

Fall 2020 • Fall 2021

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

The years 2020 and 2021 have been refracted through a lurching lens that took us all by surprise in March 2020. We have been altered individually and collectively, sometimes deliberately focusing on how we want to change, and sometimes merely adapting as rapidly as we were able. At the same time, we commiserated with colleagues, alumni, and students who endured grievous losses of family members and friends.

While the work of our faculty and students intensified when it went online, we found a productive stillness in our restricted ability to travel. We deliberately explored ways of promoting activism within the School of Music, of revising our courses to broaden their inclusivity, and expanding our performance and course repertoire to add formerly silenced voices of composers of color, as well as women. Faculty musicians such as David Rahbee, Rachel Lee Priday, and Cristina Valdés brought Black and Latinx composers of remarkable music from the margins to the center of the stage in performances that we have preserved online. Faculty members completely revised music-major offerings in music history to change current courses and add others that expand the types of music and composers we will teach. The faculty overall considered the contributions of composers who had been silenced, creating a platform on which we plan to build future courses and concerts as we move forward.

As we come to the end of a second academic year that was largely comprised of remote classes, online performances, and distanced rehearsals, we can glimpse the horizon of the return of on-campus activity in Autumn 2021. As we return to classrooms and performance halls, we will carry forward what we have learned and transformed in the past eighteen months.

This issue of *Whole Notes* documents in some small ways the achievements and milestones of this challenging period. But it has been a period of profound change that is impossible to represent completely.

Our ability to keep moving forward during this time has depended on every student who continued to work creatively, under challenging circumstances, to complete courses, recitals, research, and theses; on our many staff members who kept every aspect of our School operational, visible, and accessible; and on the faculty who adapted their teaching every day to adjust to these new realities. We needed every ounce of effort, and we are grateful for all the work that has allowed us to continue as a School of Music, work that is supported in many cases by the generous friends acknowledged in this report. Thank you!

JoAnn Taricani,
Director, School of Music

Front Cover: Percussion student Sophie Chin in performance, Autumn Quarter 2020.

Back Cover: A snowy glimpse of the Music Building from the Arts and Sciences Quadrangle.

Photo: Cory Hiraiwa

MUSIC HISTORY PROFESSOR JOANN TARICANI NAMED DIRECTOR OF SCHOOL OF MUSIC

Professor JoAnn Taricani has been named the next director of the University of Washington School of Music. A longtime faculty member in the Music History program at the university, she succeeds Richard Karpen as director in a five-year appointment that took effect July 1, 2020.

UW College of Arts and Sciences Dean Robert Stacey and Divisional Dean of the Arts Catherine Cole announced the selection following an internal search process that sought input from the School of Music community.

“In our discussions with JoAnn we reviewed the important issues facing the school both now and in the future,” the deans wrote to faculty and staff in a letter announcing her appointment. “We are confident JoAnn will provide excellent leadership and invite you to join us in supporting her efforts.”

University of Washington President Ana Mari Cauce echoed the deans’ confidence in the selection. “JoAnn combines a wealth of leadership experience with deep knowledge and understanding of the School of Music,” she said, “making her the ideal candidate to lead the school’s faculty, staff and students in the vital work of advancing excellence in music scholarship and performance.”

Along with her research and performance activities for many years on the School of Music faculty, Professor Taricani’s service to the UW has included her ongoing work in a variety of university-level issues, including budget committees, facilities planning, and membership on the board of directors at UW Medicine. She has lobbied for all University of Washington faculty at the state Legislature, elected by the Faculty Senate as the faculty legislative

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Music History Professor JoAnn Taricani has been appointed Director of the School of Music.

TWO HISTORIC GIFTS FOR ORGAN PERFORMANCE ANNOUNCED AT THE SCHOOL OF MUSIC



Two recent gifts in support of organ performance will honor more than a century of organ instruction and performance at the University of Washington School of Music, moving this highly regarded program to a new level of national prominence.

The organ builder and artist Paul B. Fritts (pictured at left) has generously endowed the first Faculty Fellowship in the School of Music, with a remarkable \$1.5 million gift that will provide support for the organ performance

degree programs. The Paul B. Fritts Endowed Faculty Fellowship will fund instruction from outstanding organists who are noted for their exceptional scholarly and professional contributions to the field. This gift establishes one of the largest endowments in the School of Music.

Leading his team at Paul Fritts & Co. Organ Builders, Mr. Fritts, a native of Tacoma, has designed, built, and reconstructed over fifty renowned organs over the past forty years, with his creations located in churches, universities, and residences across the country and abroad. His high level of craftsmanship and the beauty of his instruments represent a career-long dedication to reclaiming the best practices of organ building in the 17th and 18th centuries in Northern Europe, a high point in the history of organ composition and performance. The University of Washington is fortunate to house a remarkable example of his work: the Littlefield Organ in the Walker-Ames Room in Kane Hall (pictured below), which debuted in 1990 and has been the location of numerous organ concerts over the past thirty years.

Director of the School of Music, Professor JoAnn Taricani, declared that she is “delighted to welcome this endowed faculty fellowship and its organists to the university as a companion to the beautiful Littlefield Organ that was built by Mr. Fritts. The organ program has always brought distinguished students to our campus, and this gift will allow our great legacy to continue into future generations.” Professor Emerita of Organ, Carole Terry, who taught organ at the university for forty years, echoed that “I am elated by this news and by the wonderful gift from Mr. Fritts.”

At the same time, the School of Music has received a generous gift of \$250,000 from an anonymous donor to create a four-year organ competition for early-career organists. Showcasing exceptional young talent, the competition will enable a larger audience to discover and admire the beauty of celebrated organ music. The timing and details of this competition will be announced once it is possible again to schedule public events. Professor Taricani remarked that “this is a perfect alignment of gifts to encourage young organists, with the competition beginning at the same time that the faculty endowment will commence.” Professor Emerita Carole Terry further observed that “I am filled with gratitude for the generosity of those who love the organ and its music.”



UW MUSIC STUDENT RENEE ZHANG NAMED 2018-19 PRESIDENT'S MEDALIST

School of Music student Renee Zhang was recently named a University of Washington President's Medalist in recognition of her academic achievements at the UW.

Zhang, recognized for her achievements in the 2018-19 academic year, is earning degrees in violin performance and biology at the UW and on track to graduate in June 2021. A student of Ron Patterson, she serves as concert master of the University Symphony Orchestra, president of the UW Chamber Music Club, and gives back to the community by performing frequently for patients at area assisted living and memory care facilities.

Zhang's President's Medal celebrates her as the top student in the junior class at UW in the 2018-19 academic year. Honorees were selected by a committee for their high GPA, rigor of their classes and number of Honors courses they have completed. The award winners were honored in a special reception with UW President Ana Mari Cauce

"Renee is a gifted musician and a wonderful human being," says her UW violin teacher, Professor Ronald Patterson. "Her academic achievements are well-deserved, and all of us at the School of Music are pleased and proud that the UW has granted her such a prestigious recognition."



Photo: UW News

Violinist Renee Zhang was named a 2018-19 UW President's Medalist, a prestigious UW award recognizing the top student in each academic class. The UW Music undergrad is pursuing double majors in violin performance and biology.

ETHNOMUSICOLOGY ASSOCIATE PROFESSOR CHRISTINA SUNARDI NAMED DIRECTOR OF UW DANCE



School of Music Associate Professor Christina Sunardi began a new appointment as chair of the UW Dance Program in Autumn 2020.

Associate Professor Christina Sunardi has been appointed chair of the University of Washington Department of Dance. Her appointment began on July 1, 2020.

She succeeds Jennifer Salk, Associate Professor in the Dance Program, who served six and a half years as department chair.

Professor Sunardi has been teaching at the UW since 2008. Chair of the School of Music Ethnomusicology program, her research interests include performance, identity, spirituality and ethnography in Indonesia, with her work particularly focused on the articulation of gender through music, dance, and theater in the cultural region of east Java.

In her years at the School of Music, she has been instrumental in enhancing the School's instruction in the area of Javanese gamelan performance, bringing visiting artists to the School to work with UW students, and overseeing the School's acquisition of its own set of gamelan instruments.

Her publication highlights include articles in *Bijdragen Tot de Taal-, Land en Volkenkunde*, *Asian Music*, and *Ethnomusicology*, as well as reviews in the *Journal of Folklore Research Reviews*, *American Journal of Islamic Social Sciences*, and *Indonesia*. Dr. Sunardi has been studying and performing Javanese arts since 1997 in Indonesia and the United States, earning her Ph.D. in music from the University of California, Berkeley in 2007. Her book about the negotiation of gender and tradition through dance and music in east Java was published by the University of Illinois Press in 2015.

Though Professor Sunardi's appointment at the Department of Dance is for a five-year term, she will continue to maintain a presence at the School of Music. "I will still be connected to the School of Music," she said on Feb. 11. "I'll still be faculty in Music and I'll still teach gamelan and a new course on rap in the coming year."

TARICANI NAMED DIRECTOR, CONTINUED-

representative for numerous legislative sessions. She has also served as the special counsel to the President of the University of Michigan, working on national issues of higher education, including the 2003 U.S. Supreme Court case on affirmative action in admissions.

At the School of Music, Professor Taricani produces early music performances through the student Collegium Musicum and in recordings with professional musicians. Her edition of the theatre music of the novelist Henry Fielding was issued in several volumes by Oxford University Press between 2004-2013, part of UW English Professor Tom Lockwood's comprehensive edition of his plays. In early music, her scholarship has been recognized internationally, including collaboration with the Folger Shakespeare Library on a Baroque opera premiere. She was presented with the 2017 Noah Greenberg Award, the top award offered by the American Musicological Society for distinction in historical performance, for her discoveries in Restoration British music.

Her students have established careers around the world and at major universities, displaying the rich legacy of creativity generated by the School of Music over several decades. "My colleagues and my current and past students never fail to inspire me with their talent and imagination," she noted. "I value their enthusiasm more than ever in this unprecedented Spring of 2020."

"JoAnn has been a wonderful colleague for many years, and we have been working closely to make this leadership transition a very smooth one," said Richard Karpen, a professor in the UW Composition program who has served as School of Music director since 2009. "In a time of significant and unforeseen challenges, I am especially grateful to be leaving the School in such good hands."

NEW FACULTY WELCOMED

Anne Searcy and Frederick Reece, Music History; Carrie Shaw, Voice; and Jordan Anderson, Double Bass joined the School of Music faculty in Autumn Quarter 2020.

Anne Searcy, Music History



Anne Searcy joined the faculty of the School of Music in Autumn 2020 as an assistant professor in the Music History program. She was formerly an assistant professor in the Frost School of Music at the University of Miami. She earned her Ph.D. at Harvard University in historical musicology with a dissertation on "Soviet and American Cold War Ballet Exchange, 1959–1962." Currently, she is investigating the intersections of music, politics, and dance, and she is using dance as a means of bridging the gap between the seemingly intangible aspects of music and the immediacy of political action.

Dr. Searcy's book *Ballet in the Cold War: A Soviet-American Exchange*, was recently published by Oxford University Press. This monograph analyzes the American and Soviet cultural diplomacy programs, focusing on

tours by the Bolshoi Ballet in the United States and by American Ballet Theatre and the New York City Ballet in the Soviet Union. In addition, Dr. Searcy has also been exploring the relationship between dance and hip hop music in the Broadway show *Hamilton*, with an article on "Bringing Dance Back to the Center in Hamilton" published in a special issue on the musical in the journal *American Music*.

Frederick Reece, Music History



Frederick Reece joined the faculty of the School of Music in Autumn 2020 as a lecturer in the Music History program. He was a visiting assistant professor and postdoctoral resident scholar in music theory at the Indiana University Jacobs School of Music. He completed his Ph.D. at Harvard University with his dissertation "Ringing False: Music Analysis, Forgery, and the Technologies of Truth." His current research explores the works of canonical western composers such as Haydn, Mozart, and Schubert as emulated by musical forgers, from the eighteenth century to the present day. He is completing a book addressing this topic, *The Craft of Forgery in Musical Composition*.

Dr. Reece earned his B.A. in Music at Jesus College at the University of Oxford, and he previously taught in the Frost School of Music at the University of Miami. Other areas of interest include the history of music theory, intellectual property law, and automated non-human composition. He will be teaching both music history and music theory at the University of Washington.

Carrie Shaw, Voice

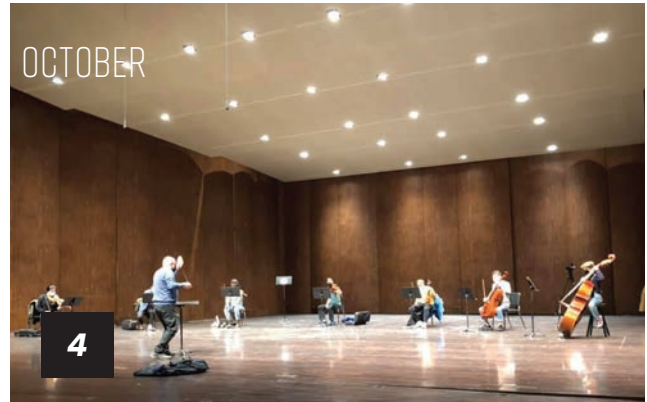


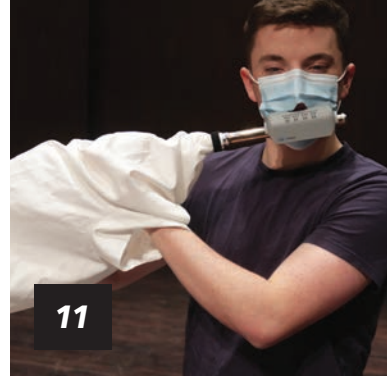
Carrie Henneman Shaw joined the School of Music faculty in Autumn 2020 as artist-in-residence in the Voice program. As a singer, Shaw engages in a wide variety of musical projects, but she focuses on early and contemporary music.

A sample of her work includes an upcoming solo recording on Naxos Records of early 18th-century French song; creating music for a live-music-for-dance project with James Sewell Ballet; and

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2020 UW School of Music





1–2. **University Chorale** at Meany Theater in Winter 2020; **University Singers** in the Padelford Parking Garage in Autumn 2020.

3–4. **The University Symphony Orchestra** at Meany Theater in Winter 2020 and Autumn 2020.

5–6. Jazz Studies faculty colleagues **Cuong Vu** (left) and **Ted Poor** in Winter 2020 and in a live-streamed concert in Meany Hall, Autumn 2020.

7–8. Faculty colleagues (left to right) **Rachel Lee Priday**, **Craig Sheppard**, and **Sæunn Thorsteinsdóttir** at Meany Theater in January 2020 and November 2020.

9. Faculty composer and School of Music Associate Director **Joël François Durand** planning the 2020–21 room schedule in the School of Music “Fishbowl,” Winter 2020.

10–11. Student ensemble activities in Autumn 2020 included in person and remote performance by Percussion Ensemble and Wind Ensemble,

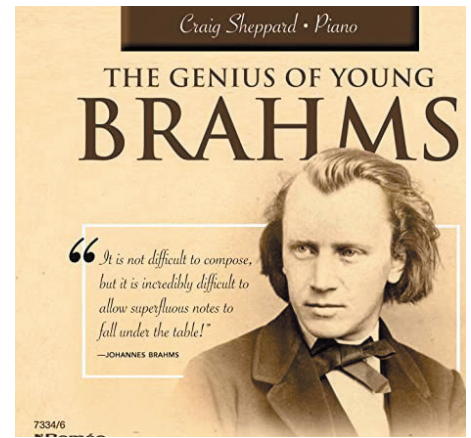
among dozens of other groups.

12. **The Marc Seales Group** performed at Seattle’s Town Hall in Autumn 2020 in a digital studio session hosted by KNKX radio and led by Jazz Studies Professor **Marc Seales** (right). Group members included guitarist **Jesse Seales**, drummer and Jazz graduate student **Alek Gayton**, and UW artist-in-residence bassist **Steve Rodby**.

13. **Music Room 213** in Autumn 2020.

14. **Music History** students and faculty connected over Zoom videoconferencing in Autumn 2020.

15. **Percussion Studies Chair Bonnie Whiting** and students of the UW Percussion Studio collaborated with percussion students at California Institute of the Arts, Autumn 2020.



NEW PUBLICATIONS & RECORDINGS

Michael Partington, Guitar: *Como Un Filo Di Fumo*

The UW faculty guitarist's tenth CD showcases the work of American composer Bryan Johansen and Welsh composer Stephen Goss. The five songs included on "Como Un Filo Di Fumo" were inspired and premiered by Partington, and the guitarist has since performed the works in various settings—both live and virtual. Johansen's "Elegy" and Sonata No. 4 create a foundation of melodic moodiness with Goss's gorgeous "Watts Chapel" closing out this set. (Rosewood Recordings)

Ted Poor: *You Already Know*

The drummer makes his mark as a songwriter and bandleader in his debut release on the New Deal/Impulse label. Joined by saxophonist Andrew D'Angelo, who shares songwriting and arranging credits on eight of the nine tracks, Poor brings his formidable technique and melodic sense to this work, co-produced by guitarist Blake Mills with appearances by guest musicians Andrew Bird and Rob Moose. In his review of the album, Chris May of *All About Jazz* deemed *You Already Know* "the sort of album which gives minimalist jazz a good name." (New Deal/Impulse)

Craig Sheppard, Piano: *The Genius of Young Brahms*

A new release from faculty pianist Craig Sheppard explores early works by Brahms, recorded live at the UW's Meany Theater in 2012 as part of the pianist's "Mostly Brahms" series. Sheppard creates a bookend to his earlier CD drawn from the same concert series, "Late Brahms, Opuses 116-119," with this collection of music written by the composer as a young man, ordered by disc into sonatas, variations, and character pieces. (Romeo)

Melia Watras, Viola: *Firefly Stories*

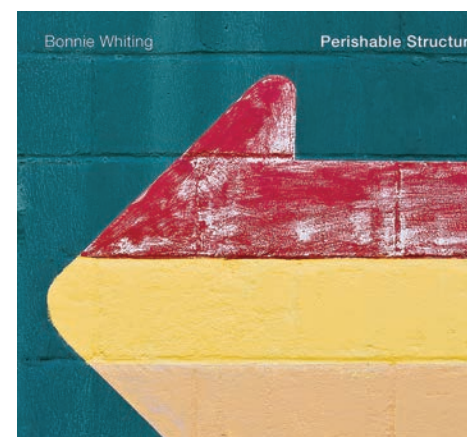
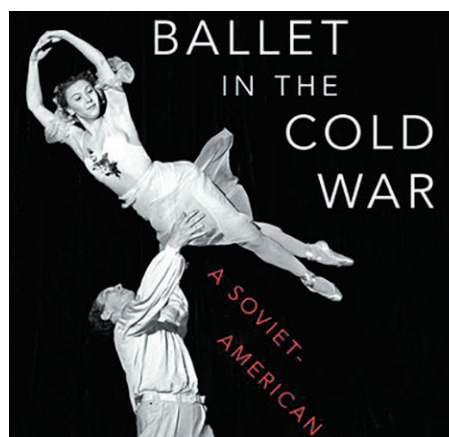
The faculty violist's 2018 *Folk Style Project* takes wing in a new album of her own compositions, *Firefly Stories*, set for release in January 2021 by Seattle-based Planet M Records. Watras is joined in these performances by a cast of talented players, including the ensemble Frequency (Michael Jinsoo Lim, violin and voice; Melia Watras, viola and voice; Sæunn Thorsteinsdottir, cello), and voices Catherine Connors and Vina Vu Valdés. A range of settings from virtuosic to whimsical includes excerpts of recorded viola lessons delivered by violist and educator Atar Arad, Watras's longtime teacher. (Planet M)

Anne Searcy, Music History: *Ballet in the Cold War: Diplomacy on Point*

Drawing on both Russian- and English-language archival sources, Music History professor Anne Searcy's book suggests new ways to understand both Cold War cultural diplomacy and twentieth-century ballet through an investigation of the cultural exchanges between the two nations in the late 1950s and early 1960s. Scholar Kevin Bartig of Michigan State University declares Searcy's book "essential reading for anyone interested in the arts during the Cold War and the effects of culture on global politics." (Oxford University Press)

Bonnie Whiting, Percussion: *Perishable Structures*

Percussionist and composer Bonnie Whiting's *Perishable Structures* places works for speaking percussionist within a context of storytelling. Through works by Rzewski, Globokar, Parenti, Logan-Greene, and Whiting herself, the album investigates the intertwined relationship between spoken and musical narrative and the unique role that percussion plays in this repertoire. (New Focus Recordings)



Faculty News

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

Geoffrey Boers, Choral Conducting

The UW professor of choral conducting developed a summer workshop series for music educators, "Keep Our Choirs Singing," in response to the COVID-19 pandemic. The series of three multi-day workshops was designed to equip choral directors to run rehearsals in a virtual environment. Dr. Boers also recently taught concepts at the Washington American Choral Director Association (ACDA) Summer Institute, the Oregon Summer ACDA Workshop, and delivered master classes with Arizona State University, Oregon State University, and numerous school districts. Professor Boers' Choral Literacy and Skills Rubric was adopted this past year by National Association for Music Education as its recommendation for choral performance skills. He reports that the rubric has also been adopted by Choral Canada as its national standard for Canadian choral classrooms and has been translated into French.

Michael Brockman, Saxophone

The UW saxophone instructor led the Seattle Repertory Jazz Orchestra (SRJO) in a series of livestreamed concerts this summer and fall, playing three concerts in tribute to jazz composer Thelonious Monk that were broadcast from the stages at Seattle Town Hall, the Kirkland Performance Center, and the Seasons Performance Hall in Yakima, Washington. The SRJO (founded in 1995 by Brockman along with drummer/educator Clarence Acox) opened its 26th anniversary season with a concert broadcast from the Taper Auditorium at Benaroya Hall, featuring music of the classic 1949 album by Miles Davis, *Birth of the Cool*. In April, Brockman was inducted into the Seattle Jazz Hall of Fame during Earshot Jazz's annual Golden Ear Awards ceremony. The award recognizes Brockman's contributions to the Seattle jazz community through his work as a saxophonist, teacher, band leader, and co-founder and co-artistic director of the Seattle Repertory Jazz Orchestra.

Patricia Shehan Campbell, Music Education, Ethnomusicology

Two new publications by Professor Campbell came out within a week of one another this autumn: *World Music Pedagogy: Teaching World Music in Higher Education* (Routledge, with William J. Coppola and David G. Hebert) and *Global Music Cultures* (Oxford University Press, with Bonnie C. Wade). She is featured in a third book out this autumn, the fifth edition of *World Music: A Global Journey*, by Terry E. Miller and Andrew Shahriari, in a two-page description of her dedicated work in teaching music of the world's cultures in schools and university programs. Professor Campbell has been named to the editorial board of *Ufatiti: Journal of African Perspectives*, adding to editorial board appointments with *Ethnomusicology* (the journal

of the Society for Ethnomusicology), *Research Studies in Music Education* (Australia), and the *British Journal of Music Education*.

In February, she joined with UW Music Education faculty, students and alumni in Yakima at the 2020 Washington Music Educators Association (WMEA) conference, where she was awarded the Association's Teacher of the Year in the higher education category. Professor Campbell's article in *Arts Education Policy Review*, "At the nexus of ethnomusicology and music education: Pathways to diversity, equity, and inclusion," was featured in the special Spring 2020 issue on Globalism and the Arts: Implications for Policy.

Rhonda Kline, Accompanying

The UW's director of piano accompanying was one of four participants invited by the National Association of Teachers of Singing (NATS) to speak in a special edition NATS Chat in March 2020. The virtual panel session, "The Collaborative Pianist During COVID-19," was a live-streamed discussion of issues facing collaborative pianists in pivoting to a "virtual world."

Michael Partington, guitar

The chair of the UW Guitar studies program released his tenth solo CD, *Como un Filo di Fumo*, featuring world premiere recordings of music dedicated to him by Welsh composer Stephen Goss and American composer Bryan Johanson. Partington also appeared at the 2020 Guitar Foundation of America festival as a featured artist, presenting a concert, technique workshop, and live question-and-answer session in this year's virtual festival.

David Alexander Rahbee, Orchestral Activities, Conducting

The senior-artist-in-residence received three awards in 2020 from the American Prize non-profit national competitions in the performing arts for his work with the University of Washington Symphony Orchestra. Awards included a first prize in Orchestral Conducting (college/university division); a second prize Vytautas Marijosius Memorial Award in Orchestral Programming (college/university division); and third prize in Orchestral Performance. The awards, based on submissions of video and audio recordings of the orchestra's 2017-2018 season, are the most recent in a string of recognitions from the Hat City, Connecticut nonprofit.

Stephen Rumph, Music History

The Music History professor recently signed on to edit the *Cambridge Companion to French Art Song*, set for publication in 2023.

Anne Searcy, Music History

Anne Searcy, recently appointed assistant professor of Music History, published a book, *Ballet in the Cold War: A Soviet-American Exchange*, with Oxford University Press. Press coverage included a review in the Wall Street Journal's Fall 2020 Book Preview and an interview with Searcy on BBC Radio Three's Music Matters program.

Carrie Shaw, Voice

The recently appointed artist-in-residence taught and performed in a weeklong digital residency this past October at Depauw University, where she worked with young composers and singers learning about

Faculty News

contemporary vocal music and the business of freelance performance. A member of the acclaimed Chicago-based Ensemble Dal Niente, Shaw recently traveled to Chicago to record a concert of works by living Latin American composers with the ensemble for the Library of Congress's Concerts from the Library of Congress series. In November, Shaw was heard in the digital premiere of a new work by Annie Hui-Hsin Hsieh, *Amplified Traces*, featuring dancer/choreographer Veronica Santiago Moniello and Quince Ensemble. Shaw appears as the soprano soloist in a joint concert, presented by Minnesota Orchestra and Border Crossing on Dec. 11, of a bilingually adapted program of selections from Handel's *Messiah* and Ariel Ramirez's 'Navidad Nuestra.'

Craig Sheppard, piano

His latest recording, *The Genius of Young Brahms*, is out now on Romeo Records. The three-disc set is drawn from the pianist's "Mostly Brahms" series of performances presented from 2010-2012 at the Meany Center for the Performing Arts on the University of Washington campus. Sheppard creates a bookend to his earlier CD drawn from the same concert series, "Late Brahms, Opuses 116-119," with this collection of music written by the composer as a young man, ordered by disc into three areas—sonatas, variations, and groups of character pieces.

Sæunn Thorsteinsdóttir, Cello

Assistant professor of cello Sæunn Thorsteinsdóttir extended her immersion in the six cello suites of J.S. Bach this past summer, performing six suites in six churches one day in June in the Westfjords of Iceland. Though her planned recital of the suites in May at Meany Hall was canceled due to the COVID-19 pandemic, she performed three of the suites virtually on the date of the scheduled performance in a broadcast on the School of Music's YouTube channel. In Autumn Quarter, she joined colleagues Craig Sheppard and Rachel Lee Priday in a recital of Beethoven piano trios livestreamed from the UW's Meany Hall. She was recently appointed Chair of the UW Strings Program.

John Vallier, Ethnomusicology

Affiliate faculty and ethnomusicology curator John Vallier co-published with Hiromi Lorraine Sakata and Laurel Sercombe the chapter "Radio Afghanistan Archive Project" for *The Oxford Handbook of Musical Repatriation* (2019). Vallier also served as a curator and executive producer for the double-LP release of "Kearney Barton: Architect of the Northwest Sound" on Light in the Attic Records (2020) and continues to oversee an Andrew W. Mellon Foundation-supported grant to digitize and return copies of early cylinder and disc recordings to Indigenous communities of origin.

Cristina Valdés, piano

The faculty pianist performed the world premiere of composer Carlos Sanchez-Gutierrez's "Short Stories II" for piano, strings, and percussion with the Seattle Symphony this past February. She performed with the Seattle Modern Orchestra for the 2020 Earshot Jazz Festival and in the world premiere of composer Wayne Horvitz's "188 Sullivan," produced in conjunction with Seattle Opera. Valdés was a featured performer on the 2020 New Music Gathering Festival, performing the virtual world premiere of faculty colleague Melia Watras' composition *Otra vez*, which was written for her.

Melia Watras, viola

The faculty violist's new album of her own compositions, *Firefly Songs*, is set for release by Planet M Records in January 2021. The album features performances by the ensemble Frequency (Michael Jinsoo Lim, violin and voice; Melia Watras, viola and voice; Sæunn Thorsteinsdóttir, cello), and voices Catherine Connors and Vina Vu Valdés, as well as excerpts

Passages James C. Carlsen

Professor Emeritus James Caldwell Carlsen died June 11, 2020 at the Odd Fellows Home in Walla Walla, Washington. Founder and director of the University of Washington's Systematic Musicology Program, he served on the Music Education faculty from the late 1960s until his retirement in 1994.



Recognized worldwide for his leadership in psychomusicology, research methodology, and music education, Dr. Carlsen was well-known on campus and throughout the world for the substance, insight, clarity, and humor of his lectures on psychomusicology and research.

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

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

Dr. Carlsen is honored at the School of Music by way of the James C. Carlsen Scholar in Music Cognition and Learning, which over the past decade has supported the research of UW students and faculty and brought noted guest scholars in the field of music cognition and learning to the UW to work with students and faculty.

"For over 20 years, James and I had adjoining offices in different locations in the School of Music," wrote his longtime UW colleague Barbara Lundquist, on a website dedicated to Dr. Carlsen's remarkable life. "Our lives intertwined in countless visits, events, and projects for which I am grateful. His influence on me is incalculable.

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Faculty News

of recorded viola lessons given by violist and educator Atar Arad. Recent performances of compositions by Watras included the world premiere of *Otra vez* for piano, performed by Cristina Valdés on New Music Gathering's festival, 2020 Reimagined; Prelude for viola solo, performed by Tawnya Popoff for Weekend of Chamber Music Summer Music Festival, 2020 Foresight; the world premiere of Contemplation of Beethoven's Op. 18, No. 4 for string quartet, commissioned and performed by the Avalon String Quartet on the Northern Illinois University Faculty Recital Series; Homage to Swan Lake for violin solo, performed by Michael Jinsoo Lim and presented on the opening program of Pacific Northwest Ballet's Digital Season 2020-21; an appearance on the Wayward in Limbo series, presented on SoundCloud, in which she and Michael Jinsoo Lim performed 12 violin and viola duos that are part of Watras's collection *The almond tree duos*; and the world premiere of Echo for violin solo, commissioned and performed by Rachel Lee Priday on the Town Hall Seattle series, Town Music.

Kevin Weingarten, Music Education

His co-authored article, "Music stimuli in mindfulness meditation: Comparison of musician and non-musician responses," was recently published in *Psychology of Music*. In June, the visiting assistant professor of Music Education, offered a Zoom presentation, "Online Composition for Large Ensembles," for the music education membership of the Association for Music in International Schools. The presentation featured a composition project with the UW Bands.

Bonnie Whiting, Percussion Studies

Chair of Percussion Studies/Assistant Professor of Music Bonnie Whiting is one of the 2019/20 Mellon Faculty Fellows in the Arts, working collaboratively with DXARTS Assistant Professor Afroditi Psarra and Design Assistant Professor Audrey DesJardins on an interdisciplinary project involving transcoding data from voice assistants and other IoT devices as performance. The artists presented some of their work in Berlin as part of a workshop, Adversarial Hacking in the Age of AI, at the Transmediale Festival. Whiting has continued her work with percussionist Jennifer Torrence, making two trips to Norway for performances of new commissions at the Arne Nordheim Festival, NyMusikk Trondheim, and VEGA Scene, and workshops with students at the Norwegian Academy of Music. Closer to home, she recently joined Seattle Symphony Artist in Residence cellist Seth Parker Woods in a duo recital at the SSO's new Octave9 performance space at Benaroya Hall.

Giselle Wyers, Choral Conducting

Professor Wyers has directed several master classes and delivered online talks and lectures in recent months. In April she was guest speaker at Montana State University in its online conducting class, "Laban Movement for Conductors: An Introduction." Other lectures and classes included "Discovering 19th century choral music from the Philippines, Latin America and Spain," at the University of Iowa; a guest lecture on women choral composers for Mastersingers of Wisconsin; a class on choral arranging at Northern Illinois University; and a three-week intensive on group choral composition techniques, at Western Washington University. Future engagements include a return virtual visit to University of Iowa in early December for a lecture, "Best Practices when Commissioning Living Composers."

Staff Notes

Katie Hollenbach, Admissions and Outreach

The School of Music director of Admissions and Outreach, who also holds a PhD in Musicology, recently presented research at several conferences, including the Society for American Music (summer 2020), MoPOP Pop Conference (summer 2020), and the American Musicological Society (fall 2020). Her research examines American fan practices and popular music during the 1940s.

Passages Bela Siki

Renowned concert pianist and Professor Emeritus Bela Siki died on October 29, 2020 in Seattle. His former student, School of Music Professor Robin McCabe, remembers him in this tribute originally published in the *Seattle Times*.



"A teacher affects eternity. He can never tell where his influence stops." Henry Adams

Bela Siki, the man and his music, made the world a better place. He touched the minds and hearts of legions of gifted students over the years, creating an enduring, indelible legacy in all the music-making that will continue into the future.

Courtly, elegant, Professor Siki, as a teacher, chose his words and gave advice carefully, leanly. As a consequence, we students hung on every syllable. And I always lobbied for the last lesson of the day, hoping that I might be able to wheedle some extra time from him! He has been a significant, major presence in my life for the past five decades.

Bela was a world-class artist, touring, recording and performing throughout the globe. But the pianism was always in service and homage to the music itself. His intellect, integrity and personal principles informed all his actions and attitudes. He was a devoted husband and father, but in the piano lesson, it was clear that he was completely and optimally focused on the student and the potential for learning and discovery. "Teaching," he often remarked to me, "has to be essentially selfless. All the art of the suggestion has to be harnessed for the student."

Now Bela has left us for another sphere, but I am confident that he is still tossing off the Liszt Dante Sonata, and the Franck Symphonic Variations, with the deft panache of a sword-swallower. He has now joined George Eliot's "The Choir Invisible, whose music is the gladness of the world." Our lives are all the richer for having known him.

Music Behind the Masks

Students and faculty at the School of Music performed and studied music in Autumn 2020 with some dramatic modifications to format and staging. With nearly all classes held online, music students worked and studied from around the globe but also in some specialized settings on the University of Washington campus.



Special masking for flutes and other wind instruments includes extra layers of protection, as shown here by Wind Ensemble member Stephanie Chuang, flute (Photo: Gary Louie).

On-campus rehearsals for the school's large choir and instrumental ensembles in Autumn Quarter required stringent safety protocols developed in tandem with state and UW guidelines, the University Office of Environmental Health and Safety, and schools of music nationwide. Several national and international performing arts education organizations combined resources to study the effects of COVID-19 aerosol transmission in performing arts performance settings, and a joint study from the Universities of Colorado and Maryland provided an early framework for educators preparing over the summer to develop viable options for their students to continue performing and studying during the pandemic.

"Every student and faculty musician who has been involved in live rehearsal and performance has taken the safety measures very seriously, which has allowed the ensembles to continue all quarter," says School of Music Director JoAnn Taricani. "It is remarkable to see how they have adapted."



Faculty violinist Rachel Lee Priday performed with guest pianist/composer Timo Andres in November in a livestreamed performance from the UW's Meany Hall.

The challenge of locating large enough spaces for adequate distancing led UW Choirs to hold Autumn Quarter rehearsals in the University's Padelford parking garage, an open-air environment offering the extra ventilation and spacing required of singers, with members broken into smaller groups meeting on alternate days.

The UW Symphony Orchestra and Wind Ensemble, meanwhile, gathered in small, masked and distanced groups arrayed throughout Meany Hall and took advantage of extra stage time to prepare video and audio recordings for later broadcasts. Beyond physical distancing and mask-wearing, ensemble members took additional precautions: frequent hand sanitizing, instrument masking, special face masks, and 30-minute breaks between 35-minute rehearsal blocks to enable the HVAC systems to turn over the air in each space after use.

Wind Ensemble director Timothy Salzman spent the summer preparing for an unprecedented academic year that ultimately included sewing. Along with his wife Jodi, he embarked early on a plan to outfit an ensemble of wind instruments—some of the most concerning in relation to aerosol emissions—in shrouds and masks intended to mitigate risk while still enabling music-making. The pair worked to hand-sew some of the instrument masks when shipments of masks Salzman had ordered were delayed due to massive demand from music programs world wide. The extra layers of protection have created an environment in which performing on wind instruments is possible for the 50-plus students in the group.

Meeting live throughout the quarter in small chamber groups, members worked to prepare chamber music as well as recorded versions of the student compositions created during Spring Quarter 2020 in Salzman and composer Alex Shapiro's 'WeZoom' experiment, a course syllabus now adopted by at least 20 universities and numerous public schools nationwide. A significant segment of the 'WeZoom Project' involves collaboration with the UW Department of Dance and the Department of Dance at Rutgers University, Salzman says, and the student-produced/composed multi-media performance of the suite of pieces from spring term, titled *illumisolation*, were released in Winter Quarter 2021.

David Alexander Rahbee, director of the University of Washington Symphony Orchestra, used the extra time on the Meany Hall main stage to fine-tune several chamber arrangements of repertoire by Bartók, Caplet, Enescu, and Sibelius and to document his own and the students' work via audio and video recordings. He released several of those works throughout Autumn Quarter on his own YouTube channel.

For the UW Percussion Studies studio and chair Bonnie Whiting, the challenges of distanced learning in Autumn Quarter led to an innovative collaborative performance project with University of California Institute of the Arts, with students from both institutions performing and rehearsing live over a network throughout the quarter. The groups presented their work in December 2020 in a pair of pre-recorded virtual performances.

“The centerpiece of the program was Anthony Braxton’s Composition 221 + 246, in collaboration with students at the California Institute of the Arts,” Whiting says. “I’m very proud of the way we made this work, even with folks in three different states. CalArts also streamed a longer version of the Braxton (encompassed in his Ghost Trance Music) on the 13th, so we had a very nice exchange and a mini-festival celebrating music-making in our radically-changed environment.”

In the radically changed environment of a music school weathering a world pandemic, new collaborations are born, new skills and



Faculty colleagues (left to right) Rachel Lee Priday, Craig Sheppard, and Sæunn Thorsteinsdóttir performing a live-streamed concert of Beethoven trios.

technologies embraced, and unexpected upsides are revealed.

“I don’t think I’ve ever played a concert where I’ve been able to warm up on stage right until ten seconds before we went live,” said faculty cellist Sæunn Thorsteinsdóttir in a discussion following her Nov. 16 Meany hall concert with colleagues Craig Sheppard and Rachel Lee Priday, performed in an empty theater. “I have to say, that’s a positive.” Priday agreed and added her own thoughts, widely shared among musicians and scholars at the School of Music: “Almost a year, three quarters of a year, into

the pandemic, we’re still figuring out how little details affect us when we are performing,” she said. “We spent our lives kind of learning a certain way to perform, and little things make such a difference. Even just the spacing and sight lines really do make us adjust, but we are just really grateful to be able to do this.”

Bridgit Long, a School of Music master’s student in oboe performance and a key producer of the Wind Ensemble’s *illuminisolation* project, summed up in her abstract for the project the aims and inherent optimism of the new curriculum:

“*illuminisolation* is a fresh and creative conjunction of music, technology, and collaboration,” she wrote. “It represents how even during these difficult times, instead of being driven apart, we might continue to connect with each other through art and music.”



UW Choirs held octet rehearsals in the UW’s Padelford parking garage in Autumn 2020 (Photo: Courtesy Geoffrey Boers).



INTRODUCTIONS:

Carrie Shaw

VOICE

Photo: Ben Marcum

Soprano Carrie Henneman Shaw began a new faculty appointment at the University of Washington this fall, adding a base in Seattle to her artistic communities in Chicago and St. Paul/Minneapolis. Considering her interests in new and experimental music and involvement with early music, she is uniquely suited to collaborations with composers and artists on the faculty of both the School of Music and UW Digital Arts and Experimental Media. Creator and performer of various live-music-for-dance projects, she also performs as a member of Chicago's esteemed chamber ensemble *Dal Niente*.

This interview was conducted via email correspondence between Carrie Shaw and School of Music publicist Joanne DePue.

Q: You already are part of vibrant artistic communities in Chicago and the St. Paul/Minneapolis area. What attracted you to the idea of joining the UW School of Music faculty and making a move to Seattle, Washington?

Chicago and Minneapolis-St. Paul are incredible cities in which to be an artist. Ten years ago, as my career was taking shape, I was wracked with uncertainty about where I should live —Chicago or Minnesota—until one day I realized I didn't have to choose. I just needed to decide I wanted to make art in both these places and get down to it. That doesn't mean it's been easy, and I needed lots of coffee and a flexible schedule to make those seven-hour drives, but what has made my work "go" is to identify my passions and find artists and audiences who share those passions. Flights have gotten cheaper, and the distance has become smaller too as connection via social media has become ubiquitous.

I've been in and out of Seattle as a musician for years, and there's just something about the creative community here that makes me feel at home. I grew up in rural Kentucky and wasn't exposed at an early age to the classical pantheon and the traditional culture of classical music, so I've always gravitated towards cultures of innovation and resistance to limiting traditions. Seattle feels like one of those places, and I'm excited to find out where connecting my past, present, and future colleagues leads!

Q: Early music seems also to be a specific focus for you. I've noticed that musicians who are interested in new music often have a concurrent interest in early music. What are some of the areas of overlap in these two genres separated by centuries that appeal to composers and musicians who are excited by experimentation?

Yes, I fell hard for early music in high school, before I knew what 'early music' was. At age 16, Vivaldi was the most psychedelic thing I'd ever heard. It rocked my world. My voice—which is light, bright, and flexible—always clicked with early music, so it was very satisfying to perform. When I started studying at the college level, I had a real intuitive connection to the expressive intent of Baroque harmony, and later when I discovered Baroque improvisation styles, that sealed it. I was hooked.

The athletic part of music undeniably plays a role in drawing certain musicians to early and new music. Much early and new music for the voice prioritizes clarity over color for a variety of reasons. It would be too simplistic to say that all new or Baroque music is defined by this leaning, but a large number of composers since 1920 seem to

NEW FACULTY continued

collaborating on a recording with the band Deerhoof. Shaw is a two-time winner of a McKnight Fellowship for Performing Musicians, and she is a member of two groups that focus on music by living composers, Ensemble Dal Niente, a mixed chamber collective, and Quince Ensemble, a treble voice quartet.



Jordan Anderson, Double Bass

Jordan Anderson is artist-in-residence in the School of Music Strings program beginning in Autumn 2020. He has served as Principal Bass of the Seattle Symphony Orchestra and Seattle Opera since fall 2000. He has also served as Principal Bass of the Bellingham Festival of Music Orchestra since 2015.

Shaw, continued

prefer a voice with less vibrato, laser-sharp pitch accuracy, a sense of effortlessness in the face of acrobatic aural tasks—in other words, a sound that’s distinct from the traditional Classical/Romantic operatic aesthetic. I’d have been happy if I had been born with a voice for Verdi too, but when there’s so much amazing music in the pre-Mozart and post-Strauss world, I’ve never felt like I’m missing out.

Q: What might your students expect in their one-on-one lessons with you and/or their master class/workshop time?

My one-on-one students can expect a lot of kinesthetic awareness work: observe very small movements in their own bodies and in the bodies of top-level singers; observe how physical bodies and music mutually influence the viewers’/listeners’ perceptions; observe how their bodies either work for them or against them when they perform. Also I’ll encourage students to cultivate their natural inclinations while enriching themselves with new (maybe unfamiliar and difficult) skills. We’ll cover a lot of ground stylistically and also work on learning to articulate oneself well about one’s work to any sort of audience, professional or casual.

More than ever before, my students can expect to be asked to record themselves and assess what they hear and see, as well to develop tastes about the recordings they see and hear on the internet. It can be terribly painful and personally difficult to learn this skill, but it’s a band-aid that eventually has to come off. Especially with the unknown extent of the potential interruption of live music performances, one can’t sit back and wait for ‘normal’; we’ve got to keep creating. Furthermore, building up one’s ability to adapt to new modalities can be nothing but an asset.

An extended version of this interview appears in the Spring 2020 issue of Quarter Notes, the School of Music’s quarterly electronic newsletter.

Anderson has soloed with the Seattle Symphony, Cascade Symphony Orchestra and Seattle Chamber Orchestra. In April 2013, Anderson performed his composition *Traction for Solo Double Bass* at [untitled], the Seattle Symphony’s new music series. In November 2007 he performed the Washington State premiere of John Harbison’s *Concerto for Bass Viol and Orchestra* with the Seattle Symphony.

Recent music festival appearances include performances at the Seattle Chamber Music Society where he is a frequent participant at their summer and winter festivals. A

Anderson’s awards include Grand Prize in the David Walter Memorial Double Bass Composition Competition. He is passionate about teaching and enjoys playing recitals and giving master classes around the United States. Anderson has a Bachelor of Music degree from the Curtis Institute of Music, where he studied with Harold Robinson, Principal Bass of The Philadelphia Orchestra.

Choral Journal explores

“Sounds of Blackness”



UW Choral conducting Professor Giselle Wyers, a member of the editorial board of the *Choral Journal*, the leading publication of the American Choral Directors Association, reports that the November 2020 issue of the journal focuses on the theme of “Sounds of Blackness,” the first of two *Choral Journal* issues exploring Black history, music, and composers.

Guest editor Brandon Boyd highlights concerns related to racial inequality, using this journal issue to emphasize the strength of the Black repertory in choral music, and reaching back in history to consider racism in the Spanish Baroque period. The lead article in the journal, by author Jason Dungee, challenges conductors to implement a restorative, anti-racist pedagogy in the choral classroom, while Marques Garrett broadens the perspective on choral music by Black composers. Further, every review in the issue highlights compositions by Black composers.

Professor Wyers further amplifies the journal’s consideration of issues of Black choral music by observing that “leaders in the choral field are working hard to identify and combat systematic inequalities in our approaches to music, as well as finding new ways to promote and support more diversity, especially in our programming and hiring practices.” The December 2020 issue of the *Choral Journal* will provide further insight about this crucial field of study.

EXIT INTERVIEW:

Richard Karpen

DIRECTOR



Composition professor Richard Karpen's term as director of the School of Music ended June 30 after 11 years leading the school and its people and programs. During his tenure, the School of Music appointed new faculty in a range of programs, including Percussion Studies, Jazz Studies, and Strings, placed an emphasis on faculty research in the realms of Baroque music and new and experimental music, grew the UW's Jazz Studies program, fortified longstanding ties between the School of Music and Seattle Symphony, hosted a five-year residency by the Harry Partch Instrument Collection, and brought guest artists from around the world to the UW to work and perform.

This conversation between Dr. Karpen and School of Music publicist Joanne DePue was conducted via email and has been edited for length.

Q: Looking back on the past 11 years, what are some of your proudest accomplishments from your time as director?

A: Our primary mission is to give our students guidance and room to explore, to learn, and mostly to give them the support they need to learn about their own ways of learning. Next, and not at all far behind, is our research mission – the discovery of new knowledge and new methods of discovery. The teaching and research missions are of course intertwined and often act as one. There are so many accomplishments that all of us in the School can be proud of. An overall goal that I feel we have met was to create a more porous and dynamic boundary between campus and community (from local to global): hosting residencies with the Baroque music group Pacific MusicWorks, with the Harry Partch Instrumentarium, with Ludovic Morlot as chair of orchestral conducting, expanding the musical range and the number of visiting artists and scholars from around the world who have become part of our larger musical family. And in the midst of all this, we have been able to add a significant number of

renowned performing artists and scholars as new full time faculty who will be the future leaders of the School.

Q: If you knew now what you didn't know then, would you still accept the director position? Elaborate.

A: I would not only accept the position, I would not hesitate and ponder the decision so, as I did at the time! It has been a challenging assignment for sure. I started in this role in 2009 during the Great Recession with the need to hit the ground running to reorganize, cut budgets, and find new resources. I don't take well to limitations on what we are able to do in the Arts! So, I was not about to simply have the School retrench. With the collaboration of great colleagues and our intrepid students who were ready to keep climbing the mountain in the middle of a cold rain, we emerged with our values intact, more nimble than ever, and ready to soar. I'm grateful to have been a part of that. And now, as the School transitions to its next director, in the midst of another severe and very complicated time of crisis, I feel quite sure that our nimble and spirited ways will bring us through again!

Q: What was the defining moment or turning point that set you on a course toward a life in music?

A: I grew up in a working-class family. My father, who did not finish high school, but who was "street smart," eventually became an oil furnace service person. I went to work with him when I was quite young and did that work on my own as a teenager and into my early twenties. I worked in the basements of the very affluent and of the very poor. In that kind of work back then, there was very little protection against the unhealthy aspects of this job, and we would emerge from cleaning a furnace covered in soot, soot up our noses and in our throats, fuel oil all over us! My grandmother with her "old-fashioned" ideals made sure that my parents had a piano in our home. I taught myself to play (having learned to read music in public school), learning some pretty difficult music by rote

Passages

William O. “Bill” Smith

(a Rachmaninoff prelude comes to mind!). Someone noticed that I could play and soon after I had a piano teacher. The turning point was probably the angel (one of many I have had along my path) who said to my parents on hearing me play, “Oh, is Richard taking piano lessons?” I guess it startled my parents, and it set things in motion. I was around eleven years old.

Q: What are you reading now?

A: The Hebrew Bible and Italo Calvino’s *If on a winter’s night a traveler*.

Q: What do you plan to read next?

A: Doris Lessing’s *Shikasta*.

Q: What are some upcoming projects you are excited about now that you will have more time for your research?

A: An opera with my long-time musical partners, “The Six Tones,” a group consisting of remarkable Vietnamese master musicians and a brilliant Swedish guitarist who is also a master of all things plucked and strummed. We work very collaboratively trying to explore music we don’t ourselves quite understand. Also, a long term creative research project to integrate neuroscience and machine learning into improvisation.

Q: What advice you would offer a new faculty colleague?

A: Be yourself. Don’t wait until you have tenure. We hired you for who you are. Be adventurous. Be the future now.

Q: What advice you would offer a young composer.

A: Learn acoustics and psychoacoustics. Read a lot of fiction and learn a lot about all of the other arts and sciences. There is too much to know but the more you know the more you know. Imagine what your music sounds like to other people, what happens in the imaginations of your audience when they listen to your music, because it is in the inner world of your listeners’ minds/bodies where your music actually comes to life.

Q: What is a film you think everyone should see?

A: There are so many and there is so much to learn from great cinematic works! I’ll just toss out two: Bunuel’s “The Phantom of Liberty” and Hitchcock’s “Vertigo.” And then everything by those two directors and by Fellini, Tarkovsky, Kurosawa, Antonioni.... These are all filmmakers who knew what to do with sound and music, by the way!

Q: Other parting remarks?

A: Getting to know the School’s donors (and I mean all of them; the twenty-five-dollar donor and the million-dollar donor) has been an especial joy. It’s not a part of the job I understood very well at first, but it became one of the most meaningful to me personally. People who write checks to support the School, whether for scholarships for students, support for faculty, gifts of pianos, and so on, do much more than give us the financial means to learn, teach, create. I don’t want to define what that “more” is. It’s just beautiful to be around that spirit and it makes us all better and I thank them all. And last but not least, I thank students, faculty, and staff of the School, those still at the School, those who have moved on, with special reverence for those who are no longer with us on the planet.

Dr. Karpen’s successor, Music History Professor JoAnn Taricani, assumed the directorship of the School of Music on July 1, 2020.



World-renowned clarinetist and composer Bill Smith, whom jazz legend Dave Brubeck once called “one of the all-time greats,” died Saturday, Feb. 29, at his Seattle home, of complications from prostate cancer. He was 93.

Known as Bill Smith to the jazz world and William O. Smith in classical circles, Mr. Smith served on the University of Washington faculty from 1966-1997. He was a founding member of the Dave Brubeck Octet, which in 1947 pioneered a blend of classical music and jazz later known as Third Stream and had a profound influence on the development of West Coast, or “cool,” jazz.

Mr. Smith was also a pioneer in modern classical music, developing extended clarinet techniques that included playing multiple notes at the same time and two clarinets at once.

“He was someone who was unafraid to innovate,” said his wife of 42 years, Seattle painter Virginia Paquette Smith. “It was one of the things that drew me to Bill.”

Born in Sacramento, California, in 1926, Mr. Smith grew up in Oakland, where as a teenager he led his own jazz band and played in the Oakland Symphony. Enthralled by swing clarinetist Benny Goodman, Mr. Smith toured with a jazz band but, after a year, decided he would prefer teaching and composing to life on the road. After a year at Juilliard, in 1946, Mr. Smith transferred to Mills College in Oakland, after hearing that French composer Darius Milhaud would be teaching there.

At Milhaud’s suggestion, he and fellow student Brubeck explored a merger of classical composition and improvised jazz. Mr. Smith performed with Brubeck in the San Francisco Bay Area in the 1950s, rejoining the group in the 1980s. Brubeck recorded two albums featuring Mr. Smith’s tunes, “The Riddle,” and “Brubeck à la Mode.”

In the 1950s, Mr. Smith won the Prix de Paris and the Prix de Rome, composition prizes that led him to study and work for nearly a decade in those European cities. He maintained an apartment in Rome as a summer composition retreat for the rest of his life. After teaching posts at the University of Southern California and the San Francisco Conservatory, in 1966, Mr. Smith was recruited to the University of Washington to start the experimental music ensemble The Contemporary Group, which he and experimental trombonist Stuart Dempster led for several decades.

“We had a pretty good time joking with each other,” said Dempster, who shared a whimsical, Zen-like sense of humor with Mr. Smith. “‘Have you found wisdom yet?’ I’d say. ‘Nope. Have you?’ ‘Nope!’”

Mr. Smith is survived by Paquette Smith; four children from a first marriage – Mark O. Smith, of Georgetown, Texas; Gregory O. Smith of Vitorchiano, Italy; Rebecca Elizabeth Smith of Santa Rosa, California; and Matthew O. Smith, of Vacaville, California; and three grandchildren.

—Obituary by Paul De Barros, *Seattle Times*, March 10, 2020

James Carlsen, cont.



James Carlsen and late wife Mary Baird, who celebrated 64 years of marriage in 2013. (Photo: courtesy James Carlsen archives)

We interacted as colleagues and students - and became family and friends. His sense of humor, kindness, patience and insight were consistent. He expected my best, but helped me fix my offerings. He celebrated my enthusiasms and encouraged my creativity, while managing to deal kindly with my differences. I wear the silver ring he made for me most every day. My love and respect for him has worn so very well over my lifetime. I am deeply grateful for our friendship; for James' presence in my life."

"Jim was a model of wisdom and grace," Professor Patricia Campbell, chair of the UW Music Education program, said of her former colleague. «Many of us continue to be inspired by his model of teaching and research with integrity, honesty, and respect for all."

Many former colleagues, students, family, and friends pay tribute to Dr. Carlsen at www.jamescarlsen.com.

Bill Smith, cont.



Frequent collaborators: Former longtime School of Music Professors William O. "Bill" Smith, left, and Stuart Dempster.

Passages Clyde Jussila

Obituary from the *Seattle Times*

Former School of Music faculty member Clyde Jussila died July 9, 2020. Born in Kent, Washington to Fanny and Matti Jussila, he lived much of his life in Washington State.



As a young man he grew up in Issaquah where he graduated from Issaquah High School in 1938. Clyde earned his BA from the University of Washington and his MFA Degree from Kansas St. University in music.

In 1942, Clyde enlisted in the US Army, serving in the 3rd Infantry during WWII. He fought in Africa, Sicily and survived Anzio Beach, Italy. He went on to play in the U.S. Army Band.

After the war, Clyde taught music at Kansas State University and at the UW. Clyde enjoyed teaching musicians how to be good teachers. He always kept students' hearts at the center of his teaching. He wanted his students to love what they did and pass that love of music on to others. Clyde taught many of the Seattle area music teachers over the years and is a member of the Washington Music Educators' Hall of Fame.

Clyde played violin, viola, trombone and bassoon for many different orchestras in the area, including The UW Symphony Orchestra, The Seattle Symphony and Cascade Symphony Orchestra.

Through the years, he lovingly supported and cared for his mother, sister Darlene (predeceased) and her children. He found the love of his life, Liisa Vasama Ingalls, also of Finnish heritage, and they married in 1997. With Liisa, Clyde travelled and lived in new places. He enjoyed being a part of Liisa's children's lives and having an extended family. Clyde gracefully participated in a century-long life, which included the family draft horse, Model T, airplanes, using the internet and owning a hybrid.

He is survived by his wife Liisa, nephew Peter (Angelia), niece Karen (Russ), Liisa's children (Karen, Johanna, and David), her sister Sirkku, grandchildren, and other relatives. In lieu of flowers, please make donations in memory of Clyde to the UW Music Department.

Student & Alumni News

Academic appointments, awards, honors, and other artistic and scholarly achievements.

Doctoral student **Gabriela Garza Canales (DMA Orchestral Conducting)** was recently appointed Music Director of the Poulsbo Community Orchestra, a non-profit volunteer ensemble performing several concerts per year in the North Kitsap community. During her degree studies at the UW, Garza has served as co-conductor of the UW Campus Philharmonia Orchestras and assistant conductor of the UW Symphony Orchestra. In November 2018, she was appointed assistant conductor of the Whidbey Island Orchestra. Recent guest conducting appearances have included engagements with the Seattle Collaborative Orchestra and the Sammamish Symphony Orchestra. She also was selected to participate in Spazio Musica; a four-week opera conducting workshop in Orvieto, Italy under the instruction of maestro Vittorio Parisi. Additionally she participated in the summer Cascade Conducting Master Class with maestro Sarah Ioannides. Gabriela has recently been invited to guest conduct performances with the Sammamish Symphony Orchestra, the Seattle Collaborative Orchestra, the Poulsbo Community Orchestra and the Whidbey Island Orchestra. Additionally, in collaboration with the Ballard Civic Orchestra and with partial funding from the Seattle Office of Arts & Culture, Gabriela recently presented a second performance of her own interdisciplinary project titled [R]evolve.

Orchestral conducting alumna **Julia Tai ('10 DMA Orchestral Conducting)** was recently appointed Music Director of the Missoula Symphony Orchestra and Chorale. A student of the late UW conducting professor Peter Erös, Tai was selected from among five conductors vying for the position with the Western Montana ensembles. Since completing her UW doctoral studies, Tai co-founded (with School of Music Composition alumnus Jeremy Jolléy) the Seattle Modern Orchestra and serves as music director of Seattle-based chamber orchestra Philharmonia Northwest.

Tigran Arakelyan ('16 DMA, Orchestral Conducting) served as the assistant conductor of California Philharmonic and made his Walt Disney conducting debut in July of 2019. In his second year as the Music Director of the Northwest Mahler Festival he conducted Mahler's first symphony. Tigran took the Federal Way Youth Symphony on tour to Korea where he also worked with two youth orchestras from Jeju Island. He recently guest conducted the Lark Orchestra (Los Angeles), Mercer Island Orchestra Festival and the Ballard Civic Orchestra. Tigran continues as Music Director of the Port Townsend Symphony and youth orchestras in Federal Way and Bainbridge.

Kiwa Mizutani and **Nicole Stankovic**, students of Robin McCabe, were finalists in the Coeur d'Alene Symphony Competition in January. They performed in Spokane, Washington. In December, Mizutani and piano studio colleague Hexin Qiao performed for University Rotary, presented by Professor McCabe

UW Voice students **Natalia Valvano** and **Mavis Chan**, students of Carrie Shaw, placed in the divisional competition of the National Association of Teachers of Singing (NATS) competition in October. Chan took third place; Valvano won first place and will be featured in the organization's Honors Recital in January 2021.

Elisabeth Crabtree, a PhD student in Music Education, was invited by Schott-Music of Germany to write a book of Orff Schulwerk lessons for children, based on Carl Orff's volumes of *Music for Children*. The book, tentatively titled *Teaching Orff: Lullabies, Rhymes, and Seasonal Songs*, is due out in Spring 2021. Crabtree is the current president of the Northern California chapter of the American Orff-Schulwerk Association.

Music Education doctoral student **Clayton Dahm** presented a spoken paper at the annual Society for Ethnomusicology conference. The paper, "Three Senegambian Mandinka Weddings: Mediating Assembled Identities in Musical Performance," considers musical engagement and the politics of fiscal patronage in West African Mande music, and represents Dahm's research interest in musical transmission and representation.

Chris Mena, PhD candidate in Music Education, recently served as guest in webinars for the National Association for Music Education (NAfME) and a new group called Decolonizing the Music Room. He is presenting on topics of World Music Pedagogy, the history of Mexican Americans in Music Education, Afro-Peruvian landó, and identity development in the music classroom. He is developing an arts program called ROOTS Framework, working with visual and performing arts teachers in the Seattle Public Schools to develop an antiracist framework for an all-district arts curriculum. Chris is currently teaching guitar and orchestra at Robert Eagle Staff Middle School as well as serving on the music curriculum team for Washington (state) Ethnic Studies Now Coalition (WAESN).

Mike Kohfeld, PhD candidate in Ethnomusicology, is currently at work on their yet-untitled dissertation on space, identity, and performance in the Seattle drag scene, with focus on the use of remix as a process of critical cultural production. They are co-teaching a course on U.S. popular music with the School of Music during Autumn 2020 and will be working as an application reader for the UW Admissions department in winter 2021.

Several Music Education and Ethnomusicology graduate students contributed to a recent special issue of *Local Learning*, the journal of the National Network for Folk Arts in Education. The UW contingent was invited to contribute to the issue, organized around the theme "Teaching for Equity: The Role of Folklore in a Time of Crisis and Opportunity." The article, "Let's Stand Together, Rep My Tribe Forever," tells some of the story of the UW's work with its Music Alive! In the Yakima Valley project. Collaborating authors included **Kaity Igari**, **Juliana Cantarelli Vita**, **Skuli Gestsson**, **Cameron Armstrong** (Music Education) and **Jack Flesher** (Ethnomusicology). "This is one of about six articles and several book chapters now out in national and international journals of our work in Toppenish, White Swan, and Harrah," says Music Education Professor Patricia Campbell. "What we do has become a model of practice for others now who work with Indigenous students, and/or the collective song-writing process, and/or children of migrant and second-generation Mexican-heritage families."

Student & Alumni News

Juliana Cantarelli Vita, violinist and PhD candidate in Music Education, received the Elizabeth May (Slater) Award from the Society for Ethnomusicology for her paper on the topic of archived field recordings for teaching music to children at the UW's Music Partnership Program at Laurelhurst Elementary School. Her research, "Childhood, Repatriation, and Sustainability: A 5th-Grade School Music Experience in North America," examines the relevance of repatriation and repatriated recordings of children's musical cultures to school music. Her research extends also to the role of women musicians in not only sustaining music through the transmission of traditions, but also pressing into newly expressive forms that communicate messages of activism through a blend of music, poetry, dance, and theater. She received a substantial research grant from the American Orff-Schulwerk Association for continuing work in 2020-21 on collective song-writing within the UW Music Education Music Alive! in the Yakima Valley program. Cantarelli Vita was appointed to The Orff Echo Editorial Board, and has received acceptances for proposals for conferences of the International Society for Music Education and the National Association for Music Education. She was recently appointed a predoctoral instructor at the Spanish and Portuguese Studies department at UW.

Giuilana Conti, violist and PhD candidate in Music Education, completed her term as president of the UW Graduate and Professional Student Senate (GPSS) after five years of service on behalf of the School of Music and all 16,000 graduate and professional students at the University. In the spring 2020 term alone, she developed a three-year strategic plan for the organization, rebuilt the UW's cross-campus liaison program, developed and disseminated a COVID climate survey to all UW Seattle students, worked with the governor's office to support graduating professional students with temporary licensure, and produced a 21-session online Grad Career Symposium for all grad students in light of COVID-19 and changes in the job market.

Ke (Kelsey) Guo, pianist, singer, performer of Chinese dizi (transverse flute), and PhD student in Music Education, is specializing in the study and performance of Sephardic song. She was named the Robinovitch Family Fellow by the Stroum Center in Jewish Studies Graduate Fellowship Program for the Academic Year 2020-2021 and was awarded two scholarships to support her study in Ladino language. She also was invited to offer an individual concert of Sephardic music at Castle Fuensaldaña, Spain. She has been working with the local Sephardic Jewish community on a songbook translation project set to be published through digital platform in the coming year. She also is participating in an inter-generational interview project between UW graduate students and local Sephardic community members, to be presented at the International Ladino Day hosted by UW Sephardic Studies in December 2020.

Kaity Cassio Igari, MA student of Music Education, co-authored "Beyond the Music: Collaboration towards Anti-Racist Elementary Music Education," which is set to appear in the Winter 2020 issue of *The Orff Echo*.

Music Education alumnus **Kevin Clayton**, now director of instrumental music at Chiawana High School in Pasco, Washington, has been named the Washington Music Educators Association 2020 High School Music Educator of the Year. As director of Chiawana High School's band program, which did not exist when he took on the position, Clayton built a music program from scratch over ten years of serving a district of underserved

Passages

Sonja Myklebust

Sonja Liv Coyman Myklebust, daughter of Carolyn Coyman and Olaf Myklebust, beloved sister to Marit Silje Coyman-Myklebust, passed on



January 23, 2020, in Sebastopol, California, after a courageous, year-long bout with brain cancer. Days earlier, on January 12, Sonja celebrated her 34th birthday with a flamingo-themed party, wearing a pink sequined skirt, a feather boa, and a flamboyant, bespoke headpiece adorned with brightly colored flowers and leaves. In her invitation, she asked family and friends to bring "acoustic musical instruments, soft voices and sparkly clothing!"

Sonja's legacy is vast—her dazzling spirit and generous heart cast a permeating glow. She loved to dance, cultivate gardens, and cook delicious food. She possessed an enduring passion for music and dedicated her life to the mastery of cello. Playing her instrument brought her tremendous joy, as did sharing her love for the art form as a teacher of both adults and children. Sonja believed in music's power to connect, and she committed herself to reaching people from diverse backgrounds.

Sonja earned a doctorate of musical arts in string performance from the University of Washington in 2017 and a BA in music from Lewis & Clark College in 2008. She joined the faculty at George Fox University in Newberg, Oregon, in the fall of 2016, having taught previously at Edmonds Community College and Seattle Music Partners. She also taught low-income students at Holy Redeemer Catholic School and maintained a thriving private Suzuki cello studio.

In collaboration with the UW School of Music and the UW World Series, Sonja founded the Meany Center's Music Link program, which brought free live performances to schools and other spaces in Seattle, and trained musicians to be Teaching Artists who innovated ways to engage and educate audiences, going beyond conventional performance. A powerhouse advocate for the ability of the arts to effect change, Sonja employed her tenacious work ethic and unbounded creativity to build concert series and other programs that encouraged community connectedness and access to music.

In January of 2019, Sonja was diagnosed with an aggressive brain tumor, glioblastoma multiforme. She met her diagnosis with a fierce determination to be on a healing journey. Her will to define her own terms and to choose how to view her circumstances reflects the way she approached her life. She spent her last year living at her family home, cared for by her mother and family and receiving constant visits from the many close friends she made throughout her life. Sonja faced her cancer journey with courage, humility, introspection, gratitude, and awe. Her unique sense of humor, intense love of life, and deep concern for those around her endured to the very end.

—From the *Santa Rosa Press Democrat*

Student & Alumni News

students, eventually elevating the school's marching band to an award-winning ensemble. WMEA honorees are nominated by the WMEA membership, made up of music educators from across the state. Awards are presented at the WMEA state conference in Yakima in February, 2020.

Recent Guitar Studies graduate **Max Shaffer** ('20 BM Guitar), now based in Albuquerque, New Mexico, has just released his first album, "Lost to the World," featuring works from Albéniz, Mertz, Goss, and others. "The title itself is inspired by a poem by Fredrich Rückert (I am lost to the world), which captures the sentimental and evocative nature of the album," Shaffer writes. The five-song work may be heard on Spotify and Apple Music.

Jennifer Rodgers ('20 DMA Choral Conducting) has been appointed Assistant Director of Choral Activities at Iowa State University.

Jian-nan Cheng ('14 MM, Wind Conducting) has been appointed Assistant Professor/Director of Orchestral Activities at Rowan University in Glassboro, New Jersey.

Students and alumni of the UW Ethnomusicology program report recent successes and publications. Ethnomusicology PhD candidate **Claire Anderson** received the 2020 Borealis Prize for the outstanding paper in literary and cultural studies at the Society for the Advancement of Scandinavian Studies.

Ethnomusicology doctoral student **Jocelyn Mory** was recently selected to receive a UW Graduate School Presidential Dissertation Fellowship to fund her dissertation writing for one quarter during the 2020-21 year. Her working title: Reclaiming the Archives: Matepe Music Sustainability in Zimbabwe's Northeastern Borderlands.

Recent publications of Ethnomusicology PhD alumni include **Will Coppola's** research on musical humility published in *Music Education Research*, and **Karen Howard's** article on knowledge practices in the *International Journal of Research in Choral Singing*.

Sean Williams ('90 PhD Ethnomusicology) teaches at The Evergreen State College in Olympia. Recent work includes the publication of two of her books: *English Grammar: 100 Tragically Common Mistakes and How to Correct Them* (Zephyros Press 2019) and a textbook titled *Focus: Irish Traditional Music*, second edition (Routledge 2020). Another textbook, *Musics of the World*, is set to appear in 2021 with Oxford University Press. Her Facebook alter ego, Captain Grammar Pants, has more than 60,000 followers.

Ethnomusicology alumna **Barbara Rose Lange** is Professor of Ethnomusicology at the Moores School of Music, University of Houston. Her book *Local Fusions: Folk Music Experiments in Central Europe at the Millennium* was published by Oxford University Press in 2018.

Nathan Whittaker ('12 DMA, Cello) presented research from his dissertation and performing experience in a paper titled "Chordal Cello Accompaniment: The Proof and Practice of Figured Bass Realization on the Violoncello, 1660-1850," at a conference on basso continuo at the Paris Conservatory in January. Whittaker studied with Toby Saks and JoAnn Taricani while a student at the UW.

Music History doctoral student **Michael Bennett** performed with the Boston Camerata in January at Seattle's St. Mark's Cathedral in a production of the medieval "Play of Daniel," a version that has been presented nationally over the past few years. Bennett is a student of JoAnn Taricani and Kerry O'Brien.

Alumnus **Jake Cohen** ('09 MA, Music History), former UW student of Larry Starr, has been appointed visiting assistant professor of music history at Oberlin College for 2020. His area of specialization is contemporary music.

Lucas Zeiter ('20 BM Orchestral Instruments) has moved to New York City and is enrolled in the master of music program at the Manhattan School of Music in New York City.

Flannery Youngblood ('20 BM Piano Performance) also headed to New York state this autumn to begin a dual master's program in Piano Performance and Pedagogy at New York University Steinhardt, where she has been awarded scholarships and a teaching assistantship to help fund her studies.

Emily Acri ('20 DMA Strings) moved to Carbondale, Colorado in late July to begin work as an ArtistYear fellow. ArtistYear is the first national AmeriCorps program for artists to dedicate themselves to a year of service to the country. This job will be a year-long service to a Title I school partner, implementing arts curriculums to underserved communities in the Roaring Fork Valley region of Colorado.

Alumnus **Eric Smedley** (DMA Wind Conducting) has been named director of athletic bands at The Indiana University Jacobs School of Music, where he is associate professor of music. As director he leads the university's 300-member Marching Hundred. Former chair of the school's Department of Bands and former associate director of the Marching Hundred, Smedley joined the Jacobs faculty in fall 2011.

Elise Kim (BM flute) has been selected as winner of the 2020 National Flute Association Masterclass Competition. Due to the COVID-19 cancellation of the 2020 convention, she will perform at the 2021 National Flute Association convention in Washington, D.C. in August 2021. Last summer, she was the concerto competition winner and soloist at the 2019 Eastern Music Festival in North Carolina. This past summer, she was selected to perform at the 2020 Pierre Montoux Summer Festival Orchestra, but it was cancelled due to COVID-19. Elise Kim was a UW Concerto Competition winner in the 2018-2019 academic year.

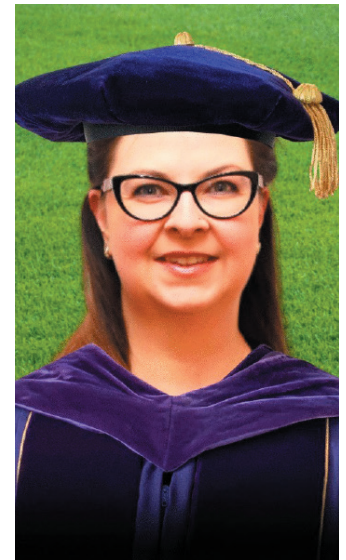
Grace Jun (BM flute) – was a featured performer at the ARIA International Summer Academy this past summer. Normally in residence in Massachusetts, ARIA transferred its program offerings to an online format for Summer 2020.



Joslyn Thomas ('20 MM, Choral Conducting).



Rachel Reyes ('20 BM, Orchestral Instruments, Flute)



Tana Lorenz ('20 PhD, Music Education).

CLASS OF 2020 GRAND FINALE

The University of Washington School of Music celebrated its 2020 graduates on June 12, 2020 with a virtual Grand Finale Celebration.

Of the 54 graduates in the UW Music Class of 2020, 28 earned doctoral or master's degrees and 26 earned bachelor's degrees in a variety of music programs. Five undergraduates also earned second degrees in music or other areas of the University, including Societies, Law, and Justice; Economics, History, and English.

The school's virtual celebration included a watch party for a celebratory video compiled by School of Music audio engineer Gary Louie with help from visual design specialist Cory Hiraiwa and other School of Music staff members. The video, including photographs, memories, tributes, and performances submitted by School of Music students and faculty, may be viewed on the School of Music YouTube channel ([youtube.com/udubmusic](https://www.youtube.com/udubmusic)).



Jennifer Rodgers ('20 DMA, Choral Conducting)



David Gaskey (BM, Percussion Studies)



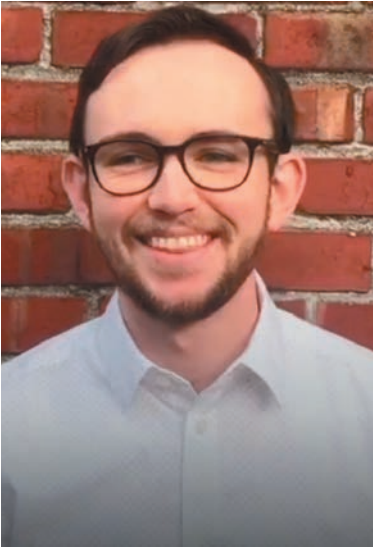
Liam Near ('20 BM, Music Education)



Yang Lu ('20 DMA, Strings Performance)



Nicole Stankovic (BM, Piano Performance).



Zachary David Matthews (BM Music Education)



Julian Tsang ('21 BM, Orchestral Instruments; BA, Accounting)



Natalie Ham ('21 DMA, Woodwind Performance)

CLASS OF 2021 GRAND FINALE

The University of Washington School of Music celebrated its Class of 2021 on Friday, June 11, 2021 with a virtual Grand Finale celebration.

Graduates included 40 graduate students and 33 undergraduates from across the School's degree programs, including seven undergraduates earning degrees in music plus a second area of study, such as History, Finance, Accounting, and Communications.

In addition to earning two degrees, graduate Madeline Ile (BA Music, BA Communications) was a 2021 Husky 100 honoree. The distinction recognizes 100 undergraduate and graduate UW students exemplifying the Husky Experience in the classroom and beyond. Ile was selected from among 1,729 nominations and 597 applications from all three UW campuses.

The virtual Grand Finale celebration video may be viewed on the School of Music YouTube channel ([youtube.com/udubmusic](https://www.youtube.com/udubmusic)).



Sylvia D. Jones (BM, Music Education; BA, Music)



Madeline Ile ('21 BA Music, BA Communications)



Sarah Kolat ('21 PhD, Music History)



Andrew Sumabat (BM Jazz Studies), left, and Jack Hillman (BM Jazz Studies; BA History)



Elise Kim ('21 BM, Orchestral Instruments)

GIVING HIGHLIGHTS

Student Spotlight: Sylvia D. Jones



Sylvia D. Jones is earning degrees in Music Education and Voice at the School of Music, studying over the past three years with voice instructors Cyndia Sieden and Carrie Shaw and performing as a member of Chamber Singers, the University Chorale, and the UW Gospel Choir. She is on target to graduate in Spring 2021 with a BM in Music Education and BA in Voice.

Why did you select the University of Washington for your degree studies?

My family has a Husky legacy, so I always wanted to come to UW. However, I strayed away from that desire in my senior year of high school. I wanted to be different. But the truth is, UW has always felt like home. Being accepted

and receiving a generous scholarship served as confirmation for me. I knew this was where I was meant to be.

Can you share a memorable UW musical moment or experience?

In the past three years, I have had the privilege of singing in the University Chorale with the Seattle Symphony for their Holiday Pops series. Being on stage and performing back-to-back shows with a world-class symphony has been an incredible experience. It made me feel like a professional musician.

How has scholarship support benefited you while pursuing your education?

I have enjoyed my time here at UW thus far and look forward to the many challenges and exciting opportunities in my last two quarters. Studying here has enabled me to learn so much and grow as a musician. I have gone places I never thought I would go, sung pieces I never thought I would sing, and met people I never thought I would meet. I never thought or imagined I would be where I am right now. I have been able to discover my voice as a singer. These past three years have pushed me in ways beyond what I thought I was capable of. I have been exposed to so many musical possibilities that have prepared me to continue on the journey of discovering who I am as an educator and musician. All these things have been made possible through the generous support of UW contributors. Many challenges and stressors come along with pursuing a degree, but thankfully, tuition has not been one for me. I am deeply grateful for their contributions.

What is your favorite composer or piece of music and why?

Recently, I have been interested in works by Black women composers which have been inspiring for me as a Black woman. One of my favorites so far is Undine Smith-Moore. I love Spirituals, which I would consider to be one of her compositional specialties. She composed with elements that accentuate the virtuosity and artistic passion of a performer. I am currently working on her arrangement of Come Down Angels, and it is a joy to sing.

What are your plans after graduation?

I plan on entering a master's program in Church Music. Graduate school has always been in my long-term plan. Even though there are a lot of unknowns right now because of the pandemic, this feels like the perfect time to further develop my skills as a musician and to continue in higher education.

In the 2019-20. academic year, Sylvia Jones financed her UW education with help from the Michael and Rebecca McGoodwin Endowed Fund in Music, the Gina Funes Radke and Fred Radke Endowed Scholarship in Music and the Consuelo Houts Scholarship.

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 2019-20 and 2020-21 reveal the depth of your impact. Thank you!

Fiscal Year 2019-20

739,719: Dollars in total support UW Music received from private donations

219: Total number of gifts to UW Music

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

139: Number of students who received scholarship/fellowship support

93: Percentage of gifts under \$10,000

Fiscal Year 2020-21

2,523,913: Dollars in total support received from private donations:

203: Total number of gifts to UW Music

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

125: Number of students who received scholarship/fellowship support

94: Percent of gifts under \$10,000

YOUR SUPPORT NURTURES EXCELLENCE

Make a gift online or by phone at uwfoundation.org, or by calling 1-877-UW-GIFTS. Thank you for your support!



GIVING SPOTLIGHT

Raynier Foundation and Institute incubates local musical talent with support for Jazz Studies

By Emma Silverstein

School of Music Constituency Relations Officer

James Widener Ray always had a particular fondness for the arts; as a teen, Ray became invested in photography, visual arts, and music. Even more than creating art, Ray was passionate about providing other artists the opportunity to freely create their own works. It wasn't until his mother passed away in the 1980s that Ray was able to realize his life-long dream of owning an art gallery and supporting local artists by giving them a space to share their work with the public. Only a couple years after its opening, the gallery transitioned into the Raynier Institute & Foundation.

The Raynier Institute & Foundation, founded by Ray, was created as a grantmaking organization, designed to provide funding to projects that aligned with Ray's passions for the arts (particularly jazz), education, and the environment. Though Ray died suddenly in October 2005, the Raynier Foundation & Foundation continues his legacy by striving to fund "projects and programs of high merit for the betterment of humanity."

This past year, the UW School of Music was the fortunate recipient of a Raynier grant to further support the UW Jazz Studies Program. The grant, in keeping with Ray's vision, funds a three-year artist-in-residence in bass within the program, a position currently held by renowned musician and sound engineer Steve Rodby.

"Steve's international acclaim and 15 Grammy awards reflect a life's worth of experience and expertise that is distilled to our students," says Cuong Vu, chair of the Jazz Studies Program. "We are thrilled to have him here working with our students."



James Widener Ray (Photo: Courtesy Raynier Institute & Foundation).

"In addition to supporting Rodby's compelling mentorship of our students," Vu continues, "the Raynier Foundation has also provided support for the annual UW School of Music's IMPFest, a nurturing platform that puts our students into an intensive work atmosphere with legendary jazz artists as they prepare for the festival's highlight concerts with the artists."

The impact of such a grant is huge for the Improvised Music Project (IMP), a student-led improvised music group created in conjunction with the School of Music Jazz Studies Program. The group's goal, much like that of James Ray himself, is to help shape local music culture here in Seattle by bringing guest artists, students, and faculty together each

Continued on Page 24

Gifts of Baroque instruments enable historically accurate musical explorations

By Emma Silverstein

School of Music Constituency Relations Officer

Steve and Sylvia Burges have a lot in common: they both enjoy spending time outdoors, they are passionate about the environment, and they love chamber music.

The couple, who celebrated their fiftieth wedding anniversary this year, transplanted to Seattle from California just after they married, when Steve became a professor of Civil Engineering at the University of Washington. Shortly thereafter, Sylvia began working toward the first of two master's degrees that she would receive from the UW, solidifying Seattle as the couple's new home.

Steve and Sylvia are avid supporters of education and the arts, and in 2018, they combined their love of chamber music and their desire to help students by donating the funds to purchase a Baroque cello to be used by the UW's Baroque Ensemble. In early 2020, the Burgeses added to the instrument collection by donating the funds to purchase a Baroque viola.

The students in the Baroque Ensemble, a group of 16 students who study and present music exclusively from the Baroque era, are challenged to perform these pieces with modern stringed instruments, which differ from Baroque-era instruments in small but critical ways.



Steve and Sylvia Burges have enhanced the music studies of students in the UW Baroque Ensemble with their gifts of baroque instruments to the School of Music of (Photo: Courtesy Meany Center for the Performing Arts).

"Having baroque instruments gives the students of the Baroque Ensemble a first-hand experience of the subtle and not-so-subtle differences between modern and baroque instruments," says ensemble director Tekla Cunningham. "To experience first-hand the difference in feeling and sound between a baroque and a modern cello and viola gives students a new lived experience that helps so much in learning about and becoming skilled in stylish baroque string playing."

Continued on Page 24

2019-20 MUSIC SCHOLARSHIP & FELLOWSHIP RECIPIENTS

Montserrat Alavedra Scholarship

Devon Bain
Cait Egan
Maddie Ile

Alcor Endowed Scholarship

Anna Barbee
Christopher Benfield
Adam Harris
Jonathan Pfeffer

James L. Beech Scholarship

Luke Duroc-Danner
Simon Hill
Murphy Janssen
Mengshi Lin
Madison Lombardo
Rita (Lorraine) Pagan

Bergsma Endowment for Excellence in Music Composition

Ryan Carraher

James and Harriette Bleitz Endowed Scholarship

Anthony Lefaive

Boeing Endowed Fellowship for Excellence in Music

John Mike Kohfeld
Maria Rivera
Jamie Sanidad
Jo Beth Wasicek

Brechemin Foundation Scholarship

Ryan Carraher
Sarah Fantappiè
Colleen Kennedy
Anthony Lefaive
Kiwa Mizutani
Jingjing Qi
Rachel Reyes
Lucas Zeiter
Renee Zhang

Adeline Bowie Carlson Memorial Fellowship in Piano

Hio Teng (Harriet) Wong
Miaojun Xu

Catch a Rising Star Scholarship

Eugene Chin
Julian Tsang
Beau Wood
Yongyun Zhang
Randy Zhang

Edna Chittick Scholarship

Andrew Koch
Timothy Little
Katrina Turman
Tiffany Walker

Roy M. Cummings Endowed Student Support Fund

John Hillman

Jane and David Davis Endowed Fellowship in Music

Patrick O'Donnell
Eliza Rodriguez
Tina Tran
Chen (Jeremy) Wang
Hanyan Zheng

Rudy de Tornay Fellowship in Opera

Nicholas Klein

Barbara, Walt, and David Dryfoos Endowed Music Award

John Hillman

Marie Ferrell Endowment

Maria Rivera
Joseph Sugrue
Joslyn Thomas
Jo Beth Wasicek

Philip R. and Versa Foster Scholarship

Wyatt Gardner
Andrew Sumabat

Erick Gustafson Endowed Music Scholarship

Kiwa Mizutani
Jocelyn Moon
Will Schlott
Flannery Youngblood

Eleanor Hale and Raymond Wilson Endowed Scholarship

Eyad Alsilimy
Taylor Bastian
Sashi Govier
John Mike Kohfeld
Aidan O'Hara
Mark Petty
Kaylee Pigott
Zach Schafer
Matt Wild
Brianna Zhou

Barbara and Lynn Himmelman Endowed Scholarship

Mara Bush

Kennan and Phyllis Hollingsworth Endowed Fellowship

Nicholas Tagab

Consuelo Houts Scholarship

Sylvia Jones
John Neumann

L. Mildred Hurd Scholarship Fund

Ariona Thompson

Demar and Greta Irvine Endowed Scholarship

Claire Anderson
Ryan Carraher
Elisabeth Crabtree
Taina Lorenz-Turner
Lu Yin

Roberta Jensen Endowed Scholarship in Music

Calib Byers
Maxwell Shaffer
Hayden Sovereign

Clara Lee Johnson Memorial Scholarship

Jakob Fortiner
Elias Hampton
John Hillman
Mason Lynass
Vivianna Oh
Jack Price
Lucas Victor

M. Kathleen Johnson Endowed Music Scholarship

Cicy Li
Zachary Matthews
Sam Rockwood
Nebee Yohannes

Gerald and Betty Kechley Endowed Scholarship

Ryan Carraher

Jeanette Killian Scholarship

Marcus Evans

Louis G. Marsh Endowed Music Scholarship

Aaron Michael Butler
Ryan Carraher
Jee En (Alice) Liu
Ben Luedcke
Jingjing Qi
Gabriel Velasco

Robin L. McCabe Endowment in Piano Performance

Britanee Hwee
Nicholas Tagab

Michael and Rebecca McGoodwin Endowed Scholarship in Music Performance

Sylvia Jones
David Norgaard



Metzler-de Llaguno Endowed Award

Britanee Hwee

Mu Phi Epsilon Seattle Alumni Endowed Scholarship Fund

Lucy Bloomer

Nygren Family Endowed Fund in Opera

Ryan Bede

Harvard Palmer Endowed Scholarship

Richard Carrick

Dolores Plath Music Trust Fund

Christine Chu
Masan Fagan
Esther Kwon
Jeremy Lin
Eric Vasquez

Gina Funes Radke and Fred Radke Endowed Scholarship

Alexander Connelly
Wyatt Gardner
Sylvia Jones
Brianna Noble
Hanna Suggs
Emily Vaughan
r

Helen A. Reynolds Endowed Scholarship in Music

Athena Beebe
Jonathan Dou
Sarah Fantappiè
Jackson Flesher
Austin French
Minsun Kim
Xiaohui Ma
Miriell McFarland
Ye Zheng

Bernice Mossafer Rind Endowed Fund in Music

Angelina Kong

Milnora de Beelen Roberts Memorial

Rose Hiemstra
Grace Jun
Kiwa Mizutani
Sadi Quinsaot
Sophia Schmidt
Grace Wepler

Pauline and Paul Soder Memorial Scholarship

Alessandra Barrett
Sophia Hansen

Vilem Sokol Endowed Scholarship

Edmond Hsu
Kevin Leiferman
Madeline Warner

Alice J. Sorensen Memorial Scholarship

Cameron Armstrong
Kaity Igari

Ruth Sutton Waters Endowed Scholarship

Yiyi Chen
D'Laney Jevas
Minsun Kim
Flannery Youngblood

Marion O. Williams Endowed Scholarship

Meaghan Guterman
Joseph Muriello

Hans Wolf Fellows Award for Graduating Seniors

Kathryn Leland
Jared White

2020-21 MUSIC SCHOLARSHIP & FELLOWSHIP RECIPIENTS

Wendy Elizabeth Adams Music Scholarship

Adam Harris
Megan Hutchison

Montserrat Alavedra Endowment Memorial

Katherine Connors
Sylvia Jones
Natalia Valvano

James L. Beech Scholarship Fund

Clayton Dahm

James and Harriette Bleitz Endowed Scholarship

Ryan Baker
Luiggi Chancafe
Ava Lim
Zach Matthews
Neal Muppidi
Chloe Person
Samuel Rockwood

Boeing Endowment for Excellence

Michael Bennett

Neil M. and Kathleen Bogue Endowed Scholarship

Sylvia Jones
Lawrence McDonnell
Jessica Turner
Natalia Valvano
Emily Vaughan

Brechemin Family Endowed Scholarship

Kiwa Mizutani
Samuel Rockwood

Roberta Brockman Endowed Music Scholarship

Ryan Baker
Ava Behinaein
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WHY I GIVE

Bruce Miller Term Scholarship supports students preparing for lives in music

By Emma Silverstein
School of Music Constituency Relations Officer

Bruce Miller, a retired long-time University of Washington staffer, was introduced to classical and symphonic music early. He began taking piano lessons when he was young but never felt he was talented as a musical performer and decided to discontinue his lessons.

“I was exposed to classical, orchestral music as a child and fell in love,” Miller says. “I am not ‘musical,’ but I took piano lessons when I was young but I never experienced the joy I hoped for.” Though Miller continued on to become a trained scientist, he never lost his passion for the arts.

Shortly after retiring from work at the UW, Miller began focusing more on his passions and decided to start taking piano lessons again. Though he had been taking lessons on a Roland stage piano for many years, it was time for Miller to “graduate” to a real baby grand. The stage piano, however, was still in great condition and in need of a good home. Miller contacted the UW School of Music, which gladly accepted the instrument for use by its Jazz Studies program.

“This led to a meeting with the head of the Jazz program [Cuong Vu] and the School of music director at that time, Richard Karpen,” Miller says. “From Richard, I learned how hard it was for the School of Music to compete for the best instrumental students because of limited funding available for the arts.” This fateful meeting encouraged Miller to give funding to the School for a new term scholarship, specifically designed to provide crucial financial aid to students seeking performance degrees.



School of Music friend and retired UW staff member Bruce Miller has created a new term scholarship to benefit UW music students (Photo: Courtesy Bruce Miller).

“I know that the arts can only flourish and inspire us if we nurture and support the talented people who make and express themselves through art,” Miller says. “It is my admiration for the people who bring art to the world, my sense of responsibility for helping to perpetuate the arts, and my conversation with Richard Karpen that led me to fund scholarships for School of Music students.”

RAYNIER *continued on page 29*

spring for the Improvised Music Project Festival (IMPFest).

Since its inception in 2008, IMPFest has provided UW music students opportunities to continue spreading the works of local musicians within the genre of improvised music. The grant from the Raynier Foundation, which provides critical funding for guest artist fees and administrative costs, helps to advance these important opportunities for UW students and the greater community.

“The generous and timely gift from the Raynier Foundation will enable the Jazz Studies Program to sustain its foundation and excellence for the next three years,” Vu says, while allowing the School of Music to provide opportunities for local artists and musicians to share their craft publicly, just as James Ray had intended.

BAROQUE *continued on page 29*

With the addition of the Baroque instruments generously donated by Steve and Sylvia, the students of the Baroque Ensemble are able to perform era-specific music while also keeping the historical integrity and accuracy of the sound.

“The recent acquisition of a baroque cello and a barque viola has been a tremendous boon for the students of the UW School of Music,” Cunningham says. “This kind of transformative gift provides the kind of experience that makes the UW School of Music such an attractive place to discover and explore new musical interests. I am so grateful to Steve and Sylvia Burges for their leadership and generosity!”

To make a gift in support of UW students, email Emma Silverstein, emvice@uw.edu, call 206.685.6997, or make a gift online at www.giving.uw.edu.

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