

Fall 2023

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*.

Send updates to:

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From the Director

This issue of *Whole Notes* is a look back at the 2022-23 academic year and a little beyond.

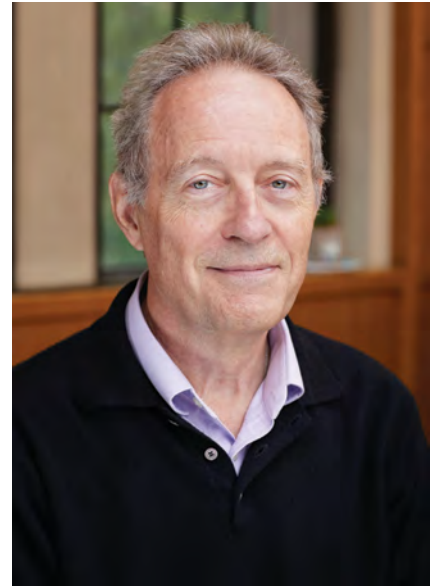
In this issue we welcome new colleagues, recognize the achievements of our students and faculty, learn about upcoming developments in our ongoing Music Building Campaign, and observe just a few highlights of a busy and productive academic year.

We also share the stories of generous School of Music friends who have contributed to the School of Music during the UW's Campaign for the Arts, which includes plans for some major and long overdue upgrades to the Music Building. Learn more about the Campaign in this issue and how you might contribute to this important initiative that will have profound and wide-ranging benefits to current and future generations of music-lovers.

As 2023 draws to a close, we thank you again for joining us this past year—in our concert halls, classrooms, and in your many gestures of support. You are an important part of the UW School of Music community, and we appreciate your support!

Joël-François Durand

Acting Director, School of Music



Front Cover: Orchestra Rehearsal

Photo: Mark Stone/UW Photography

Back Cover: David Alexander Rahbee and the UW Symphony in rehearsal at Meany Hall.

Photo: Mark Stone/UW Photography

School of Music signals new directions with current faculty searches

Current faculty searches under way at the School of Music convey both a recommitment to the basics that have marked the School's instruction over the past 15 decades, but also a commitment to new directions in its curriculum and its priorities.

Tenure-track, assistant professor positions opening on the faculty in the areas of Music Education, Composition/Improvisation/Theory, and Music Technology will enable the School to broaden its perspectives and the training it offers to prepare today's musicians for the workplace. The same language appears in all three recent postings:

"The School of Music is currently engaged in a fundamental reassessment of our shared values and goals; the successful candidate will be expected to join us in our ongoing work toward a vision of the School of Music that is inclusive and diverse, while continuing to build on its traditions."

Interviews for the positions are scheduled to take place during Winter Quarter 2024 with the successful candidates expected to join the faculty starting in Fall 2024.

For the Music Education position, the School of Music invited applicants for a position in Instrumental Music Education with an emphasis on African American music, to include research and teaching in the areas of African American Music Education, African American ensembles, and/or African American music research. The program intends to maintain its focus on community-engaged music-making and on musical outreach to the K-12 community as well as its close ties to the UW's Ethnomusicology program.

The new assistant professor in Composition/Improvisation/Theory is expected to teach undergraduate and graduate level courses in the theory curriculum, but also to incorporate their own specific interests and specialties in composition and improvisation into instruction and mentorship of students.



A view of the Quad from the Music Library (Photo: Joanne DePue).

A new assistant professor in Music and Technology will initially be part of the Jazz Studies Program and will be tasked with helping to develop and subsequently lead a new degree program in Music and Technology. Their responsibilities will include teaching courses related to such topics as field recording, history of recording, studio recording, live recording, archival recording, editing, mixing, mastering; and actively cultivating relationships with Northwest area professional studios, engineers, producers and artists.

Associate Director Ted Poor, one of the architects of the new courses being developed in Music and Technology, spoke earlier this year of a "real sense of possibility" at the School.

Continued on page 3

Durand directorship extended through June 2025

University of Washington Professor Joël-François Durand will serve as acting director of the School of Music through June 2025, a final one-year extension of his initial appointments to the position.

The longtime Composition professor was named interim director of the School of Music in the wake of the unexpected death in February 2022 of former director JoAnn Taricani, whose five-year term would have ended on June 30, 2025.

A member of the School of Music Composition faculty since 1991, Durand composes works for solo instruments and ensembles and has created numerous commissioned works for significant ensembles worldwide.

He is also an inventor of audio equipment. In 2010, he designed and started commercial production of a tonearm for record players called the Talea, followed by development of three further models, the Telos, the Kairos, and the Tosca, all aimed at consumers of high-end audio

reproduction systems. For his work at his company Durand Tonearms LLC, he was made a University of Washington Entrepreneurial Fellow in 2010.

As associate director of the School from 2002 through January 2022, Durand supervised the advising office and helped students resolve issues regarding grading or other academic issues.

As acting director, Durand has successfully instilled a sense of stability among faculty and staff after the loss of an important leader during the long period of remote learning in 2020 and 2021. He has taken a leading role in addressing concerns of School of Music students and in advancing the School's efforts to broaden and diversify its curricula during an expanded period of reassessment of its culture and values.

TWO STUDENTS FROM UW MUSIC NAMED DEAN'S MEDALISTS

The University of Washington Dean's Medal and Arts and Sciences Graduate Medal—top honors awarded to graduating UW undergraduate and graduate students—were awarded to not one, but two School of Music students for 2022-23.

Undergraduate Lucy Axtelle and graduate student Clayton Dahm were the UW Arts division recipients of the honors, awarded to College of Arts and Sciences graduates with exceptional records of academic achievement.

"I'm so pleased that you are being recognized for your outstanding accomplishments and for all you have achieved during your time at the University of Washington," wrote Dianne Harris, dean of the College, in her letter to the award winners. "This is one of the most distinguished honors we bestow, and I'm very pleased to commend you on your amazing record of academic achievement."

Axtelle, who graduated in June 2023 with BAs in Ethnomusicology and Anthropology, was nominated for the honor by Ethnomusicology Professor Shannon Dudley. "I especially want to underscore Lucy's positive spirit, which is what helped her excel in all these ways despite a visual impairment related to her albinism," Dudley says. "I also saw her working hard outside her comfort zone in classes that challenged her rhythmically—never getting discouraged, always working to do her best and taking pleasure in what she learned and shared in playing with the group. Lucy has been a delight and an inspiration to work with!"

A passionate advocate for broadening accessible spaces on campus and creating a strong UW disability community, Axtelle served during her time at the UW as the Community Outreach intern for the UW's Office of Inclusive Design, a new ASUW office dedicated to making UW spaces more inclusive and accessible for all students.

Axtelle continued this work as a summer intern at the Burke Museum, where she joined other students in creating Archaeology Accessibility Boxes as part of the Blind and Low Visibility project to make the exhibits more immersive and interactive for visitors with disabilities.

At the Music Building, Axtelle created a hallway exhibit of instruments from the Ethnomusicology program's extensive musical instrument collection, bringing visibility to an important but seldom-seen School of Music resource.

The nomination for Dahm, who graduated in June 2023 with a PhD in Music Education, was initiated by Patricia Campbell, professor emeritus of Music Education and chair of Dahm's doctoral supervisory committee.

Searches, cont.

"This is my tenth year here, and I've never felt more engaged and excited about the very real potential to come together and further define this school as a unique and excellent place," Poor said in an interview last spring with Nancy Joseph of the College of Arts and Sciences *Perspectives* newsletter.

"Over the last year or so, there's been a framework set up by (acting director) Joël (Durand) to have faculty go back to some basic ideas



Clayton Dahm ('23 PhD, Music Ed) and Lucille Axtelle ('23 BA, Ethnomusicology; BA Anthropology) were awarded top honors from the College of Arts and Sciences when they were named Uw dean's medalists (Photo: Joanne DePue).

"Clayton Dahm has been an exemplary contributor to our community at UW, to the Seattle community, and to his field, creating work that has the capacity to make meaningful change in the lives of children," she wrote in her nomination letter. "His degree at the UW is a result of his blended studies in Ethnomusicology, Anthropology, and courses in the College of Education relevant to social justice and the integration of diversity, equity, and inclusion in curriculum and instruction for children and youth in schools as well as out in the community."

As part of his work as a graduate assistant for the Music Education program, Dahm supervised student teachers, offering students in the certification program valuable insights into the realities of teaching music in public school settings.

"He is making his mark as a practitioner and scholar on the relevance of social justice and intercultural understanding through carefully crafted curriculum," Campbell notes. "He is already integrating his dissertation research into teaching practices here in the Seattle area."

about what it is we find important in music and take those ideas through our curriculum," he said. "I'm genuinely excited to invest time and effort and thought into this. There's a real sense of possibility right now."

Coupled with the new faculty positions, plans for physical upgrades to the Music Building (see story, page 23) signal the UW's commitment to renewing and broadening opportunities and resources in the coming months and years for all students in the Arts at the UW.

GRADUATE STUDENT LORIN GREEN APPOINTED TO LEAGUE OF AMERICAN ORCHESTRAS STUDENT LEADERSHIP COUNCIL

University of Washington doctoral candidate Lorin Green, a flutist and arts community leader who studies with Donna Shin, is one of only five students from across the country to be selected to join the League of American Orchestras' newly created Student Leadership Council. The student council, the first in the League's 81-year history, is intended to help the New York City-based service organization integrate the voices of young people into its work and thereby support the growth of student engagement within the orchestra field.

"It has so often been proven to me that young people hold the answers about the future," said Simon Woods, the League's President and CEO, in a statement announcing the appointments. "Not only do they bring creative thinking and fresh ideas, but they also view the world through the lens of fairness and equity, which is so vital for our field. They will be the next generation of orchestra musicians, staff, audience members, donors, and volunteers, so we need to be listening to them now if we are to future-proof our field for the coming generation."

During her one-year term, Green and four other student council members are tasked with contributing their ideas and perspectives in quarterly meetings and assuming leadership roles in areas such

as membership growth, marketing and recruitment, conference programming, and advocacy, all with an aim toward building inclusive pathways for a new generation of diverse and creative professionals to enter the orchestra field and flourish as leaders.

Green, whose work and education has been directed toward amplifying the voices of the underrepresented within all fields of music and art at large, is well-positioned to be an effective leader in this new role. Active as a flutist, educator, and administrator, she recently was named executive director of Seattle early music organization Sound Salon (formerly Byron Schenkman & Friends), which programs inclusive and diverse performances inspired by European traditions of the 17th through 19th centuries, but informed by 21st-century perspectives. As the 2022-23 Seattle Arts Fellow for the Seattle Symphony Orchestra, she was vital in reviving and leading programs including SSO's Prison Visits Program and its Community Stages Fund, an initiative to increase access to creative space by underserved populations. She is extending her community-building work at Seattle Symphony as SSO's Community Relations Manager.



School of Music doctoral student Lorin Green.

As a cohost of Relative Pitch Podcast, Green engages in conversations centered around accessibility, representation, and innovation within the music field. Her chamber ensemble, Elucidate Duo, is a flute and trumpet duo highlighting works by people of color, women, and other underrepresented composers to aid in the diversification of the classical music canon.

"I am excited to continue my work of advocating for the perspectives of youth and historically underrepresented and excluded communities," Green said recently. "The work that I plan to do with the League aligns with my continued personal mission to make the arts more accessible and equitable to all."

In her second year of study at the University of Washington, Green serves as a teaching assistant and teaches courses in music appreciation, chamber music lab, and flute studio class. She performs with the UW Wind Ensemble and will join the group on its March 2024 tour to Korea.

"Lorin Green is truly an extraordinary individual," said Professor Shin. "In addition to her brilliance as a flutist-performer, she is a natural born leader with a strong vision and ability to execute her ideas. Through her courageous advocacy work, Lorin has become a recognized leader in local and national arts communities, addressing challenging issues centering on diversity, equality, and justice issues. I am amazed and excited by Lorin's multiple levels of excellence as a flute performing artist, arts administrative leader, and advocate for social justice."

ROME PRIZE FOR COMPOSITION ALUMNUS ANTHONY VINE

Alumnus Anthony Vine ('13 MM Composition), a former student of Huck Hodge, has been awarded a Rome Prize in Composition, one of the world's most prestigious composing awards. Vine joins an elite group of renowned composers who have received the coveted award and residency, including the UW's Huck Hodge (2010), and William O. Smith (1958, 1980).

A PhD candidate in music composition at the University of California, San Diego, Vine has been recognized with numerous top composing awards. In 2016, he received the Gaudeamus International Composers Award, with the jury noting, "Anthony Vine creates a solid, mature, beautifully crafted fragile sound world. He knows how to blur

the identity of the different sources of sounds including the use of electronics in a very singular way."

Other honors include fellowships from the Watermill Center and Camargo Foundation, John J. Cali String Quartet Composition Award, Salvatore Martirano Memorial Composition Award, and funding from the Jerome Foundation, New Music USA, and Johnstone Fund for New Music.

Through support from the Creatives Rebuild New York's Artist Employment Program, Vine is the composer-in-residence at The Filomen M. D'Agostino Music School, where he helps people with vision loss study music.

New Faculty Welcomed

STEPHEN PRICE NAMED PAUL B. FRITTS FACULTY FELLOW IN ORGAN STUDIES

Dr. Stephen Price joined the University of Washington School of Music faculty in September 2023 as the inaugural Paul B. Fritts Faculty Fellow and artist-in-residence in organ performance.

A native of Buffalo, New York, he comes to the UW from Ball State University in Muncie, Indiana, where he has taught organ, church music, and music theory since 2018.

Price's appointment is made possible by the organ builder and artist Paul B. Fritts, whose extraordinary \$1.5 million gift in 2021 created the Paul B. Fritts Endowed Faculty Fellowship to fund instruction from organists noted for their exceptional scholarly and professional contributions to the field.

"Stephen Price is a wonderful addition to the School of Music faculty, and we were delighted to

welcome him to Seattle in Autumn 2023," says School of Music Director Joël-François Durand. "We remain deeply grateful to Paul Fritts for making possible this important appointment."

Price completed his graduate studies at the Jacobs School of Music at Indiana University, earning master's and doctoral degrees under the tutelage of Janette Fishell. During his graduate studies, he garnered awards in several international competitions, including the Franz Schmidt Organ Competition (Austria), André Marchal Organ Competition (France), and the Canadian International Organ Competition (Montreal).

In addition to his teaching duties at Ball State, Price was the coordinator for the Sursa American Organ Competition, a national event established by his predecessor at Ball State, Raúl Prieto

Ramírez. Additionally, he formerly served as dean of the Indianapolis Chapter of the American Guild of Organists and was the organist at High Street United Methodist Church, Muncie, Indiana, where he also coordinated the church's first organ scholar program. The Raven recording label recently released his debut album, *Paris Impact Organ Suites*.



Stephen Price

"I am excited to join the School of Music at the University of Washington and am very thankful for Paul Fritts' gift," Price says. "The music faculty embodies scholars and performing artists notably recognized within the profession, and I look forward to working with and learning from all of them."

NEW FACULTY APPOINTMENTS IN ETHNOMUSICOLOGY, MUSIC HISTORY



John-Carlos Perea

The School of Music announced new faculty appointments in Ethnomusicology and Music History for Autumn 2023. John-Carlos Perea joined the faculty in September 2023 as Associate Professor in Ethnomusicology and Mark Rodgers as Assistant Teaching Professor in Music History.

"We are grateful to our Deans in the College of Arts and Sciences for their help in making possible these appointments," says Joël-François Durand, director of the School of Music. "We are very fortunate, indeed, to add John-Carlos Perea to our Ethnomusicology faculty. His musicianship and research bring new dimensions to the range of musical traditions our students and faculty explore here at the School of Music.

"Mark Rodgers has already proven himself as a committed and innovative educator in our Music History program over the past several years, and we are pleased to retain him. Both of these excellent scholars have much to offer our students, and we are happy to include them among our faculty."

A Grammy-winning multi-instrumentalist and recording artist, John-Carlos Perea is an electric bassist, singer, cedar flutist, composer, and ethnomusicologist. He formerly served as Chair and Associate Professor of American Indian Studies in the College of Ethnic Studies at San Francisco

State University. In 2022-23, Perea served as Visiting Researcher, Composer, and Performer at the Center for New Music and Audio Technologies (CNMAT) to develop a musician-specific augmented performance with voice, cedar flute, drum, and emerging technologies. His research interests include jazz and improvised music performance and composition, urban American Indian lived experiences and cultural productions, music technologies, recording and archiving practices, social constructions of "noise," Native and African American jazz cultures, and the Creek and Kaw saxophonist Jim Pepper.

In April 2019, he was recognized by the San Francisco Arts Commission's American Indian Initiative for his musical contribution "to reclaim space, to challenge false narratives, and to reimagine public art from the perspective of Indigenous Peoples."

Rodgers, a lecturer on the Music History faculty since 2019, earned his PhD at Yale University and previously taught at the University of Massachusetts Amherst.

An innovative teacher with special interests in creative course design, hands-on learning experiences, and inclusive classroom environments, Rodgers focuses on three areas in his teaching and research: Medieval and Renaissance music, labor, and birdsong.



Mark Rodgers

Continued next page

TOP AMERICAN PRIZE WIN FOR DAVID RAHBEE, UW SYMPHONY

The UW's director of Orchestral Activities racks up another American Prize win with a recent first-place showing.

David Alexander Rahbee, senior artist in residence and director of the UW Symphony, has been awarded a 2023 American Prize for innovative programming developed for the UW Symphony Orchestra during the 2020-21 season.

Rahbee and the UW Symphony Orchestra placed first in the collegiate division for Orchestral Programming, winning the Vytautas Marijosius Memorial Award Second and third-place winners were orchestra directors from Cornell University and Carnegie Mellon University.

The award honors the memory of Lithuanian conductor Vytautas Marijosius, music director of the Lithuanian State Opera, and for nearly thirty-five years Director of Orchestral Activities at the Hartt School of Music of the University of Hartford. The award recognizes and rewards the best achievement in the field of orchestral programming, where the selection of repertoire by knowledgeable, creative and courageous music directors builds orchestras and audiences, educates young people and adults, and enriches the community.

The orchestra was selected from applications reviewed recently from across the United



David Alexander Rahbee leads the University of Washington Symphony Orchestra (Photo: Mark Stone/UW Photography).

States. The American Prize Competitions in the Performing Arts, administered by Hat City Music Theater in Danbury, Connecticut, were founded in 2009 by composer/conductor David Katz and are awarded annually in many areas of the performing arts. Winners of The American Prize receive cash prizes, professional adjudication and regional, national, and international recognition based on recorded performances.

“The 2020-2021 season was a huge challenge for all of us in the arts,” Rahbee says. “All year we were only allowed ensembles of eight or nine players (strings, percussion, harp & keyboard), spaced six feet apart, and in 30-minute rehearsal segments. No audiences, but when we were ready to “perform” a piece, we made a formal video on stage.” Rahbee chose 25 different works for orchestra members to study and perform that year.

ORGAN LECTURE SERIES LAUNCHES FEB. 5 WITH TALK BY ORGANIST CAROLE TERRY

Carole Terry, former longtime UW professor of Organ Studies who retired in 2019, returns to the UW this winter to present a lecture, “How the body works when playing piano, organ, or harpsichord.” Her talk is set for Monday, Feb. 5, 2024, 7 pm, in the Walker-Ames Room, Kane Hall.

The event is the first in a series of lectures by distinguished organists organized by Stephen Price, the UW's recently appointed artist-in-residence in Organ Studies, and co-sponsored by the School of Music and the Seattle Chapter of the American Guild of Organists.

Next up in the series is a lecture by organist Kimberly Marshall, presenting a lecture and masterclass: “The Organ Works of J.S. Bach,” Saturday, May 4, 2024, 10 a.m., at First Lutheran Church in West Seattle, 4105 California Ave SW, Seattle.

Dr. Marshall is Professor of Organ at Arizona State University and the Hedda Andersson Visiting Professors at the Malmö Academy of Music.



Organist Carole Terry seated at the UW's Littlefield Organ (Photo: Steve Korn).

The series is made possible with support from the Paul B. Fritts Endowed Faculty Fellowship in Organ Performance.

New faculty, cont.

Working with students in his Music and Labor course, he leads the oral history project Musical Work in the Time of COVID-19 in collaboration with the Labor Archives of Washington.

Rodgers also teaches a course called Music, Birdsong, and the Limits of the Human, which includes an integral “fieldwork” component, in the School of Music and the Interdisciplinary Honors Program.

In his new position, he will continue teaching Medieval and Renaissance music in the music history core and the graduate-level Seminar in Methods of Music Research, alongside 100-level courses.

His introductory courses include the popular MUSIC 185: The Concert Season, which introduces non-majors to music through concert attendance. at UW arts events as well as performances throughout Seattle.

SCHOOL OF MUSIC STUDENT ADVISORY COUNCIL: A VOICE FOR STUDENTS



School of Music Student Advisory Council members (left to right): Hannah Chou, Alex Fang, Jaden Wang, and Miya HyeYeon Kim. Photo: Joanne DePue.

Peer into the School of Music Fishbowl most Thursdays at noon this past academic year, and you would have seen a core group of four to five students planning, discussing, and de-briefing, quietly and steadily working on behalf of students at the School of Music.

The School of Music Student Advisory Council (SOMSAC), a volunteer student organization formed in 2020 during the COVID-19 lockdown, advocates for student concerns but also remains focused on small initiatives that help build community.

SOMSAC gets the word out about opportunities and initiatives through their social media channels and this past year, by partnering with School of Music Marketing and Advancement staff on various efforts.

In Fall Quarter, they were called upon by School of Music leadership to participate in discussions and planning around a redesign of the School's website. SOMSAC member Hannah Chou, a DMA violin student, provided the student perspective in that effort.

In Spring Quarter, Hannah and fellow SOMSAC members Alex Fang and Jaden Wang led takeovers of the School of Music social media channels, creating content on the fly and giving viewers glimpses into the lives of real, live, UW Music students. Jaden Wang also represented students as a member of the School of Music Diversity, Equity, Inclusion, and Access (DEIA) Committee. All year long, the

group amplified School of Music concert promotion efforts by sharing news to their channels of upcoming performances.

Community-building efforts extended to an Instagram practice challenge and a new, free class, Yoga for Musicians, offered weekly in Spring Quarter by SOMSAC member Mia HyeYeon Kim, yogi and DMA piano student.

A big accomplishment in 2022-23 for the group was its assistance in working out behind-the-scenes policies and procedures around student degree recitals and public access to those performances. Degree recitals are again part of the public concert calendar at the School of Music, thanks to collaborative efforts of the group and School of Music staff.

In addition to these sorts of efforts, the group maintains an anonymous student feedback form on its channel, providing a safe space for students to air criticisms and issues, which are then conveyed to School of Music leadership as appropriate. The group's mission is to amplify all student voices and concerns.

With more plans afoot for 2023-24, SOMSAC looks to build on its momentum and make more inroads into creating a vibrant, safe, and inclusive community for students at the School of Music.

Learn more about the School of Music Student Advisory Council at: <https://linktr.ee/uwsom.sac>.



Music Education People: Graduates Karissa Longo ('23 MA Music Ed) and Travis Villegas ('23 MA Music Ed).



Clayton Dahm ('23 PhD, Music Ed) and Music Ed faculty member Anita Kumar ('22 PhD, Music Ed). Photos this page: Joanne DePue



Graduate Françoise Papillon ('23 DMA, Piano Performance).



Undergraduate speaker Peter Nicolas ('23 BA Music), is also a professor of Law at the UW.

CLASS OF 2023 GRAND FINALE

The School of Music honored its Class of 2023 on Friday, June 9 with the annual Grand Finale celebration. The UW Music Class of 2023 includes 48 graduates—24 earning undergraduate degrees and 24 earning graduate degrees. Nine students earning bachelor's degrees in music also completed second degrees in areas of study including Anthropology, Biochemistry, Business Administration, Economics, Environmental Studies, Informatics, Math, and Psychology.

The event for graduates, families, faculty, and friends included welcome remarks from Ted Poor, Associate Director, and a performance by graduate Kiwa Mizutani ('23 MM, Piano Performance). Remarks were delivered by graduates Peter Nicolas ('23 BA Music) and Julia Aguilar Jeraz (MA, Music Education); Music History assistant professor Anne Searcy; and Gabriel Solis, divisional dean of the arts for the College of Arts and Sciences. Following a casual grad processional across the Brechemin Auditorium stage, attendees enjoyed snacks and socializing in the School of Music Fishbowl and throughout the hallways, lobby, and front plaza of the Music Building.



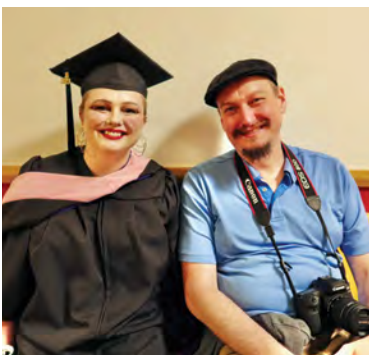
Gabriel Solis, divisional dean for the arts at the UW, delivered remarks to graduates and their families.



Julia Aguilar Jeraz ('23 MA, Music Education) delivered the graduate student remarks.



Voice Professor Thomas Harper and graduate Caitlin Hennessy ('23 MM, Voice).



Graduate Olivia Kerr ('23 MM, Voice Performance) and loved one.



Ethnomusicology graduates (left to right): Elliot Hansen (BA Ethnomusicology), Lucille Axtelle (BA Ethnomusicology, Anthropology), Juan Hillon (BA, Ethnomusicology, BS, Economics), and Professor Shannon Dudley.



Graduate Nicholas Franks ('23 BM, Music Education).



Students from the UW Voice program presented Haydn's *Philemon und Baucis* at the Meany Studio Theater in January 2023.

OPERA WORKSHOP PHILEMON UND BAUCIS WINTER 2023



Conductor Daren Weissfisch leads members of the UW Symphony.



At left: Chorus members Sidney Beldon and Tri V. Nguyen. Above: Kaelyn Barnes as Apollo, Oliver Callahan as Jupiter, and Isabelle Villanueva as Venus.

All photos in this spread: Mark Stone/UW Photography



Zachary Rude as Philemon



Karen Dunstan as Baucis



Caitlin Hennessey as Narcissa



Cee Adamson (at right) as Ceres.



Nathan Voth as Aret and Caitlin Hennessey as Narcissa.



Chorus members Mavis Chan and Tri V. Nguyen



Oliver Callahan as Jupiter



Nathan Voth as Aret.

Students from the UW Voice program presented an adaptation of Haydn's 1773 one-act singspiel Philemon und Baucis in January 2023 in the UW's Meany Studio Theater. Stage direction was by Kelly Kitchens with musical direction by Andrew Romanick, musical coaching by Rhonda Kline, and script adaptation by Kelly Kitchens and Carrie Shaw. With members of the UW Symphony Orchestra, Daren Weissfisch, conductor. The production was made possible with generous support from the UW Friends of Opera.

MAKING APPEARANCES

Glimpses of 2022-23 at the UW School of Music

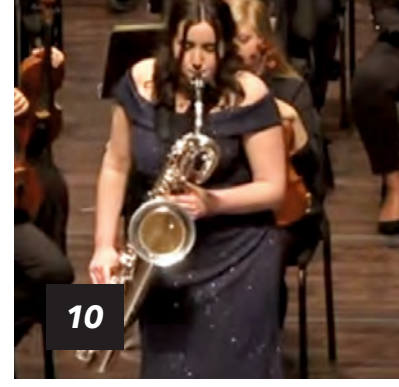




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1. Percussion Studies student **Logan Bellenkes** at Wind Ensemble rehearsal at the Gerlich Theater in Spring 2023.
2. Graduate conducting student **Ryan Farris** (center) leads the UW Symphony and Concerto Competition winner **Dalma Ashby** in rehearsal at Meany Theater in April 2023.
3. Alumna **Sarah Bartolome** ('10 PhD, Music Ed) delivered a lecture at the School of Music in Fall 2022. She is shown here with faculty members **Shannon Dudley**, **Anita Kumar**, and **J. Christopher Roberts**.
4. The UW Chamber Singers, led by Professor **Geoffrey Boers**, performed in a lunchtime concert at the Allen Library.
5. The stately UW Columns bathed in purple night.
6. Alumnus **Tigran Arakelyan** (DMA, Orchestral Conducting) was the featured guest for "Ask an Alum," a question-and-answer session organized by viola professor **Melia Watras**.
7. Fall Quarter Ethnomusicology Visiting Artist **Miguel Ballumbrosio**

- and UW students performed in Brechemin Auditorium.
- 8-10. Concerto Competition Winners **Dalma Ashby**, violin, **Michael Gu**, piano (second from left, with judges Victor Rosenbaum, Jensina Oliver, and Dainius Vaicekonis), and **Katie Zundel**, saxophone.
 11. Music History faculty (bottom row, left to right) **Anne Searcy**, **Frederick Reece**, **Stephen Rumph** and **Mark Rodgers** with scholars (top row, left to right) **Judy Tsou**, **Katie Hollenbach**, **William Storz**, and **Leann Martin**.
 12. Jazz Studies students **Jacob Linden** (piano) and **Max Young** (bass) performed at a UW Foundation Board dinner in April.
 13. Conductors **Giselle Wyers** (UW Choirs) and **David Alexander Rahbee** (UW Orchestra) anticipate a successful combined performance and inaugural UW Homecoming.
 14. The UW Saxophone Studio (Michael Brockman, director) took the music outside at the end of 2022-23 school year.

Faculty News

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

Tekla Cunningham, violin

The violinist performed the complete cycle of fifteen sonatas by H.I.F. von Biber, his "Mystery Sonatas," in concerts in Seattle and on Whidbey Island this past season. In February 2023, Cunningham performed the contemporary premiere of a Schmelzer sonata from Dr. Charles Brewer's new edition in a concert with Seattle performance company Pacific MusicWorks. In March, she performed on "On the Breath of Angels," a North American tour with cornettist Bruce Dickey and soprano Hana Blažíková, followed by a concert of 17th century music for "broken consort" of violin, harp, viola da gamba and theorbo with Maxine Eilander, Stephen Stubbs and David Morris.

Rhonda Kline, Collaborative Piano

Performances for the longtime School of Music opera coach and director of collaborative piano over the past year included "That's Amore," an evening of opera and song presented by Snohomish Concert Series, and performances of Mozart Requiem with Bellingham Chamber Chorale, arranged by Carl Czerny for piano four hands. Kline and Emily Gantt (former UW staff pianist) were pianists for the performance.

Robin McCabe, Piano

The UW piano professor recently completed a three-city tour of China with her sister, pianist Rachelle McCabe. The duo performed recitals and master classes at Xi'an Conservatory, in Xi'an, Remnin University in Beijing, and Tianjin Conservatory in Tianjin. McCabe sums up the tour succinctly, reporting "great halls, excellent pianos, scrumptious cuisine, and avid musical 'consumers' as our audiences!" In November 2023, she hosted a three-day residency at the School of Music by famed concert pianist Garrick Ohlsson, who led master classes with UW piano students and participated in a panel discussion by area arts leaders about topics related to the current state of the union for musicians and arts organizations. Funding for the residency was through the Robin McCabe Endowment in Piano Performance.

Michael Partington, Guitar Studies

Head of the UW Guitar Studies program recently celebrated the release of his 11th solo CD with a series of Washington state concerts, including an October performance at the School of Music. "Concoctions from the Kitchen," dedicated to the music of Portland-based guitarist/composer Bryan Johanson, is Partington's first release from Canadian publishers Productions d'Oz. Performances in support of the release included an appearance on "Guitar Hour" with Michael Millham on KPBX 91.1 FM and concerts at Richland Community Center and Gonzaga University. He also recently recorded an interview with host Rick Cox for the October release of his podcast *All Things Six Strings*.

In March 2023, Partington toured in the United Kingdom, playing concerts in Hornblotton, Somerset, Myndtown, Shropshire, and Newport, as well as giving performances and masterclasses at the Royal Welsh College of Music and Drama in Cardiff and the Royal Conservatoire in Birmingham.

John-Carlos Perea, Ethnomusicology

The UW's newly appointed associate professor in Ethnomusicology celebrated the September release of *Cedar Flute Songs*, the product of a residency at University of California, Berkeley in the 2021-22 academic year during his appointment there as Visiting Associate Professor of

Music. His teaching during the year focused on, among other subjects, Indigeneity and improvisation. As part of that work, he gave a solo recital of American Indian cedar flute music along with three invited guest musicians, all of whom were graduate students in Music. Perea is set to perform selections from this release on May 1, 2024 at the School of Music.

Ted Poor, Jazz Studies

The Jazz Studies associate professor performed 11 solo sets opening for, and then playing with, indie rock musician Andrew Bird across the east coast and midwest this past spring. Poor coordinated a successful Improvised Music Project Festival (IMPfest) in April at the School of Music, welcoming guest artists Kris Davis and Michael Libramento to the UW to work and perform with UW Music students and faculty. The festival was made possible with funding from Seattle's Raynier Foundation.

The faculty drummer appeared on a recent episode of *Late Night with Seth Meyers*, performing with singer-songwriter Ryan Beatty. He collaborated with UW colleague Cuong Vu, trumpet, Anna Butters, bass, and Josh Johnson, saxophone, on shows at the 2023 Earshot Jazz Festival and a pop-up show at Studio X on Seattle's Capitol Hill that was filmed and recorded for later release. His first solo faculty concert at the UW, set for Jan. 9, 2024 at the Gerlich Theater, will showcase his explorations of the drumset as an instrument of melody as well as rhythm.

Stephen Price, Organ Studies

The UW's newly appointed Paul B. Fritts Endowed Faculty Fellow has wasted no time getting out into the community following his arrival at the UW this fall. A performance at Trinity Lutheran Church in Lynnwood in late October was followed by an early November recital at Grace Episcopal Cathedral in San Francisco and a visit to the University of Alaska Fairbanks for master classes and performance. On campus, Price performed a private concert for donors of the UW Organ Studies Program in late September and convened a group of alumni, current students, and faculty colleagues to collaborate in hosting a hugely successful Halloween Organ Concert at the Walker-Ames Room, Kane Hall, home of the UW's famed Littlefield Organ.

David Alexander Rahbee, Orchestral Activities

The senior artist-in-residence and director of orchestral activities at the UW was recently awarded the Adelaide D. Currie Cole Endowed Professorship (one of two) in the School of Music. He and the University of Washington Symphony Orchestra won first place in the collegiate division for the 2023 American Prize in orchestral programming (See story, page 6).

Frederick Reece, Music History

The Music History faculty member was a featured scholar in a fall 2022 colloquium at the School of Music, along with musicologists James Currie (University at Buffalo - SUNY) and Melanie Lowe (Vanderbilt University), who joined him to discuss themes of forgery, identity, and authenticity, subjects of his upcoming book, *Forgery in Musical Composition: Aesthetics, History, and the Canon*, under contract to Oxford University Press. The discussion was part of Reece's First Book Award, sponsored by the School of Music and the Simpson Center for the Humanities.

Stephen Rumph, Music History

The Music History chair has been awarded the Adelaide D. Currie Cole Endowed Professorship (one of two) in the School of Music. He appeared as Basilio in Pacific Northwest Opera's November 2023 production of *Marriage of Figaro* and appears as Belmonte in the company's April 2024 production of *The Abduction from the Seraglio*.

Timothy Salzman, Wind Conducting

The UW Wind Ensemble and director Timothy Salzman were in the spotlight on a recent episode of Classical King's *Northwest Focus Live*,



Jazz Studies Professor Marc Seales was joined by colleagues Steve Rodby and Ted Poor for his Fall 2023 concert at the UW (Photo: Shannon Dudley).

hosted by Sean MacLean. The group performed the first two movements of Chinese-American composer Zhou Tian's *Sinfonia* in a recording re-broadcast on NPR. Salzman is gearing up to lead the group on a Winter 2024 tour in South Korea. A preview concert at Meany Hall is set for Thursday, March 7, with faculty guests Donna Shin, flute, and Robin McCabe, piano.

Marc Seales, Jazz Studies

The Jazz Studies professor performed the first of three concerts at the UW in the 2023-24 academic year Oct. 19 to an appreciative crowd in Brechemin Auditorium, joined by faculty colleagues Ted Poor, drums, and Steve Rodby, bass. Future performances are Friday, Jan. 19 (Brechemin Auditorium) and Friday, May 17 (Meany Theater), with lineups and programs to be announced.

Anne Searcy, Music History

Music History assistant professor Anne Searcy and doctoral voice student Cee Adamson were panelists for a recent Seattle Opera discussion, "Gender Fluidity in Opera," exploring the genre's long history of gender flexibility in vocal range and roles, considering relationships between gender and vocal range, and discussing how vocal range might influence audience perceptions of opera characters, among other topics. Adamson and Searcy were joined in this discussion by panelists John Marzano, tenor, and Randall Scotting, countertenor. The discussion was videotaped for broadcast on Seattle Opera's YouTube channel.

Searcy's article "Dancers on a Grid: Musical Minimalism Arrives at New York City Ballet in 1983" was published in the winter 2022 issue of the *Journal of the Society for American Music*.

Carrie Shaw, Voice

Artist-in-residence Carrie Shaw performed in Guadalajara Mexico, last spring, premiering a new opera by Ricardo Zohn-Muldoon, *Destierros*, as part of Jalisco's monthlong Festival de Mayo. In June, she was heard at Society of America in New York City, performing works by Marcos Balter, Melissa Vargas, and the premiere of a new work by Tomás Gueglio with Ensemble Dal Niente.

In July, the School of Music welcomed Shaw's vocal group Quince Ensemble to lead a weeklong pilot program to train treble voices in extended techniques and improvisation with guest composers Aida Shirazi and Gilda Lyons. Recent New York City performances by her vocal ensemble, Quince, received favorable reviews in the *New York Times*. "The Approach," the piece by composer Paul Pinto referenced in the review, received its world premiere in Fall 2022 at Meany Theater in a Quince performance presented by the School of Music.

Continued next page

Passages: Abraham Kaplan

Abraham Kaplan, affectionately known to most of his family and friends as "Kappy," passed away peacefully in his sleep, surrounded by loved ones in Tel Aviv on Wednesday, the 6th of September, 2023.

Born in Israel before the founding of the country, he followed in the professional footsteps of his father, Shlomo Kaplan to become a renowned choral conductor.



Kaplan came to America in 1954 to study at The Juilliard School. Soon after graduation, he was invited to join the Juilliard faculty as Director of Choral Studies, a position he held with distinction from 1961 - 1977.

During his time at Juilliard, Kaplan conducted professional choruses and formed a long-lasting musical collaboration with Leonard Bernstein and the New York Philharmonic, and with the Park Avenue Synagogue.

In 1977 he relocated to Seattle and directed choral studies at the University of Washington. He later became an associate director for choral activities of the Seattle Symphony.

As a composer, Kaplan's most famous composition was his oratorio, *Glorious*, recorded with the Camerata Singers in 1973. A full list of his recordings and sheet music can be found on his website (www.abrahamkaplan.com).

He also published a college textbook, *Choral Conducting*, and his professional memoirs, *Splendid Encounters*.

Kaplan loved teaching almost as much as he loved music. Along with his family, he is survived by the thousands of music students with whom he felt a deep and loving connection through music.

He is survived by his two sisters, Tzifira and Yael; his son, David and daughter-in-law, Melora, his daughter, Dafna and her partner Nick, his son, Michael and daughter-in-law Denise; his four grandchildren, Liam, Eva, Casey and Dylan, and his two step-grandchildren, Sophie and Stella.

Services were held privately in Tel Aviv.

In lieu of flowers, donations can be made to The Seattle Food Bank, The School of Music at The University of Washington, The Juilliard School and The Academy of Music at Hebrew University, Jerusalem.

Faculty News

Craig Sheppard, Piano

Craig Sheppard taught at the Seattle Chamber Music's Academy for young artists in the Falls of 2022 and 2023. He performed Mozart's C minor Concerto, K491, with the University of Washington Symphony in November 2022. He combined forces with faculty members Rachel Lee Priddy, Sarah Rommel, and Ben Lulich in January 2023 for a performance of Messiaen's Quartet for the End of Time. He performed the complete Nocturnes of Chopin at the Teatro do Oriente in Lisbon in March and at Meany Theater in May. He also gave two performances of the Nocturnes in Italy (Bologna and Ponzano di Fermo) in September. In October, he performed with the Bellevue Philharmonic (Mozart K491).

Cristina Valdés, Piano

Cristina Valdés was featured on the title track of two recent recordings: "Deeply Lodged," by Tom Baker, and "Shimmer, Tree," by Kotoka Suzuki. The recording of "Shimmer, Tree," released on Starkland Records, won Gold Medals in the Experimental and Creativity/Originality categories at the Global Music Awards, and was on Bandcamp's Best Contemporary Classical list.

Cuong Vu, Jazz Studies

Chair of the Jazz Studies program has been busy with tour dates, recording projects, engagements with colleague Ted Poor, and performances and recording sessions in Portugal with composer Mario Costa. He performed duo gigs with Ted Poor in Vancouver B.C., Bellingham, Portland, and Seattle, including at the 2023 Earshot Jazz Festival. The duo also appeared at the Saalfelden International Jazz Festival in Austria. He performed in Knoxville, Tennessee with pianist Myra Melford, joined by Poor and trio mate Stomu Takeishi. In a weeklong residency in Basel, Switzerland, he worked with students of the Focus Year program (curated/directed by Wolfgang Muthspiel). In performance dates in Portugal and Spain, he performed with drummer/band leader/composer Mario Costa and guests Bruno Chevillon and Benoit Delbecq. Fall 2023 projects included work in Portugal with Costa—recording projects with an orchestra and quartet format. A duo project with spouse/pianist Cristina Valdés debuts at Meany Theater on Mon. Feb. 12, 2024, with the pair premiering new works for trumpet and piano.

Melia Watras, Strings

Faculty violist Melia Watras soloed with Chicago chamber group Ensemble Dal Niente in April in the world premiere performance of School of Music Director Joël François Durand's, "Geister, schwebende Geister..." a viola concerto he wrote for her. The performance at the UW's Meany Hall featured premieres by Durand and Composition Professor Huck Hodge.

On her faculty concert in May, Watras premiered four new works by UW faculty and student composers and had two collaborative compositions (created with her former UW student Madeline Warner) premiered by faculty vocalist Carrie Henneman Shaw and Pacific Northwest Ballet concertmaster Michael Jinsoo Lim. Watras spent a week as guest professor at Indiana University, where she taught in the studio of Atar Arad, led a master class, and performed on a faculty/guest recital. The concert included selections from her composition "The almond tree duos." Her piece, "Bagatelle IV, Contemplation of Beethoven's Op. 18, No. 4," was performed on tour by the Avalon Quartet, and she recently had three solo violin works recorded by violinist Michael Jinsoo Lim and Grammy-winning producer Judith Sherman.

Watras recently appeared as both violist and composer at the Jacobs School of Music at Indiana University, as part of Atar Arad's "Partita Party." Arad and four of his former students (including Watras) each composed and performed a movement of a partita to create a collective piece in this world premiere performance. Watras also served as performer and composer at the Unbound Chamber Music Festival in Mammoth Lakes, CA, where her composition "Kreutzer" was performed. Her work for violin solo, "Selvaggio" was premiered by Mark Fewer in July at the soundSCAPE Festival at the Hindemith Music Centre in Blonay, Switzerland. Fewer also presented the work at the Vale of Glamorgan Festival in Wales. Melia was recently commissioned by the American Viola Society to write a piece for viola ensemble, to be premiered at the 2024 AVS Festival at the Colburn School in Los Angeles. She was recently awarded the Ruth Sutton Waters Endowed Professorship in the School of Music.

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Passages

Christopher Leuba

Julian Christopher Leuba, 90, University of Washington French horn faculty from 1967 to 1979, passed away on December 31, 2019. An icon in the horn world, Chris held several leading orchestral positions before joining the UW, including the principal horn positions with the Chicago Symphony, the Minneapolis Symphony (now Minnesota Orchestra), Philharmonia Hungarica, the Aspen Festival, and the Casals Festival in Puerto Rico.



Chris's rigorous regimen for his students at UW included daily repertoire classes, solo classes, and horn ensemble. His weekly private lessons were intense. He was known as an old-school, "tough" teacher, holding his students to the highest possible musical standards and frequently referencing his own method books, including *Phrasing Concepts*, *A Study of Musical Intonation*, *The Daily Warm-Ups*, *Rules of the Game*, and others. An out-of-the-box contrarian, Leuba had little use for conventional wisdom when it came to horn pedagogy. Yet he relished the camaraderie of the professional horn world and was a frequent presence at the International Horn Society's annual conferences.

In addition to his teaching duties at UW, Chris was a longtime member of the Soni Ventorum Woodwind Quintet, artists-in-residence at UW, touring with them to Europe and South America, as well as appearing on their many recordings. In later years, many brass players sought his guidance, and he was recognized as a guru of brass musicianship, coaching seasoned pros in master classes and lessons.

Chris was born in Pittsburgh, Penn., to Walter Leuba and Mildred Wallach. He attended Allegheny High School, where he was editor of the school newspaper. While studying at Carnegie Mellon University, he joined the Pittsburgh Symphony on fourth horn at age seventeen. After a summer at the Tanglewood Music Festival, he served two terms in the United States Army (West Point and the English Midlands). While in England, he studied with Aubrey Brain, father of the legendary horn virtuoso Dennis Brain.

Chris succeeded his teacher, Philip Farkas, in the principal horn chair of the Chicago Symphony, playing the last years and recordings of the legendary Fritz Reiner era. Chris's stories of that time were frequently hair-raising and undoubtedly contributed to his stern and uncompromising standards as a teacher.

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Busy pianists (left to right): Rachelle McCabe, Craig Sheppard, Robin McCabe, and Cristina Valdés contemplate their upcoming Piano Power performance April 30, 2024 at Meany Hall (Photo: Joanne DePue).

Giselle Wyers, Choral Conducting

Wyers' chorus University of Washington Chorale sang twelve pieces as backup choir for Andrea Bocelli for a Mother's Day performance at Seattle's Climate Pledge Arena. Her climate-change inspired choral cycle, "Fire in the Garden," is set to be released shortly through Hildegard Publishing, a publishing company dedicated to promoting the works of women composers spanning different historical eras. "Fire in the Garden" was initially commissioned by the Cantilena Women's Chorus based in Boston. It includes exclusively female-authored texts, featuring prominent voices such as Greta Thunberg, Denise Levertov, Barbara Deming, and Hildegard von Bingen.

Wyers' composition "Song Has a Bird for Rhythm," for chorus and piano was published in Fall 2023 by Santa Barbara Music Publishing, and "A Field of Hosannas," originally premiered by the UW Chamber Singers under the direction of Geoffrey Boers, was published in September by MusicSpoke.

Wyers' composition "The Waking," in a newly commissioned chamber orchestra/choral version, premiered at a concert sponsored by the Culture Department of Santiago (Chile) on October 20th with Ensemble Vocal Australes, under the direction of Patricio Hernandez. Her community chorus, Concord Chamber Choir, performed Beethoven Symphony No. 9 in Benaroya Hall with Harmonia Chorus and Orchestra under the direction of William White.

Christopher Leuba, cont.

Chris's solo work is documented on several albums with Crystal Records. He can be heard on YouTube recordings of The Lyric Horn and on Horn Quartets: An Omnibus, featuring members of the Chicago Symphony. He occasionally ventured into popular music and appeared with Sarah Vaughn, Stan Kenton, Quincy Jones, and the Bill Russo big band.

His other work in Seattle included fourteen complete Wagner Ring Cycles with the Seattle Opera. His last playing position was as principal horn of the Portland Opera, a post he held for more than 20 years, commuting countless I-5 freeway miles in his trademark VW Beetle.

Chris's influence at UW has been far-reaching, with students in major orchestras worldwide. Richard Sebring, BM '79, now principal horn of the Boston Symphony, recalls: "Christopher Leuba's total commitment to teaching the horn was unparalleled. His theories and concepts continue to echo today as we prepare our own students to succeed in this art form."

Passages **Barbara Leeder** **Lundquist**

Distinguished music educator Dr. Barbara Reeder Lundquist died in Seattle on August 17, aged 89. Predeceased by beloved late husband Elon H. Lundquist, parents Rev. Ed and Lois Cooke, and sister Karen, Barbara leaves behind many dear friends and relatives.



A native of Hays, Kansas, Barbara earned a BM in cello performance from the University of Wisconsin, an MA at Montana State University, and a Doctor of Musical Arts at the University of Washington. In 1972, she married Elon Lundquist, embracing his family of 6 children. The couple made an excellent team, enjoying 33 years together.

Barbara has been regarded as the "mother of multicultural music education." While teaching in the Seattle Public Schools, she experienced the profound gap between her classical music training and the tumultuous world of inner city students, and developed new paradigms for music education. She raised awareness of the contributions of African music to contemporary culture. She was innovative, direct, thorough, and inclusive.

She taught music education and sociomusicology at the University of Washington for many years, retiring as Professor Emerita. She also consulted for numerous national and international organizations, and received awards from the Kennedy Center and the MENC National Black Music Caucus.

Since 2008, Barbara has collaborated with Dr. Kedmon Mapana, now Executive Secretary of Tanzania's National Arts Council, in the establishment of Chamwino Connect as the fundraising arm of the Chamwino Arts Centre. Barbara's efforts have helped maintain its annual Cigogo Music Festival in Tanzania.

Student & Alumni News

UW Music students and alumni report academic and artistic achievements, career milestones, performance highlights, and more in their recent work at the UW and beyond.

Jiannan Cheng ('14 MM, Wind Conducting) has been selected as a cover conductor for the Philadelphia Orchestra. Her responsibilities include understudying the scores for the music director and guest conductors, giving pre-concert lectures, and conducting in rehearsals and concerts as needed. Her first rehearsals with the orchestra were this week. Following an audition, she was contracted for three programs this season. She continues in her position as Director of Orchestras/Assistant Professor of Music at Rowan University in New Jersey.

Former UW Bands teaching assistant **Mark Tse** ('21 DMA, Wind Conducting) has returned to his native country of Canada to serve as Assistant Professor of Instrumental Music Education/Conducting at the University of Saskatchewan. He will be teaching courses in Instrumental Music Education, Conducting, and Musicianship and will be conducting the USASK String Orchestra. Dr. Tse holds degrees from the University of Toronto, Western University, and the New England Conservatory in addition to his DMA from the University of Washington.

Doctoral voice student **Cee Adamson** and Music History professor **Anne Searcy** were panelists for a recent Seattle Opera discussion, "Gender Fluidity in Opera," exploring the genre's long history of gender flexibility in vocal range and roles, considering relationships between gender and vocal range, and discussing how vocal range might influence audience perceptions of opera characters, among other topics. Adamson and Searcy were joined in this discussion by panelists John Marzano, tenor, and Randall Scotting, countertenor. The discussion was videotaped for broadcast on Seattle Opera's YouTube channel.

Music History graduate student **Michael Bennett** delivered a talk, "Sex Crimes and 1990s Politics in *Kiss of the Spider Woman* and Parade" at the American Musicological Society's annual meeting in Denver in early November. Also presenting at the conference: UW Percussion DMA student **Rose Martin**, presenting "Language, Ethics, and Death: '...And Points North' by Stuart Saunders Smith."

Alumnus **Wyatt Smith** ('19 DMA, Organ Performance) returned to campus on Oct. 30 to participate in the revival of the UW's beloved Halloween Organ Concert, presented at the Walker-Ames Room, Kane Hall, under the direction of Dr. Stephen Price, the UW's inaugural Paul B. Fritts Faculty Fellow. Current UW students **Karen Haining** (BM Piano Performance, BS Computer Science), **Emily Chua** (BA Music, BA Math), and **Trey Wheeler** (BM Music Education, BM Vocal Performance), and UW viola professor **Melia Watras** also were all featured performers on the concert.

Alumna **Li-Cheng Hung** ('19 DMA, Piano Performance), former student of Robin McCabe, was a guest judge for the 2023 Hubbard-Males Piano Competition at the Southwestern Oklahoma State University. She also conducted master classes and performed in a chamber music concert with the piano faculty. She currently works as a collaborative pianist with Seattle Opera.

Former UW Bands teaching assistant **Linda Moorhouse** (DMA, Instrumental Conducting) has been named director of the School of Music

at the University of Illinois, Champaign-Urbana, where she is Professor of Music and Director of Undergraduate Studies. A faculty member at UI since 2010, she previously taught for more than 20 years at Louisiana State University, where she was awarded numerous honors and distinctions for excellence in teaching.

Alumnus **Lucas Zeiter** ('20 BM, Orchestral Instruments) has been awarded the second bassoon chair with Eastern Connecticut Symphony Orchestra in New London, Connecticut. Zeiter is currently finishing up his MM degree at Yale University.

Alumnus **Mark Babbitt** ('06 DMA, Trombone performance) is starting his 14th year at Illinois State University, where he is Professor of Trombone. Additionally, he is starting his 12th year as principal trombone with the Peoria Symphony Orchestra. This season he adds acting second trombone with the Illinois Symphony Orchestra to his busy performance schedule.

Alumnus **Rylan Virnig** ('22 MM, Orchestral Conducting) has accepted a position at the School of Music as the school's new assistant director for admissions, recruitment, and community outreach. After completing his master's degree at the UW, where he served as assistant conductor of the University of Washington Symphony Orchestra and conductor of the Campus Philharmonia Orchestra, Virnig worked as the community partnerships and personnel manager for the Elgin Symphony Orchestra in Elgin, Illinois. While at ESO, he managed hiring, onboarding, and placing musicians for each concert series and coordinated community partnership programs in schools, hospitals, and retirement communities.

Ryan Farris ('18 MM, Cello Performance, DMA, Orchestral Conducting) has appeared twice recently as guest conductor with the Octava Chamber Orchestra, and is a finalist for the music director position at the Bainbridge Symphony Orchestra. He also served as assistant conductor of the Lake Union Civic Orchestra for the 2023-24 season.

Becky Billock ('03 DMA, Piano) has recently fulfilled a dream, along with her husband **Jonathan Aldrich** ('03 Violin), and currently Professor of Computer Science at Carnegie Mellon University), of creating a new app entitled NOTEFUL. NOTEFUL brings a fresh approach to music literacy, providing a fun way to boost note reading, ear training and music theory skills using interactive exercises and other gamification features.

Ke (Kelsey) Guo (PhD candidate, Music Ed) has been awarded a full-year fellowship (tuition/stipend) from the Stroum Center for Jewish Studies in support of her finishing work in the next academic year for her PhD dissertation on Sephardic music transmission/education in diaspora, from Spain to Seattle and in the Eastern Mediterranean region. She was the single recipient of this award, besting students in Jewish Studies and in various integrative-intersecting fields.

UW Music Education student **Hailey Kepple** has been awarded an Irene Dickson McFarlane Tuition Scholarship for the 2023-24 academic year. The scholarship is designed to provide financial assistance to highly deserving Washington State resident students majoring in the College of Arts and Sciences.

DMA violin student **Hannah Chou** was a finalist in the Ladies Musical Club's 2023 Frances Walton Competition. She was one among 15 finalists selected from entrants from across the nation competing in seven solo categories for a winner's package including cash prizes, live performance opportunities, and an outreach and recital tour of Washington state. The competition, open to classical musicians ages 20 to 35, has been recognizing young musicians for more than three decades. Chou is a student of Professor Ron Patterson.

Alumnus **Anthony Vine** ('13 MM, Composition), a former student of Huck Hodge, has been awarded a Rome Prize in Composition, one of the world's most prestigious composing awards. Vine joins an elite group of renowned



Alumnus Wyatt Smith ('19 DMA, Organ Studies) returned to UW to perform in the Halloween Organ Concert organized by faculty member Stephen Price (Photo: courtesy Stephen Price).

composers who have received the coveted award and residency, including the UW's Huck Hodge (2010), and William O. Smith (1958, 1980). A PhD candidate in music composition at the University of California, San Diego, Vine has been recognized with numerous top composing awards. In 2016, he received the Gaudeamus International Composers Award, with the jury noting, "Anthony Vine creates a solid, mature, beautifully crafted fragile sound world. He knows how to blur the identity of the different sources of sounds including the use of electronics in a very singular way." Other honors include fellowships from the Watermill Center and Camargo Foundation, John J. Cali String Quartet Composition Award, Salvatore Martirano Memorial Composition Award, and funding from the Jerome Foundation, New Music USA, and Johnstone Fund for New Music. Through support from the Creatives Rebuild New York's Artist Employment Program, Vine is the composer-in-residence at The Filomen M. D'Agostino Music School, where he helps people with vision loss pursue their study of music.

Current and former UW Voice students are a commanding force in the region's opera scene, with recent appearances in productions by Seattle Opera, Tacoma Opera, Pacific Northwest Opera, and others. Alumnus **Virginia Elizondo** ('22 MM, Voice) and **Darrell Jordan** ('20 DMA, Voice) performed in Seattle Opera's production of "*Frida Kahlo and the bravest girl in the world*" by Joe Illick this spring. **Tess Altiveros** ('10 MM, Voice) appeared as Nana/Wajma in Seattle Opera's production of *A Thousand Splendid Suns*. Students and alumni seen in Pacific Northwest Opera's April production of *Der Rosenkavalier* by Richard Strauss included **Justin Birchell** (DMA Choral Conducting), performing the role of Fanina, and **Brendan Tuohy** ('04 BM Voice) in the role of Italian Tenor. Music History Professor **Stephen Rumph** performed the role of Valzacchi.

Alumnus **Max Shaffer** ('20 BM Guitar) was a prize winner at the Troy University Guitar Competition and released a video for Federico Mompou's "Cuna," from the composer's Suite Compostelana. Based in Tallahassee, Florida, the former student of Michael Partington is a teaching assistant at Florida State University.

Emily Moss (BM, Music Education) has been appointed as the new Director of Bands at the University of New Mexico Department of Music. Moss is currently Professor of Music and Director of Bands at California State University, Los Angeles where she conducts the Wind Ensemble, teaches undergraduate and graduate conducting and music education courses, and oversees the Instrumental Area. Originally from the Pacific Northwest, Moss began her collegiate music studies at the University of

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Passages

Gloria Wilson Swisher

Gloria Wilson Swisher died peacefully on July 23, 2023 from the ravishes of Alzheimer's that robbed her of her prodigious memory and intellect for the past several years. Her loving husband of 62 years, Don Swisher, and her brother, the Rev. George S. Wilson, were present at her passing at the adult family home in Mill Creek that took loving care of her in her last years.



Gloria was born in the University District on March 12, 1935, daughter of Professor William C.E. Wilson and Naomi Steil Wilson, and lived there through her graduation from the UW School of Music with a BA, *summa cum laude* in 1956. She then went to Mills College on a Woodrow Wilson Fellowship to study piano with Egon Petri and composition with renowned French composer Darius Milhaud, followed by the Eastman School of Music of the University of Rochester, where she earned a Ph.D in music composition and theory while studying under Bernard Rogers and Howard Hanson. Her Ph.D thesis was a clarinet concerto performed by the Eastman Rochester Symphony. Upon graduation, she accepted a teaching position at the Music Department at Washington State University.

Husband, Don, entered the picture early in their undergraduate studies at the UW, but they parted ways before graduation because of divergent post-graduate plans - he entered the Navy for 3 years followed by appointment as a Foreign Service Officer in the State Department. An early Christmas card sent from the DC area to Rochester rekindled the romance, and Don finally convinced Gloria to marry him 15 minutes before she flew to the West Coast to assume her position at WSU. They married 1 year later and began an itinerant life that included DC, Caracas, Venezuela, Veracruz, Mexico and 2 cities in Japan. They returned to Seattle in 1968 so Don could enter the UW law school and eventually its Asian Law program.

Gloria's musical life was a constant companion throughout. She began performing piano in public by age 12, began composing about then, and composed the music for musicals performed during her days as a student at Roosevelt High School. Her composition life flourished as an undergraduate. Several of her compositions were performed at the UW, elsewhere in Seattle, and in Olympia during this time. Her first published work came in 1960

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Student & Alumni News

Washington, earning a bachelor's degree in Music Education.

Kaity Cassio-Igari ('20 MM, Music Ed) was a panelist for a recent Teachers of Color panel hosted by the Future Teachers of Color (FTOC) group at the University of Washington. The panel highlighted the experiences in the teaching profession of teachers of Color committed to educational justice, sharing their work in coalition building with students, families, and community members, providing advice to future teachers, and sharing the joys of teaching. Cassio-Igari is an elementary music specialist and racial equity clinician who teaches at Highland Park Elementary School. Her UW research focused on Culturally Responsive Teaching and professional development. She holds certificates in Kodály and World Music Pedagogy and is a co-lead within the UW's EduDesign program for in-service BIPOC teachers, providing a professional development for music teachers in the Seattle area.

Hanyan Zhang, a DMA piano student of Robin McCabe, soloed with the Eastside Symphony on May 20, performing Mozart's Concerto K. 595.

Nicole Stankovic, master's student of Robin McCabe, is pursuing a second degree as MPH in Health Systems and Population Health. She has been selected for the UW's Dark Empire Study Abroad Program, a four-week exploration seminar based at the University of Greenwich Maritime campus in London, England, in which public health students will explore the National Health Service and analyze the historical and contemporary factors responsible for England's health disparities. Stankovic also is a certified bartender, and she has been selected from 500 global applicants to train as one of 40 apprentices this July in New Orleans at the "Tales of the Cocktail," the largest cocktail conference in the world. This year's incoming class hails from eight countries and 19 states.

Voice alumna **Tess Altiveros** ('10 MM, Voice) recently made her Seattle Symphony debut, stepping in as the soloist for three performances of Brazilian composer João Guilherme Ripper's "Cinco poemas de Vinicius de Moraes." The work, composed for soprano and orchestra, links together five poems by Moraes to create a biographical journey of the man nicknamed "O Poetinha." Associate conductor Lee Mills conducted the concert.

Doctoral student **Cee Adamson** (DMA, Voice Performance and Choral Conducting) was invited by Dr. **Timothy Little Tran** ('22 DMA Choral Conducting) to be a guest artist-in-residence at Slippery Rock University in Slippery Rock, Pennsylvania. Dr. Little Tran is the Director of Choral Studies and Assistant Professor of Music at Slippery Rock. The artist-in-residency, led by Adamson, was titled "Gender and Performance from the Transgender and BIPOC Perspective." The three-day event consisted of lectures, an open forum, and a voice recital. UW School of Music staff pianist Dominico Reyes served as collaborative pianist and musical coach for music students during the residency.

Brian Chin ('06 DMA, Trumpet Performance), longtime chair of the Music Department at Seattle Pacific University, was recently named the

new director of the Moores School of Music at the University of Houston. An article from the university's news agency states of him that "as a passionate advocate for evolution in music education, he strives to create pedagogical systems that can speak to the fundamentals of lifelong growth and creativity – believing that serving other artists can be the best vehicle for recruiting a new generation committed to bringing people together through music."

Chin further affirmed those aspirations when he remarked: "Intentional music and arts education for all people is perhaps the best way to create positive change for our future. One of the reasons I'm excited about the University of Houston is I see it perfectly poised for that next level of engagement and how beautifully it correlates to my personal mission. The systems that I'm hoping to help build here, the students I'm hoping to help, and the programs we're going to grow are all part of this big life mission that I have."

Joel Horton, student of John DiCesare, advanced to the live semi-final round of the recent International Tuba and Euphonium Association Conference's Mock Orchestra Competition.

Alumnus **Joe Dyvig** ('98 BA, Music Education) was recently named Northwest Division President-Elect for the National Association for Music Education. Currently the orchestra teacher at Olympia High School, as well as the Music and Visual Arts coordinator for the Olympia School District in Olympia, Washington, he has held teaching assignments in Band, Jazz, and Orchestra in the Northshore School District, Ferndale School District, and Monroe Public Schools. As a performer, Dyvig has been a member of the Symphony Tacoma Double Bass section since 2011. He has also served as Assistant Principal Double Bass with Olympia Symphony Orchestra and Principal Bass of the Whatcom Symphony Orchestra. While an undergraduate student at the University of Washington, where he earned a degree in Music Education, he studied double bass with Barry Lieberman, and tuba and conducting with Tim Salzman.

Nissa Kahle ('09, Piano Performance), enjoying a vibrant freelancing career as a theater and opera pianist in New York City, is currently on rotation as a substitute and rehearsal pianist for the Chicago The Musical on Broadway. This holiday season she joins the Big Apple Circus at Lincoln Center, and The Christmas Spectacular Starring the Rockettes at the Radio City Musical Hall, as a substitute orchestral pianist.

Music Education PhD student **Elisabeth Crabtree's** book, *Tonarten I'm Orff-Schulwerk: New Entdecken*, was recently published by German publisher Schott. An English edition is in the works.

Alumnus **Kassey Castro** (BM, Music Education) was selected as a featured composer for Seattle Opera's Jane Lang Davis Creation Lab 2022-23, one of 12 young Washington state artists selected to write 20-minute operas for a concert performance in 2023.

Music Education Alumna **Alison Farley** ('14 PhD, Music Ed), now assistant professor at the University of Georgia, and **Jamey Kelley** ('15, PhD,

Continued next page

Student & Alumni News



Graduate orchestral conducting student Daren Weissfisch has been named house conductor for Tacoma Opera in addition to his work at the UW, where he conducts the Campus Philharmonia Orchestra, among other duties (Photo: Mark Stone/UW Photography).

Music Ed), assistant professor at the University of North Texas, recently published a new paper, "Music performance anxiety and self-compassion in college-level music majors," in *Psychology of Music*.

Alumni **Emily Moss** (BM, Music Ed) and **Erin Bodnar** ('13 DMA, Wind Conducting) are conference headliners at the upcoming All Northwest division conference sponsored by the National Association for Music Education (NAfME). Moss is director of bands/professor of music at California State University, Los Angeles. Bodnar is director of bands and assistant professor of music at the University of North Florida. Also presenting at this conference are alums **Shayna Stahl** ('19 DMA, Wind Conducting), now associate director of bands at the University of Kentucky, and **Anita Kumar** ('22 PhD, Music Ed), currently visiting professor in Music Education at the UW.

Daren Weissfisch (DMA, Orchestral Conducting) has been named House Conductor for Tacoma Opera and began conducting the 2023-2024 season, with works including Georges Bizet's *Carmen* and André Previn's *A Streetcar Named Desire*. He recently conducted rehearsals for Harmonia Seattle and the Issaquah Philharmonic Orchestra as well as serving as conductor for the UW Opera Workshop January 2023 production of Joseph Haydn's opera *Philemon und Baucis*.

Northwest Opera in Schools, Etc. (NOISE), an opera outreach company directed by School of Music opera coach Rhonda Kline, is touring its production of *The Magic Flute* in area schools this season. Kline reports that of the 12 artists in this year's company, half are current or former School of Music students. Participants include current students **Rachel Huang** and **Colleen Kennedy**, both pianists, and alums **Ashley Biehl** ('14 MM, Voice), soprano; **Eric Jeffords** ('21 BM, Voice), tenor; **Madison Lombardo** ('21 MM, Voice), mezzo-soprano; and **Jared White**, baritone.

We welcome updates from School of Music students and alumni. Drop us a line and share your latest news and accomplishments. Send updates to: Publicity Office, School of Music, Box 353450, University of Washington Seattle, WA 98195-3450, or email us at: musinfo@uw.edu.

Gloria Swisher, continued

-a choral anthem published by Carl Fischer music, and she now has at least 15 published works, ranging from her clarinet concerto to her flute concerto written early this century and premiered by the UW symphony in 2004. Several of her compositions are available through Ars Nova Press, a non-profit music publishing company formed to preserve the works of major 20th century composers of tonal music.

In 2009, Robert Bigley wrote his DMA dissertation analyzing Gloria's choral music. Gloria also was part of a two-piano team with her friend and colleague, Nancy Matesky, performing over a span of 20 years in the Seattle area. Many of her compositions were influenced by her travels, including a work commemorating the life of a Mexican friend, premiered in Sarasota, Florida, and several pieces based on her Japanese experience.

Gloria resumed her academic career upon return to Seattle, teaching part time at Pacific Lutheran University and elsewhere before commencing a 30-year career teaching music theory and composition at Shoreline Community College. Her theory syllabus is renowned and infamous. She also taught undergraduate theory at the UW School of Music for one year until her health deteriorated.

Gloria was active in music circles. She was on the Board of Seattle Opera, served as chair of the advisory committee for the UW School of Music for about two decades, was a national officer in Sigma Alpha Iota, an International women's professional musical organization, and on the Board of Ladies Musical Club.

Gloria is survived by her husband, Donald P. Swisher of Seattle, two teenaged grandkids - Jack Thomas Swisher and Ana Quin Swisher - and her brother, George S. Wilson. Her two sons, Donald William Swisher and Stephen Alexander Swisher, both predeceased her, as did her parents and her sister, Bernita N. Jackson.



School of Music professor Geoffrey Boers, Harry the Husky, and Gabriel Solis, divisional dean of the arts at the UW.



The Wyers Whiskey and the Rahbee Lemon Fizz were the signature cocktails named for the evening's conductors, Giselle Wyers and David Alexander Rahbee.



Garret Dillahunt, Harry the Husky, and David A. Rahbee.



Alumna Emily Acri and Joël-François Durand.



Music History faculty Frederick Reece and Anne Searcy.



Orchestra members Isabella Tucker and Bennett Olson.



Giselle Wyers and alumna Tiffany Walker ('22 MM, Choral Conducting).

INAUGURAL UW MUSIC HOMECOMING

The School of Music's first-ever UW Music Homecoming on June 2 brought alumni and friends back to campus for a performance by **UW Symphony** and **UW Choirs** with special guest celebrity alumni **Garret Dillahunt** and a post-concert reception at the UW's Hans Rosling Center for Population Health, where guests enjoyed delicious bites, signature cocktails (and mocktails) named for conductors **David Alexander Rahbee** and **Giselle Wyers**, and many happy reunions. Thanks to **UW College of Arts and Sciences Advancement** and the **UW Alumni Association** for all of their support and assistance! (Photos this page: Astrid Caruso-Lynch and Joanne DePue).



Cee Adamson (DMA Voice) and Timothy Little Tran ('22 DMA Choral Conducting).



Orchestra members and alums with director David Alexander Rahbee (far right).



School of Music student staff members Sarah Harnish and Pisa Leelapatana.

UW talent abounds at Tacoma Opera

Tacoma Opera's recent production of *Carmen* may as well have been staged on the UW campus for all of the current and past students and faculty involved on stage, in the pit, and in a host of roles behind the scenes.

Credit for this proliferation of UW-connected personnel lies in no small part with the leadership of Limuel Forgey, Tacoma Opera's general director and a doctoral voice student at the UW. Since his appointment at Tacoma Opera earlier this year, he has noticeably—and intentionally—extended the company's practice of drawing on the pool of talent emerging from the UW's voice and instrumental performance programs.

"My hope is to provide a direct avenue for UW School of Music students to showcase their talents and musical aptitude within the scope of Tacoma Opera and quality, professional work," Forgey said recently.

Carmen's director was Kelly Kitchens, the dynamic stage director of recent Opera Workshop productions at the UW (She was Forgey's stage director in the UW's 2021 production of *Vinkensport*). Assistant director was Cee Adamson, a doctoral voice student who studies with Carrie Shaw. Voice Professor Thomas Harper, who is directing this season's production of *A Streetcar Named Desire*, is Forgey's primary voice teacher at the UW. Chorus director Elizabeth Mitchell is a master's student in choral conducting, and the company's principal conductor, Daren Weissfisch, is a doctoral student in orchestral conducting.

Carmen's cast included School of Music alumnus Brendan Tuohy ('04 BM, Voice) as Don José, current choral conducting doctoral student Justin Birchell as Zuniga, alumnus Darrell J. Jordan ('20 DMA, Voice) as Moralès, and current graduate voice student Zachary Fitzgerald as El Remendado.

School of Music students in the opera's chorus included Jinjing Qi, Cathy Oh, Raven Forgey, and Meliza Redulla. The production's rehearsal accompanist was UW staff pianist Jieun Kim. Graduate percussion student Scott Farkas and undergraduate bassoonist Ryan Kapsandy performed in the orchestra.

Adding to the abundance of UW talent proliferating at Tacoma Opera this season, the company recently announced the establishment of the Phil and Linda Yates Legacy Program for Young Artists, with the inaugural slate of artists composed entirely of UW Voice alumni and current students: Will Schlott, Sarah Santos ('22, MM, Voice), Sophia Parker ('23 BM, Voice), Caitlin Hennessey ('23 MM, Voice), Sydney Belden, Mallory McCollum (DMA, Voice; '23 MM, Voice), Zachary Rude ('23 MM, Voice), Oliver Callahan, and Kenneth Foster ('22 MM, Vocal Performance).

"In discussions with students during rehearsals and after the performances it was wonderful to hear from them how educational this true professional experience during the rehearsal period was," Professor Harper said recently. "They were so exhilarated by this invaluable performance experience. I would like to thank Lim Forgey for making this all possible for our UW students!"

From Forgey's perspective, it's a winning collaboration. "From our young and emerging artists, to established musicians, Tacoma Opera is striving for the inclusion of every artist, and the promotion of regional musicians," he said. "UW is a rich storehouse of wonderful artists, and we are thrilled to prove them with professional work and quality Grand Opera."

Tacoma Opera's 2023-24 season continues in February with A Streetcar Named Desire (Thomas Harper, director) and in April with Tales of Hoffman (Kelly Kitchens, director). Details at Tacoma Opera's website.



Tacoma Opera's production of *Carmen* featured a host of UW Music students, faculty, and alumni on stage and behind the scenes (Photo: Tacoma Opera).

CAMPAIGN UPDATE

Arts Capital Campaign Enters Next Strategic Phase

Phase One upgrades complete; Music Building improvements to occur in Phase Two

A major fundraising initiative to remodel and upgrade critical spaces in the Music and Art Buildings at the University of Washington has made steady progress over the past year, with phase one improvements to the School of Art + Art History + Design now complete and an important fundraising milestone for the School of Music within reach.

Critical Investment in the Arts at UW

Identified by University leadership as top priorities for renovation and strategic enhancements, the Art and Music Buildings function as key spaces for student learning, arts engagement, and community access. Constructed more than 70 years ago with few renovations since, they have not kept pace with the demands of the ever-changing disciplines of art and music.

The \$15 million project to remodel heavily used spaces in the Art and Music buildings, led by College of Arts and Sciences Dean Diane Harris and Provost Tricia Serio, is structured as a public-private partnership, with the University investing \$10 million, and private donations accounting for the final \$5 million for both projects.

Two Phases of Renovation

Phase one renovations to the Art Building began in spring of 2022 and were completed this past spring, with a re-opening celebration of the School's Jacob Lawrence Gallery occurring in November of 2023.

Phase two of the project, upgrades to the Music building, includes plans for modernization of Brechemin Auditorium and creation of an upstairs student recital hall with a recording room. The final scope of the project is dependent on fundraising success.

To date, friends of the School of Music have contributed nearly \$1 million of the \$2.5 million required to complete the work and leverage the initial \$5 million University investment earmarked for the School of Music's portion of the project.

The two biggest schools in the UW's Arts Division, the School of Art + Art History + Design and the School of Music serve arts majors and non-arts majors alike and account for three quarters of the arts enrollments in the division, which also includes the School of Drama, the Department of Dance and the Digital Arts and Experimental Media Department.



The Music Building has been a beloved and highly recognizable structure on the UW's north campus since 1950. Planned improvements will help the School of Music better serve its students, faculty, and UW community now and into the future.

Renovation Plans for Music

Renovation plans for the School of Music include an overhaul of the School's 219-seat Brechemin Auditorium, one of the most heavily used spaces in the building. At present, patrons and students contend with obvious obstacles and signs of age,

including the occasional broken seat, outdated technology, and an ongoing lack of easy access for mobility-impaired community members.

Continued on Page 26



A completely remodeled, modernized Brechemin Auditorium will enable the School of Music to better serve its students, faculty, and the larger community.



Planned renovations will transform Music Room 213, creating a more conducive environment for scholarship and music-making.

GIVING SPOTLIGHT

Longtime Huskies drive Music Building Campaign forward

The Music Building Campaign has received a generous leadership gift from School of Music friends Steve and Sylvia Burges, whose contribution will help fund crucial updates to performance and teaching spaces in the Music Building.

The couple has longstanding connections to the University of Washington. Steve Burges served on the faculty of the Department of Civil Engineering from 1970 through 2010, retiring as a Professor Emeritus. Sylvia earned master's degrees at the UW in Educational Psychology Counseling and Civil Engineering. She spent much of her professional career with Region 10 of the U.S. Environmental Protection Agency.

Avid supporters of education and the arts, the Burgeses are longtime supporters of the School of Music through their financial support as well as their regular attendance at School of Music performances. In 2018, the couple combined their love of chamber music and their desire to help students by donating 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.

Their most recent contribution supports the School of Music goal of raising \$2.5 million from private donations to help finance modernization of the School's in-house concert hall, Brechemin Auditorium, as well as the creation of a new recital hall, and rejuvenation of public spaces. Along with improving acoustics



Steve and Sylvia Burges are among generous School of Music friends contributing to the Music Building Campaign. Their leadership gift has helped the School near an important milestone in advancing the campaign (Photo: Courtesy Meany Center).

and technological capacities, the upgrades are intended to create a more accessible environment for all who use the Music Building, enhancing the student and audience experience.

"We are deeply appreciative of Steve and Sylvia's generous support for the Music Building Campaign," says School of Music Director Joël-François Durand. "The success of the campaign to update and remodel School of Music performance and teaching spaces will be determined in large part by the generosity of our friends and supporters, which will activate matching funding from University leadership. Steve and Sylvia have joined with our community of supporters to help raise over \$700,000 to date. We are immensely grateful to all who have contributed to the campaign so far."

Music Building Campaign on a roll thanks to generous friends

Major improvements to the Music Building are closer to reality thanks to a recent generous gift to the Music Building Campaign from School of Music friends Neil and Kathleen Bogue.

The Bogues' contribution adds to a long history of giving to the School of Music. Their support for UW music students and opera productions through gifts to Friends of Opera and other support funds has created opportunities for music students that otherwise would not have been possible. In 2017, they established the Neil and Kathleen Bogue Endowed Scholarship at the School of Music, creating an enduring source of support for music students at the University.

Devoted concertgoers, they are frequent attendees of student degree recitals, quarterly voice division recitals, opera productions, and other School of Music performances.

Their ties to the UW community extend back to the 1970s when both were students at the University. Kathleen holds a Master of Librarianship ('77) and a Bachelor of Arts in English ('75) from the UW. Neil earned a Master of Science in Mathematics ('79) and later worked for many years at the UW's Applied Physics Laboratory.

"Kathleen and I are gratified that our endowed scholarship continues to provide tuition support to School of Music undergraduates," says Neil. "But that it is only one aspect of attracting the best students. We chose to contribute to the Music Building Campaign to help provide the School's students with spaces to learn, practice, and perform that match their talent and passion."



The UW's Music Building Campaign is on a roll thanks to generous leadership gifts from friends such as Neil and Kathleen Bogue, longtime supporters of the School of Music (Photo: Joanne DePue).

The couple's latest gift extends their support to revitalizing the physical spaces students and faculty use for learning and performance. The Bogues joined other School of Music friends to bring the Music Building Campaign total contributions beyond \$800,000, taking advantage of a generous matching commitment from UW leadership that remains in place to further magnify the impact of their gifts.

"Neil and Kathleen Bogue are passionate about supporting our students, and we appreciate their recognition of the importance of revitalizing our spaces to make them more functional for performance and learning," says School of Music Director Joël-François Durand. "We are deeply grateful for their thoughtful and generous support."

GIVING HIGHLIGHTS

Why I Give: John C. Hanford



Scholar Mark Buford's visit to the University of Washington in November 2023 to deliver the School of Music's 2023 Lecture in American Music was made possible by the generosity of a longtime School of Music friend whose ties extend back decades to his days as a UW student and his 20-plus years as a popular lecturer in the Music History program.

John C. Hanford's ('03 PhD, Music History) studies in musicology at the School of Music culminated in a PhD and two graduate dissertations, "Realities Altered and Redefined: Sound, Style, and Meaning in Jimi Hendrix's Purple Haze and The Star Spangled Banner" and "With the power of soul: Jimi Hendrix in Band of Gypsies," but as he will tell you, the lessons and knowledge he gained at the School of Music are many and

still resonating in his life in myriad ways.

The lifelong Seattle resident (he graduated from Roosevelt High School in 1968) was already a working musician when he first enrolled as a student at the music school back in the late 1960s, and he continues to play lead guitar in a variety of groups performing in area clubs and venues, with perhaps his most high-profile gig being his stint as guitarist with Pacific Northwest icons The Fabulous Wailers.

He and his wife, Myra, recently created an endowed fund at the School of Music to support activities in the area of American Music, a lifelong passion informing his studies at the UW and his work to the present day. He graciously agreed to answer our (emailed) questions about the endowment and his time at the UW.

Q: You have given to the School of Music by creating the Wilberforce and Myra D. Hanford Endowed Program Support Fund in American Music. Who are Wilberforce and Myra D. Hanford?

A: Wilberforce was a beloved Yorkshire terrier that owned the Hanford household. Myra D. Hanford, known as Debbie, is the lady wife of John C. Hanford. The idea of an endowment program flying under the masthead of say, "The John C. and Myra D. Hanford Endowed Program..." strikes a pompous kind of tone, like crediting a PBS contributor.

Q: Why did you choose to make this gift to the School of Music?

A: Because I am grateful to both the School of Music and to UW for my education. I did my undergraduate degree in history at UW, but at that time was already a working musician. I played guitar in a band whose personnel were attending the School of Music (1968–1972). I have maintained friendships and working relationships with these people ever since. The Historical Musicology program offered by UW School of Music gave me the opportunity to study two passions in combination.

Q: What is something you learned at the School of Music that has continued to serve you well in your life outside of school?

A: Hard to think of anything that hasn't served me over the years. There are so many ideas still circulating around in my noggin from my studies and experiences. These concepts and influences came from widely diverse sources: playing in a gamelan group; studying modal and tonal counterpoint — and set theory; attending concerts in Meany Hall as well as rehearsals in the jazz lab.

Then there was the Beethovenian experience that came with my studies in the 19th-century. From that "transcendent" realm came possibilities that even an electric guitar player might draw upon! May sound hifalutin, but true, nonetheless.

Continued next page

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 2022-23 reveal the depth of your impact. Thank you!

1,111,062: Dollars in total support UW Music received from private donations in Fiscal Year 2022-23.

234: Total number of gifts to UW Music

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

136: Number of students who received scholarship/fellowship support

93: Percentage of gifts under \$10,000

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

YOUR SUPPORT NURTURES GREATNESS

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

- The **Friends of Music Fund** provides the School of Music Director flexible funds for music student, faculty, and program support.

- The **Catch a Rising Star Endowed Scholarship Fund** provides long-term scholarship support for undergraduate music students.

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



WHY I GIVE, CONT.

The one class I took in music psychology, offered in what was then titled the Systematic Musicology Program, made a lasting impact, especially in the area of theories of learning and musical therapies.

I'll tell you this—one was never the same after sitting directly in front of the qawwali group led by Nusrat Fateh Ali Khan, who held a residency sponsored by the Ethnomusicology department. Before that moment, I only knew him from sharing elevator rides in the Music Building.

My instructors, each and every one of them, opened doors that continue to inspire my studies, practice, and trying to build on the foundations they set.

Q: What is something you will never forget from your student days at the School of Music?

A: Professor Larry Starr's lectures ranging across all kinds of musical styles and eras of composition — now there's an unforgettable set of memories. Getting to meet musical heroes: Larry Coryell, Zakir Hussain, John McLaughlin, Gary Husband, Kenny Garrett - even Gottfried Wagner, after an exceedingly awkward exchange of ideas about "Wagner's antisemitism." Playing with world-class percussionist Tom Collier. Hearing Margaret Leng Tan perform *The Banshie*, by Henry Cowell, and pieces by John Cage on prepared piano. The support and the friendships of our musical directors, scholars, and fellow musicians.

Q: What is something you will never forget from your teaching days at the School of Music?

A: Many of the individual students remain in memory and I remain in contact with some. And the student experience during my days of teaching was so radically different from my own: the price of higher-education was beyond my recognition based on recollections of my own undergrad days. I took stock of that; the challenges my students faced were daunting.

Q: Why does Jimi Hendrix still matter?

A: He matters most to people who love his music. In the course of my work on him, I met so many 'fanatics,' those who thought every time he blew his nose was a work of genius. I had to stop listening to him for years to hear him again "with new ears," as his first album notes promised. I'm back again with renewed appreciation. His work remains astonishing, and I was privileged to have experienced him in concert and to have known some of the players he grew up with in Seattle.

Q: When did you realize you were headed for a life in music?

A: I never realized it, never envisioned a career. As a teenager I plugged into playing in bands and have never stopped—playing or being a teenager.

Q: Has the guitar always been your musical instrument of choice?

A: No. I started out on piano, moved to organ in order to play in a "teenage dance combo." Shifted to guitar as a kind of default when the guitar player in the high-school band I worked in grew delinquent.

Q: What are you listening to these days?

A: In younger days it was all about something "new," hearing something provocative —The Beatles and James Brown were enormous. Nowadays, I seem to keep looking backwards in the "vernacular" realm: jazz (across the spectrum), country, rock, blues, "folk."

Q: How does music figure into your life at present?

A: Occupies most of my activities apart from grandkids. But I mean it: practicing, gigging, trying to book the bands with whom I play and researching material for gigs, buying and selling equipment — and, yes, practicing. Did I already mention that?

CAMPAIGN, CONT.

Even so, the space is in high demand and plays host to at least 100 public events each year, including student degree recitals, ensemble performances, faculty and guest artist recitals, public lectures, talks, and other scholarly activities and music-related events.

In addition to improvements to Brechemin Auditorium, renovation plans call for Music Room 213 to be updated to function as a lecture hall, recital space, and recording laboratory. This new and improved recital hall will create opportunities for intimate performances, group or solo recording, presentations, and special group activities that are not currently supported in the School's existing spaces. Finally, planned improvements to the common areas of the main floor of the Music Building are intended to improve access and create a welcoming entry point for all who use the building.

Campaign Goal

The School's community of supporters is key to attainment of the UW's fundraising goal for the School of Music phase of the campaign. Private contributors have already invested nearly \$1 million, a milestone that, when reached, will release the first dollars from the provost and dean and allow the demolition and construction phases to begin. A total of \$2.5 million in private investments will be required to complete all of the planned upgrades.

"We are profoundly grateful to the friends and supporters of the School of Music who have already given to the Music Building campaign," says School of Music director Joel-Francois Durand. "The planned improvements will bring our facilities more up-to-date and enable us to better serve our students and the entire community. We very much appreciate the generous friends who are helping us to make these upgrades a reality."

Tours of the planned renovation spaces are expected to begin in January 2024. To learn more, please contact Stephanie Kornfeld, Director of Advancement for the Arts, at kornfs@uw.edu.



A more accessible entry into the Music Building is among planned improvements.

2022-23 MUSIC SCHOLARSHIP



Wendy Elizabeth Adams Music Scholarship Fund

Marcus Evans
Kelly Hou

Montserrat Alavedra Scholarship

Mavis Chan
Isabelle Villanueva

Alcor Endowed Scholarship Fund

Jonathan Ron
Hannah Chou
Joel Horton

James L. Beech Scholarship

Karen Haining
Grace Jun
Ellen Kwon
Marshall Clive
Lombard
Elizabeth Nilles
Greg Smith
Travis Villegas

James and Harriette Bleitz Endowed Scholarship Fund in the School of Music

Marcus Evans
Tyler Fairbanks
Alexis Georgiades
Owen Gwinn
Ella L'Heureux
Jacob Lipp
Soloman Lubell
Cole McKittrick
Sophie Root
Yotam Snir
Trey Wheeler
Katie Zundel

Boeing Endowment for Excellence

Ivan Nolasco
Hernandez
Evan Norberg
William Storz
Tyler Kimmel
Ivan Nolasco
Hernandez
Ashley Cook
Alexis (Lexi)
Doremus-Wessels
William Storz
Grace Jun

Neil M. and Kathleen Bogue Endowed Scholarship

Sydney Belden
Naomi-Hal Hoffman
Trey Wheeler

Brechemin Foundation Scholarship

Rachel Reyes

Roberta Brockman Endowed Music Scholarship

Arshia Asharimiami
Ryan Baker
Hans Faul
Max Williams

Adeline Bowie Carlson Memorial Fellowship in Piano

David Lin

Catch a Rising Star Endowed Scholarship

Ryan Baker
Logan Bellenkes
Joel Horton
Yue Zhong

Edna Chittick Scholarship

Michael Gu
Sandy Huang
Ellen Kwon
Katherine Lee
Mackenzie Snow
Isabelle Villanueva

Joan Catoni Conlon Endowed Fellowship in Choral Studies to Honor Gerald Kechley and Miriam Terry

Marshall Clive
Lombard

Roy M. Cummings Endowed Student Support Fund

Galin Hebert

Jane and David Davis Endowed Fellowship in Music

Justin Price Birchell
Aaron Michael Butler
Anjali Chudasama
Alexis (Lexi)
Doremus-Wessels
Scott Fikse
Lorin Green
Benjamin (Ben)
Johnson
Grace Jun
Tyler Kimmel
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Photo: Mark Stone, UW Photography

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

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2023-24 CONCERT SEASON HIGHLIGHTS

Below are just a few highlights of upcoming performances at Meany Hall. View the full concert calendar at music.washington.edu/upcoming.

Jan. 9

**Faculty Concert:
Ted Poor, drums**

A solo program of original compositions for drumset.

Jan. 12:

**Faculty Concert:
Tekla Cunningham, violin**

An evening of chamber music works by Mozart and others, performed on period instruments.

Jan. 22

Frequency: Variations

Works by Benjamin Britten, Felix Mendelssohn, Kaija Saariaho, and Melia Watras.

Jan. 30

**Faculty Concert:
Rachel Lee Priday and
Craig Sheppard**

Performing works by Fauré, Bartok, Pärt, and Schubert.

Feb. 12

**Faculty Duo:
Cuong Vu and Cristina Valdés**

Premiering works for trumpet and piano by Oliver Schneller, Wang Lu, and Skúli Sverrisson.

Feb. 23

**Faculty Concert:
Carrie Shaw with uluuul**

Electroacoustic trio performs music from recent collaborations.

March 29

**Guest Artist Concert:
Mivos Quartet**

Performing works by faculty composers Joël-François Durand, Huck Hodge, and others.

April 30

**Piano Power: McCabe, Sheppard,
Valdés, and McCabe**

Four virtuosic pianists perform works for two pianos, eight hands.

May 16

**Ethnomusicology Visiting Artist Concert:
Aboubacar "Boka" Kouyaté**

An evening of West African music featuring performances by Kouyaté, his UW students, and special guests.

May 17

**Faculty Recital:
Marc Seales, piano**

A program of original works and discerning arrangements by Seales and special guests.

All programs are at 7:30 p.m. at the Gerlich Theater, Meany Hall. Venue box office opens one hour prior to the performance. Purchase tickets in advance through the ArtsUW Ticket Office or online at music.washington.edu/upcoming.

UW Arts Ticket Office

Purchase tickets by phone or in person Monday through Friday, 12 pm – 4 pm.

Location: 1313 NE 41st Street, Seattle, WA 98105

Phone: 206-543-4880;

(1-800-859-5342 outside Seattle)

Cristina Valdés and Cuong Vu get in tune for their upcoming duo performance at Meany Hall (Photo: Marcia Davis).



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