

Fall 2018

Whole Notes

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



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Whole Notes

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Whole Notes is an annual publication of the University of Washington School of Music.
We’d love to hear from you
We welcome updates from School of Music alumni and faculty. Please drop us a line and share your latest news and accomplishments. We will include your update, as space allows, in an upcoming issue of *Whole Notes*.
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From the Director

This issue of *Whole Notes* highlights only a few of the triumphs and achievements of our students and faculty in the 2017-18 academic year. It also pays tribute to the friends whose support creates opportunities for learning and discovery at the University of Washington School of Music.

In this issue we shine a spotlight on a few of our outstanding faculty: Recently retired Music History Professor Larry Starr answers 20 pointed questions and contemplates a career in which he has influenced the musical lives of thousands of UW students. Assistant Professor Ted Poor shares his life of performing and recording with a handful of fortunate Jazz Studies students. Composer Huck Hodge contemplates difficult questions while devoting two years entirely to his art. And pianist Cristina Valdés juggles an ambitious teaching and performance schedule as the go-to soloist for arts organizations, UW composers and students programming, composing and performing modern repertoire.

In this issue we also express our gratitude to devoted School of Music friends like Joan and Frank Conlon, retired UW faculty members who have done so much for students participating in choral activities and other UW programs, and who recently established a permanent source of support for music students that also pays tribute to influential UW Music professors Gerald Kechley and Miriam Terry.

The Conlons—and all of the other friends, artists, scholars, educators, performers, and music-lovers of our community—contribute to a wonderful legacy of musical stewardship that has been alive at the University since its very beginning. We are grateful to be part of this rich history-in-the-making.

Thank you!



Richard Karpen,
Director, School of Music



On the Cover:
Jazz Studies students (left to right) Lucas Winter, Logan Heine, Matt Carr, and Abbey Blackwell anticipate their set with pianist Myra Melford at IMPFest X.
Photos: Steve Korn

School News

PROFESSOR PATRICIA CAMPBELL JOINS ASSOCIATION FOR CULTURAL EQUITY BOARD

School of Music Professor Patricia Campbell has joined the board of the Association for Cultural Equity (ACE), accepting an invitation extended by Anna Lomax Wood, anthropologist and daughter of musicologist Alan Lomax.

“ACE is the archive (recordings and films) of Alan Lomax, John Lomax (father), and Bess Lomax Hawes (sister) that encompasses historic recordings from about 1915 to the late 1990s, a goldmine of recordings that are highly valued by musicologists, ethnomusicologists, folklorists, historians, and Americanists of every sort,” Campbell says. As a member of the ACE board, Campbell expects to help with the development of teaching and learning projects related to the historical study of American music, a role for which she is abundantly qualified.

“I’ve been involved for over a decade in developing resources for teaching/learning (as have some of our former students), and in the repatriation of African American music from the Mississippi hill country,” she says. “ACE is the online link to these archived recordings of artists such as Leadbelly, Robert Johnson, Almeda Riddle, Bessie Jones, Hobart Smith, Mississippi Fred McDowell, and the Seegers, and to the Global Jukebox whose contents include music from a vast mix of world cultures. ACE maintains a special relationship to the American Folklife Center of the Library of Congress, where all original field recordings of the Lomax family are deposited.”



REGIONAL TEACHER OF THE YEAR HONORS FOR UW MUSIC ALUMNUS MATT BROWN

The North Central Educational Service District has named School of Music alumnus Matthew Brown ('05 BA/BM Music Education) its Regional Teacher of the Year for 2019.

A music teacher in the Manson School District in Manson, Washington since 2005, Brown works with 90 percent of the middle school students and more than a third of the high school students at Manson Middle and High Schools, which enroll around 300 students in grades 6 through 12.

During his time in the district, Brown has taught choir in grades 7-12, band in grades 5-12, jazz band, drumline, and a guitar/piano course as well as leading the Okanogan Valley Orchestra, a local community orchestra.

“He is someone who brings a lot of energy and passion to the classroom and to his students,” says Don Vanderholm, principal at Manson Middle and High Schools. “He continually looks for ways he can improve how he works with kids and how he can make their experience a better one. He is someone who cares about each individual student a great deal.”

Brown was honored in September during an awards program at Seattle’s Museum of Popular Culture, hosted by the Washington State Office of the Superintendent of Public Instruction.

Brown’s recognition comes on the heels of similar honors for School of Music alumnus Ethan Chessain ('11 MA Music Education), named 2018 Regional Teacher of the Year for Educational

Service District 112, which includes the Camas School District. A music teacher at Camas High School, Chessain has increased enrollment in the choir from 45 students to more than 200, and has expanded the Camas music department, adding four choirs, songwriting and piano classes, and a student orchestra.

“It is wonderful to hear of the recent recognition these outstanding UW Music Education alumni have earned,” says School of Music director Richard Karpen. “It is no surprise to discover they are using the knowledge and skills they gained at the UW to great impact in the classroom.”

UW MUSIC'S GIULIANA CONTI NAMED PRESIDENT OF GRADUATE STUDENT SENATE

Music Education doctoral student Giuliana Conti has been elected president of the University of Washington's Graduate and Professional Student Senate (GPSS). In that role she will lead the senate in the 2018-19 academic year, working on multiple matters of interest to UW students in masters and doctoral degree-granting programs across all university programs, disciplines, and fields.

A second-year PhD student, Conti taught extensively in K-12 schools in California prior to her arrival at the UW, where she previously earned an MA in Music Education, conducting field work and research in K-12 children's music education, music cognition, and world music curriculum development.

Conti's UW degree work has taken her to Myanmar and Tanzania, among other places, where she has been instrumental in the development and implementation of music programs and initiatives. She contributed to the UW School of Music-Gitameit partnership in Myanmar, visiting the site in Yangon in 2016. In the remote village of Chamwino, Tanzania, she implemented—with no electricity and a small handheld projector—a self-designed world music curriculum for secondary students ages 15 to 18.

More locally, she has worked with the Meany Center for the Arts to create outreach initiatives in the Seattle Public Schools.

"It's a delight to us (and no surprise, either) that Giuliana has risen to this leadership position," says Patricia Campbell, professor in the UW Music Education program. "She excels as a performer (viola), a teacher, and a scholar, and cares greatly that the interests of graduate students of music are heard and honored here at the UW."

Conti's work with GPSS, the official student government representing the 15,000 graduate and professional students at the University of Washington, is directed toward enhancing students' safety and professional interests. She serves on the senate's diversity committee and recently wrote and passed a senate resolution involving students' safety training on campus regarding active shooters.

In an interview published last year on the GPSS website soon after she was elected GPSS secretary, Conti revealed that her initial involvement

with the senate was in part motivated by a desire to bring more representation of the arts to campus politics.

"Music education is often underrepresented, being part of the 'arts,' and I felt it my responsibility to become involved in any way I could with campus politics," she said, "so that I could not only represent a voice and body of people in the 'arts' (music education more specifically), but also hopefully find opportunities for people in my department to become more involved on campus."

More broadly, she continued, her ultimate aim in her work with the GPSS is to "find ways to help our graduate students and professionals feel as welcome, comfortable, heard, helped, and supported as possible."



Graduate student Giuliana Conti (center, holding onto Dubs the UW Husky), who is president of the UW Graduate and Professional Student Senate in 2018-19, was recently awarded a UWAA Homecoming Royalty Scholarship and a spot on the UW's 2018 Homecoming Court. Photo: Courtesy UW Alumni Association

STUDENTS AND ALUMNI NAMED AMERICAN PRIZE WINNERS

School of Music students and alumni were among top prize winners of the 2017-18 American Prize, announced recently by the nonprofit Hat City Music Theater.

Shayna Stahl (photo, left), DMA student in the Wind Conducting program, was first-place winner in the Conducting, Community Band Wind Band/Wind Ensemble Division for her work with the UW Concert Band.

Anna Edwards ('14 DMA, Orchestral Conducting) took first place in both the conducting and orchestral performance categories of the Community Orchestra Division for her work with the Seattle Collaborative Orchestra.

Choral Conducting alums Wendy Moy and Jeremiah Selvey shared a second-place award and special judge's citation in the choruses category for their "extraordinary commitment to new music" in their work as co-directors of Chorosynthesis Singers.

Administered by Hat City Music Theater, Inc., a nonprofit organization based in Danbury, Connecticut, The American Prize was founded in 2009 and is awarded annually, providing cash awards, professional adjudication, and regional, national and international recognition for the best recorded performances in the nation by ensembles and individuals at the professional, college/university, church, community and secondary school levels.



Photo: Brian Stahl

ZAKIR HUSSAIN

PERCUSSION MASTER VISITS UW MUSIC

Fall Quarter Ethnomusicology Visiting Artist Zakir Hussain caused a stir at the School of Music among students, faculty, and community members who were excited to work and perform with this master musician known in India and worldwide for his virtuosity as a *tabla* player, percussionist, and composer. Considered a chief architect of the contemporary world music movement, his Nov. 18 performance at the UW featured a tabla solo performed with violinist Ganesh Rajagopalan (bottom right), pieces arranged for ensembles of students and faculty from Jazz Studies, Percussion, and Ethnomusicology; and a trio arrangement of the Beatles' *Yesterday* performed with UW faculty Shannon Dudley and Marisol Berrios-Miranda. Photos: Steve Korn



IMPfest X

stays true to form

A tenth iteration of the Improvised Music Project Festival holds true to the original spirit of collaboration between promising young musicians and elders from the professional music realms.



The first festivals produced by the student-run Improvised Music Project were multi-week events with a concentration on local, up-and-coming bands (see posters, above).



Originally conceived as an outlet for talented musicians from the UW Jazz Studies program incubating their own creative music scene, IMPfest had its sprawling, glorious beginnings as a multi-week happening largely organized, hosted, and arranged by students and mostly staged in off-campus venues. The festival has changed and morphed through the years to its current format: a two-day festival showcasing talented student musicians from the Jazz Studies program collaborating with renowned guest artists, but the festival also has come to serve a separate and important role in advancing faculty research interests and subsequent recordings of featured guest artists.

Along with providing opportunities for students to learn from musical mentors and creating inimitable live music experiences for audiences, the festivals have yielded notable results in the form of recordings and projects and tunes that were developed or debuted at IMPfest. In that, IMPfest has proven to be an important sounding board, launch pad, and experimental laboratory for new music and works in progress. Cuong Vu's "Leaps of Faith," Bill Frisell's "Big Sur," and the Cuong Vu/Richard Karpen-led collaboration "Indigo Mist," to name a few, all contained themes and tunes performed at various IMPfest appearances.

In IMPfest's tenth year, energetic collaborations between students and mentors continue unabated. Today's festival is a stripped-down affair in contrast to the first student-led outings of a decade ago, but innovation, creativity, and mutually enriching experiences remain the hallmarks of this homegrown celebration as organizers look forward to an eleventh year.

Headliners for IMPfest XI (Friday and Saturday, May 24 and 25, 2019 at the UW's Meany Studio Theater) are Lucia Pulido (voice, cuatro) and Stomu Takeishi (bass).

Jared Borkowski ('10 BM Jazz Studies), left, was an early participant in the IMP and frequent performer in the early festivals. Photos: Courtesy IMP



PHOTOS COUNTER-CLOCKWISE FROM ABOVE:

- Guitarist Bill Frisell (pictured right) has frequently used IMPfest as a sounding board for works-in-progress, as when he performed a headlining set with Jazz Studies faculty and students in 2013 at the Chapel Performance Space.

- Saxophonist Ivan Arteaga ('11 BM, Jazz Studies; '13, MM Composition) was a dynamic instigator in organizing and performing in early IMPfests. Photo: Andrew J.S.

- Saxophonist Andrew D'Angelo, shown here performing with students at IMPfest X, also headlined at IMPfest III.

- Jazz Studies alum-turned-faculty member Luke Bergman (pictured left) was a primary instigator of a vibrant creative scene centered at Seattle's Café Racer, a community that faculty member Cuong Vu (right) encouraged and supported upon his 2007 arrival at the University of Washington.

- Headliners Holly Palmer, Pete Rende, and Bill Frisell performed with students and faculty at IMPfest VI.

- Bassist Abbey Blackwell performed in early festivals as an undergraduate at the UW. Last year she returned, as a master's student, to perform in IMPfest X. Photo: Andrew J.S.

- Guitarist Bill Frisell has been an encouraging collaborator for young musicians like Logan Heine, who performed alongside Frisell in 2016.



20 Questions with Larry Starr

Longtime School of Music Professor Larry Starr is relaxing into retirement after 41 years on the UW faculty.

Photos: Steve Korn

The UW's beloved Music History professor Larry Starr retired in June after 41 years on the School of Music faculty. Professor Starr returned to the Music Building during fall quarter to teach a seminar on Igor Stravinsky and a seminar on Stephen Sondheim. His answers to our 20 questions have been condensed slightly for length, but not for clarity. The clarity is all his own.

1. What are some of your most memorable projects or achievements from your time here?

There are a lot of them. Starting a dance lab in my popular music courses. Inaugurating new courses particularly in areas like music criticism; the course “Finding an American Voice,” which introduced poetry and painting into music courses; and new seminar topics, like Gershwin and Sondheim to mention two. And Bob Dylan to mention three.

2. How do you hope to be remembered?

As someone who loved what he was doing and who thought that students were the most important part of education.

3. In another life, I might have been...

An astronomer. I was born with the right name. As a kid I loved backyard stargazing, learning the constellations, and so forth. And I'm regularly frustrated by Seattle's nighttime weather in pursuing that. Not to mention the light pollution.

4. Is there anything you miss about being a full-time music professor at the School of Music?

The daily interactions with the students—the continuity of that.

5. What don't you miss?

Faculty meetings. The ability to honestly and publicly disagree is a lost art in academia. I'll put it that way.

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

(Affiliate faculty member) Elena Dubinets of the Seattle Symphony had actually introduced me to the recordings of pianist Martha Argerich, who is an amazing, amazing pianist. When I tore my tendon and was coming back to a meeting shortly after having had that accident, Elena said, “I have a present for you,” and she gave me a box which consisted of all 48 CDs Martha Argerich had recorded for Deutsche Grammophon. It was an extraordinary present.

7. Do you have a story that is safe to share now that the statute of limitations has run out?

That at the concluding classes of the music core sequence (Music History 212) I finally realized my secret ambition to be a rock and roll singer.

8. What do you most enjoy now that you are retired?

Making my own schedule completely. I see it especially after being retired for two months and now coming back to teach.

9. What creative projects are you engaged in now that you have more time for your research?

A major project currently is a book about Bob Dylan as a musician. I have several other book projects in mind. One is a book that would be called “Radical Music, Radical Listening,” that would have to do with taking really familiar classical warhorses and making people realize

continued next page

what mad and wonderful pieces they really are. Beethoven's Fifth Symphony, for example. It's a very bizarre piece. We get used to these things and the thrill of them gets removed by familiarity, but if we kind of take ourselves back and put on say, 1807 ears for Beethoven's Fifth Symphony, we begin to realize what he probably had in mind when he was writing it. It's startling, and we have to restore that. This book would be an effort to take about 12 well-known pieces and bring back their radical nature.

10. What is something you would change if you could go back and do it over?

I would be less tolerant of mediocrity. I wish I had been more comfortable with confronting people whom I knew could do better. Something I can't change, but wish I could, is the fact that there was insufficient support recently for launching what could have been a truly groundbreaking program in American Music Studies. I can only hope that, in the future, the School of Music might yet find its way to establishing such a program.

11. What is something you wouldn't change?

My insistence that I always re-think my classes, even if I'm teaching the course with the same name and number for the tenth time. That's the way you stay alive as a teacher.

12. Which composer or artist do you most admire?

There are a number, okay? I've been enamored, since being a mid-teenager, of the music of Debussy. And I would call him my Desert Island Composer. Among other reasons, his music would go so well with a desert island. Charles Ives has been an inspiration and a very important role model in terms of open-mindedness, and the idea that the way you most respect tradition, in arts, and philosophy and everything, is by keeping the most open and flexible mind possible, not by resisting the new.

13. What is something people misunderstand about you?

That my tastes in music could well be called conservative. My favorite concert music comes from the first half of the 20th century, by and large, and that is old music. My favorite popular music is music that I grew up with, which now is old music. I find a lot of truly contemporary music demanding, and sometimes difficult. But I support it wholeheartedly, and I support the gifted young people who are creating and performing it, because I feel that's the only way art moves forward, but it's not necessarily my favorite music. The idea that including popular music and jazz, and emphasizing the music of the 20th century, is somehow radical in the context of a music school curriculum, is an absurdity that I've tried to fight throughout my career.

14. Describe one of your greatest challenges as a teacher:

One of the great challenges in teaching our musical traditions whether it's Western art music or jazz or musical theater or popular music is

that at least since the Romantic period, our tradition has been that of radicalism. Artists are always pushing the envelope, and we most respect those who were the rule-breakers, who were the challengers. How do you teach that as a tradition? It's a tremendous challenge. What it means is, you have to model for your students by encouraging them to always be flexible and open minded, and respectful of the past—but not in an obsequious, unthinking way. Don't merely be the one millionth person to play the Tchaikovsky Piano Concerto Number One. If you are playing it, have something individual to say and know why you are saying it. College is the time to move out of the idea of “I'm playing because my teacher assigned it.” Not good enough. And it shouldn't be good enough for your teacher, either.

15. What are you reading right now?

Too many books on Bob Dylan, and *The Life of Debussy*, and looking for the chance to get back to all the great books I never read.

16. What music has your attention right now?

Lots of Dylan. Lots of Stravinsky because I'm teaching a course on Stravinsky right now, so I'm renewing my acquaintance with works of his that I was previously familiar with and getting to know some that I don't know very well.

17. Beatles or Stones and why?

Beatles. But in the beginning, I didn't like either of them because they were chasing American soul music off the radio. Very simply, I don't care for Mick Jagger as a singer. I think the songs are better than his singing of them. Another reason I'm a Beatles fan: They knew when to quit. I'm trying to model that.

18. What career wisdom would you pass on to a new professor?

Apart from subject matter the teacher is a model. It's not enough to encourage students to be adventurous and open-minded; you have to demonstrate that yourself all the time. Otherwise it's like the version of the parents who say, “Do as I say, not as I do.” By the way, that makes teaching very scary in certain ways because you are modeling all the time, and if it's very clear over a period

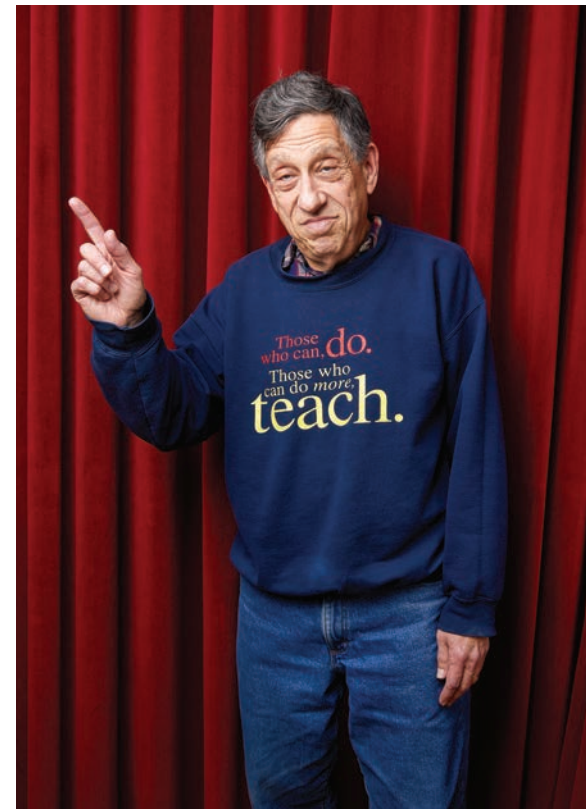
of time to your students that you would rather be somewhere else when you are in the classroom, then you are in the wrong place at the wrong time. And you are in the wrong career.

19. Best thing a student ever said about you:

One of my graduate students from long ago, Denise Von Glahn, who has gone on to a very, very highly regarded career as an Americanist scholar, acknowledged me in the introduction to one of her books. She wrote: *Larry Starr asks questions that nobody else thinks of. In certain ways, I will always be his student.* I have never received a higher compliment.

20. Any parting shots?

To quote the late, great James Brown: “Get up offa that thing. Dance and you'll feel better!”



Words of wisdom from Professor Starr: Always be flexible and open-minded and respectful of the past but not in an obsequious, unthinking way.

Faculty News

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

Jonathan Bernard (*Music Theory*)

Professor Bernard presented “Harmony in Elliott Carter’s Adagio Tenebroso,” to the Autographs and Archival Documents Interest Group of the Society for Music Theory at the Society’s national meeting in San Antonio this past November. His essay on “The Aesthetics of Drone” recently appeared in *The Routledge Companion to Popular Music Analysis: Expanding Approaches*, published by Routledge Press and edited by Ciro Scotto (’95 DMA), Kenneth Smith, and John Brackett.

Geoffrey Boers (*Choral Activities*)

Head of the UW choral activities presented workshops and master classes at the Washington State Association of Choral Directors’ Association conference in Portland in early March and conducted a conference performance by the UW Chamber Singers.

Michael Brockman (*Saxophone*)

The artist-in-residence performed lead saxophone for the entire run of Seattle Opera’s *Porgy and Bess* production this past summer at McCaw Hall. He also performed as part of the Centrum all-star big band at the Jazz Port Townsend festival. In his role as co-artistic director of the Seattle Repertory Jazz Orchestra, Dr. Brockman has been coordinating and planning upcoming performances with guest artists Maria Schneider and Ignacio Berroa as well as laying plans for SRJO’s 25th anniversary season in 2019-20.

Patricia Campbell (*Music Education, Ethnomusicology*)

Professor Campbell’s latest book, *Music, Education, and Diversity: Building Cultures and Communities* (with James A. Banks, series editor) was published in January by Columbia Teachers College Press. Funded research studies with current and former students include “Connecting Culture and Childhood: Implications of the Repatriation of Archival Recordings for Children and Young People,” funded by the Canadian Social Science Research Council, with Prof. Campbell serving as co-investigator, along with Ethnomusicology alumna Andrea Emberly of York University. Dr. Campbell also received funding from the Jubilation Foundation—along with students Will Coppola, Skuli Gestsson, and Chris Mena —to develop and implement a Creative Songwriting Course at the Yakama Nation Tribal School (2017-19). Recent publications by Dr. Campbell include *Music in Portugal and Spain* (co-edited with Bonnie Wade), the 28th volume in Oxford’s Global Music Series. Campbell is also co-author, with Carol Scott-Kassner, of the fourth edition of their 1996 book *Music in Childhood*, (Boston: Cengage); and with Kirk Kassner and Carol Scott-Kassner of *Music in Elementary School Education* (NY: W. Norton). Dr. Campbell compiled and wrote the liner notes for the Smithsonian Folkways recording *Songs by Children/Songs For Children*, released in January 2018. In December, she concluded an 11-year term as chair of the advisory board of Smithsonian Folkways Recordings.

Shannon Dudley (*Ethnomusicology*)

Prof. Dudley’s latest book, *American Sabor: Latinos and Latinas in U.S. Popular Music* was published in January by University of Washington

Press. Co-authored with UW colleagues Marisol Berríos-Miranda and Michelle Habell-Pallán, the book is the culmination of a project that began as a museum exhibit at the Experience Music Project in Seattle in 2007 and later traveled to 18 cities in the U.S. and Puerto Rico. In March 2018, Dudley and Berríos-Miranda visited Spain to promote the book at several universities and media outlets, and to perform three concerts of Caribbean music organized by former UW Visiting Artist Paco Diez. Additional promo appearances and performances in California this fall included stops in El Cerrito, San Mateo, and Berkeley.

Joel-François Durand (*Composition*)

The faculty composer is at work on a commission from the Seattle Symphony, for an orchestral piece based on a few of Debussy’s Préludes for piano. The piece is scheduled for an April 2019 premiere by the orchestra, conducted by Ludovic Morlot. Durand and faculty colleague Juan Pampin were featured presenters at The New Music Ecosystem, hosted in May by the University of Washington, KEXP, and Washington Lawyers for the Arts. The conference convened musicians, lawyers, business leaders, and government officials to discuss challenges and work towards policies supporting vibrant local music ecosystems. Durand’s presentation concerned his ongoing development of high-end audio tonearms for commercial markets.

Huck Hodge (*Composition*)

A piece by the faculty composer, *Time is the substance I am made of*, for 32 singers and electronics, was recorded recently by the Taipei Chamber Singers on the group’s CD *Breakthrough and Rebirth: Contemporary and Renaissance Musical Reflections*.

Richard Karpen (*Composition*)

Recent international performances and broadcasts of Dr. Karpen’s music include those of *Strandlines* (guitar and electronics); *Exchange* (flute and electronics); and *Aperture II* (string quartet). *Ode*, a large-scale work for the Harry Partch Instrumentarium, was premiered in Meany Hall and filmed for a 2019 DVD release. Two new CDs with Karpen’s works are set for release in January 2019, and he is completing a new composition for viola and orchestra for Melia Watras and the Seattle Symphony. He continues to perform as pianist in the group Indigo Mist.

Robin McCabe (*Piano*)

Robin McCabe delivered the keynote address at the April Centennial Celebration of the National Mortar Board Honor Society. She also gave master classes and lecture-presentations to several chapters of the Washington State Music Teachers’ Association. A spring visit to the East Coast for master classes at New York University, Rutgers University, and Adelphi University resulted in reunions with former students and colleagues. In October, Prof. McCabe and her sister, Rachelle McCabe, performed recitals and delivered masterclasses at the China Conservatory, Remnin University, Central Conservatory, and Tsinghau University in Beijing, China.

Juan Pampin (*Composition*)

Professor Pampin delivered the keynote address at the *Primer Coloquio Internacional: Espacio-Inmersividad* in Mexico City in November 2018. The colloquium, organized by the *Universidad Autónoma Metropolitana*, also included a concert of Pampin’s music. Earlier in the year, Pampin and neuroscientist Thomas Deuel appeared at the New Music Ecosystem Conference, sponsored by the UW, KEXP, and Washington Lawyers for the Arts, presenting demos of new music instruments and technologies such as the “encephalophone”—the first instrument controlled solely by brain waves.

Michael Partington (*Guitar*)

The head of the UW’s guitar program performed duo concerts in Washington and British Columbia in collaboration with Dr. Alexander Dunn of the University of Victoria, presenting early 19th century arrangements of the music of Beethoven for two guitars, using a variety of period and reproduction instruments. He also performed solo concerts in Washington and Idaho, and a tour of the UK included a performance and masterclass at the Royal Birmingham Conservatoire. He toured in Washington, California and British Columbia with his other duo partner, guitarist Marc Teicholz of the San Francisco Conservatory, playing a program including a new arrangement of string quartet music by Haydn and a new composition by American composer David Conte. The guitar studies chair delivered premiere performances of a new work by Bryan Johanson, composed for Partington. Sonata No. 4, a 23-minute work with seven movements, premiered at Portland State University on Oct. 27th.

Ted Poor (*Jazz Studies*)

The faculty drummer was promoted to the rank of assistant professor at the School of Music, effective in Fall 2018. He continues his work as drummer in the house band for mandolinist Chris Thile’s NPR program “Live from Here,” and touring and recording with indie artist Andrew Bird.

Kari Ragan (*Voice*)

The faculty soprano continues her work with the Northwest Voice Conference, which held its third annual conference, “The Art and Science of the Performing Voice” in April on the UW campus. Dr. Ragan was among nationally renowned medical, vocal, and speech language and pathology experts presenting at the conference. She also was one of seven invited podium speakers presenting last May at “Finding a Collective Voice,” a conference hosted by University of Southern California’s Thornton School of Music. Her podium paper, “Evidence-Based Voice Pedagogy: In Defense of Scientific Understanding,” is scheduled for inclusion in a collected volume of papers from the symposium, to be published by Inside View Press. A separate article on evidence-based voice pedagogy appears in the October 2018 *Journal of Singing*.

David Alexander Rahbee (*Orchestral Activities*)

The UW’s head of orchestral activities was a semi-finalist for the third straight year for the national American Prize–Vytuatas Marijosius Memorial Award in Orchestral Programming in the college/university division. The UW Symphony was also a semi-finalist for The American Prize for Orchestral Performance for live recordings of concerts from 2014 through 2016. This past spring, Dr. Rahbee coordinated, together with choral faculty Geoffrey Boers, the third annual choral-orchestral collaboration between Campus Philharmonia and the combined UW non-major choruses. The groups performed excerpts from Mendelssohn’s *Elijah* at Meany Hall in March, conducted by five different student conductors from the choral and orchestral conducting programs. Rahbee’s work building the orchestral conducting program was highlighted in an article in the *UW Daily* (March 8), and his collaboration with Project SEARCH, working with an autistic intern who aided in recruitment research, was noted in articles in *UW Today* (April 4) and the *Seattle Times*.

Christopher Roberts (*Music Education*)

Two articles by UW Music Education faculty member Christopher Roberts were published in late 2017. “Elementary students’ situational interest in lessons of world music” appeared in the *Bulletin of the Council for Research in Music Education* and “Self-determination

theory and children’s singing games in and out of the classroom: A literature review” was published in *Update*.

Fred Radke (*Jazz Studies*)

The Jazz Studies lecturer worked with students from the program for the sixth consecutive year on a summer recording project, recorded at engineer Ed Littlefield’s Sage Arts Studio in Arlington, Washington. The CD, *T’ain’t What You Do in Room 35*, is scheduled for release in mid-December 2018.

Stephen Rumph (*Music History*)

The UW Music History professor is completing his third book, *The Fauré Song Cycles*, for University of California Press. He is also co-editing *Fauré Studies* for Cambridge University Press.

Timothy Salzman (*Band Activities*)

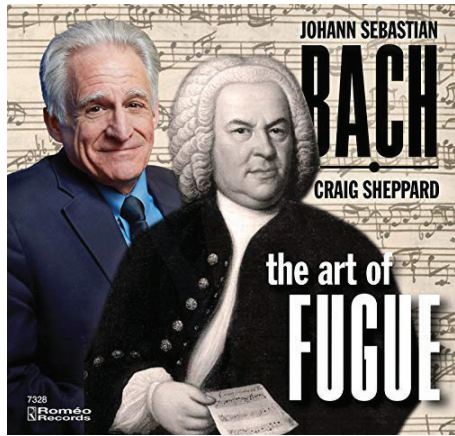
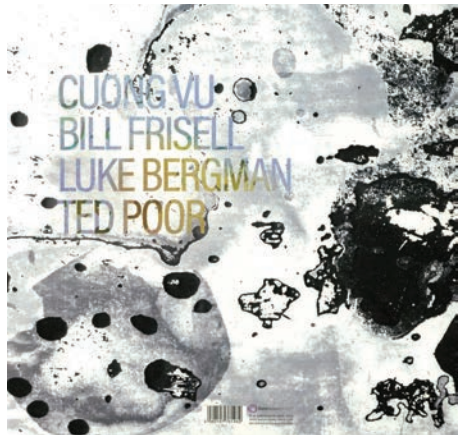
Professor Salzman served as Visiting Overseas Prestigious Scholar at Tsinghua University in Beijing last December, delivering lectures and leading the Tsinghua University Symphonic Band in concert. He was a master class presenter and served on the high school wind ensemble evaluation team at the Music for All National Festival in Indianapolis

continued on page 22

Passages

Longtime School of Music professor **Randolph Henning Hokanson** died Oct. 18 at the age of 103. He was noted for his recordings of Bach, Schubert, Beethoven, Chopin, Liszt and Mendelssohn and gave more than 100 performances, including the complete cycle of Beethoven sonatas. Prof. Hokanson was born in June 1915 as the fifth of eleven children of a family of Swedish immigrants in Bellingham, Washington. He began playing the piano at age eight, and by age fifteen, he had begun giving recitals regularly in Seattle and Victoria, British Columbia. After high school, he studied in London on a scholarship with Harold Samuel, Myra Hess and Carl Friedberg and later performed as soloist under Thomas Beecham, Pierre Monteux, Arthur Fiedler, Walter Susskind, Milton Katims, and others. He joined the University of Washington music faculty in 1949 and served until 1984. He was still performing at the age of 100 and at the time of his death, he was still at work on a song cycle based on poems by Tennyson and Dickinson.

Bob Feist, an internationally recognized opera and symphony conductor and former School of Music faculty member (1981-88), passed away peacefully in August at age 89 at European Senior Care in West Seattle after a long convalescence. Mr. Feist earned his music degrees at the Cincinnati College of Music and Indiana University. He made his conducting debut with the Rome Opera House Orchestra in 1955 and went on to lead many major orchestras on four continents, chiefly in Italy and Germany. His career also included directorial posts in California and Oregon. In later years, he returned to Seattle, where he was a consultant and vocal coach for singers pursuing opera careers. Mr. Feist conducted seven West Coast or Northwest premieres while an opera and orchestra conductor at the University of Washington, plus the U.S. premiere of Bohuslav Martinu’s “Julietta” in 1988. A skilled collaborator, Mr. Feist made many friends among the singers and conductors he met in his travels, and told their stories as well as his own in his 2010 memoir, *The Last Great Era of Opera: The 1940s Through the 1970s*.



NEW PUBLICATIONS & RECORDINGS

Cuong Vu 4-Tet: *Change in the Air*

Trumpeter Cuong Vu's *Change in the Air* is landing on jazz critics' Best Of 2018 lists, standing out from the pack with adventurous tunes crafted by the members of Vu's top notch 4-tet. Guitarist Bill Frisell, drummer Ted Poor, bassist Luke Bergman and Vu all contribute new music on this follow-up to *Ballet*, the group's 2017 RareNoise release. Critic Jon Turney of *London Jazz News* calls the results "uniformly excellent." (RareNoiseRecords)

Craig Sheppard: *Bach: The Art of Fugue* *Brahms: The Late Piano Works*

Two major offerings on the Romeo label from pianist Craig Sheppard in 2018 document live performances at the UW's Meany Hall. On *Bach: The Art of Fugue*, Sheppard presents the revised score of the composer's master work, left incomplete upon the Bach's death in 1750, and adds his own preferred version of the unfinished Contrapunctus 14, composed by Dr. Kevin Korsyn of the University of Michigan. Also handled with care are piano works of Brahms included on *Brahms: The Late Piano Works*, a deluxe collection of

Brahm's four sets of lyrical piano miniatures, Opus 116 through 119. (Romeo Records)

Michael Partington: *A Romantic Potpourri: Music of Carulli, Coste, Giuliani, Mertz, and Sor*

Guitarist Michael Partington returns to the 19th century repertoire that formed the basis of his early musical development in this collection of concert repertoire and shorter works by Mauro Giuliani, Fernando Sor, Fernando Carulli, Napoléon Coste, and Johann Kaspar Mertz. With an eye toward greater appreciation of repertoire he may once have dismissed as simplistic, the guitarist pays homage to the "pieces written by guitarists, for guitarists," performed on a mid-1800s French Romantic guitar. (Rosewood Guitar)

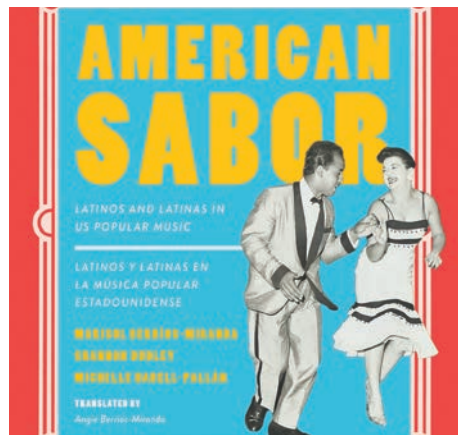
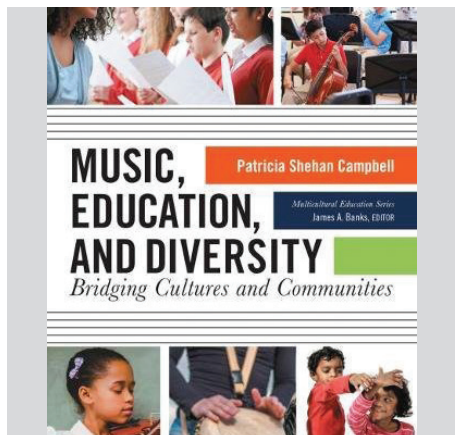
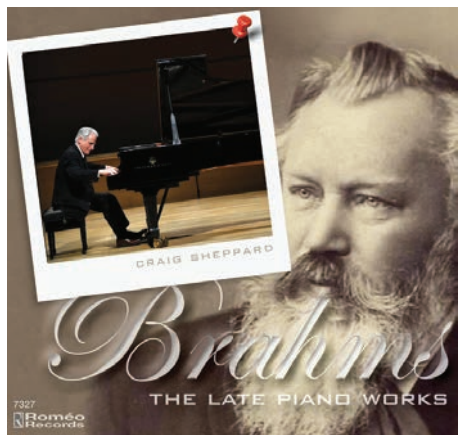
Patricia Campbell: *Music, Education, and Diversity: Bridging Cultures and Communities*

Patricia Campbell's 2018 publication, *Music, Education, and Diversity: Bridging Cultures and Communities* provides important insights for educators in music, the arts, and other subjects and examines some of the promises and pitfalls in shaping

multicultural education through music. The text highlights World Music Pedagogy as a gateway to studying other cultures as well as the importance of including local music and musicians in the classroom. The volume is part of the series Multicultural Education, James Banks, editor. (NY: Columbia Teachers College Press)

Shannon Dudley, Marisol Berrios-Miranda, and Michelle Habell-Pallán: *American Sabor: Latinos and Latinas in U.S. Popular Music*

Originally debuting at Seattle's Experience Music Project in 2007, *American Sabor* subsequently became a touring exhibit of the Smithsonian Institute that traveled to 18 cities in the United States and Puerto Rico. A new publication from University of Washington Press encapsulates, in book form, this exhibit exploring Latino and Latina contributions to American popular music. Side-by-side English and Spanish text presents the regional histories of Latino communities and highlights shared experiences of immigration/migration, racial boundary crossing, gender roles, youth innovation, and articulating an American experience through music. (University of Washington Press)



WORLD MUSIC PEDAGOGY SERIES FEATURES ELEVEN UW MUSIC AUTHORS

Eleven authors, all of them affiliated with the UW School of Music, are featured in the six-volume Routledge World Music Pedagogy Series, set for publication in 2018 and 2019 and encompassing principal cross-disciplinary issues in music, education, and culture. The series, edited by School of Music Professor **Patricia Campbell**, details theoretical and practical aspects of World Music Pedagogy in ways that seek to contribute to the diversification of repertoire and instructional approaches. Included in the series is the work of Campbell and former and current Music Education PhD students **Christopher Roberts** (UW), **Sarah Watts** (Penn State University), **Amy Beegle** (Cincinnati College-Conservatory of Music), **Jamey Kelley** (University of North Texas), **Karen Howard** (St. Thomas University), **M. Mark Montemayor** (University of Northern Colorado), **Will Coppola** (University of North Texas), **Sarah Bartolome** (Northwestern University), **Chee Hoo Lum** (National Institute of Education, Singapore), and **Chris Mena** (current UW PhD student).

- *Volume I: Early Childhood Education* (Sarah H. Watts)
- *Volume II: Elementary Music Education* (J. Christopher Roberts and Amy C. Beegle)
- *Volume III: Secondary School Innovations* (Karen Howard and Jamey Kelley)
- *Volume IV: Instrumental Music Education* (Mark Montemayor, William J. Coppola, and Christopher Mena)
- *Volume V: Choral Music Education* (Sarah J. Bartolome)
- *Volume VI: School-Community Intersections* (Patricia Shehan Campbell and Chee-Hoo Lum)

"This is a mindfully envisioned and masterfully crafted collection on world music education," says Carlos R. Abril, Director of Undergraduate Studies Music Education at the University of Miami, "provid[ing] a strong pedagogical framework around which authors weave vignettes, music, teaching ideas, and resources that will guide educators who seek to infuse world music in their classrooms, rehearsal rooms, and community centers."



Photo courtesy Sligo Jazz Project

NEW FACULTY WELCOMED

Bassist Steve Rodby and composer Yiğit Kolat join the School of Music faculty in Fall 2018, bringing internationally recognized expertise and talent to the Jazz Studies and Composition programs.

Steve Rodby, Jazz Studies



Bassist Steve Rodby joins the School of Music Jazz Studies faculty in Fall 2018. A 15-time Grammy winner known for his work as a studio musician, record producer/editor, and longtime member of the Pat Metheny Group, Rodby graduated from Northwestern University with a degree in classical bass performance and spent many years as a multi-style studio musician on both acoustic and electric bass in Chicago recording studios.

As an artist-in-residence in the Jazz Studies program, Rodby will maintain a performance studio of jazz bass students and collaborate with UW Music faculty on creative research projects, including as a member of the faculty improv band Indigo Mist, which stages two UW performances in 2018-19: Indigo Mist with Special Guest Bill Frisell (Jan. 13) and Music of Today: International Experimental Music Ensemble (May 10).

Yiğit Kolat, Composition



UW Composition alumnus Yiğit Kolat returns to the School of Music this fall, this time as a member of the Composition faculty. Kolat has accepted an extended temporary appointment in the Composition program through 2020 to provide teaching support during Chair Huck Hodge's two-year term as recipient of the Charles Ives Living Award (see story, page 13).

Since earning his DMA in the UW Composition program, where he studied with Joël-François Durand, Kolat has been recognized by a prestigious array of organizations worldwide, including the Millay Colony for the Arts, the Bogliasco Foundation, (2016 Edward T. Cone Bogliasco Fellow in Music), the Toru Takemitsu Composition Award (1st Prize, 2015), and many others. Among his teaching duties at the UW, Kolat co-directs quarterly concerts presented by the UW Composition Studio, with performances in 2018-19 on Dec. 1 and April 16.

Q&A with Huck Hodge, composer

The American Academy of Arts and Letters has named UW faculty composer Huck Hodge the recipient of the Charles Ives Living, the largest monetary award granted exclusively to American composers.

“Mr. Hodge, a brilliant colorist, and creator of gorgeous, lyrical soundscapes joins the succession of distinguished composers who have received the award,” said Yehudi Wyner, president of the Academy, in the organization’s January 24 announcement of the \$200,000 cash award, which requires the recipient spend the two-year period of the honor focused solely on composing.

Huck Hodge, on leave from the UW through June of 2020, took time from his creative endeavors recently for a conversation about his creative process and his plans for the two years ahead.

The Charles Ives Living award literally buys you time—two years’ worth—to devote entirely to your composing. Will we see much of you at the UW over the next two years or do you plan to retreat or travel?

I will still be around the UW from time to time curating some concerts and other performance activities in the composition program. This award will enable me to start thinking in depth about some larger-scale projects that I have had in mind for a while. Some of these are currently under commission and others are more open-ended. I plan to travel extensively, but I will continue to reside in Seattle.

Who are some of the composers, artists, or philosophers who have most deeply influenced your work? What about them draws you?

On a technical and stylistic level, I draw inspiration from a very wide variety of sources: free jazz, film noir soundtracks, painting, poetry, non-linear narrative, pretty much anything that I find interesting. I’ve recently been influenced by various philosophical traditions, but not in the most obvious way. There are many composers that write music that, in one way or another, is inspired by specific ideas of a given philosopher, so that you might say that the piece is “about” those ideas. But I see music itself as posing certain interesting philosophical questions in its own way.

Recently, I’ve been interested in exploring the ethical dimension of experimental music and what that might mean for composing and listening. It may seem strange to talk about ethics here, since this music comes out of a historical tradition with an ideal of formal or self-sufficient art, devoid of any specific meaning. This “meaninglessness” was often taken to be a mark of absolute artistic freedom to transcend the mundane and transitory things in the world: “all art is quite useless,” in the words of Oscar Wilde, which by the way, was meant as a compliment. So, if music is not about anything, it is not at all obvious how it could provide any sort of ethical insight.

But I think that experimental music in particular can make us question our default modes of experience and bring us into an attitude of openness, which is the basis for ethical engagement with others. It can do this through its characteristic idiosyncrasy, quirky irregularity, and unusual approach to the notion of musical beauty. Traditionally, in western music, elements like noise, dissonance, silence, etc. have been taken to be problems either to be resolved over the course of a piece or excluded from music entirely. But experimental music creates a situation in which these elements are allowed to unfold in their own strange beauty and complexity. In a similar way, the unconventional use of musical instruments and found objects can transform “mistaken” performance practices or pieces of “garbage” into an encounter with radical beauty. The sort of shift in perspective that this brings about can shape and intensify the imaginative sensitivity in perception and understanding required for enhanced ethical engagement with the world.

Last year you completed a commission for the UW Wind Ensemble, “At dawn I chant my own weird hymn” for solo offstage trumpet and wind ensemble. The piece premiered last spring at the UW with faculty member David Gordon on trumpet. In your program note for this piece you refer to a famous work by Charles Ives, “The Unanswered Question,” in which there is a somewhat similar arrangement of onstage and offstage performers, though Ives reversed the effect, placed the trumpet onstage and the strings offstage. How directly were you influenced by Ives or this particular work of his when composing this piece? In general, have his pieces inspired you as a composer, and if so, to what extent?

I think Ives is a good example of a composer who was interested in exploring the philosophical implications of music. In the program note to *The Unanswered Question* he tells us that the trumpet repeatedly poses the “perennial question of existence” to which the musical ensemble responds in increasingly frustrated but continuously doubtful musical “answers.” Ives’s piece seems to accord a certain centrality to the individual (the trumpet is onstage, the ensemble is off), suggesting that even though society may tell you one thing, true certainty comes from within. My piece takes a much more skeptical view. The trumpet is offstage the whole time and at the end is in a completely different part of the building, creating a sense of distant, elusive individuality. The idea here is that individuality is only expressible in relation to society and in the modes of expression (language, culture) that the community provides to each of us. To forgo society’s ready-made answers is to assume a position of exteriority, to give up to a significant degree the power to directly influence those around you. This does not mean we need to exclude others from our lives. Rather, to be an individual is to dwell in this distance, however close our proximity to others may be.

In the same piece you recall a sublime musical experience you had in which the final notes of a piece you heard lingered in such a faint suggestion of sound as to almost be inaudible or imaginary. Do you find—from the feedback you receive from listeners—that the personal elements you insert into pieces have the desired effect, or are you sometimes surprised or disappointed with reactions to your music because they weren’t what you intended to provoke?

Everyone is going to bring their own history and perspective to the music they hear, and that is a wonderful thing. Even so, I like the idea that we can understand each other, however imperfectly. It’s not like there is some perfect, ideal meaning that is in my mind that simply degrades in the process of transmission to other minds. Rather, the fact that other people understand my intentions in their own way reveals that my own understanding of those intentions is incomplete. To me, this suggests that no thought, no word, no sound can be grasped by one person in its entirety. No one is entirely self-reliant, but at the same time, no one is entirely alone either.

To extend that question, how much does it matter to you what listeners might think or feel about your music and how much effect does the intended audience for a piece have on you while you are in the process of creation?

This does play an important role in the way that I shape my music. In fact, this may be another expression of a certain ethical impulse I feel as a composer. But again, I want to allow enough space for everyone to form their own unique interpretation about what they hear. My intention is not to manipulate listeners into a specific viewpoint about the music. At the same time, I like to set up expectations in the listeners that may be fulfilled, elided or even thwarted over the course of a piece. I generally want the listeners to enjoy my music, but in a way that proves elusive to articulate.

An extended version of this interview may be found at <http://bit.ly/huck-hodge>. Learn more about composer Huck Hodge and his music at www.huckhodge.com.

JAZZ & IMPROVISED MUSIC ALUMS AWARDED MAJOR GRANTS

**Jazz Studies Alum Stuart MacDonald
awarded Raynier Foundation grant**



Stuart MacDonald, graduate student in the Jazz and Improvised Music program, was recently awarded a \$150,000, multi-year grant from the Seattle-based Raynier Institute and Foundation. The award supports “intergenerational collaborations and mentorship” that MacDonald plans to offer through workshops and performance opportunities for young musicians transitioning from formal jazz education

programs to the professional realm. The saxophonist and educator completed a master’s degree in 2018 at the School of Music, where he served as graduate assistant to the program, working and performing with student musicians in the UW Big Band, Modern Band and small instrumental combos.

The Seattle-based Raynier Foundation was established in 2005 after the death of Seattle resident Jim Ray, who left his entire \$78 million estate to the foundation to provide financial support to Seattle artists and arts and culture organizations.

**Jazz Studies alumnus Levi Gillis
an Artist Trust grant recipient**



Levi Gillis, a saxophonist who earned an undergraduate degree in Jazz Studies from the UW, was recently named a 2018 Artist Trust Grant for Artist Projects (GAP) recipient. The \$1,500 project-based award will enable Gillis to develop a set of new pieces for solo saxophone that he then plans to re-orchestrate for chamber ensemble. A member of Seattle groups Hunter Gather and The Dip, Gillis was one of 61

Washington state artists awarded project funding for 2018 through Artist Trust, which is wholly funded by gifts from private and corporate donors. Photo: Seth Gillis

The awards were first reported by Seattle’s Earshot Jazz organization. Read more in the December 2018 issue of Earshot Jazz magazine.



TED POOR, THE BLUES



OTHERWISE

A special class section offered this fall at the School of Music was a learning experience for both teacher and students, a convergence of roles for one musician whose life is divided between his life as a performer and life as a teacher. Photos: Piper Hanson

University of Washington student Elias Hampton signed up for a special section of MUSAP 389/589 at the School of Music in fall quarter not really knowing what to expect, but drawn by the fact that it would give him an extra opportunity to study closely with drummer Ted Poor.

“Since I got to the UW to study jazz two years ago, my musical education has been vastly enriched by Ted Poor,” says Hampton, a guitarist and undergraduate in the UW’s Jazz Studies program. “I have had the pleasure of taking a class with him both years thus far, and have learned a lot from his passionate and focused approach.” Last year, Hampton was part of a small musical group, led by Poor, devoted to learning and studying the music of the 20th century free jazz icon Sun Ra. Poor, who joined the Jazz Studies faculty in 2013, also is involved in coaching one or more of the small jazz groups that convene to study and perform each quarter at the School of Music, giving most students in the program an opportunity to work closely with him at various points in their degree studies.

The class Poor led in fall quarter promised students a laboratory experience unlike no other at the University. They gained insider insights into the life cycle of a musical recording project covering every step involved in the process, from incubation of song ideas through the final mix.

Students enrolled in the course—all active in the UW Jazz Studies program—were present for the entirety of a weeklong recording project by Poor, pianist Kris Davis, and bassist/keyboardist Tyler Chester,

working with LA-based sound engineer David Boucher. They were required to attend all rehearsals, recording sessions and a culminating performance, “The Blues and Otherwise,” that was staged October 19 at an intimate Capitol Hill venue, The Church. The concert, co-sponsored by the School of Music, was part of Seattle’s 2018 Earshot Jazz Festival.

For Poor, the recording class represented a convergence of his life as a teacher and life as a professional musician. An assistant professor of jazz at the University, Poor maintains a thriving performance career outside of the UW, performing as a bandleader and collaborator with leading figures in New York’s experimental and improvised jazz scenes. He also performs as part of the house band for mandolinist Chris Thile’s NPR radio show *Live from Here* (formerly *A Prairie Home Companion*) and as a frequent collaborator and performer with indie pop artist Andrew Bird.

Poor’s solo and collaborative work brought him into the musical orbits of his bandmates on this project—Davis, whom he deems “a remarkable pianist doing great things in the New York avant-garde jazz scene,” and Chester, an L.A.-based bassist/keyboardist who plays with Poor in Bird’s band as well as working with artists such as Joan Baez, Jackson Browne, Blake Mills, and Sara Watkins. Boucher also claims impressive credentials: “David is a first-call wizard in the L.A. recording/mixing industry, and we have worked together on two Andrew Bird records and a Mitchell Froom production,” Poor says. “He records and mixes the soundtracks to Disney’s blockbusters and has worked with the likes of Bruce Springsteen, Bonnie Raitt, and Randy Newman.”

Bringing together seasoned professionals from the music industry and aspiring jazz musicians is nothing new in the UW Jazz Studies program, which has long served as a laboratory for musical exploration by visiting jazz musicians, performance faculty, and talented students. But while students in the program have in the past gained experience performing with renowned guest artists, they have never before had the opportunity to witness, up close and in person, their teachers’ complete creative process.

“We recorded about a dozen of my songs, many of them blues variations (hence the title),” Poor says. “The students in the class attended all of the recording sessions and the Earshot performance. They had the opportunity to talk with the musicians and with David Boucher about the engineering process, and witness our workflow, discussion, and debate as we headed towards the final product. I met with the students in the weeks prior to the session to share my preparations and play through the material with them. We also met in the weeks after the session to debrief, listen to the mixes, and talk about the next steps.”

At the end of the entire process, students gained a realistic sense of the work, organization, and practice that goes into preparing for a live performance and recording session. And though they weren’t actively performing on this outing, they saw, first-hand, how professional musicians operate in real-time and all that goes into completing a creative project that might otherwise seem to have come together effortlessly.

“Once we were in the studio, my challenge to the students was for them to match our intensity and focus every step of the way. I also gave them some exercises and projects to help them work towards organizing their own recording,” Poor says. “In the future, I hope to give the students some studio time to record themselves.” No doubt the aspiring musicians will be doing just that, with plenty of food for thought, inspiration, and wise words from the pros to guide them.

“Ted is an endless well of creativity and curiosity,” Hampton says in agreement with that sentiment. “Working with him, there is a feeling that we are all discovering something new together at each moment.”



Students in Ted Poor’s MUSAP 389/589 class learn about Poor’s plans and ideas for an upcoming recording project. Photo: Corrine Thrash

Ted is an endless well of creativity and curiosity. Working with him, there is a feeling that we are all discovering something new together at each moment.”



MAKING APPEARANCES

Students, faculty, and distinguished guests excelled in multiple contexts at the School of Music and elsewhere in 2017-18, as shown in just a few of the notable moments of the past academic year.

The UW's **Littlefield Organ** fascinated audience members prior to the **Halloween Organ Concert (1)**. Guest pianist **Ursula Oppens** performed a recital and led a master class with students from the UW piano studios (2). Master musician **Zakir Hussain**, the Fall Quarter Ethnomusicology Visiting Artist, engaged with students, faculty, community members, and friends old and new during his November residency (3). **Sæunn Thorsteinsdóttir**, cello, **Michael Jinsoo Lim**, violin, and **Cristina Valdés**, piano, (4) performed the Beethoven Triple Concerto with the **University of Washington Symphony Orchestra** in a February concert at Benaroya Hall (5). **Suzanna Mizell** was among students expressing gratitude musically at the 2018 Scholarship Recital (6). Professor **Steven Morrison** and students from the **UW Laboratory for Music Cognition and Learning** continued their research into the processes of music learning (7). Two Fulbright Scholars—**Ana Borisova Ganeva** from

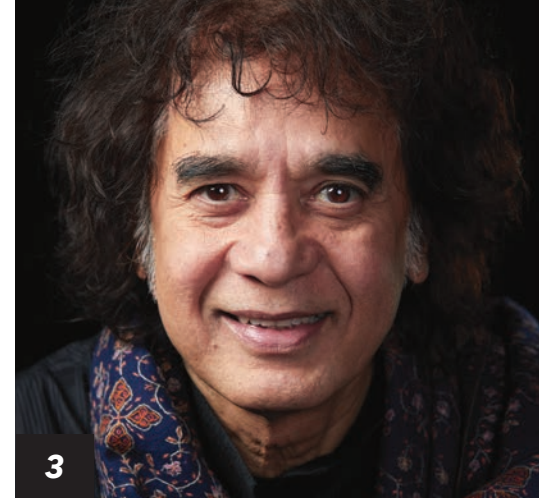
the University of Veliko Tarnovo in Bulgaria (left), and **Margaret Barrett** from the University of Queensland in Australia (right)—spent spring quarter at the UW engaged in research with Music Ed Professor **Patricia Campbell** (center) (8). Composition faculty **Richard Karpen** and **Juan Pampin** continued their work at the DXARTS Art + Brain Lab in 2017-18, with support from the UW Creative Fellowships Initiative and the National Endowment for the Arts (9). Students from Jazz Studies performed with pianist **Myra Melford** at **IMPfest X**, a two-day festival that also featured saxophonist **Andrew D'Angelo** and guitarist **Bill Frisell** (10). The **UW Music Class of 2018** convened on the stage of Brechemin Auditorium during the School's *Grand Finale* celebration (see page 26) (11). Spring festivals at the School of Music included **Partch Fest**, a three-day festival devoted to the music and instruments of American composer Harry Partch (see page 21) (12).



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FACULTY SPOTLIGHT:

Cristina Valdés

PIANO

Photo: Virginia Valdés

Cristina Valdés has a lot on her plate, this year and every year. The faculty pianist maintains a rigorous teaching and performance schedule that leaves little time for dallying, or even a proper lunch. On a recent afternoon at the Music Building she is heating leftovers for a quick bite before an appointment with one of her UW piano students and reflecting on all that lies ahead, both in the very immediate future and many months from now. She has twenty minutes and a lot of ground to cover, and a lot to prepare for. There is never enough time...

Since joining the UW keyboard faculty in 2014, Valdés has established herself as an important resource for students and faculty interested in composing and performing contemporary music, premiering new works by the School’s composition faculty and leading a UW studio of students interested in exploring extended techniques and the works of modern composers. Over the past several years she also has championed the performance and study of new music through her leadership of the School’s Modern Music Ensemble, a mixture of graduate and undergraduate students who perform challenging repertoire from the 20th and 21st centuries. The group’s performances this season include a presentation of Schoenberg’s *Pierrot Lunaire* (March 7) and collaborations with the UW Composition Studio (April 16) and Percussion Ensemble (May 23).

Besides her work with students, Valdés anticipates two major UW Music performances in the coming months: an appearance on the March 15th concert by Seattle Symphony and UW Faculty, when she performs Thomas Larcher’s *Bose Zellen* for prepared piano and orchestra under the baton of Ludovic Morlot; and a May 1 performance on the Music of Today series with faculty percussionist

Bonnie Whiting, with the duo performing Karlheinz Stockhausen’s electronic tape work *Kontakte*, as well as music by faculty composers Joël-François Durand and Huck Hodge.

And all of that is not even to mention the many outside gigs and appearances on the calendar in the months ahead. This pace of life is not uncommon for the professional musician balancing performing, teaching, and family obligations. Valdés tends to take that up a notch by tackling extra-difficult pieces requiring intense preparation in a short window of time. She has been accepting such challenges since not long after she entered the New England Conservatory at age 16, an experience some might find intimidating, but that didn’t really faze her. Not really at all.

“I had so many older sisters growing up,” she says. “The sister I was closest with was a full seven years older than me—so I was that kid feeling really comfortable around older people. I was four years old in first grade, so I was used to that age difference from a really young age.”

Growing up within radio range of New York City, with five older sisters and both parents interested in music, her exposure to a broad range of music began early.

“I liked all kinds of pop stuff,” she says. “My dad liked classical music. He always had the radio in the car tuned to WQXR and he had classical music records. From my sisters I heard everything from Latin music, to punk rock, to disco. One sister might be listening to the Dead Kennedys and another to Led Zeppelin and another to Donna Summer. Then there’s my mom listening to salsa down in the basement. I think this is why I connected with Ives, who is all about the mish-mash. That was my upbringing.”

Her connection with the music of Charles Ives was not immediate. When she entered NEC, her tastes in music were wide-ranging but did not necessarily tend toward the experimental. “I was all about Chopin,” she said. “Everything began and ended with Chopin.” She had heard some pieces by Ives as a student at Elizabeth High School in Elizabeth, New Jersey, but wasn’t initially impressed. “The first time I heard Ives as a high school student, I thought it was complete cacophony,” she says. “I was not a fan at all.”

But at NEC she made new connections and whole new musical worlds opened up to her. “Living in the dorms in freshman year, for whatever reason, the people I connected with were composers and jazz musicians,” she recalls. The jazz musicians introduced her to John Coltrane and Weather Report, “but that was also where I heard Xenakis, Stockhausen, Boulez, and Ives. And by then, my brain was ready to absorb it.” Her discovery of a particular recording of a work by Ives proved to be an important turning point.

“Hearing Gilbert Kalish’s recording of Ives’ Concord Sonata was a defining moment in my life. I was able to connect with the solo piano piece in a way that I had not with say, Ives’ “Three Places in New England,” which is more about the cacophony. Kalish’s recording so inspired her that she devised a plan to study with him, which led her to Stony Brook University and masters and doctoral studies in piano performance with Kalish.

Flash forward two decades and she is an ultra-busy performer, teacher, and mom, the pianist area arts organizations turn to (often with little lead time) when they’re programming adventurous composers, married to the jazz trumpeter (and UW professor) Cuong Vu, and mom to seven-year-old Vina, a budding dancer/artist/cellist/pianist who, like her mother, feels comfortable around older people. Her schedule is so full that between performing, practicing, teaching, and parenting, there are days, she says, where she has to decide: Shower or practice? So which does she choose?

“Always practice,” she says decisively. “Do you know that today (a Thursday) was the first time I had left the house since I got home on Sunday? Other than opening the door to check the mail, notice, ‘Oh, it’s a beautiful day out there,’ and see that my fuchsias are dying, I pretty much have been chained to the piano.”

The night before she had been up until 2 a.m. practicing for her October appearance on Seattle Symphony’s [untitled] series, a performance of Danish composer Hans Abrahamsen’s *Schnee*; a faculty piano recital at Meany Hall; and a pair of early November performances in Mexico City—including (on consecutive nights) a reprise of her solo piano

Pianist Cristina Valdés was a featured performer recently with Orquesta de Cámara de Bellas Artes in Mexico City. Photo courtesy Orquesta de Cámara de Bellas Artes



The Vu Valdés Clan: School of Music faculty Cuong Vu and Cristina Valdés with daughter Vina. Photo: Giselle Valdés

recital and an appearance with *Orquesta de Cámara de Bellas Artes*, performing the world premiere of a new concerto by Carlos Sanchez-Gutierrez as well as challenging repertoire by School of Music composer Richard Karpen.

“There is a ton of great stuff that I’ve been asked to do,” she says, but accepting those opportunities requires juggling, and pieces sometimes placed on the back burner momentarily to allow her to focus on the next most pressing obligation. Does she ever just say no to performance opportunities? After all, there are only so many hours in a day. “Sometimes I say no,” she says, “but I always leave space in my schedule for things that come up at the last minute.”

Recently, she has been invited to perform a solo set on a marathon concert commemorating the opening of the new Octave 9 space at Benaroya Hall, as well as Yannis Kyriakides’ “karaoke etudes” with the Seattle Chamber Players. The music is difficult, the preparation window nearly impossible. Does she say no?

“I feel like I can’t say no, because it’s something I’ve done before, it’s crazy hard, and I like the piece,” she says. But with multiple pieces to prepare, not to mention that May 1 duo performance with colleague Bonnie Whiting, “You can kiss spring break goodbye. Completely.”

She’ll start working with Whiting to prepare *Kontakte*, she says, at some point further into the school year. “In an ideal world, we’d be preparing already because it’s a piece that could use that time and focus. But both of us have other things going on.” So they’ll shoot for two weeks to a month of intensive rehearsal in a dedicated performance space, followed by a long rehearsal in the performance hall the day before the concert.

“This is a piece that would really be best to learn for the first time as a student,” she says, “because they have all the time in the world.” Told that students might beg to differ, she answers, “They won’t understand what they have—like I didn’t understand what I had—until they’re married and have a kid and a job” on top of their rehearsal and performance obligations.

Not that she’s complaining. Perpetually busy, juggling teaching, performance, and parenting obligations, with not enough sleep and not nearly enough time to do it all, she is ever aware that she is living the life she has envisioned for herself since she was a teenager.

“I wanted this,” she says as she hurries off to meet with her student. “I wanted to be the one who would get the call” to play challenging new repertoire. Wanted the artistic opportunities, family, and piano studio. “It’s a good life,” she acknowledges, heading up the stairs to her studio. “I just need each day to have like 27 hours, and then I’ll be good.”



CHARLES COREY

Partch Master General

A three-day festival devoted to the music and instruments of American composer Harry Partch in May showcased the unflagging efforts of composer and Partch scholar Charles Corey, whose curatorship of Partch's instrument collection, in long-term residence at the School of Music, includes directing the Harry Partch Ensemble, among other things. Programs organized by Corey for the festival, presented at Meany Hall, the Music Building, and the UW Tower, included premieres of new works composed for Partch's instruments as well as rarely or never-before performed works from the composer's archives, with each evening concert including a performance by UW students, faculty, and community members, of Partch's large-scale work *The Wayward*.

Photos: Steve Korn



Faculty News continued from page 10

in March, an event attended by 3,500 students from high schools from throughout the United States. He was the featured speaker for the final banquet at the festival.

Craig Sheppard (*Piano*)

Chair of the UW piano program performed Bach's "The Art of Fugue" at the Jerusalem Music Center in March, followed by a day of masterclasses. He then flew to Hong Kong, where he gave masterclasses at the Academy for the Arts. An all-Chopin recital in Tianjin, China was followed by a week's masterclasses at the China Conservatory in Beijing, capped off by a performance of "The Art of Fugue" in the Forbidden City Concert Hall in Beijing. Professor Sheppard released two CDs in 2018 on the Romeo Records label: *Brahms: The Late Piano Works*, and *Bach: The Art of Fugue*.

Donna Shin (*Flute*)

Head of the UW's Woodwind program was featured in concert and masterclass at the Eastman School of Music in fall of 2017. This past summer, she performed as artist faculty at Sewanee Summer Music Festival in Tennessee, ARIA International Summer Academy in Massachusetts, and Snowater Flute Festival in Washington.

Christina Sunardi (*Ethnomusicology*)

Chair of the Ethnomusicology program recently published a peer-reviewed article, "Talking About Mode in Malang, East Java," in the journal *Asian Music*. Recent invited presentations and performances included a lecture demonstration and dance performance, "Music, Movement, and Spirituality in East Javanese Masked Dance," at the University of Puget Sound in Tacoma; "Approaching the Magnetic Power of Femaleness through Cross-Gender Dance Performance in Malang, East Java," at Cornell University; and "Accessing and Embodying the Magnetic Power of Femaleness Through East Javanese Dance Performance," at the University of Toronto Musicology, Ethnomusicology, and Music Theory Colloquium. She also presented "Imbuing Masculinity with Femininity in the East Javanese Dance Gunung Sari" at the Society for Ethnomusicology Annual Meeting in Denver, Colorado.

Carol Terry (*Organ*)

Professor Terry was honored in May with a three-day symposium honoring her 40-year teaching career. The symposium, sponsored by the Seattle chapter of the American Guild of Organists, in partnership with St. Mark's Cathedral and Epiphany Parish of Seattle, brought together current and former students and colleagues for performances, talks, master classes, and more. This past summer, Professor Terry joined several of her UW doctoral students on an eleven-day intensive study trip to central Germany, where they visited significant instruments known to J.S. Bach, Franz Liszt, and others, built by a variety of notable German builders.

Sæunn Thorsteinsdóttir (*Cello*)

The faculty cellist was promoted to the rank of assistant professor at the School of Music, effective in Fall 2018. Performances with UW colleagues over the past year included a duo recital with pianist Craig Sheppard of works by Beethoven and Rachmaninoff and appearances with the UW Symphony and with chamber trio Frequency. In October she presented a duo recital at Meany Hall with pianist Alexandra Joan. International engagements with Joan, with chamber group DeCoda, and solo over the past year included appearances in San Francisco, New York City, and Reykjavik, Iceland. In November she was featured on a segment about Icelandic classical music aired on the NPR podcast

Classical Classroom. She makes her London performance debut in January 2019, performing Páll Ragnar Pálsson's "Quake" with the BBC Symphony Orchestra.

Cristina Valdés (*Piano*)

The faculty pianist performed Bartok's Piano Concerto No. 3 with the Lake Union Civic Orchestra in April. A recording of Valdés playing Orlando Garcia's "From Darkness to Luminosity" for piano and orchestra with the Málaga Philharmonic Orchestra was released on Toccata Classics. In October she performed on the Seattle Symphony [untitled] series performing Danish composer Hans Abrahamsen's "Schnee" and presented a solo piano recital at the UW's Meany Hall. In November she performed a solo recital in Mexico City and appeared the following evening with *Orquesta de Cámara de Bellas Artes*, performing the world premiere of a new concerto by Carlos Sanchez-Gutierrez.

Melia Watras (*Viola*)

Chair of the UW Strings Program was featured on National Public Radio's *Performance Today*, which aired a live recording of her piece *Berceuse*, performed by Watras, viola, with Michael Jinsoo Lim, violin. In other news, Watras was one of two violists selected to deliver a master class at the American String Teachers Association National Conference in Atlanta. Her album 26 was named by *An Earful* to its Best of 2017: Classical list. Watras joined renowned violist Atar Arad last March for a joint UW recital featuring their own compositions. In November 2018, she served as a visiting artist at the Jacobs School of Music at Indiana University, working with students of Atar Arad and others. Her CD *Schumann Resonances* is scheduled for release in February 2019.

Bonnie Whiting (*Percussion*)

The UW Percussion Studies chair served as a clinician at the Day of Percussion at Graceland University in Lamoni, Iowa. She and her UW students participated in the Northwest Percussion Festival, hosted by Willamette University and Western Oregon University, and co-hosted the UW Day of Percussion, a late-April collaboration with the Washington Chapter of the Percussive Arts Society. Recent solo and collaborative performances included appearances at the Seattle Improvised Music Festival with Lisa Cay Miller and Melanie Sehman; at the Chapel Performance Space with duo partner James Falzone; at the Alternative Library in Bellingham with cellist Melanie Sehman; and at the annual fundraising gala of the Seattle Modern Orchestra. This past summer, Whiting performed her solo/simultaneous John Cage speaking percussionist project at the historic Black Mountain College Museum. While in North Carolina, she also performed and taught at the Asheville Percussion Festival, debuting her new composition, "Solutions to the 36 Questions of Hildegard von Bingen" for solo speaking percussionist and open-form percussion ensemble. Whiting returned to The Walden School in New Hampshire as member of the institute's ensemble-in-residence, and traveled to Lansing, Michigan for a solo recital and a week of coaching at Michigan State University.

Giselle Wyers (*Voice and Choral Conducting*)

Professor Wyers conducted the University Chorale in a performance of music by Estonian, Latvian and Lithuanian composers in a March performance at the UW, with ambassadors from all three countries in attendance. Her composition "And All Shall Be Well" was performed by the Vashon Island Chorale. Choral group Seattle Pro Musica performed the premiere of Wyers' work "Sonnet 29: A Modern Madrigal" in several local concerts featuring Shakespeare settings through the ages.

Student & Alumni News

UW Music students and alumni have been hard at work this past year, accomplishing great things on campus and around the world.

Student percussionist **Ed Cunneen (MM, Percussion)** traveled to the Splice Festival in Michigan over the summer, collaborating on new electroacoustic works with resident composers and honing his own skills as a performer who uses live electronics. Percussionist **Lynn Park (BM, Percussion)** spent the summer in Korea exploring traditional Korean music.

Past and current Orchestral Conducting students report recent accomplishments and appointments. **Gabriela Garza Canales (DMA, Orchestral Conducting)** appeared as guest conductor with the Albuquerque Philharmonic Orchestra in New Mexico this past summer, and with the *Universidad Autónoma de Nuevo León* Philharmonic Orchestra (UANL) in Monterrey, Mexico. **Mario Alejandro Torres (DMA, Orchestral Conducting)** was recently named music director and conductor of the Bainbridge Symphony Orchestra. He also continues his role as conductor for Poulsbo Community Orchestra. As co-conductor of the UW Campus Philharmonia, he organized and led a Side-by-Side performance with the Bellevue Youth Symphony in Meany Hall in May, 2018. **Lorenzo Guggenheim (‘18 MM, Orchestral Conducting)** is continuing his studies in the DMA program at the University of Toronto, where he recently formed The University of Toronto Campus Philharmonic Orchestra, a campus-wide orchestra for non-music majors, faculty, staff and community members. He appeared as guest conductor this fall with the *Orquesta Sinfonica Municipal de Mar del Plata* in his native Argentina. **Abbie Naze (‘17 MM, Orchestral Conducting)** continues to serve as adjunct professor and orchestra director at Pierce College and has been appointed director of music and liturgy at Our Lady of the Lake Parish in Seattle. **Tigran Arakelyan (‘16 DMA, Orchestral Conducting)** has recently been named Music Director of the Bremerton Youth Symphony, adding to his lineup of ensemble involvement: he also serves as Music Director of the Bainbridge Island Youth Orchestras, the Federal Way Youth Symphony, Port Townsend Community Orchestra, and the Northwest Mahler Festival. This past summer Arakelyan was interviewed on Public Radio of Armenia, won the Bronze Medal at the Global Music Awards for his work on his podcast “Off The Podium,” and was awarded third place in the American Prize for Orchestral Programming for his concerts with the Bainbridge Island Youth Orchestras. In January 2019, he appears as guest conductor with the Juneau Symphony. **Anna Edwards (‘14, DMA Orchestral Conducting)** has been named Interim Music Advisor and Interim Music Director of the Seattle Youth Symphony Orchestra. She continues her work with the Seattle Collaborative Orchestra and The Saratoga Orchestra.

Doctoral candidate **Gerrit Scheepers (DMA, Choral Conducting)** was awarded a full-ride scholarship to visit the Academy of Music at the University of Ljubljana, Slovenia, where he taught choral conducting classes during the month of November. While there, he also conducted research aand delivered a presentation on contemporary choral music from the United States at the 2018 International Symposium of Choral Music Pedagogy. **Jennifer Rodgers (DMA, Choral Conducting)** recently presented at North Dakota State University’s Choral Symposium on Relevance. This past summer, Rodgers began an appointment as artistic director of the Everett Chorale, a 52-year old, 60-voice community concert

choir. Rodgers also celebrated her first published article, “A Language That Resonates: Building a Pedagogy of Resonance for Adult Avocational Singers in a Choral Setting,” in the April 2018 volume of *Choral Journal*. **Steve Danielson (‘19 DMA, Choral Conducting)** was recently named Chorus Conductor for the Seattle-based Ensign Symphony and Chorus. This volunteer choir and orchestra presents its sixth season in 2018-19 with five concerts in Benaroya Hall. Danielson also recently presented “Improvisation in the Choral Classroom: You Can Do It!” to a meeting of choral directors at the Green River Music Educators Association. **Brian Winnie (‘14 DMA, Choral Conducting)** has accepted a new position as director of choral activities at Western Illinois University. Recent publications include articles in the *Voice and Speech Review* journal and *ChorTeach*, the online journal of the American Choral Directors Association (ACDA). He also is the editor and contributing author of *The Voice Teacher’s Cookbook: Creative Recipes for Teachers of Singing* (Meredith Music Publications). He was awarded the Exemplary Teacher Award at Southwestern College and was recently selected to present at the Estill World Symposium in Quebec. Choral Conducting graduate student **Elisabeth Cherland** spent a week in February as guest conductor with the Vancouver Chamber Choir (a professional choir in Canada) in the organization’s National Conductor’s Symposium. She recently was awarded the University of Washington’s Howard B. Dallas Endowed Fellowship for highly deserving students in the Arts for 2018-2019. **Heather MacLaughlin Garbes (‘08 DMA ,Choral Conducting)** continues her work as founder and artistic director of the Mägi Ensemble, a professional women’s chamber vocal ensemble focused on music from the Baltic region. The ensemble recently performed on Classical King-FM’s “Northwest Focus Live,” appeared at the Northwestern Division ACDA conference in Portland, Oregon, and at the 2018 Association for the Advancement of Baltic Studies International Conference at Stanford University. The group also appeared at the 2018 Lithuanian Song Festival in Vilnius, Lithuania and in the 2018 Latvian National Song Festival in Riga, Latvia, the first non-Latvian choir to be given this honor. **Amanda Huntleigh (‘17 DMA, Choral Conducting)** has accepted an offer to join the faculty at Clarke University in Dubuque, Iowa. As assistant professor of music and director of choral activities, she will conduct choirs and oversee the university’s music education program. Since 2015, Huntleigh has served as assistant director of choral activities and lecturer at Smith College in Northampton, Massachusetts. **Ryan Ellis (‘17 DMA, Choral Conducting)** has been named head of Choral Studies at Seattle Pacific University, where he oversees the direction of SPU’s six different choral ensembles, including a concert choir, chamber singers, women’s choir, Gospel choir, a worship arts ensemble and the Gather Praise Band. **Meg Stohlmann (‘18 DMA, Choral Conducting)** accepted a position as assistant professor of music at Appalachian State University in Boone, North Carolina, where she teaches Men’s Glee, Class Voice, and supervises music teachers through the school’s Music Education program. She also presented research related to her dissertation at the 2018 Symposium on Research in Choral Singing at Northwestern University.

Recently graduated students and alumni from Music Education and Ethnomusicology have accepted university positions beginning in fall of 2018. **Anita Kumar (‘18 PhD, Music Ed)** accepted a lecturer position in the Music Education program at Georgia State University. **Sarah Watts** accepted a position as Assistant Professor of Music at Pennsylvania State University. **William Coppola (‘18 PhD, Music Ed)** accepted a position as Assistant Professor of Music Education at the University of North Texas. He is co-author, with alumnus **Mark Montemayor** (Professor, University of Northern Colorado) and **PhD student Chris Mena**, of *World Music Pedagogy, Vol. IV: Instrumental Music Education* (Routledge, June 2018). **Mena**, meanwhile, made his third visit to Yangon, Myanmar, for the UW-Gitameit partnership in Music. **Juliana Cantarelli Vita** organized and taught at the first Orff-Schulwerk Symposium in March 2018, at Federal University of Pernambuco in Recife, Brazil. She published a review of early childhood research for *Perspectives: Journal of the Early Childhood Music & Movement Association* (Volume 13:1, 2018). She was on staff last summer

in the Smithsonian Folkways certificate course in World Music Pedagogy, at West Virginia University and at the University of Washington. **Bryan Nichols (‘13 PhD, Music Education)** has accepted a position as assistant professor of music at the Pennsylvania State School of Music, effective in fall of 2018. Nichols is currently on the faculty of the University of Akron, where he instructs undergraduate methods classes and supervises student teachers. Music Ed alumna **Alexandra Kertz-Welzel**, who spent three years engaged in post-doctoral research at the UW and is now at Ludwig Maxmillian University (Munich, Germany), has published a new book, *Unity and Diversity: German Perspectives on the Global Music Education Community*.

Music Education students traveled to Eastern Washington this winter to work with teacher Dawn Defoe-Ike and her secondary school students from the Yakama Nation Tribal School through the Collective Song-Writing Project with **Chris Mena**, **Skuli Gestsson**, Professors **Ana Ganeva** (Bulgaria), and **Hiromi Takasu** (Japan).

David Aarons (‘17 PhD, Ethnomusicology) began a new appointment this fall as assistant professor of ethnomusicology at the University of North Carolina-Greensboro. **Claire Anderson, (PhD candidate, Ethnomusicology)** returned to Seattle in March from a year’s fieldwork in Sweden. She published an article in the *Elektronisk tidskrift för Musik & Samhälle* (No. 4) titled “Americana in the Swedish Countryside: The Purpose and Function of Bluegrass Festivals in Sweden.” **Maren Haynes Marchesini (‘17 PhD, Ethnomusicology)** has accepted a position with the departments of music and university studies at Montana State University in Bozeman starting this fall. She also will continue to direct the Helena, Montana Youth Chorus and Youth Orchestra Advanced Ensemble. **Joseph Kinzer (‘17 PhD, Ethnomusicology)** presented a paper at the 2017 Society for Ethnomusicology Annual Meeting in Denver titled “A Musical Mahjar: Idiomi, Translocality, and Agency Across the Indian Ocean Region.” Doctoral student **J. Mike Kohfeld** is a contributing author to K.S. Hendricks and J. Boyce-Tillman’s forthcoming *Music and Spirituality Series, Vol. 6. Queering Freedom: Music, Identity, and Spirituality* (Oxford: Peter Lang). Kohfeld also presented at the 2018 Society for Ethnomusicology Northwest Chapter Meeting in Bellingham. PhD candidate **Jocelyn Moon** presented papers at the 2017 Society for Ethnomusicology Annual Meeting in Denver and at the 2018 Society for Ethnomusicology Northwest Chapter Meeting in Bellingham. She participated in the International Doctoral Workshop in Ethnomusicology in Hildesheim, Germany in June. She taught marimba at the 10th annual Smithsonian Folkways certificate course in World Music Pedagogy. As a Simpson Center Summer Fellow, she produced a series of digital stories drawing from her dissertation field recordings that were distributed among the musicians in Zimbabwe with whom she worked via WhatsApp. Ethnomusicology doctoral student **Solmaz Shakerifard**’s book review of *Soundtrack of the Revolution: The Politics of Music in Iran* by Nahid Siamdoust, was published online in the journal *Iranian Studies*. **Kevin Schattenkirk (‘08 MM, Ethnomusicology; ‘10 MM, Music History)** has earned a Doctorate in Ethnomusicology at the University of Western Australia. His dissertation examines commissioned music by gay men’s choruses in the United States (specifically, choruses in Seattle, San Francisco, and Boston), addressing homophobia and acts of violence. Some of this music was borne of the 1998 murder of Matthew Shepard, while more recent commissions address an epidemic of suicide among LGBTQ youth. Schattenkirk’s work focuses on the impact of these commissioned pieces in facilitating a greater sense of community within the ensemble, and how this informs their approaches to outreach and social change.

Current and former students of Timothy Salzman report recent successes. **Vu Nguyen (‘13 DMA, Wind Conducting)** has accepted the position of assistant professor of music/director of wind ensembles and conducting in the School of Fine Arts at the University of Connecticut. A major in the United States Air Force Reserve, he recently led the combined USAF Band of the Golden West and Air National Guard Band of the West Coast in a performance at the California Music Educators conference. **Erin Bodnar**

(DMA Wind Conducting) is the new director of bands at the University of North Florida, effective in Fall 2018. **Jian-Nan Cheng, (‘14 MM Wind Conducting)**, served as assistant conductor for the *Opernfestspiele Heidenheim* in Germany this past summer, working with the Stuttgarter Philharmoniker. Jian-Nan is currently a teaching assistant at the Cincinnati Conservatory of Music, where she is enrolled in the DMA program in orchestral conducting. She will be serving as a conducting fellow with the Cincinnati Symphony Orchestra this coming season. **Doug Morin (DMA, Wind Conducting)** has accepted an appointment as Associate Director of Bands at Illinois State University. **Paul Bain (‘09 MM, Wind Conducting)** has joined the faculty at Central Washington University as Associate Director of Bands and Assistant Professor of Music Education. **Christopher Chapman**, Director of Bands at Oregon State University, has received the Thomas R. Meehan Excellence in Teaching Award from the OSU College of Liberal Arts. He also recently received the Oregon State Music Education Association’s Outstanding Music Educator Award. **Eric Smedley** received tenure and promotion to Associate Professor at the Jacobs School of Music of Indiana University. Smedley serves as Associate Director of Bands at IU.

Students of oboe instructor Mary Lynch report recent successes. **Diego Espinoza Masias** has been accepted at the Arizona State University, beginning in Fall 2019, where he will pursue a DMA under the tutelage of Martin Schuring. Undergraduate **Logan Esterling (‘19 BM, Oboe)** recently won the English Horn/Third Oboe position in the Yakima Symphony. This past summer he attended the Sewanee Summer Music Festival in Tennessee on a full scholarship.

Lucas Zeiter (‘20 BM, Bassoon Performance) was a winner of the Jacqueline Avent Concerto Competition at Sewanee Summer Music Festival in Sewanee, Tennessee this past summer.

Current and former students of flute professor Donna Shin continue to shine in competitions, academic appointments and more. **Mona Sangesland (‘15 BM, Flute)**, who recently completed a Graduate Diploma and Master of Music degree from the New England Conservatory in Boston, was awarded a Fulbright Scholarship Award to pursue studies in Finland in Fall 2018. This past summer, she was a featured performer at Festival Napa Valley in California with fully funded housing and tuition support. **Laura Colmenares (‘16 BM, Flute)** is teaching flute in Madrid, Spain at *Centro Público Integrado de Enseñanzas Musicales Federico Moreno Torroba*. **Elise Kim** won first prize at the Central Ohio Flute Association Collegiate Competition in Columbus, Ohio. This past summer, she was a featured performer at Eastern Music Festival in North Carolina. **Grace Jun** won third prize at the Montana Flute Association Young Artist Competition. This past summer, she was a featured performer at ARIA International Summer Academy in Massachusetts, as were **Rachel Reyes** and **Audrey Cullen**, who also was a featured flutist at the Consummate Flutist in Pennsylvania. **Miao Liu**, winner of the 2017 Don Bushell Concerto Competition performed with the Seattle Philharmonic Orchestra this past March. Over the summer, she was the fellowship flutist at the Sewanee Summer Music Festival in Tennessee. Doctoral student **Gemma Goday** was the winner and featured performer at the 2017 National Flute Association Baroque Flute Competition and Convention Performer’s Competition, Baroque and modern flute genres, respectively.

Piano students of Cristina Valdés were busy with summer engagements. **Flannery Youngblood** attended both the New York University Summer Piano Institute and the Apple Hill Chamber Music Institute. Student **JJ Guo**, meanwhile, recently performed Liszt’s Hungarian Rhapsody No. 2 on the Ten Grands concert both in Portland and in Seattle at Benaroya Hall.

In news from the piano studio of Robin McCabe, **Yiyi Chen (DMA candidate)** was invited to the International Holland Music Sessions in Amsterdam this past August. **Nicole Chen (BM candidate)** was elected President of the Tolo/UW chapter of the national Mortar Board Honor Society. **Hexin Qiao (DMA candidate)**, won the 2018 Seattle

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STUDENT SPOTLIGHT: KRISSEY TERWILLIGER, VOCAL PERFORMANCE

Photo: Dennis Wise/UW Photography

When 5,500 UW graduates entered Husky Stadium for the June 9, 2018 Commencement, student gonfalonieres bore the flags leading each school and college into the stadium. At the head of the processional of graduates from the College of Arts and Sciences was UW Music grad Krissy Terwilliger (‘18 BM Vocal Performance), showing not a twinge of nerves under the gaze of 40,000 attendees in the stadium.

Performing in front of massive crowds is a piece of cake for Terwilliger, who graduated from the School of Music in June with a bachelor’s degree in vocal performance. That’s because the soprano from Suffern, New York is a bona-fide UW celebrity, having served the entirety of her University of Washington education as the Feature Twirler for the Husky Marching Band.

Terwilliger’s dazzling baton work on the fields and courts of Husky sporting events over the past five years has earned her many fans won over by her athleticism and her megawatt personality, which she has deployed to great effect while hyping the crowds and building Husky spirit. Her twirling talents, honed over many years of dedicated practice since she first picked up a baton at the age of four, have also earned her kudos and recognition nationally and internationally.

Last summer, Terwilliger set herself apart from all the other college twirlers in the nation when she took first place in the National Baton Twirling Association’s collegiate national championships, a feat she prepared for while simultaneously completing the rigorous academic and performance requirements of her music degree as well as course work in mechanical engineering.

“This summer when I won, it was this wave of excitement, but also I had achieved something that I had wanted my whole life,” she says in a UW Marketing video focused on her work with the marching band. “I feel like I have so much support from this university in everything I do, and there is no way that I could have won that event if I didn’t have the push from the school and the marching band.”

The championship title, she says, was a great accomplishment personally, but also a win for the UW, which has never before boasted a national twirling champion among its student body. “For everything

that I’ve been given at this school, I finally can give something back,” she says. “And I’m forever grateful for that.”

Besides her work as Feature Twirler, Terwilliger also worked throughout her time at the University as a UW tour guide, sharing her enthusiasm for the university with prospective Huskies and their parents.

At the School of Music, Terwilliger participated in opera workshop performances, singing the roles of Despina and Susanna in a presentation of scenes from Mozart’s *Così fan Tutte* and *Le Nozze di Figaro* and the shepherdess in Ravel’s *L’enfant et les Sortilèges*. She also sang with the University Chorale and performed as featured soloist with the Symphonic Band this past April in the ensemble’s program “Spotlight.”

“It has been exciting to see Krissy bring her championship drive, talent, and wonderful humanity to her studies as a singer,” says Cyndia Sieden, Terwilliger’s voice teacher at the School of Music. “It has been such a pleasure to mentor and guide her in developing her vocal and theatrical performing skills when she already has so much experience as a seasoned performer. We even got to see her bring her two talents together briefly, juggling oranges in a scene from *Così!*”

Terwilliger’s vocal talents were in the national spotlight this past December in Phoenix when she represented the UW in singing the national anthem when the UW and Penn State faced off at the 2017 Fiesta Bowl.

After a five-year stint at UW jam-packed with outstanding accomplishments, Terwilliger is looking forward to returning to New York and a somewhat more relaxed pace of life—at least for a moment. “I’m going home!” she shared at UW Music’s Grand Finale celebration when asked what the immediate future holds, but she added that her keen interests in science, engineering, and singing will likely lead to graduate studies in the near future. And her passion for twirling will lead to more twirling, naturally.

Her advice to future Huskies? “Don’t be afraid to do what you love. You might not know what that is yet, but take risks and you will. Even if you don’t go about it the same way as others [do], once you find something you’re passionate about, success will find you.”



Elizabeth MacIsaac and hubby celebrate her DMA in Choral Conducting.



Trio Daisha included one grad with two majors—Daniel Richardson (BM Piano; BA Environmental Studies), with trio mates Isabella Kodama (left) and Halie Borrer (right).



Jazz Studies graduates Daniel Salka (BM Jazz Studies; BA Environmental Studies) celebrates with Remy Morrit (BM, Jazz Studies).



Kelly Brown (BM, Orchestral Instruments) and family celebrated together.



2018

GRAND FINALE

The School of Music honored its Class of 2018 Friday, June 8 with its annual Grand Finale celebration, providing a festive send-off to 58 degree recipients and their friends and loved ones.

The UW Music Class of 2018 includes 31 students earning graduate degrees—12 masters, 7 PhD, and 12 DMA—and 27 students earning BM or BA degrees. Fully half of the undergraduates earning music degrees double-majored in programs outside of music, earning second degrees in an array of programs including Architecture Design, Political Science, International Studies, Mathematics, Electrical Engineering, Psychology, and others.

Graduates, friends, and family enjoyed refreshments, socializing, music and speeches, as well as a grad processional and roll call on the Brechemin Auditorium stage. Graduates Kelly Brown (BM Orchestral Instruments), Lorenzo Guggenheim (MM Orchestral Conducting) and Meg Stohlmann (DMA Choral Conducting) delivered remarks about their experiences at the UW, and the undergraduate scholarship trio Daisha—Isabella Kodama, cello, Halie Borrer, violin, and graduate Daniel Richardson, piano—wowed attendees with their agile interpretation of the fourth movement of Mendelssohn’s Piano Trio No. 2 in C minor, Op.66. Photos: Amy Huddleston



Grad Andrew Chen (DMA Piano Performance) is jubilant upon completing his doctoral degree.



Meg Stohlmann (DMA Choral Conducting) “adulted” with loved ones before delivering thoughtful remarks at Grand Finale.



Two moustaches out of three prefer the Vu-Valdés clan—UW Music faculty Cuong Vu and Cristina Valdés and daughter Vina.



Advanced degree-earners stick together: Mark Tse (DMA, Wind Conducting) and Will Coppola (PhD, Music Ed).



At left, Ethno and Music Ed grads, Jim Morford (PhD, Music Education), Joseph Kinzer (PhD, Ethnomusicology), Maren Haynes (PhD, Ethnomusicology) and Katherine LaPorte (PhD, Ethnomusicology) mug for the camera with Professors Campbell, Sunardi, and Dudley; at right, Andrew Romanick (DMA, Piano Performance), Suzanna Mizell (MM, Voice), Gemma Balinbin (MM, Voice), Arrianne Noland Hamner (MM, Voice), and Lorenzo Guggenheim (MM, Orchestral Conducting) celebrate their accomplishments.

GIVING HIGHLIGHTS

Meet the Student: Isabella Kodama, cello

Name: Isabella Kodama
Degree Program: Bachelor of Music, Cello Performance
Expected Graduation Year: 2019
Hometown: Edmonds, Washington

Who is your favorite UW Music faculty member and why?

Cello professor Sæunn Thorsteinsdóttir, because she sees things in her students that we often don't see in ourselves. She teaches with pure love for the music and a belief in her students' musical abilities. Beyond that, she has taught me to think critically about why I am doing music, and she consistently inspires me to be the best cellist I can be. I am truly honored that I have had the chance to study for four years with this incredible musician, teacher, and woman.

What is the most amazing musical discovery you've made so far at UW?

The UW Baroque Ensemble. My freshman year, several members of this ensemble approached me to join because they needed a cellist in the group. I discovered a style of music-making I'd never really considered and that has quickly become one of my absolute favorite parts of this school. It is just a pure and beautiful form of music, and the faculty and students are so wonderful and supportive.

What is your favorite way to relax when not practicing or studying?

I love going for walks or hikes, drinking coffee, baking, and occasionally binge-watching *Law and Order*.

Isabella Kodama received scholarship support in 2017-18 from the Villem Sokol Endowed Scholarship and as part of her award package as a member of the chamber trio Daisha, co-winners of the UW Strings and Piano Chamber Competition.



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

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

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

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SAVE THE DATE: SUN. FEB. 10, 2019

Join us at the School of Music on Sunday, Feb. 10, 2019 when UW Music students receiving private scholarship and fellowship support present a concert of thanks with performances from across the school's programs and divisions.

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

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

Program information will be updated at music.washington.edu/calendar as details are finalized.



INDELIBLE LESSONS:

Gift honors influential UW Music faculty Gerald Kechley and Miriam Terry

Of all the professors Joan Catoni Conlon studied with while a student at the University of Washington School of Music—years before she launched a successful career as a choral conductor, author, and professor—two of them—Gerald Kechley and Miriam Terry—were especially important and formative.

Conlon, whose career included her longtime service as a professor of choral music and conducting at the UW School of Music, recalls the profound influence of Miriam Terry, a professor on the School of Music faculty for 45 years who led the UW's Collegium Musicum and introduced Conlon to the delights of Henry Purcell, of Scheidt, Schein, and Schuetz, of Buxtehude, and, most importantly, of Claudio Monteverdi.

“Miriam loved the revolutionary aspects of Monteverdi's late compositional style,” Conlon says of the composer who later became a focus of her own scholarly research, “and enjoyed the daring drama therein.” Conlon's studies of the composer included her master's thesis on the composer's Eighth Book of Madrigals and a book, *Performing Monteverdi: A Conductor's Guide*.



Retired UW faculty (left to right) Frank Conlon, Gerald Kechley, and Joan Conlon. Photo: courtesy Joan Conlon

Conlon became acquainted with Professor Kechley, she says, through theory courses she had taken with him throughout her studies, as well as his direction of the University Madrigal Singers, the precursor to today's UW Chamber Singers. “The Madrigal Singers' performances were the ultimate in polished and sensitive choral music,” she recalls. “They sang both early and contemporary music, including many of Gerald Kechley's compositions, and their wonderful concerts always were at the highest level.”

Miriam Terry retired from the University in 1975 and Kechley in 1989, but Conlon has never forgotten them, though she has been retired herself since 2009, after serving since 1995 as professor of music and director of graduate choral research at the University of Colorado, Boulder.

Recently, Conlon and her husband, Frank, a retired UW professor of history, made an enduring tribute to these two special School of

continued on next page



A HAPPY 100TH

UW Music celebrates a life in music

The School of Music observed the 100th birthday of Professor Emeritus Gerald Kechley Nov. 18 with a concert of his music performed by UW Music students, faculty, and members of Professor Kechley's family. A reception in the School of Music Fishbowl followed the concert of vocal and instrumental works, choral arrangements, and excerpts from Professor Kechley's opera *The Golden Lion*.

The concert, which also celebrated the establishment of a new endowment by UW friends Joan and Frank Conlon (see story, left), concluded with a guest conducting appearance by Joan Conlon, leading the UW Chamber Singers in a rendition of “Happy Birthday” (photo above). Professor Kechley was swarmed by well-wishers and former students following the performance (photo below).

Thank you from Gerald Kechley

Basking in the afterglow of such a wonderful evening last Sunday, it is difficult to find words that can convey my feelings and express my gratitude to the many who gave me such a gift. The beautiful realization of my pieces by the ensembles and their conductors and the talented soloists and their teachers (and dare I brag about my family's contributions?) will be a lasting support going forward for as long as will be. To everyone who gave their time, energy, and talents, I sincerely offer my heartfelt thanks. I can hardly imagine a more meaningful tribute, and my only wish is that I could say that to all of you, one to one.

The School of Music has been part of my DNA for 81 years to date, and last Sunday may well serve as a fitting culmination of those decades. It is comforting for me to see demonstrated the ongoing vitality of my musical home. I thank all who continue to make that happen, and particularly those who worked so hard to achieve such an amazing evening.

- Gerald Kechley



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INDELIBLE LESSONS continued from previous page

Music educators, creating the Joan Catoni Conlon Endowed Fellowship in Choral Studies to Honor Gerald Kechley and Miriam Terry. The fund provides a permanent source of financial support for graduate students earning master’s or doctoral degrees in the Choral Conducting program at the School of Music.

“A new generation of choral conductors are earnestly developing their skills here with a goal of being inspiring and making an impact on a national level, through service, creative activity, and teaching,” says

UW choral conductors, past and present: clockwise from left, Giselle Wyers, Joan Conlon (standing), Geoffrey Boers, and Gerald Kechley). Photo: Joanne De Pue

Passages

Bernice Mossafer Rind

1923 - 2018

Longtime School of Music friend Bernice Mossafer Rind died Oct. 17 at the age of 95, concluding a long and remarkable life marked by philanthropy, community service, and music. In addition to her past service on the School of Music Advisory Board, Mrs. Rind provided ongoing support for undergraduate students at the School of Music through the Bernice Mossafer Rind Endowed Fund in Music, granted to students majoring in composition for harp or harp performance as a major.

A concert harpist whose parents encouraged an early career in performing, she was born in Seattle to immigrant parents from the Isle of Rhodes and grew up surrounded by numerous aunts and uncles, and more than 20 first cousins, many of whom also lived into their 90s. She was an accomplished musician, a concert-quality harpist since her teens, and remained involved in music throughout her life.

A 53-year marriage to Martin Rind, whom she met when they were children attending Temple de Hirsch, produced four children raised with a thirst for learning, an appreciation for education, and love and respect for Judaism and the Jewish Community. Her philanthropy and

Giselle Wyers, chair of UW Choral Conducting. “We are so glad to be able to offer them this additional avenue of support.”

As former UW faculty, the Conlons were able to enhance the impact of their gift through the Faculty-Staff-Retiree Endowment Matching Campaign for Students, which contributes matching funds from the University to increase the impact of endowments created by current and former UW employees.

Professor Kechley, a Washington state native who earned bachelor’s and master’s degrees at the UW School of Music in the late 1940s and early 1950s, joined the UW faculty in 1955 as a professor of composition, serving until his retirement in 1989. During his long career he composed orchestral, choral, and opera works, many presented at the University of Washington and other regional arts and educational organizations.

“The story of this new student endowment at the School of Music is especially wonderful because the honorees, Gerald Kechley and Miriam Terry, both earned music degrees at the UW in addition to their long service on the faculty,” says Richard Karpen, director of the School of Music. “Joan Catoni Conlon also earned multiple degrees at the School of Music before becoming a beloved faculty member here. We are honored to recognize their generous support for our students as well as all of the wonderful School of Music connections their gift represents.”

To learn more about this fund, email Emma Vice, emvice@uw.edu, call 206.685.6997, or make a gift online at uwfoundation.org.

Bernice Mossafer Rind with harp student Megan Bledsoe. Photo: Joanne DePue

community service included board appointments and leadership roles at the Jewish Federation, the Seattle Symphony, The Hebrew University, the University of Washington, and numerous other organizations.

“She was a great lady, very important in my life,” says School of Music professor Robin McCabe, who was School of Music director during the years Bernice Rind served on the School of Music Advisory Board. “I will miss her deeply.”



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

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Student & Alumni News continued from page 24

Philharmonic Concerto Competition. She performs her winning entry with the orchestra in April, 2019. **Jeremy Samolesky (’08, MM)**, professor of piano at Auburn University, was honored by the university with an Excellence in Teaching Award. **Amy Grinsteiner (’10, DMA)** was promoted to associate professor with tenure, University of St. John’s and St. Benedict’s, St. Cloud Minnesota. **Dainius Voicekonis (’04, DMA)** has been reappointed as assistant professor of music at Seattle Pacific University.

UW doctoral students in organ—**Andrew Koch, Samuel Libra**, and **Wyatt Smith**—and Professor Carole Terry traveled to central Germany in June as part of an eleven-day intensive study trip. They visited significant instruments known to J.S. Bach, Franz Liszt, and others, built by a variety of notable German builders.

Erika Meyer (BM, Voice) a student of Kari Ragan, attended the Nadia Boulanger Institute for training in France for budding young composers this past summer. Voice students **Gemma Balinbin (’18 MM, Voice)** and **Amy Kueffler (’16 MM, Voice)** were accepted into OperaWorks Emerging Artist Program this summer in Los Angeles. **Trevor Ainge** and **Darrell Jordan** sang the roles of Emperor Altoum and Mandarin, respectively, in Puccini’s *Turandot* for Pacific Northwest Opera. Jordan also presented at the eighth biennial Slayage Conference on the Whedonverses (SCW8). Devoted to American director/screenwriter/producer Joss Whedon’s creative works, SCW8 was held in June 2018 at the University of North Alabama. **Katrina Deininger (’15 MM, Voice)** sang Gretel in NOISE’S production of Hansel and Gretel this past spring. Two UW

Voice students earned awards in October from the National Association of Teachers of Singing (NATS) and the Metropolitan Opera National Council Auditions. First-year masters student **Lauren Kulesa** performed at the Metropolitan Opera National Council Auditions and received an Encouragement Award for the Northwest Region. Masters student **Gemma Balinbin** was a regional finalist in the National Association of Teachers of Singing Artist Awards (NATSAA) Competition.

Emily Murphy (’06 MM, Musicology) has joined the music faculty at Boston College, teaching fundamentals of music theory, a harmony course, and keyboard skills.

Lucas Victor (’20 BM, Guitar Performance) was awarded the Mortar Board Alumni/Tolo Foundation Scholarship for 2019.

Lincoln Ballard (’10 PhD, Music History) has published his first book, *The Alexander Scriabin Companion: History, Performance, and Lore* (Rowman & Littlefield, 2017). Notes Ballard: “This promises to be the go-to guide for students, music lovers, and pianists who are interested in Scriabin’s music and legacy.”

The Barlow Endowment for Music Composition at Brigham Young University awarded alumnus **Shih-Wei Lo (MM, Composition)** an Honorable Mention among commission winners for 2018. His entry was in the top two selected from among 356 submissions from 36 countries. Shih-Wei Lo is also a Dean’s Fellow and Kathryn and Shelby Davis International Fellow at Columbia University, where he is pursuing a DMA in Composition under the tutelage of Georg Friedrich Haas and George Lewis.

2018-19 CONCERT SEASON HIGHLIGHTS

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

Jan. 13
Indigo Mist with Special Guest Bill Frisell
Renowned guitarist makes new music with faculty improv band
Meany Studio Theater

Jan. 25
UW Symphony and Seattle Symphony “Side by Side”
Works by Haydn, Bernstein, and others
Benaroya Hall

Jan. 31
Faculty Recital:
Craig Sheppard, piano
Sæunn Thorsteinsdóttir, cello
Beethoven’s A Major Sonata, Op. 69, and variations

March 7
Modern Music Ensemble
Arnold Schoenberg:
“Pierrot Lunaire, Op. 21”
Ground-breaking 1912 melodrama

March 15
Seattle Symphony with UW Faculty
Works by Karpen, Krinsky, Larcher, and Pålsson
With Melia Watras, Sæunn Thorsteinsdóttir, Cristina Valdés

April 12
Faculty Recital:
Craig Sheppard, piano
Schumann: Bunte Blätter, Opus 99

April 13
Harry Partch Ensemble
Works by Partch and other contemporary composers
Meany Studio Theater

April 17
Faculty Recital:
Melia Watras, viola: “Folk”
Premiering Folkstyle Project, 13 original works by Melia Watras

May 18
JACK Quartet: Human Subjects
Unveiling neurological approaches to music-making

June 7
UW Symphony and Choirs
Benjamin Britten: War Requiem, Op. 66



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