Debussy's music at the time, regarding it as a trope in his language. And this applies to other domains as well, such as his choice of certain scales, or some of his orchestration techniques. In that sense, my work on the *Préludes* became a little bit of an analysis of Debussy's ways, of some of his typical musical ideas from that time.

**LS:** You're almost allowing Debussy's works to talk to each other.

**JFD:** Exactly. So in that sense, the quotations I just mentioned, as “deviations” from the original *Préludes*, are used in an almost analytical fashion: if I find something in a passage of a *Prélude* that sounds very close to something that he says somewhere else, I allow the excerpt from the other piece to show up fleetingly in the middle of the first one, and then it disappears again. These inserts are like snapshots into another landscape. I let the music become a commentary of itself.

But I occasionally also opened the door to other such deviations of the main music, when it seemed fitting. One prominent example is Debussy's love for the interval of open fifths, which are often stacked up in groups. We hear that prominently in his opera *Pelléas et Mélisande*; it's there right at the beginning of the work. Accordingly, I decided to give that sound a special role, and it appears also close to the beginning of *Tropes*, although it's not a quotation, it's integrated in the texture and presented in an extremely slow tempo.

Now, there's another composer close to Debussy's time who makes use of these open fifths to achieve a fairly similar, mysterious effect: it's Berg in *Lulu*. Here the open fifths are usually associated with a specific character in the opera *Geschwitz*, and there's a wonderful passage in Act III when she appears on stage, accompanied by a sequence of fifths that quickly becomes distorted.

Again, as I did for the melodic modulations I was just talking about, I created a connection between these sources, almost as if *Mélisande* (whose “theme” is heard furtively in the first movement of *Tropes*) was



conversing with Lulu across time. But the sound of the fifths comes back in other parts of my piece, predominantly in the last Trope where it serves as transition between sections.

**LS:** *Why Debussy? Is he a composer you've related to for a long time or does it have to do basically with the interest for this particular piece?*

**JFD:** No, actually, I had a very ambiguous relation with Debussy for a long time. I used to like the early music, *La mer* in particular, a long time ago, and some of the *Préludes* – I was forced to learn a few of them when I was studying the piano, you see! I thought they were lovely, but on the whole a bit too sentimental (a number of those from the first Book, anyway). But that was about the only works I felt some affinity with. Then, two years ago (in early 2017) I was teaching this orchestration class, and I gave as a final project for the students an arrangement of one of the *Préludes*. I made an arrangement myself as well in order to go through it and see what kinds of difficulties the students would encounter in their own work.

**LS:** *Which Prélude was that?*

**JFD:** “*des pas sur la neige*,” the 6th of the first Book. The assignment for the students was for ten instruments, so that's what I used at first. Then, after the term was over, I started to have these images of an arrangement for a large orchestra, so I did a couple of versions of this same *Prélude* for orchestra, to try different colors.

To my surprise, it was turning into quite an exciting project, so I did another *Prélude*, again first to the ten-instrument combination, in order to set the basic colors in place, followed by a version for orchestra. Then I did a third one, with the same process, first for the small group, then the full orchestra. So the whole thing grew progressively, naturally, out of that interest, that initial challenge.

While doing this, I started to look seriously into Debussy's late orchestral music, to understand how he chose his colors, organized his textures, and so on. That's when I got really involved in his music; I was just very curious to understand. It wasn't a decision to suddenly start studying Debussy, or a sudden revelation that I loved his music; it just grew out of this orchestration project, and I discovered a lot of things that I didn't really know about the music that were absolutely fascinating.

**LS:** *Well, that's the most natural way for something like that to develop.*

**JFD:** Yes, it wasn't forced in any way. As I was reworking the arrangements again and again, I progressively started to change the music, adding to it (the trope idea we mentioned earlier), changing the order of sections or phrases, and so on. This, too, was a way to understand the music from the inside, to see how it resisted changes.

Then, a couple of months later, Ludovic Morlot casually asked me what I was working on, and I mentioned these orchestrations. He pointed out that the Debussy anniversary year was coming up (2018) and said he'd like to see the work when I was ready to show it. Over the summer I worked more on them and sent him three of the orchestrations. We met a little later, and he said, “You know, I'd like to program something along those lines, but not the orchestrations themselves; rather, something that is more your voice, with the Debussy as basis.”

So that's when things got really interesting, and actually, much more difficult! As I just said, I was already in the process of messing a bit with the original text, but at that point it was still mostly Debussy's music. The next step, to integrate the music and completely transform it, meant that I had to distance myself much more than I had so far. In essence, I had to force myself to first forget the original texts and then bring them back metamorphosed. It took a lot of failed attempts to get there because I didn't want to use completely arbitrary procedures to eliminate the originals – I wanted to keep some of the “perfumes” – but I had to find how to detach myself from the *Préludes*, to invent something completely different.

*An extended version of this interview may be found at <http://bit.ly/JFDurand>. Learn more about composer Joël-François Durand and his music at [www.joelfdurand.com](http://www.joelfdurand.com).*

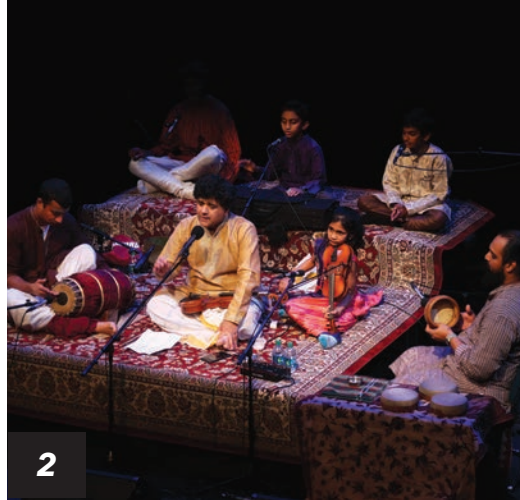
# MAKING APPEARANCES

Some notable moments from 2018-19 captured only small glimpses of the full spectrum of musical activity under way at the School of Music over the past academic year.

The School of Music's Welcome Barbecue got Fall Quarter 2018 off to a proper start, with burger aficionado **David Alexander Rahbee**, the UW's director of orchestral activities, rating his meal a solid "ten." (1). Fall Quarter Ethnomusicology Visiting Artist **Ganesh Rajagopalan** performed with his UW students and special guests in his December 2018 concert at the University's Jones Playhouse (2, 3). Other fall performance highlights included a forward-thinking set at Meany Theater by the **UW Modern Band** and a mainstage concert of music by Brahms, Schubert, and Fauré performed by the **Campus Philharmonia Orchestras**, led here by graduate conductor **Mario Alejandro Torres** (4, 5). The **Fourth Wednesday Concert Series** launched in January with a performance by UW Music students in the Allen Library atrium. The ongoing lunchtime series co-hosted by the School of Music and UW Libraries continues in 2019-20 (6). Professor **Steven Morrison** accepted parting gifts and best regards last spring from Music Ed colleagues **Patricia**

**Campbell** and **Christopher Roberts** and his graduate students from Music Education prior to departing the UW for a new role at Northwestern University (7, 8). An innovative melding of music and technology hosted by the School of Music and the **DXARTS Art + Brain Lab** enabled patients of neurologist **Thomas Deuel** to collaborate with professional musicians using their own brainwaves and the novel brain-computer interface known as the Encephalophone (9). An epic choral-orchestra undertaking in spring quarter put Professor **Geoffrey Boers** on the conductor podium at Meany Hall for a massive performance of Britten's War Requiem involving UW Orchestra and Combined Choirs as well as dozens of musicians from multiple community organizations. (10). The **UW Music Class of 2019** flooded the stage of Brechemin Auditorium during the School's *Grand Finale* celebration (see page 26) (11). Students from the **UW Vocal Theatre Works** staged Philip Glass's *Hydrogen Jukebox* with modern, minimalist flair (12).





FACULTY SPOTLIGHT:

# Melia Watras

— VIOLA —

continued on page 16

Photo: Virginia Valdés

**I**n the lead-up to a Meany Hall recital on April 17 in which she unveiled a new major work for viola and other instruments, the chair of the UW Strings program reflected on a busy year that saw the release of a new CD, *Schumann Resonances*, as well the rewarding work of preparing a complex multi-song work, *Folk Style Project*, for its world premiere.

**School of Music:** You've had an extraordinarily busy year with the release of a new CD and the premiere of *Folk Style Project*, an ambitious work including 13 interrelated original songs inspired by influences in your own life. You seem to be in an especially creative period of your career. Is that, in fact, the case, and if so, what are some of the circumstances that have inspired this phase?

**Melia Watras:** I try to always be creating, and to have different projects going on in different stages. Right now, it is just about timing that a few of them are coming forward to the public simultaneously. The *Folk Style Project* has been developing over the past three and a half years, and I actually plan on it continuing (in different cycles, and maybe not right away because I have some other pieces I'd like to write too!). And, CDs can take a while to come to fruition, especially when many of the pieces are premieres, as was the case in *Schumann Resonances*. I am very excited that I can now share these songs and recordings!

**SOM:** The 13 pieces that make up *Folk Style Project* are each inspired by a personal connection to you or your life. Can you give us an example of how one or more of the pieces were inspired?

**MW:** It's true that each of the pieces in the *Folk Style Project* is taken from connections to, or things in my life. However, my hope is that they are also experiences, feelings, events, and stories that we all share, and that everyone can relate to in some way. (And, like many things, if it isn't something one identifies with now, maybe it will be at a later time.) For example, one of the songs is based on a funny story about Miss Vina Vu Valdés, when she was 4 years old, visiting Salzburg with her parents. When Vina found out that Mozart was from Austria, she said, "but Mozart lives in Seattle!" Another I wrote when my father passed away. One is about my friend, Sæunn Thorsteinsdóttir and her feelings for her homeland. Of course, everything I do is connected to Mike Lim, my husband, and Atar Arad, my beloved mentor, in some way, so there are songs about them. Catherine Connors, chair of the Classics department here at UW, invigorated me with her deep knowledge of Virgil in many ways, but in this particular song, I based it on her essay "Seeing Cypresses in Virgil."

At the root, the songs are celebrating love for one's family and friends, and the art in our world that helps bind us in shared experiences.

**SOM:** When writing the pieces, were you composing with particular performers and instruments in mind? Obviously, these are pieces for viola, but what is your process for determining the instrumentation or even the specific performers for the pieces? Do you write with a particular performer in mind or does the music itself determine the performer?

**MW:** For the *Folk Style Project* pieces, I knew I wanted voices and strings. I'm grateful to play in a string trio called Frequency that is



generous about playing my compositions and has enthusiasm for new music and experimentation. So, these 13 songs use voice, violin, viola and cello in different combinations.

For my process in general, how a composition develops depends on that particular piece. My most recent and upcoming works are for specific venues or performers. I was lucky to work with the violinist Mark Fewer, who included me in his commissioning of caprices. I'm writing music for a play, *The Year of Magical Thinking*, directed by Sheila Daniels, where she asked specifically for solo viola, and I hope to write a piece for pianist Cristina Valdés.

**SOM:** *In recent years you've become much more involved in composing. Do you see yourself moving more in that direction in the coming years? How does composing inform your viola performance and vice versa?*

**MW:** Composing has become more and more important to me over the past few years. I see myself as a performer/composer, so each half feeds the other. For me, composing makes me a better performer, and performing makes me a better composer.

**SOM:** *In February you released a new CD, Schumann Resonances, on Seattle's Planet M Records. The title is a play on the theme of the CD—pieces inspired by Schumann's Märchenbilder, Op. 113, but the term "Schumann Resonances" also refers to a global electromagnetic resonance phenomenon predicted by physicist Winfred Otto Schumann. So while fairytales and folksongs are at the heart of this set of compositions, there are also these rather cosmic references based in physics and science. Is this intentional? Can you elaborate on the forces at work in your creative process for this CD?*

**MW:** How fun that you mention the global electromagnetic resonance phenomenon! I only became aware of it when I was thinking of a name for this collection of pieces. While I didn't specifically try to refer to Winfred Otto Schumann's discovery with the title of this disc, I liked the idea that there was something electromagnetic between the pieces. I was considering more of the resonance Robert Schumann has made in music, particularly with his viola piece, Märchenbilder, and the way making music with friends has a special sound, in this case, Richard Karpén and Cuong Vu (composers included with me on this recording).



## NEW FACULTY continued

### **Mark Rodgers, Music History**

Mark Rodgers joins the School of Music faculty for the 2019-20 academic year as a lecturer in the Music History program.



He recently earned his PhD in musicology at Yale University, working on Italian vernacular song and the history of tonality; he has taught on the music history faculty at the University of Massachusetts, Amherst.

Rodgers majored in music and comparative literature as an undergraduate at the University of California, Berkeley, then attended the University of Oxford, where he earned a masters degree in musicology.

Rodgers has read papers at the American Musicological Society, the Society for Seventeenth-Century Music, the Renaissance Society of America, and at many conferences that have focused on early modern and Italian madrigal topics.

### **Kevin Weingarten, Music Education**

Kevin Weingarten has been appointed Visiting Lecturer in Music Education at the University of Washington for the 2019-20 academic year.



He is completing his PhD at the University of Kansas, where he taught courses in conducting techniques, instrumental methods, and music philosophy.

Weingarten's teaching experiences include work as a middle school band director and general music teacher at international schools in Ho Chi Minh City (Vietnam) and Budapest (Hungary).

His research encompasses questions of music perception, multimodal inattention in music rehearsal settings, and social-emotional learning, much of which has been featured in presentations at state- and national-level NAFME conferences as well as in forthcoming publications. He was recently a keynote presenter at the Association for Music in International Schools (AMIS) Music Educators Conference in Dubai.

At the School of Music, he serves as director of the UW Symphonic Band and teaches courses in instrumental music education, music education research, and psychology of music for performers and educators.



# A BOMBA-STIC EXPERIENCE

AMARYLIS RÍOS: WINTER QUARTER 2019  
ETHNOMUSICOLOGY VISITING ARTIST

A robust schedule of appearances, workshops, and performances both on and off campus kept Amarilys Ríos running during her residency with the UW Ethnomusicology Program during Winter Quarter 2019.

A percussionist, singer, and dancer who specializes in the Puerto Rican artform of bomba, Ríos led the students in her UW class in twice weekly ensemble classes and weekly private lessons to prepare them for a final performance March 14 at the School of Music. Instructor and students also participated in numerous community workshops and classes throughout the quarter at Seattle's Union Cultural Center, providing UW students opportunities to experience bomba in a more dynamic context outside the classroom.

In addition to her work in the local community, Ríos also collaborated with several UW departments and programs, including a February 23rd Women in Percussion event alongside percussionists from diverse disciplinary and artistic backgrounds: School of Music Assistant Professor Bonnie Whiting; Latin American and Caribbean Studies Assistant Director Monica Rojas; Gender, Women, and Sexuality Studies graduate student Iris Viveros; and UW alumna and Pacific Lutheran University percussion instructor Miho Takekawa. "The Community Artist in Residence program creates bridges between campus and community, and is also a sort of force multiplier for us to teach about music," Ethnomusicology Professor Shannon Dudley says. "Amarilys Ríos's diverse experience enables her not only to provide inspiring and expert instruction, but also to connect her students and our program with local artists and groups in ways that lead to lasting and productive relationships."



during our time in Xi'an." In other recent activities, Professor Salzman served as an adjudicator and master class presenter at the Illinois State University Concert Band Festival in late April. This past October, he conducted "The President's Own" United States Marine Band in the world premiere of Peter Boyer's "Silver Fanfare" in Meany Hall during the first concert of the Marine Band's 30-day West Coast concert tour.

### **JoAnn Taricani (Music History)**

Professor Taricani is set to publish a recording of improvisatory performance of pieces from a 1661 song collection titled *Soundscape for a Coronation: An Antidote against Melancholy*, to be issued by Centaur Records in 2020.

The recording is an accompaniment to a critical edition of the same collection. This project was presented with the American Musicological Society's 2017 Noah Greenberg Award. Professor Taricani was recently quoted in an article in *Early Music America*, regarding a recent revival of the 1737 opera *The Dragon of Wantley* by the Haymarket Theatre in Chicago. Among activities in 2020, she will be a member of a panel at the national annual meeting of the Modern Language Association in January, discussing outreach for the humanities with the executive director of the MLA.

In other news, Professor Taricani has received support from the UW's Simpson Center for the Humanities for a symposium on the reconstruction of the 19th-century ballet *Giselle*, titled "Re-Envisioning *Giselle*." The all-day symposium, co-directed with UW alumnus Doug Fullington of the Pacific Northwest Ballet, is set for April 17, 2020, in the Walker-Ames Room in Kane Hall (see story, page 9). Professor Taricani also has organized a panel discussion on arts criticism to be held April 16, 2020, 3 pm, in the Peterson Room of the Allen Library, with the critics Alastair Macaulay (dance critic at *The New York Times*), Marina Harss (dance critic who writes for the *New Yorker*, *The New York Times*, and *Dance Tabs* magazine), and Melinda Bargreen (music critic, *Seattle Times*); the panel will be moderated by Professor Simon Morrison of Princeton University.

### **Sæunn Thorsteinsdóttir (Cello)**

The UW's assistant professor of cello was nominated in February 2019 for performer of the year for the Icelandic Music Awards. Her new CD, *Vernacular*, on the Sono Luminus label, includes works—some of them composed especially for her—by Icelandic composers Páll Ragnar Pálsson, Thuriður Jónsdóttir, Halldór Smáráson, and Hafliði Hallgrímsson.

Recent recitals have included appearances in Seattle, Bainbridge Island, San Francisco, Chicago, and New York. This past spring she was nominated for the Nordic Council Music Prize, established in 1965 and granted annually to living composers, artists, or groups from the Nordic countries in recognition of musical activity characterized as "innovative and of a high artistic and technical standard."

This past summer, she launched the first UW Chamber Music Institute on the UW campus. The intensive one-week exploration of chamber music repertoire led by Thorsteinsdóttir also featured guest faculty artists Ieva Jokubaviciute, piano; Benjamin Peled, violin; and new UW colleague Rachel Lee Priday, violin.

### **Cristina Valdés (Piano)**

The faculty pianist has given several performances in the Seattle Symphony's new performance space, Octave 9, including the U.S. premiere of Heiner Goebbel's "Under Construction" for piano and

playback, and a solo program of all living composers as part of Octave's Contemporary Music Marathon. She also performed Beethoven's Piano Concerto No. 3 with the Sammamish Symphony this past June and recorded Kotaka Suzuki's "Shimmer, Tree| In Memoriam Jonathan Harvey" for piano and fixed media this past summer for a project funded by New Music USA.

### **Melia Watras (Viola)**

Her CD *Schumann Resonances* was released in February on Seattle's Planet M Records. The UW's Professor of Viola and Chair of Strings served on the faculty of the 2018 Icicle Creek Chamber Music Institute. Last fall she served as guest viola professor at the Indiana University Jacobs School of Music, where she spent one week teaching viola lessons, delivering a master class, performing, and recording a video with violist Atar Arad of her composition *Viola* for narrator and viola. Her compositions were performed recently at Indiana University, and by her chamber group Frequency at Peninsula College in Port Angeles, Washington and at Seattle's Royal Room.

### **Giselle Wyers (Choral Conducting)**

The choral conducting professor continues to act as one of seven editors across the nation for the *Choral Journal*, the main publication for American Choral Directors Association. She was one of 30 emergent leaders across the UW's three campuses selected to participate in the 2018-19 University of Washington Leadership Excellence Project, a two-year exploratory program initiating new leadership projects to benefit the UW community.

In March of 2019, Professor Wyers conducted the California ACDA All-State Mixed High School Choir in San Jose. With colleagues Geoffrey Boers and Guntis Smidchens (UW Baltic Studies Department), she staged and led UW Choirs' fourth tour to Estonia and Latvia this past summer, culminating in the choir's participation in the Estonian International Festival of Song and Dance, held every five years in Tallinn. Participation is limited to very few American choirs subject to an auditioned review process.

Professor Wyers conducts three all-state high school choruses in the coming season: Kansas Women's All-State, Nevada All-State Mixed Choir, and Wisconsin Treble All-State chorus. She also serves as guest conductor at the California Catholic College Choral Festival in November, 2019.

Dr. Wyers has been commissioned to compose five choral works in the 2019-20 season on relevant socio-political themes, including "A Roof and a Bed," on the theme of homelessness, premiering in June 2020 via the Portland Lesbian Choir; "May Our Eyes Remain Open," premiering in December 2019 via Gilroy High School Chamber Singers, remembering victims of the Gilroy Garlic Festival shooting; and "Water is the Soul of the Earth," premiering in spring 2020 via Hobart and William Smith College Cantori, on the theme of water pollution.

A fourth commission on the theme of the climate crisis incorporates texts from activist Greta Thunberg and naturalist Jane Goodall and premieres in Boston in April. Finally, the Port Angeles High School choir and band program has commissioned Wyers to set Maya Angelou's powerful poem "Continue" in honor of the retirement of spouses Doug and Jolene Gailey, both public school teachers at Port Angeles High School.

# Student & Alumni News

School of Music students and alumni continue their upward-and-onward trajectory, reporting new academic appointments, awards, honors, and other creative and scholastic achievements.

**Jonathan Armstrong ('06 Jazz Studies)**, director of jazz studies at Idaho State University, was one of five Idaho state residents to be awarded a 2019 Idaho Commission on the Arts Fellowship Award. The award, which includes a \$5,000 cash prize, is granted every three years by the Idaho Commission on the Arts to recognize outstanding artists, judged on the basis of existing work and professional history.

Music Education faculty report that the entire graduate cohort—**Juliana Cantarelli Vita, Giuliana Conti, Skúli Gestsson, and Chris Mena**—now consists of PhD candidates. Among recent accomplishments of the cohort, Conti has been re-elected to a second year as president of the University of Washington Graduate and Professional Student Senate, for the 2019-20 academic year. Gestsson and Mena spear-headed, for the second year, a collective songwriting project with the students of the Yakama Nation Tribal School (part of the School's 19-year program "Music Alive! in the Yakima Valley"). Mena recently had the mariachi curriculum he designed accepted by the San Diego Unified Schools (district) for implementation in secondary schools through the city. Cantarelli Vita was a visiting artist at the University of Illinois at Urbana-Champaign for a week of workshops, master classes, and lecture-recitals. She was a lead faculty member of the Smithsonian Folkways Course in World Music Pedagogy at West Virginia University. Cantarelli Vita, Gestsson, and Mena presented the results of their research at the national meeting of the Society for Ethnomusicology at Indiana University. Cantarelli Vita's presentations concern the maracatu community of northeastern Brazil and children's work with archived recordings in an American public-school music classroom. Gestsson and Mena offer their insights on the collective songwriting project at the Yakama Nation Tribal School.

**Hyunju Juno Lee ('15, DMA Flute)**, Professor of Flute at Kunsan National University in Korea, and local pianist Li-Tan Tsu presented a guest artist recital at Brechemin Auditorium this past May, performing works by Gaubert, Guiot, Bach, and Martin. She also presented a performance master class with the University of Washington flute students followed by a career and pedagogy question-and-answer session.

DMA student **Chris Young** has been appointed Assistant Principal cello of Symphony Tacoma.

**Alessandra Barrett (DMA, Viola Performance)** presented a poster about her doctoral research this past summer at the Pan African Society for Musical Arts Education (PASMAE), held in the Seychelles. Barrett's research is focused on building a violin/viola pedagogy rooted in sports science and psychology and aimed at teaching students how to engage in healthy, well-rounded practice.

**Jon Hansen, ('13 DMA, Tuba)**, a former student of Chris Olka, was recently awarded the 2019 International Tuba-Euphonium Association (ITEA) Jim and Jamie Self Creative Tuba Award for his original composition "SpaceTuba." "It feels great to be recognized by my peers this way," Hansen reports, "especially as it sometimes feels like we're all shouting in the void out here on the wacky edges of the tuba world."

Choral Conducting doctoral student **Jennifer Rodgers** presented at the Guildhall School of Music's Finding a Voice Conference in London, England in July. Her presentation defines a spectrum of musical image among adult amateur singers.

Alumnus **Bret Amundson ('12 DMA, Choral Conducting)** has been named dean of the School of Arts and Letters at The College of St. Scholastica in Duluth, Minnesota. Amundson joined the St. Scholastica faculty in 2010 as assistant professor of Music and director of Choral Activities, was appointed director of General Education in 2015, and promoted to associate professor in 2018. Amundson assumed his new role on July 1, 2019.

**Max Shaffer ('20 BM, Guitar)** was a finalist at the Northwest Guitar Festival Competition on April 7. The festival was hosted by UW Guitar Studies Chair Michael Partington, with the final day's events taking place at the School of Music.

**Gabriela Garza (DMA, Orchestral Conducting)** was recently appointed assistant conductor of the Whidbey Island Orchestra in Langley, Washington. She was invited to Guanajuato, Mexico to conduct a concert dedicated to Mexican composer Silvestre Revueltas in May 2019. The concert, which took place in the historical theater, *Teatro Juárez*, featured faculty from the University of Guanajuato. Summer engagements included concerts with the Whidbey Island Orchestra and Poulsbo Community Orchestra.

**Mario Alejandro Torres (DMA, Orchestral Conducting)** was recently appointed the new Music Director and Conductor of Bainbridge Symphony Orchestra. The first two concerts of the season included four sold-out and well-received collaborations with top artists such as Nathan Chan, cello and Cyndia Sieden, soprano. His most recent performances with the orchestra included a performance of Rimsky-Korsakov's *Scheherazade* with a live painting of the main characters of the story, *Scheherazade and the Sultan*. In other activities, Torres has been an active member of the Seattle Conservatory, serving as chamber music coach.

**Julia Tai ('10 DMA Orchestral Conducting)** is one of five finalists to become the next director of the Missoula Symphony. She led the orchestra in two concerts in late September as part of the orchestra's "Pass the Baton" series featuring concerts conducted by the finalists.

**Erika Meyer ('19 BM Voice)** attended the Wintergreen Music Festival in Virginia this past July as a composition student, taking part in the Composer's Retreat taught by Gilda Lyons and Daron Hagen. In August Meyer took part in the Lawrence Opera Theatre summer program and performed in a variety of concerts, including the festival's main event, *Falstaff*. She was recently named a semi-finalist in the category of Composition—Vocal Chamber Music (student division) for the 2019-20 American Prize.

**Darrell Jordan ('20 DMA Voice)** was named a national semifinalist for the Ernst Bacon Award in American Music. He's also been active with a number of recent appearances throughout the Puget Sound region, singing solos and performing roles with Thalia Symphony Orchestra; G&S Society of Seattle; Bellingham Chamber; Puget Sound Concert Opera; NOISE; and Choral Arts Alliance of Missouri. A student of Kari Ragan, he also sang the role of Falstaff in Verdi's *Falstaff* for Lawrence Opera Theatre this past summer and has leading roles booked in 2020 for both OperaBend in Oregon and Tacoma Opera.

**Trevor Ainge ('19 BM, Vocal Performance; BS, Communication Disorders)** attended the Summer Vocology Institute at the National Center for Voice and Speech hosted by the University of Utah in Salt Lake City. The graduate-level coursework consists of three academically accelerated blocks: acoustics and biomechanics; assessment and treatment of voice disorders; and working with the professional performing voice in the clinic and voice studio.

Seattle band i///u, whose members include founder and UW student **Scott**

**Elder** along with School of Music students **Katyrose Jordan** and **Andrew Sumabat**, took first place in MoPop's Sound Off! Competition in early March. The annual competition of new, unsigned Seattle bands is sponsored annually by Seattle's Museum of Popular Culture, and past winners have gone on to local and national prominence.

"Book of Hours," A new CD on the Chicago-based ears&eyes Records by alumnus **Gregg Belisle-Chi ('16 MM Jazz and Improvised Music)** brought the New York-based guitarist back to Seattle for an April gig at Seattle's Royal Room, among other West Coast dates to promote the May release, his third as a band leader. Originally composed for a nine-piece jazz/chamber ensemble, the eight-movement suite, based on the text and history of the Mass Ordinary, has been re-orchestrated for guitar, keys, drums, and bass.

**Flannery Youngblood**, piano student of Cristina Valdés, attended the New York University summer piano intensive and was selected to perform in the honors recital at Steinway Hall at the conclusion of the two-week program.

**Jiannan Cheng ('14 MM Wind Conducting)** has accepted a new position as the Director of Orchestral Ensembles at Fordham University in New York. She recently participated in the Riccardo Muti Italian Opera Academy in Ravenna, Italy and the Dallas Opera's Institute for Women Conductors.

**Christopher Chapman ('08 DMA Wind Conducting)**, Director of Bands at Oregon State University, has accepted a new position for this coming fall at Central Michigan University, where he will serve as Associate Professor/Director of Bands.

Wind Conducting alumna **Linda Moorehouse** was recently elected president of the American Bandmasters Association. Moorehouse serves as Associate Director of the University of Illinois School of Music and also holds an appointment in the Bands Division as Senior Associate Director.

**Joseph Kinzer ('17 PhD Ethnomusicology)**, has accepted the position of Senior Curatorial Assistant for the Archive of World Music at Harvard University. This past year, he presented his research on "Malay Music, Identity, and an Arab Lute: The Political Ecology of a Musical Instrument in Urban Malaysia" at the annual meeting of the Association for Asian Studies (March, Denver). His review of the recording *Laos: Musique des Khmou, from the Musee d'ethnographie de Geneve*, appears in *The World of Music*, Volume 1, 2019.

**Anita Kumar**, lecturer in Music Education at Georgia State University and PhD Candidate in Music Education, continues her research on "Perceptions of Trust in Conductor-Ensemble Interactions through Rehearsal Observation," which she presented at the 2019 Georgia Music Educators Association Conference and the 2019 Desert Skies Symposium on Research in Music Education in Tempe, Arizona. She also presented "Code-Switching the edTPA Through Rubric Walks" at the Seventh International Symposium on Assessment in Music Education, Gainesville, Florida.

**Will Coppola ('18 Phd Music Ed)**, recently appointed assistant professor of music education at the University of North Texas College of Music, presented spoken papers at the International Symposium for Sociology in Music Education (ISSME) in Denton, TX; and at the Cultural Diversity in Music Education (CDIME) XIV International Conference in Tel Aviv, Israel. Coppola and UW colleague **Cory Meals ('18 PhD, Music Ed)** co-presented a poster, "Y'all Means All: Exploring Diversity Within the University Interscholastic League Band Prescribed Music List," at the 2019 Texas Music Educators Association Convention Research Poster Session this past February. The poster explored the marked underrepresentation of women composers and composers of color within prescribed wind band literature available for state-sanctioned performance, and represents Coppola and Meals' preliminary research on this trend nationally.

**Taina Lorenz**, PhD student in Music Education, presented "Interpersonal Relationships within a College Marching Band" at the 2019 NAFME-Northwest conference in Portland in February 2019. Her co-authored work

with Professor Steven J. Morrison on audio-visual asynchrony and music processing was a featured presentation at the 2019 Clifford K. Madsen International Symposium for research in Music Behavior. She was recently inducted as an honorary member of Kappa Kappa Psi.

**Leann Conley-Holcom ('17 DMA Choral Conducting)** was appointed Director of Choral and Vocal Activities at Seattle University beginning in September 2018. She heads the voice program, conducts four choral ensembles, and teaches conducting and group voice. She continues to be active as a professional singer, with recent engagements including performances by the GRAMMY-award-winning True Concord Voices and Orchestra in Tucson, and Bach Ensemble Helmuth Rilling.

**Ryan Ellis ('17 DMA, Choral Conducting)** recently published "Shaping Words: From Speech to Song, Linguistic Principles and Rhythmic Expressivity in Choral Performance" in the *Voice and Speech Review Journal*.

**Ryan Mullaney ('18 DMA Choral Conducting)** served on the faculty of Whitworth University last fall as Lecturer in Choral Music, leading the University's annual Christmas festival concert, conducting the Whitworth Choir and Men's Chorus, and teaching a senior seminar in choral methods. He currently serves as Interim Choral Director in the McIntyre Department of Music at the University of Virginia in Charlottesville.

Piano students of Robin McCabe report recent appointments and achievements. DMA alumnus **Alastair Edmonstone** is Director of Collaborative Piano and Music Director of Opera Theater at University of California San Bernardino. Current DMA candidate **Gabriel Manalac** has been appointed Applied Piano Faculty Instructor at Whatcom County Community College. DMA candidate **Li-Cheng Hung** has been named a Teaching Artist/Pianist in the Programs and Partnerships Department for Seattle Opera. DMA student **Nicholas Tagab** has been appointed staff accompanist and vocal coach for the choral department at North Creek High School in North Creek, Washington. Doctoral student **Minsun Kim** is a 2019 winner of the Ladies' Musical Club competition and will perform several recitals in the Northwest in the coming concert season. **Nicole**

*continued on page 26*

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## Passages

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School of Music alumna Nancy Ann Yaeger passed away peacefully after a long battle with Parkinson's disease at her home in Bothell, Washington on March 26, 2019. She is survived by cousins in Ohio and Virginia.

Born on February 18, 1935 in Akron, Ohio, Nancy graduated from Oberlin College in Oberlin, Ohio and from there went on to New England Conservatory of Music in Boston, graduating with a Masters in Music. She taught at Wooster College in Wooster, Ohio; Wheaton College in Norton, Massachusetts; and The Putney School in Putney, Vermont.

Offered an opportunity to study and work as a teaching assistant at the University of Washington, Nancy drove herself and her dogs across the country to start a new life. She continued her graduate work in piano performance and taught at the UW as well as Green River College in Auburn, Washington and Olympic College in Bremerton, Washington.

Nancy performed many concerts in the Akron, Boston and Seattle areas and also piano concertos at the New England Conservatory of Music, Wooster College and Nashua, New Hampshire.

After leaving the University of Washington, she continued her passion for piano teaching at Mills Music in Bothell, Washington.



## VOCAL THEATRE WORKS

# Hydrogen Jukebox

The Northwest premiere of Philip Glass's chamber opera *Hydrogen Jukebox*, with libretto by Beat poet Allen Ginsburg, gave UW vocal and instrumental performance students stage time under the direction of music director Deanne Meek and stage director Dean Williamson. The production, which ran April 26 and 27, 2019 at the UW's Meany Studio Theater, featured two student casts over two nights, with orchestral collaboration by UW faculty artists and students of the UW Percussion and Modern Music Ensembles. The production received critical support from the UW's Friends of Opera, including Ellen Ferguson, Carma Ragan, Neil and Kathleen Bogue, Judy Tobin and Michael Baker, and Jonathan Luk, with matching gifts from Cisco Systems and the Campus Sustainability Fund (CSF).

Photos: Steve Korn





Strike Up the Band: Graduate Doug Morin and wife traveled back to Seattle to celebrate his DMA in Wind Conducting.



Professor Shannon Dudley congratulates graduate Subhash Prajapati on completing his PhD in Ethnomusicology.



They did it! (left to right): Gemma Goday Díaz-Corrallejo (DMA Woodwind Performance); Wyatt Smith (DMA Organ Performance); and Elisabeth Cherland (DMA Choral Conducting).



Grand Finale was a win-win for grads Mo Yan (BM, Music Education, BM Orchestral Instruments); Judith Kim (BM Strings Performance) and Irene Putnam (BA Music, BA Music Theory, BM Composition).



# 2019

## GRAND FINALE

The School of Music honored its Class of 2019 Friday, June 14 with the annual Grand Finale celebration, providing a festive send-off to 64 degree recipients and their families, friends, teachers and loved ones.

The UW Music Class of 2019 includes 36 students earning graduate degrees—22 masters', 2 PhD, and 12 DMA—and 28 students earning BM or BA degrees. Half of the undergraduates earning music degrees double-majored in programs outside of music, earning second degrees in an array of programs including Physics, Business Administration, Speech and Hearing Sciences, Computer Science, and Mathematics.

Following refreshments and mingling in the School of Music Fishbowl, director Richard Karpen welcomed grads, families, and friends to Brechemin Auditorium for music, remarks, and a grad processional. DMA grads Li-Cheng Hung, piano and Gemma Goday Díaz-Corrallejo, flute, performed the first movements of Bohuslav Martinů's Sonata for Flute and Piano. Remarks by Erika Meyer (BM Voice, BA Music Theory); Abbey Blackwell (MM Jazz Studies), and performed remarks by Percussion Studies Chair Bonnie Whiting preceded the processional across the Brechemin Auditorium stage.

At left, Grads Ryan Farris (MM Strings Performance) and Isabella Kodama (BM Strings Performance) reach the finish line; at right, Nathan Lloyd graduated with honors, earning double degrees in music and math (BM Orchestral Instruments, BS Math).



Erika Meyer (BM Voice, BA Music Theory) and dad after Erika's hilarious and moving Grand Finale speech.



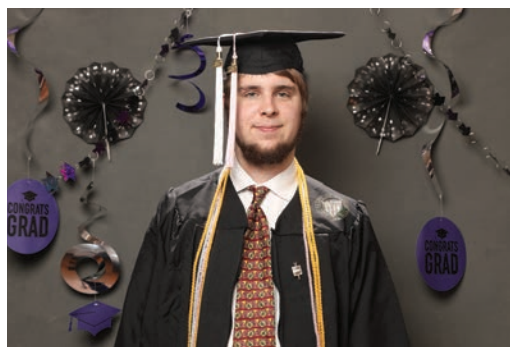
Congratulatory crew (left to right): Professor Shannon Dudley, Graham Peterson (MA Ethnomusicology), MA student Jackson Flesher, and Professor Christina Sunardi.



Graduate Anna Frisch (MM Choral Conducting) was flanked by supportive family members in the Grand Finale photo booth.



Piano Duo: Yu-Chi Lee (BM Piano Performance) and Li-Cheng Hung (DMA Piano Performance).



# GIVING HIGHLIGHTS

## Meet the Student: Trevor Ainge

Class of 2019 graduate Trevor Ainge had an extra-productive senior year at the University of Washington. On top of his voice studies with Dr. Kari Ragan, Ainge was instrumental to the success of the Vocal Theatre Works' April production of *Hydrogen Jukebox*, for which he was a cast member, publicity director, and grant writer—his efforts secured a \$6,000 grant from the Campus Sustainability Fund that provided critical financial support for the production. Ainge also traveled to China over spring break this past year with the UW Wind Ensemble, performing vocal solos with the ensemble at tour stops in Chengdu, Xi'an, and Beijing.

**Name:** Trevor Ainge

**Degree Programs:** Bachelor of Music, Vocal Performance; Bachelor of Science, Communication Disorders

**Graduation Year:** 2019

**Hometown:** Irvine, California

### What is your favorite UW musical memory?

My favorite musical memory is our 2015 production of Cavalli's *La Calisto*, in which I sang the role of Linfea, a prudish nymph. Playing such a comic role was out of my wheelhouse, and I learned a great deal.

### Why UW?

I was very impressed by the interdisciplinary collaboration between the arts and sciences at the University of Washington.

### What is a fun fact about you, or something not everyone knows about you?

I run a small business creating organic textiles. Basically, I run a vertically integrated textile mill out of my apartment. I process raw fleece, spin the clean wool into yarn, dye the spun yarn with organic dyestuffs, and weave the finished yarns into textiles. I do my best to source all wool and dyestuffs from the Pacific Northwest, and pride myself on sustainable practices.

*Private support from UW Music friends has helped Trevor Ainge to finance his UW education. He was a recipient of the Hans Wolf Fellows Award, granted to fourth-year seniors at the School of Music.*



## UW MUSIC BY THE NUMBERS

Private gifts to the School of Music create important opportunities for our students, faculty and programs. Numbers (rounded to the nearest whole) from Fiscal Year 2018-19 reveal the depth of your impact. Thank you!

**426,484:** Dollars in total support UW Music received from private donations in Fiscal Year 2018-19

**248:** Total number of gifts to UW Music

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

**135:** Number of students who received scholarship/fellowship support

**95:** Percentage of gifts under \$10,000

To make a gift in support of UW students, email Emma Vice, [emvice@uw.edu](mailto:emvice@uw.edu), call 206.685.6997, or make a gift online at [www.giving.uw.edu](http://www.giving.uw.edu).

## SAVE THE DATE: SUN. FEB. 9, 2020

Join us at the School of Music on Sunday, Feb. 9, 2020 when UW Music students receiving private scholarship and fellowship support—including the Brechemin Scholars—present a concert of thanks with performances from across the school's programs and divisions.

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

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

Program information will be updated at [music.washington.edu/calendar](http://music.washington.edu/calendar) as details are finalized.



## YOUR SUPPORT NURTURES GREATNESS

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

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

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



## BRECHEMIN SCHOLARSHIP

### Brechemin Family Foundation endows prestigious scholarship

A family's extraordinary support for music students at the University of Washington will continue in perpetuity thanks to a recent gift from the Brechemin Family Foundation.

The foundation's recent establishment of the Brechemin Family Endowed Scholarship at the School of Music makes permanent a scholarship that has been awarded annually at the School of Music since the 1960s, when School of Music alumnus Louis Brechemin and his wife, Charlotte Van Alstyne (Bloedel) Brechemin, began funding scholarship awards for outstanding music students at the University. According to piano professor Robin McCabe (herself a Brechemin scholar while a student at the UW) the scholarships created "an armada .... empowering faculty to recruit the most gifted talent in various areas."

The couple's legacy of generosity has continued to the present through their daughter, the late Mina Brechemin Person, who died in 2017, and their grandchildren, Philip B. Person, and Deborah Person.

"My grandparents, Louis and Charlotte Brechemin, began funding the Brechemin Foundation Scholarships in the 1960s," Deborah Person says. "To honor my grandfather, who studied at the UW School of Music over 75 years ago, my mother Mina Person continued that legacy of giving, and my brother Philip and I are honored to continue to provide needed financial support for talented and deserving music students at the University."

"We appreciate the Brechemin family for all that they have made possible for our students for more than sixty years," says School of Music director Richard Karpen. "The Brechemin Family Endowed Scholarship will extend indefinitely the family's remarkable history of recognizing musical talent and academic merit at the School of Music, and we are grateful."

## BUILDING UPDATE

### Practice room upgrades complete; new piano gifts received

Recent practice room upgrades in the Music Building and the acquisition of several pianos have improved the rehearsal environment for School of Music students.

New paint, carpet, and acoustic treatment in four third-floor practice spaces have created a drastically improved acoustic environment with new, reinforced walls preventing sound bleed-through to adjacent spaces, says administrator Doug Mathews.

Upgrades were made possible with generous support from School of Music friends Molly Gong and Ying Li and their daughter, Jody Li.

Several recent gifts of pianos have enhanced the School's piano fleet. Mr. Kristo Zorkin and Ms. Melissa Waggener Zorkin donated a Steinway Sheraton upright; Ms. Patricia Fowler gave the School of Music a Kawai baby grand; and Ms. Valerie Sils donated a Steinway L grand piano.

"All three instruments will receive heavy use in the School's practice rooms and performance studios," says School of Music director Richard Karpen. "Many thanks to our generous friends for these important gifts."



Longtime School of Music friends Neil and Kathleen Bogue support students and provide critical support for opera productions at the School of Music (Photo: Joanne DePue).

## WHY WE GIVE

### Neil and Kathleen Bogue

School of Music friends Neil and Kathleen Bogue have long provided support for UW music students and opera productions through their gifts to Friends of Opera and other support funds. In 2017, the couple established the Neil and Kathleen Bogue Endowed Scholarship at the School of Music.

#### How did you become involved with the School of Music?

We initially connected with the School of Music through its opera program, which was thriving at the time. We started by supporting the School of Music's Friends of Opera fund, to encourage and support students, faculty, and staff who were creating that work. We have enjoyed following the careers of many of those students, which has maintained that connection.

#### Why do you give to the School of Music?

We both hold degrees from the University of Washington, and it is impossible for us to imagine a University of the quality and reputation of the UW without a School of Music to match. We also understand the difficulty that most departments and schools in the arts have in raising outside funds to support their research and performances. So extra attention and support from the University community is necessary.

#### You recently established the Neil and Kathleen Bogue Endowed Scholarship at the School of Music. What motivated your decision to create this permanent source of student support?

There were three main motivations. First, one key to a high-quality School of Music is the ability to attract high-quality students. And a critical part of recruiting and retaining good students is the ability to offer financial support. So the need was clearly defined and will be perpetual. Second, the University established a program for faculty and staff to create endowments with a reasonable minimum, paid over multiple years, and with a substantial match from the University. This enabled us to offer significant help to students at an accessible cost. Finally, we liked the idea of having a place for on-going contributions for us, friends, and family, that was professionally managed, met a real need, and could be heard in the voice of the scholarship recipient.

# 2018-19 MUSIC SCHOLARSHIP & FELLOWSHIP RECIPIENTS

**Martha M. Ackerman  
Endowed Scholarship**  
Yunhee (Judith) Kim

**Wendy Elizabeth Adams  
Music Scholarship**  
Sylvia Jones

**Montserrat Alavedra  
Scholarship**  
Emily Vaughn

**Alcor Endowed  
Scholarship**

Richard Carrick  
Marley Crean  
Gemma Goday Díaz-  
Corralejo  
Colleen Kennedy  
Antonio Patrick  
Jamie Sanidad  
Nicholas Tagab  
Ross Venneburg  
Tiffany Walker

**James L. Beech  
Scholarship**

Christopher Benfield  
Nicole Chang  
Luke Duroc-Danner  
Elias Hampton  
Simon Hill  
Angelina Kong  
Sam Libra  
Jocelyn Moon  
Liam Near  
Hexin Qiao  
Sam Rockwood

**William Bergsma  
Endowed Music Fund**  
Rebecca Putnam

**James and Harriette Bleitz  
Endowed Scholarship**

Anna Frisch  
John Hillman  
Anthony Lefaive

**Boeing Endowed  
Fellowship for Excellence  
in Music**

Elizabeth Cherland  
Giuliana Conti  
Gemma Goday Díaz-  
Corralejo  
Jocelyn Moon  
Antonio Patrick  
Jennifer Rodgers

**Brechemin Foundation  
Scholarship**

Logan Esterling  
Sylvia Jones  
Isabelle Kodama  
Yu-Chi Lee  
Anthony Lefaive  
Sandesh Nagaraj  
Brian Schappals  
Dhayoung Yoon

**Roberta Brockman  
Endowed Music  
Scholarship**  
Nebee Yohannes

**Roy M. Cummings  
Endowed Student  
Support Fund**  
John Hillman

**Howard P. Dallas  
Endowed Fellowship**  
Sarah Kolat

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

Olivia Kerr  
Jee En (Alice) Liu  
Chen (Jeremy) Wang  
Miaojun Xu

**Rudy de Tornay  
Fellowship in Opera**

Lauren Kulesa  
Maia Thielen

**Barbara, Walt, and  
David Dryfoos  
Endowed Music Award**  
John Hillman

**Deborah and Meade  
Emory Music Award Fund**  
Esther Kwonl

**Marie Ferrell Endowment**  
Gehardus Scheepers

**Philip R. and Versa Foster  
Scholarship**

Andrew Sumabat  
Julian Tsang  
Mo Yan

**Signe and Charles  
Gulliksen Scholarship**  
Flannery Youngblood

**Erick Gustafson Endowed  
Music Scholarship**

Emily Acri  
Claire Anderson  
Ben Luedcke  
Solmaz Shakerifard

**Eleanor Hale and  
Raymond Wilson  
Endowed Scholarship**

Keiran Matz  
Thomas Phillips  
Sophia Schmidt  
Lucas Victor

**Barbara and Lynn  
Himmelman  
Endowed Scholarship**  
Mara Bush

**L. Mildred Hurd  
Scholarship**

Tong Liu

**Demar and Greta Irvine  
Endowed Scholarship**

Alessandra Barrett  
Javoen Byrd  
Vijay Chalasani  
Steven Damouni  
Skuli Gestsson  
Gemma Goday Díaz-  
Corralejo  
Colleen Kennedy  
Yun Hye Kim  
Andrew Koch  
Sam Libra  
Tong Liu  
Gabriel Manalac  
Chris Mena  
Dakota Miller  
Gabriel Palmer  
Hexin Qiao  
Wyatt Smith  
Ross Venneburg  
Yen-Chun Yeh  
Lu Yin  
Yimo Zhang  
Ye Zheng

**Clara Lee Johnson  
Memorial Scholarship**

Minsun Kim  
Jingjing Qi  
Eliza Rodriguez

**M. Kathleen Johnson  
Endowed Music  
Scholarship**

Adam Harris  
Rita Pagan

**Milton Katims Viola  
Scholarship**

Elena Allen  
Eugene Chin  
Edmond Hsu

**Gerald and Betty Kechley  
Endowed Scholarship**

Lu Yin

**Jeanette Killian  
Scholarship**

Margaret Stohlmann

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

Mengshi Lin  
Hio Teng (Harriet) Wong  
Wei Yang

**Louis G. Marsh Endowed  
Music Scholarship**

Javoen Byrd  
Alexander Chadsey  
Yiyi Chen  
Christine Chu  
Logan Hamilton  
Britanee Hwee  
Taina Lorenz-Turner  
Frederick Mabalot  
Yunha (Lynn) Park



Christine Sass  
Olivia Victorino

**Michael and Rebecca  
McGoodwin Endowed  
Scholarship in Music  
Performance**

Logan Esterling  
Cyrus Graham

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**Stankovic**, a student of Robin McCabe, served this past year as President of Mortar Board National College Senior Honor Society, Tolo Chapter, the oldest continuing honor society on the UW campus.

UW's Tolo was chosen from among over 200 chapters nationwide to receive the Ruth Weimer Mount Chapter Excellence Award, the highest honor presented to any chapter. The UW chapter organized several service projects last year, including initiatives targeting homelessness and literacy.

**William Brooke ('15 DMA Vocal Performance)** traveled to Japan in September 2018 to perform as the concluding artist for a benefit concert at Tokyo's Persimmon Concert Hall. He sang works from the verismo period, as well as contemporary music by American composers.

Music Education and Ethnomusicology graduate students **J. Mike Kohfeld**, **Will Coppola**, **Solmaz Shakerifard** and professor **Patricia Shehan Campbell** collaborated on "Teaching and Learning Improvisation: Culture-Specific Cases of a Cross-Cultural Musical Act" for a book affiliated with the University of Washington edited by Guro Graven Johansen of Norway.

**Shayna Stahl ('19 DMA Wind Conducting)** has been awarded the

2018-19 American Prize in Conducting—band/wind ensemble (community division) for her work with the University of Washington Concert Band. Stahl was recently appointed Associate Director of Bands and Director of Athletic Bands at the University of North Carolina at Charlotte, where she serves as the Director of the "Pride of Niner Nation" Marching Band and the 49ers Basketball Band, conducts the Symphonic Band and teaches a course in marching band techniques.

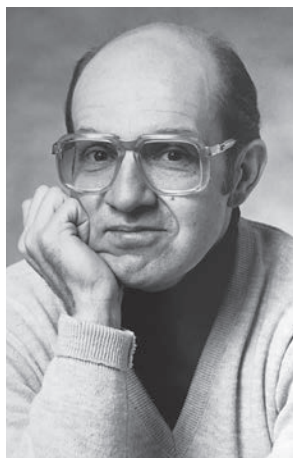
**Mitchell Lutch ('08 DMA, Wind Conducting)** presents a session on his new book, *In Search of Meaning: Frank L. Battisti, The Conservatory Years and into the New Millennium*, at the February 2020 Eastern Division College Band Directors National Association (CBDNA) conference at Temple University. He was recently appointed Interim Associate Director of Bands at the University of Northern Colorado in Greeley.

Wind conducting alumnus **Richard Clary**, now on the faculty at Florida State University, was celebrated this fall among three other faculty members who have served as president of the CBDNA. They were honored with the world premiere of a new work performed by the FSU Wind Orchestra Sept. 27 at FSU's Ruby Diamond Concert Hall.

*continued on page 29*

## ROY CUMMINGS REMEMBERED

### March 9 Studio Jazz Ensemble concert honors former UW jazz educator



In his 30 years at 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.

Cummings was a passionate spokesperson for the importance of music and humanities education, and his opinions on the matter remain relevant today.

"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."

*The Studio Jazz Ensemble—the UW Big Band—performs Monday March 9, 2020, at the Meany Studio Theater under the direction of Paul Harshman. The concert is dedicated to the memory of the ensemble's former longtime director Roy E. Cummings. Details will be posted at [music.washington.edu/calendar](http://music.washington.edu/calendar) as the program is finalized.*

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

Support from the Roy E. Cummings Endowed Scholarship has enabled promising young jazz musicians to focus on their 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. "I see the scholarship as having afforded the recipients more time to focus on music while rewarding them for their hard work," says Jazz Studies Chair Cuong Vu. "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 helps the School of Music attract top students to the program and provides financial assistance to undergraduates studying jazz at UW.

*To make a gift, or for more information, please email Emma Vice, [emvice@uw.edu](mailto:emvice@uw.edu), call 206.685.6997, or make a gift online at [www.uwfoundation.org](http://www.uwfoundation.org).*



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continued on next page

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*We regret any inadvertent errors; omissions will be included in the next issue of Whole Notes.*

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**Student & Alumni News** *continued from page 20*

**Doug Morin ('19 DMA Wind Conducting)** has accepted the position of Director of Athletic Bands at Vanderbilt University in Nashville, TN.

**Vu Nguyen (DMA Wind Conducting)**, assistant professor at the University of Connecticut, Storrs, conducts the University of Connecticut Wind Ensemble at the 2020 CBDNA Eastern Division Conference at Temple University. The ensemble is one of six invited to perform. He also was invited to conduct the Connecticut All State Band in April 2020, along with several regional honor bands in New York, Connecticut, and California. He has been named Connecticut's state chair for the CBDNA. Commander and Conductor of Air National Guard Band of the West Coast, he completed a summer concert band tour through northern California and southern Oregon.

The Department of Special Collections of Stanford Libraries has appointed Music History alumnus **Ben L. Albritton (PhD Music History)** as its Rare Book Curator. He began his new assignment this past June. Stanford Libraries rare book collection is extensive with an estimated size in excess of 265,000 titles.

**Taro Kobayashi ('14 BM Music; BS Physics)**, former guitar student of Michael Partington who also performed in the UW's Collegium Musicum and other early music ensembles around Seattle, has been accepted into the doctoral program in musicology at Oxford University. His studies will

be supported by the university's prestigious Clarendon Scholarship, covering both tuition and living expenses for the three-year program and awarded to graduate students who demonstrate outstanding academic merit and potential. Kobayashi begins his program in January 2020. He previously received a master's degree with distinction from Oxford University in 2017, with a thesis on sacred songs by the 17th-century Italian composer Sabbatini.

**Paula Horner Harper ('12 MA Music History)**, former student of JoAnn Taricani, graduated with a PhD in musicology from Columbia University in May 2019 and has been awarded a post-doctoral appointment to teach at Washington University.

**Doug Fullington**, former student of JoAnn Taricani who earned two bachelor's degrees and a master's degree in Music History from the UW, serves as director of education programs at Pacific Northwest Ballet. He is writing a book for Oxford University Press titled *Five Ballets from Paris and St. Petersburg*, with co-author Marian Smith at the University of Oregon.

**Josh Gailey ('12 BM Orchestral Instruments; BA Music History; BA Italian Studies)**, former student of Music History Professor Stephen Rumph and trumpet instructor David Gordon, graduated with a PhD in musicology from Yale University in May 2019.

# 2019-20 CONCERT SEASON HIGHLIGHTS

View a full listing of upcoming events at [music.washington.edu/events](http://music.washington.edu/events).  
Advance tickets for performances at Meany Hall are on sale at [artsuw.org](http://artsuw.org) or by phone at 206.543.4880 (1.800.859.5342 outside Seattle). Performances listed below are at 7:30 pm at the Kathryn Alvord Gerlich Theater (formerly Meany Theater) unless otherwise noted.

## Dec. 9 and Feb. 29

Beethoven: Piano Trios  
With faculty colleagues Craig Sheppard, piano; Sæunn Thorsteinsdóttir, cello; and Rachel Lee Priday, violin

## Feb. 7

UW Symphony  
"Re-imagination"  
Works by Monteverdi, Stravinsky, and Bizet/Shchedrin

## March 9

Sæunn Thorsteinsdóttir, cello  
Julio Elizalde, piano  
Duo recital by faculty cellist and guest pianist

## March 9

Studio Jazz Ensemble and UW Modern Band  
The UW's Big Band, the Studio Jazz Ensemble, performs a concert in tribute to longtime former director Roy E. Cummings (see story, page 26).  
**Meany Studio Theater**

## March 11

Guest Artist Concert:  
Meridian Ensemble  
Guest percussion trio performs unique original compositions and improvisations, favoring an approach that explores acoustic phenomena rather than rhythm, gesture, or technique.  
**Meany Studio Theater**

## March 12

Wind Ensemble with Donna Shin, Flute: "Korea Tour Preview Concert"  
Music by Chang Su Koh, Franz Doppler, and others

## March 13

UW Symphony with UW Choirs  
Works by Schubert, Dallapiccola, Schumann, and Ravel

## April 10, 14, 17, 21

New Music Festival  
Highlights include faculty improv band *Indigo Mist* with acclaimed saxophonist George Garzone (April 10); Steve Reich's *Music for 18 Musicians* (April 21).

## April 24

Faculty Recital: Robin McCabe, piano: "Around Robin"  
Professor McCabe performs solo works by Ravel and Franck, then is joined by her piano students for festive works for two pianos, eight hands.

## May 1

UW Symphony with Craig Sheppard, piano  
Works by Sibelius, Mozart, and Shostakovich

## May 18

Ensemble Dal Niente:  
Music by UW Faculty Composers  
Works by Huck Hodge, Richard Karpen, Juan Pampin, Joël-François Durand. With Melia Watras, viola, performing a world premiere by Joël-François Durand.

## May 19

Faculty Recital:  
Rachel Lee Priday with Timo Andres  
Faculty violinist and guest pianist perform works by Stravinsky, Wolfe, Andres, Holcomb, and Copland.

## May 21, 22

Faculty Recital:  
Sæunn Thorsteinsdóttir, cello  
Bach Cello Suites  
Faculty cellist performs the six Bach cello suites over two consecutive evenings.

## May 22, 23

IMPFest XII  
Students and faculty from the Jazz Studies Program perform with renowned guest artists over two consecutive evenings.

## Meany Studio Theater

## May 31

Philharmonia Northwest with UW Piano Students  
Students from the UW piano studios perform concertos with the orchestra.

## June 2

Ethnomusicology Visiting Artist Concert: Kedmon Mapana:  
"Music and Dance of the Wagogo of Tanzania"  
Ethnomusicology Visiting Artist performs with UW students and special guests.

## June 5

UW Symphony and Concerto, Composition Competition Winners  
Student performers and composers in the spotlight in the orchestra's year-end performance.

For the most up-to-date listings of upcoming events at the School of Music, please consult our web calendar at [music.washington.edu/calendar](http://music.washington.edu/calendar).

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