Whole Notes
The magazine for friends and alumni of the University of Washington School of Music
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 professors 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 Keachley 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

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

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

Send updates to:
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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 Stevemarck

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 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 no 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 Chessen (’18 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, Chessen has increased enrollment in the choir from 47 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-Gittamit 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 security on campus. 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.”

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 alumna 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.

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.

Photo: Steve Kim

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

Photo: Steve Kim
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).

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<th>PHOTOS COUNTER-CLOCKWISE FROM ABOVE:</th>
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<tr>
<td>• 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.</td>
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<td>• 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.</td>
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<td>• Jazz Studies alumn-turned-faculty member Luke Bergman (pictured left) was a primary instigator of a vibrant creative scene centered at Seattle’s Cafe 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.</td>
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<td>• 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.</td>
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<td>• Guitarist Bill Frisell has been an encouraging collaborator for young musicians like Logan Heine, who performed alongside Frisell in 2016.</td>
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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).
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 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.

20. 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 I 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.

21. 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.

22. 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 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.

23. What is something people misunderstand about you?
That in music, I’m 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.

24. 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 must 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 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.

25. 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.

26. 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.

27. 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.

28. 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.

29. 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.

30. Any parting shots?
To quote the late, great James Brown: “Get up offa that thing. Dance with 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.”
Jonathan Bernard (Music Theory)

Geoffrey Boers (Choral Activities)
Michael Broekman (Saxophone)
Huck Hodge (Composition)
Richard Karpen (Composition)
Robert McCabe (Composition)
Robin McCabe (Piano)
Juan Pampin (Composition)

Michael Partington (Guitar)

Professor Campbell’s latest book, *The artist-in-residence performed lead saxophone for the entire run (Saxophone) of Seattle Opera’s *The last 100 years* and was featured in the series *The Last Great Era of Opera: The 1940s* 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 Berrios-Miranda visited Spain to perform the *T'ain't What You Do in Room 35* in Spanish, and performed at the opening of the Miami Heredia Festival. He also performed three concerts of Caribbean music organized by former UW Visiting Artist Paco Diez. Additional promo appearances and performances in *American Sabor: Latinos and Latinas in U.S. Music in Childhood, (Voice) Primer Coloquio Colaborativo de la Universidad Nacional Autónoma de Mexico in Childhood, (肤触) flute and electronics; and Apertura II (string quartet). Ode, a large-scale work for the Harry Partch Instrumentarium, was premiered in Meaney Hall and films 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 violin and orchestra for Melia Watras and the Seattle Symphony. He continues to perform as pianist in the group Indigo Mist.

Robin McCabe (Piano)
Robbie McCabe delivered the keynote address at the April Centennial Celebration of the National Mortar Board Honor Society. He also gave master classes and lecture-presentations to several chapters of the National Mortar Board, and wrote the liner notes for the Smithsonian Folkways recording *Juan Pampin’s Music in Portugal and Spanish America*. Juan Pampin also included a concert of Pampin’s music. Earlier in the year, Pampin performed with pianist and professor Chris Shaw at the UW this past November. The New Music Ecosystem Conference, sponsored by the UW, KEPP, and Washington Lawyers for the Arts, presenting demos of new music instruments and technologies such as “Neurophone”—the first instrument controlled solely by brain waves.

Christopher Roberts (Music Education)
Two articles by UW Music Education faculty member Christopher Roberts were published in late 2017. "Elementary students’ situational interest in lesions of world music 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 Updaté.

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**NEW PUBLICATIONS & RECORDINGS**

**Coong Vu 4-Tet: Change in the Air**
Trumpeter Coong 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 Bullet, the group’s 2017 RareNoise release. Critic Jon Turney of London-Jazz News calls the results “uniformly excellent.”

**Craig Sheppard:**
**Bach: The Art of Fugue**

Two major offerings on the Romeo label from pianist Craig Sheppard in 2018 document live performances at the UW’s Meany Hall. On April 17, the group’s 2017 RareNoise release, 11, provides important new performances of Brahms’ 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, Napoleon 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-19th century 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-Pallan:**
**American Sabor: Latinos and Latinas in U.S. Popular Music**


**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 Lium (National Institute of Education, Singapore), and Chris Mena (current UW PhD student).

- **Volume I: Early Childhood Education (Sarah M. 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 Interactions (Patricia Shehan Campbell and Chee-Hoo Lium)**

“The is a mindfully envisioned and masterfully crafted collection on world music education,” says Carlos R. Hervé, 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.”

**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 Chace Hack 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 Jöel-François Dupuis, Kolat has been recognized by a prestigious array of organizations worldwide, including the Milly Colony for the Arts, the Bogliasco Foundation, the Charles Ives Living Award (see story, page 13), 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.
I think Ives is a great 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 might 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 gets transferred in the process of transmission to others. 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 work, 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 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.
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.”

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 IXARTS 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).
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 any other music.” (March 7) “These 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 adventuravous 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, “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 decade with collaborator 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 repertoire. “I 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.”
The Wayward performed works from the composer’s archives, with each evening concert including a performance by UW students, faculty, and community members, directing the Harry Partch Ensemble, among other things. Programs organized by Corey for the festival, presented at Meany Hall, A three-day festival devoted to the music and instruments of American composer Harry Partch in May showcased the unflagging efforts of Partch Master General.

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 sites and venues. While in North Carolina, she also performed and taught at the Asheville Percussion Festival, debuting her new composition, “Solutions to the 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.

Carol Terry served as a visiting artist at the Jacobs School of Music at Indiana University, working with students of Atar Axad and others. Her CD Schumann Resonances is scheduled for release in February 2019.

Bonnie Whiting (Percussion)
The UW Percussion Studies chair was served as a clinician at the Day of Percussion at Graccand University in Lamoni, Iowa. She and her UW students participated in the Northwest Percussion Festival, hosted by Williamette 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 improvised Music Festival with Lisa Cay Miller and Melanie Sehman; 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 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 Javanese, performed by Watras, viola, with Michael Jinsoo Lim, violin. In other news, Watras was one of two violinists selected to deliver a master class at the American String Teachers Association National Conference in Atlanta. Her album was named by An Earful to its Best of 2017; Classical List. Watras joined renowned violist Atar Axad 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 Axad and others. Her CD Schumann Resonances is scheduled for release in February 2019.

Séma Thorsteinsson (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 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 Pill Ragnar Pilóson’s “Quake” with the BBC Symphony Orchestra.

Cristina Valdés (Piano)
The faculty pianist performed Bartoli’s Piano Concerto No. 3 with the Lake Union Civic Orchestra in April. A recording of Valdós playing Orlando Garcia’s “From Darkness to luminosity” for piano and orchestra with the Malaga Philharmonic Orchestra was released on Tocata 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.

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Music Pedagogy. From the United States at the 2018 International Symposium of Choral Classes during the month of November. While there, he also conducted guest conductor with the Juneau Symphony.

In the American Prize for Orchestral Programming for his concerts with his work on his podcast “Off The Podium,” and was awarded third place adding to his lineup of ensemble involvement: he also serves as Music & Alumni director of music and liturgy at Our Lady of the Lake Parish in Albuquerque Philharmonic Orchestra in New Mexico this past summer, she will conduct choirs and with the Universidad Autónoma de Nuevo León Philharmonic Orchestra (UANL) in Monterrey, Mexico. Mario Antonio Torres (DMA, Orchestral Conducting) was recently named music director and conductor of the Rainier Symphony. He also continues his role as conductor for Portland 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 Money Hall in May 2018. Lorenzo Guggenheim (’18 MM, Orchestral Conducting) is continuing his studies in the DMA program at the University of Toronto, and will be working with the Yale Philharmonia this summer. 

EDUCATION & ALUMNI

has earned a Doctorate in Ethnomusicology at the University of Michigan. He also recently received the Oregon State Music Education Association’s Outstanding Music Educator Award, Eric Smeeley received tenure and promotion to Associate Professor of Music and Jacobs School of Music of Indiana University. Smeeley serves as Associate Director of Bands at IU.

Students of obe instructor Mary Lyon report recent successes. Diego Espozina Masias has been accepted at the Arizona State University, beginning in Fall 2019, where he will pursue an M.D. under the tutelage of Martin Schuring. Undergraduate Logan Esterling (’19 BM, Oboe) recently won the English Horn/Third oboe position in the Yikam Symphony. This past summer he attended the Summer Swing Music Festival in Tennessee on a full scholarship.

Luzer Zelter (’20 BM, Bassoon Performance) was a winner of the Jacqueline Arnet Concerto Competition at Summer Swing Music Festival in Tennessee. The following summer, current student of flute professor Donna Rhine continued to shine in competitions, academic appointments and more. Mona Sangesland (’15 BM, Flute), who recently completed a Graduate Diploma and Master of Music from the University of Western Australia, 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 and performed in a fully funded housing and tuition support. Laura Colmenares (’16 BM, Flute) is teaching flute in Madrid, Spain at Centro Público de Inspección de Músicas Federico Moreno Torroba. 

Fewer Rockwell (’18 BM, Percussion) has been elected President of the Tolo/UW chapter of the national Mortar Board. Meanwhile, the OSU College of Liberal Arts. He also recently received the Oregon State Music Education Association’s Outstanding Music Educator Award. Eric Smeeley received tenure and promotion to Associate Professor of Music and Jacobs School of Music of Indiana University. Smeeley serves as Associate Director of Bands at IU.

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KRISSY TERWILLIGER, STUDIO SPOTLIGHT: VOCAL PERFORMANCE

“IT HAS BEEN EXCITING TO SEE KRISSEY BRING HER CHAMPIONSHIP DRIVE, TALENT, AND WONDERFUL HUMANITY TO HER STUDIES AS A SINGER.”

Cynthia 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.”

W hen 4,500 UW graduates entered Husky Stadium for the June 9, 2018 Commencement, student ushers bore the flags leading each school and college into the stadium. At the head of the procession of graduates from the College of Arts and Sciences was UW Music grad Krissey Terwilliger (‘18 BM Vocal Performance), waving 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 says, “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!”

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

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

Two mustaches out of three prefer the Vu-Valdés clan—UW Music faculty Guang Vu and Cristina Valdés and daughter Yuna.

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

Graduate Daniel Richardson (BM Piano; BA Environmental Studies) wowed attendees with their agile interpretation of the fourth movement of Mendelssohn’s Piano Trio No. 2 in C minor, Op.66.

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Photo by Dennis Wise/UW Photography

KELLY BROWN (BM, ORCHESTRAL INSTRUMENTS) AND FAMILY CELEBRATED TOGETHER.

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

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

Elizaboth Machacek 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).
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 Süssin Thorsteinsson, 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 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 practising or studying?
I love going for walks or hikes, drinking coffee, baking, and occasionally binge-watching Law and Order. I love going for walks or hikes, drinking coffee, baking, and occasionally binge-watching Law and Order.

Private gifts to the School of Music create important opportunities for our students, faculty and programs. Numbers (rounded to the nearest whole) from Fiscal Year 2017-18 reveal the depth of your impact. Thank you!

780,000: Dollars in total support UW Music received from private donations in Fiscal Year 2017-18
250: Total number of gifts to UW Music
27: Number of student support endowments that received new or additional funding
116: Number of students who received scholarship/fellowship support
93: Percentage of gifts under $10,000

To make a gift in support of UW Students, email Emma Vige, evige@uw.edu, call 206.682.6997, or make a gift online at www.giving.uw.edu.

Join us at the School of Music on Sunday, Feb. 10, 2019 when UW Music students, faculty, and members of the campus community perform a concert in honor of one of our former faculty members.

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.

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 those two special School of Music friends with the establishment of the Conlon’s 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” (above photo). Professor Kechley was swarmed by well-wishers and former students following the performance (photo below).

A HAPPY 100TH
UW Music celebrates a life in music

The School of Music observed the 100th birthday of Professor Emeritus Gerald Kechley Nov. 48 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” (above photo). 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
Love these wines

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 of Washington and other regional arts and educational organizations.

“Joan Catton 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 gifts represent.”

To learn more about this fund, email Emma Vice, emvice@uw.edu, call 206.885.6997, or make a gift online at uwfoundation.org.

Music educators, creating the Joan Catton Conlon Endowed Fellowship in Choral Studies to Honor Gerald Keeley and Miriam Terry. The fund provides a permanent source of financial aid 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 Gisselle Wyers, chair of UW Choral Conducting. “We are so glad to be able to offer them this additional avenue of support.”
FRIENDS OF THE SCHOOL OF MUSIC

Gifts received July 1, 2017 to June 30, 2018

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**Student & Alumni News**
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Erika Meyer (BM, Voice) a student of Kari Ragan, attended the Nadia Boulanger Institute for training in France for building young composers this past summer. 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 Ballinbin was a regional finalist in the National Association of Teachers of Singing (NATS) and the Metropolitan Opera National Council Auditions.

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