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— *serenade* —

UNIVERSITY OF KANSAS SCHOOL OF MUSIC

FALL 2020



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Editor's Note: Traditionally, the KU School of Music sends a calendar of events each semester. The ongoing coronavirus pandemic has necessitated the subsequent fluidity of holding live events. There will be performances this fall and we encourage you to visit music.ku.edu for the most up to date information about concerts, recitals, and to their livestreams (where available). We apologize in advance for any inconveniences caused and thank you for your continued support.

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COVER: Julia Taylor MM'18, Anna Patterson BM'19, Jane Trembley BM'20 performing *Don Giovanni* in 2017

BACK COVER: Joyce Castle in *The King and I*, courtesy University Archives

A Message from the Dean



Welcome to the fourth edition of *Serenade*, the annual update from the KU School of Music. Despite our world being turned upside down last spring by COVID-19, our community has persevered and found new ways to continue our mission of educating future musical leaders. In this edition of *Serenade*, we continue connecting KU's musical heritage with current innovations and activities that advance music's importance in our world. Through the decades, the continuum of success by musical Jayhawks demonstrates how the School of Music enjoys a rich history as one of the nation's leading music schools.

We hope you enjoy this issue's focus on the rich history of opera at KU and, in particular, Joyce Castle – KU music alumnus, acclaimed mezzo-soprano, and University

Distinguished Professor of Music. Joyce is beloved to our School of Music and University. Her continued work as a musical artist is surpassed only by her passion for teaching and advocacy for all things music at KU. As she begins a phased retirement this fall, we celebrate her many accomplishments and contributions by launching The Joyce Castle Campaign for KU Opera.

Opera is perhaps the most expensive program for any music school to support adequately. Reduction in funding from the state legislature has put severe pressure on our budget resources, including those supporting this essential program. More than ever, it is a critical time to raise awareness and establish a substantial permanent resource that will ensure opera can continue to thrive at KU. This campaign provides an opportunity to support the future of KU Opera while also honoring a truly iconic musical Jayhawk, Joyce Castle.

Last March's campus closing brought a host of challenges and urgent opportunities to learn new technologies for teaching, learning, and creating musical art. As we re-opened campus for the fall semester, KU faces another set of challenges. We will get through this, although adapting to new realities in a post-COVID world will be with us for some time. You can assist in helping prepare for the future by becoming a Friend of KU Music. With the pandemic's unexpected financial challenges, philanthropic support for the School of Music has never been more critical.

No gift is too small! Learn more on our website at music.ku.edu/kumusicfriends.

Rock Chalk, Jayhawk!

Robert Walzel, Dean
School of Music

A YEAR IN *REVIEW*



1) The Marching Jayhawks perform during the 20th annual School of Music Collage Concert last fall. 2) *Riders to the Sea* performed at the Baustian Theater in January. 3) Jazz Ensemble I with Bobby Watson, Mike Rodriquez, and Helen Sung. Photo by Russ Mehl. 4) Vespers Holiday Performance, led by Carolyn Watson, director of orchestral activities. 5) A practice organ that graduate student Sister Holy Hope assembled. The pedal keyboard is something she built herself to practice her instrument during shelter-in-place orders last spring.

JAYHAWKS ON: *THE MOVE*



1) KU students Joseph Benjamin, Ilvina Gabrielian, Matthew McGrory, and Abby Atwood at the Giuseppe Verdi Conservatory of Music in Milan as part of an ongoing exchange program. **2)** Fourteen KU Music students traveled to Vienna and Prague to learn about the importance of music for the emergence of modern nations and empires, while exploring two famously musical cities with Martin Nedbal, associate professor

of musicology. **3)** Julia Broxholm, professor of voice, recital and masterclass at SHNU China, October.

4) Clarinetist Richard Adger, KU BM '17, MM '19, MMA '20, named the 2020–2021 Morse Postgraduate Fellow in the Yale School of Music's Music in Schools Initiative starting in September. **5)** Last October, Robert Walzel, dean of the KU School of Music, and John Chen, director of the KU Medical Center, at the Sino-US Healthcare Professional Exchange Program, playing gongs in the Zhengzhou University Museum. The gongs are replicas of ancient instruments discovered in archeological excavations in the Henan Province dating back thousands of years. Walzel and Chen are part of KU's delegation visit to Zhengzhou University. The institutional exchange partnership between KU and ZZU has existed since 1982.

APPLAUSE

IN SESSION

APPLAUSE

“THE MUSIC GIVES BACK”: JOYCE CASTLE’S 50-YEAR CAREER AS A PERFORMER AND PROFESSOR

By Christine Metz Howard



Courtesy photo, Duane Tinkey/Des Moines Metro Opera

John Stephens was hoping for a long shot.

It was 2001 and Stephens, professor of voice and then-director of the voice division, was searching for a mezzo-soprano to fill a vacant faculty position at KU. The candidate at the top of his list was the internationally renowned Joyce (Malicky) Castle, a KU alumna who had spent the previous decades in leading roles at the Metropolitan Opera and New York City Opera.

As part of the hiring process,

Castle listed the famed red-head soprano Beverly Sills as one of her references. Following HR protocol, Stephens phoned Sills. He managed to get past Sills’ assistant by insisting his call regarded a job opportunity for Castle. With that Sills quickly came to the phone. A bit star struck, Stephens fumbled around with a few words of admiration before launching into the standard reference questions. Sills cut him short.

“Let’s skip all this, honey,” Stephens recalled Sills saying, “Just hire her.”

It turned out to be great advice, and Castle joined the faculty that fall.

“I consider it one of the great accomplishments of the School of Music to have her on the faculty,” Stephens said.

2020 marks 50 years of a long and storied performing career for Castle. In 1970, Castle made her professional debut at the San Francisco Opera in the role of “Siebel” in Gounod’s *Faust*. This summer, she was scheduled to tackle her 140th role as the “Countess” in Des Moines Metro Opera’s

production of *Queen of Spades*, which was canceled due to COVID-19.

In the fall Castle, University Distinguished Professor of Voice, will begin a three-year phased retirement. She'll be leaving a teaching career where — along with her status as a world class performer — she is celebrated as a gracious collaborator, generous colleague and transformative professor.

Right Foot, Then Left Foot, and Keep Singing

Born in Beaumont, Texas, Castle began singing at age three, encouraged by her mother who played piano. Castle jokingly said her “big break” came in second grade in Golden, Colorado during the production of *Little Red Riding Hood*. The little girl with blond curls who was originally set to play “Little Red Riding Hood” got sick and Castle took center stage!

“Music and singing have been the center of my life,” Castle said. “I’m 81 years old, and I’m still singing. Why? Because that is what I do and I love it.”

Growing up, her parents, Ethel and George Malicky, and older sister and brother, Georgann and Neal, encouraged her singing. In the 1950s, the Malicks moved to Baldwin City, a small town just south of Lawrence. In high school, Castle entered voice, piano and acting contests around the state and caught the interest of faculty at KU. She enrolled in 1957, studying under Miriam Green. She performed regularly inside the newly built Murphy Hall, in roles such as “Meg” in

Brigadoon, “Cleo” in *The Most Happy Fella*, “Mercedes” in *Carmen*, and “Anna” in *The King and I*. A highlight was traveling on a USO tour to East Asia to perform *Brigadoon*. It was the first time she flew in an airplane.

“KU brought me so many opportunities,” she said.

Castle graduated from KU in 1961, with a BFA in theater and voice (a major that was created just for her). Shortly after graduation, she married Wendell Castle, the famous furniture designer and distinguished KU alumnus who passed away in 2018. Then she went on to receive a Master of Music degree from the Eastman School of Music in Rochester, New York, where she is a distinguished alumna. After Castle’s debut performance in 1970 at the San Francisco Opera, the job opportunities began.

“I like to tell students you go forward in your career by putting the right foot down, then after the right foot, you put the left foot....but you keep singing (and practicing). That’s how you develop,” Castle said. “You are going to get turned down, you are going to have disappointments, and then you pick yourself up and try again.”

Castle spent much of the 1970s in Paris, where she performed with the French National Radio, and opera houses in France, Italy and Germany. She found a valuable mentor in Nadia Boulanger, the French composer, conductor and teacher who invited Castle to perform a recital at the American Conservatory at Fontainebleau. Castle also sang

in concert with Mme. Boulanger playing piano.

“This was quite an honor,” Castle said.

Upon Castle’s return from Paris in 1981, Sills, who by then was the general manager of the New York City Opera, quickly hired her and became another great mentor.

“She basically just hired me on the spot,” Castle said.

Castle sang for 25 years at the New York City Opera and 14 years with the Metropolitan Opera, as well as opera houses throughout the U.S., Canada, Europe, Japan and Israel. During those years, she worked with Hal Prince, Stephen Sondheim, Leonard Bernstein, James Levine and many other notable figures in the world of performing arts.

Rarely cast as the ingénue, the roles Castle received as mezzo-soprano provided fodder for wonderfully rich characters. Among her most iconic roles



“Mme Armfeldt”, *A Little Night Music*, Houston Grand Opera, 2014

are “the Old Lady” in *Candide* at the New York City Opera and featured on the Grammy-winning album; “Mrs. Lovett” in the premiere of the operatic stage production of *Sweeney Todd* at the Houston Grand Opera; and “Augusta Tabor” in *The Ballad of Baby Doe*, which she has performed at the New York City Opera and in six other productions, perhaps more than any other mezzo-soprano. Other character-driven roles include the “Witch” in *Hansel and Gretel* at the Metropolitan Opera, the movie star “Alla Nazimova” in *The Dream of Valentino* at the Washington National Opera, “Prince Orlofsky” in *Die Fledermaus* at The Met and Santa Fe Opera; and “Elizabeth I” in *Gloriana* at Central City Opera.

In the Most Wonderful of All Worlds

Long before his call to Sills, Stephens knew of Castle’s work and her ties to KU. The two first met in 1984 when he played Sweeney Todd to her Mrs. Lovett, shortly after she had made a splash in the role at the Houston Grand Opera. Hanging in Castle’s studio is a photo of the two in costume. Stephens is triumphantly lifting a razor.

“I had performed with her and I had seen what an absolute bundle of energy she is on stage. She is what we call in the business ‘someone who chews the scenery.’ She just eats up the stage, she is so good” Stephens said. “And yet, in her performing there was always this underpinning of centeredness and alignment. It’s what voice people pay attention to.”

Stephens saw that Castle’s discipline gave her the ability to be explosive and passionate on stage. He also realized those same qualities made for an excellent teacher.

“I just knew she would be a great voice teacher because she could perform like nobody’s business, but she had this incredible vocal discipline, and we still see it when she sings,” he said.

Throughout her career, Castle frequently visited KU, giving master classes to a rapt audience of students and catching up with Stephens over coffee. When the vacant position came up in 2001, Stephens saw Castle as a perfect fit, but a big fish to catch. So, he reached out to Toni-Marie Montgomery, then-dean of the School of Fine Arts, to assist in making an attractive offer for Castle.

“I knew it was a long shot, but I thought in the most wonderful of all worlds, we could possibly get Joyce to join the faculty.” Stephens said. “I told Toni, ‘this is who we want,’ and she went to work to get her.”

Castle said yes and started teaching at KU that fall. Despite three decades as a renowned opera singer, Castle still had first-day jitters in her new role as professor. She recalls being extremely nervous just before her first student came into the studio for her first lesson.

“We started and I remember thinking to myself, ‘give yourself a little credit Joyce, you do know a little bit about singing,’” Castle said.

Over the past 20 years, it’s become clear that Castle knows quite a lot about singing and has

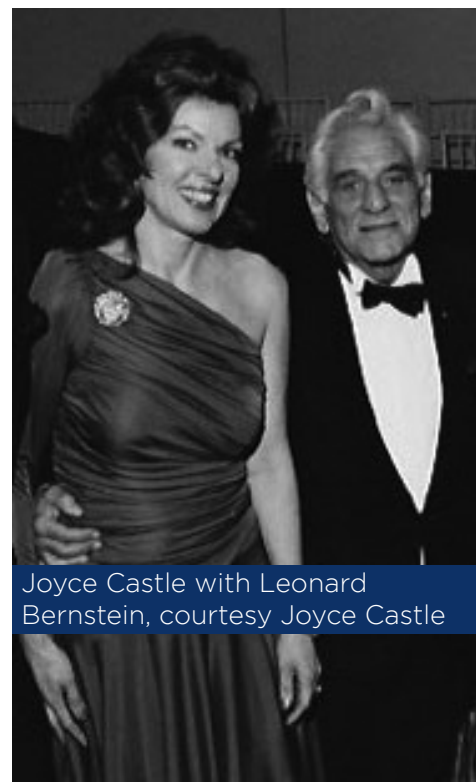
forged a legacy of training young artists for careers in performing and teaching.

“Her students are centered, and from that they are incredibly committed performers,” Stephens said. “She is a master at teaching her students discipline and, therefore, spontaneity.”

During her time at KU, Castle continued to perform, treating KU audiences to memorable performances, many of which had Mark Ferrell, associate professor, at the piano.

Among those performances were two song cycles written for Castle by noted American composers. In 2005 in Swarthout Recital Hall, Castle performed *Statuesque* with the composer Jake Heggie at the piano. The work was commissioned by KU. Five years later, Castle sang the premiere of William Bolcom’s *The Hawthorn Tree* in New York City and later at the Lied Center — with Bolcom in the audience.

After singing the role of the “Old Lady” in the world premiere of *Strawberry Fields*



Joyce Castle with Leonard Bernstein, courtesy Joyce Castle

for Glimmerglass Opera, which included a television broadcast of Great Performances, Castle performed the role in a 2016 KU Opera production at Crafton Preyer Theatre, with the composer Micheal Torke present.

“For years, she has done solo recitals, and it didn’t matter where she was, she would pack the house,” Stephens said. “She has given the School of Music tremendous presence.”

A Mentor and Touchstone

After several lean years in Boston auditioning for roles as a mezzo-soprano, Tara Curtis was left with a shaken confidence. At the suggestion of her voice coach, she arrived at KU in 2011 as a doctoral student to study under Castle. With Castle’s help, Curtis, DMA ’14, made adjustments to her vocal technique and began to trust herself again.

As part of the rebuilding process, Castle provided Curtis with a crucial connection to the Janiec Opera Company at the Brevard Music Center in North Carolina. The opera company was searching for a young mezzo-soprano to perform the role of “Mother Marie” in *Dialogues of the Carmelites* and reached out to see if Castle knew anyone. At Curtis’s next lesson, Castle had her sing through the role to determine if she had the vocal health to perform it. She did, and the two spent future lessons focused on the role, which Castle had performed years earlier.

“There are singers who can talk about their technique, but



Joyce Castle as “Meg” in *Brigadoon*, courtesy University Archives

they can’t disseminate how they think about the character. It’s not something you can easily teach other people. But Joyce is so generous about doing that. It’s really special,” Curtis said.

From that role, Curtis went on to perform around the country and Canada with the Opera Company of Middlebury, Opera in the Heights, Opera on the Avalon, Tulsa Opera, St. Petersburg Opera, Palm Beach Opera and others.

“Joyce gave me the tools to grow as a singer and got me into that summer program. The work came from there,” Curtis said. “She effectively changed the trajectory of my professional life.”

Castle is more than a nuts-and-bolts voice teacher, said Kristee Haney, MM ’09 and DMA ’14. While Castle’s ear demands high artistic standards, she also guides young singers on how to navigate from one scene to the next, make an unlikeable character likeable, and move past performing a caricature.

At Castle’s suggestion, Haney took a flamenco dance class, which pays dividends every time Haney is cast in *Carmen*. During the audition process, Castle also provided encouragement. With each ‘no’ Haney received, Castle asked who she planned to sing for next.

“It’s this amazing perspective that rejection is going to happen,” Haney said. “It wasn’t life or death; it is part of the industry and part of my job is to go out there and get rejected. If you stop with every rejection, you never get the next prospective ‘yes.’”

Since her time at KU, Haney has performed in the Metropolitan Opera’s production of Janáček’s *Jenůfa* and Massenet’s *Werther*, with the New York City Opera for the North American and European tours of *Carmen* and as “Mrs. Beers” in the American premiere of *Brokeback Mountain*. She is also an associate professor of voice and musical theatre at the

University of Central Missouri, where she teaches young artists how to reach the same notes that Castle taught her.

“She’ll always be a touchstone and mentor, not just professionally, but personally,” Haney said.

Gretchen Pille, MM ’18, learned from Castle the value of cultivating relationships. During her time at KU, Pille said she heard Castle repeatedly share her secret of success through an 11-word mantra, holding up a finger for each word she rattled off: “People like to work with people they like to work with.”

“She really values relationships. She keeps in contact with people she worked with decades ago, and I think a lot of singers and pianists at KU have benefited from that,” Pille said. “She brings in all these people who can help you get a foot in the door.”

A particularly memorable moment for Haney came in 2012 as she prepared for a master class with Joyce DiDonato, the other great Kansas mezzo-soprano named Joyce who happened to be performing with the Kansas City Symphony. Haney hadn’t anticipated the publicity the master class would bring, including a PBS camera crew and an audience at the Kauffman Center’s Helzberg Hall. But Castle did and inquired as to what Haney planned to wear. As a graduate student on a limited income, Haney couldn’t afford a new outfit. So Castle pulled out her checkbook and wrote a check for Haney to get something nice. As a result, Haney arrived to the master class in a

beautiful black pants suit, one that she continued to wear for years to come.

“She’s insanely generous. She’s generous with her time and attention and an endless supply of understanding, which means so very much to someone who idolizes her as a force of nature in her career,” Haney said.

Pille recalls the sympathy Castle showed after her grandfather died shortly after Pille’s arrival at KU. Along with giving Pille the space to grieve, Castle assisted with a recording for the funeral, playing the piano while Pille sang *I’ll Be Seeing You*.

“She is an advocate and she always shows up for her students,” Pille said.

Castle’s connection with students doesn’t end with graduation. She continues to be a mentor and regularly sends emails to check-in on former students.

“You build a network of people that you trust, who will be honest with you and not judge you. Joyce will always be one of those people for me,” Curtis said.

While Castle’s teaching career will gradually wind down over the next few years, she doesn’t have any

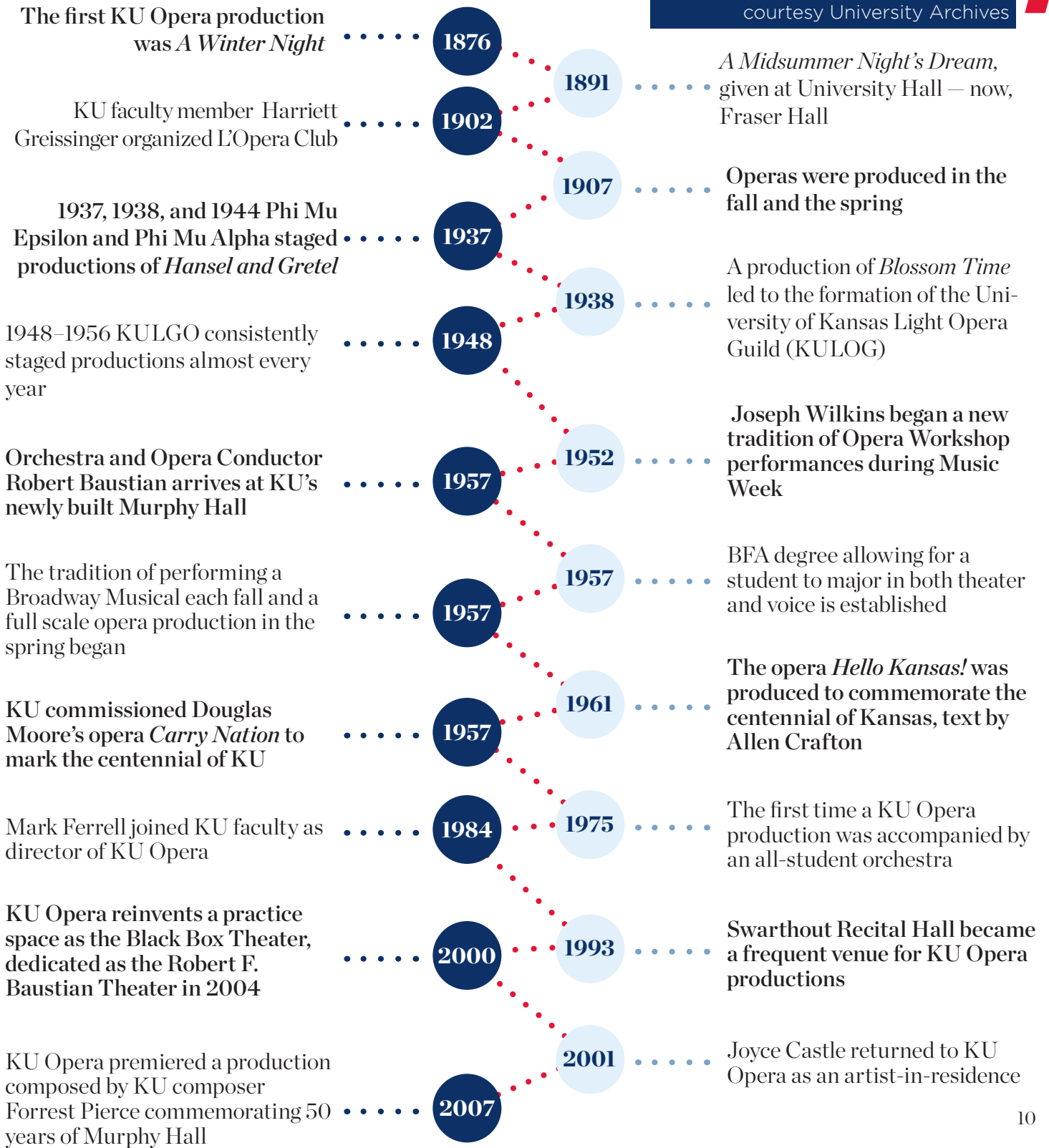
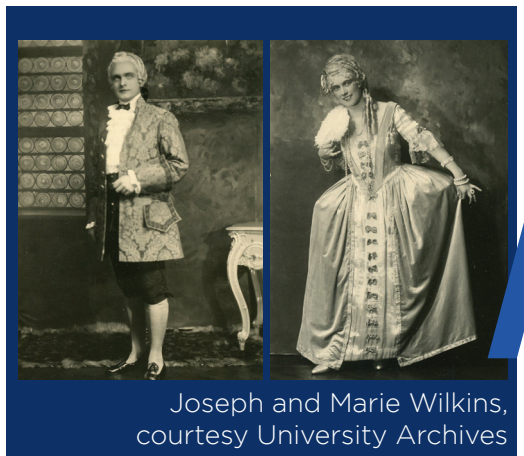
plans to stop singing. In recent months, Castle has adapted to the social distancing challenges of COVID-19, performing with other opera singers over the video conferencing software Zoom and recording a delightful performance for the Des Moines Metro Opera from the comfort of her living room. Even during a pandemic, Castle has found ways to move her career forward by steadily putting the “the left foot down and then the right foot.”

“Music gives back. It gives back to the world and it gives back to the performer,” Castle said. “I am so thankful for KU and our School of Music community here in Kansas and afar, for Dean Robert Walzel and my friends and colleagues in our faculty and staff – especially the Voice and Opera division with John Stephens, Julia Broxholm, Genaro Méndez, Roberta Gumbel and Mark Ferrell. It’s really all about sharing – in life and in music” ■



Courtesy University Archives

KU OPERA TIMELINE



NOTABLE KU OPERA ALUMNI:

Etta Moten Barnett (contralto) BM '31: Best known for her signature role of “Bess” in Gershwin’s *Porgy and Bess*. She created new roles for African American women on stage and screen.

Joyce Castle (mezzo-soprano) BFA '61 - See article on page 5.

Patricia Wise (soprano) BMED '66: During a 35-year career, she has appeared in nearly all the world’s major opera houses and concert halls in addition to extensive recording and film. Patricia voiced 40 leading operatic roles including Mozart’s *Queen of the Night*, and *Micaela*. She retired from the position of Professor of Voice at Indiana University Jacobs School of Music, in 2013.

David Holloway (baritone) MM '67; BM '64: With a repertoire of 75 major roles, he has sung with dozens of prestigious opera companies, including The Metropolitan Opera and the Deutsche Oper am Rhein. For 11 years, he was Head of Voice at Roosevelt University and Director of the Apprentice Singer’s Program at the Santa Fe Opera for 13 years.

Cynthia Munzer (mezzo-soprano) BM '67: Cynthia Munzer has sung over 20 roles in 223 performances with the Metropolitan Opera in the US and Japan. Audiences have known her through Met Opera Broadcasts and over 20 MET recordings on Sirius with Pavarotti, Milnes, Domingo, Sutherland, and Caballé.

Munzer is Professor Emerita

of Vocal Arts at the University of Southern California.

Phyllis Pancella (mezzo-soprano) BA '86: She has appeared on many of the finest international opera, concert, and recital stages, in repertoire ranging from the Baroque era to that of the present century. In 1999, her performance in the title role in Jack Beeson’s *Lizzie Borden* at New York City Opera was telecast live on PBS and she made her recording debut as “Marcellina” in *Le Nozze di Figaro*, with the Berliner Philharmoniker. Phyllis teaches at the University of North Carolina School of the Arts.

Maria Kanyova (soprano) DMA '95, MM '92: Having performed with opera companies throughout the world, her signature roles include “Violetta” in *La Traviata*, the title role of *Madama Butterfly*, and “Pat Nixon” in *Nixon in China*, recorded on the Naxos Label. She is currently Professor of Voice at UMKC.

Vanessa Thomas (soprano/mezzo-soprano) BM '00: Known for her seamless span of five octaves, unique versatility and command of a variety of musical genres, including opera, traditional choral masterworks, jazz, blues, gospel, and musical theater. She performs regularly with Grammy-award winning trumpet virtuoso Doc Severinsen, and sang a role in the world premiere of the Kirke Mechem opera *John Brown* with the Kansas City Lyric Opera in 2008.

Hugo Vera (tenor) DMA '10, MM '02: In addition to being on the artist roster at The Metropolitan Opera, Hugo has performed over 40 roles and 30 choral-orchestral works with distinguished companies in the US. In 2009, Hugo and Holly White (BFA '01; MM '10) founded Lawrence Opera Theatre to provide summer opera in Lawrence, Topeka, and the KC metro area. He is Director of Vocal Arts and Opera at California State University, Northridge.

Lindsay Ohse (soprano) MM '08; BM '06: Over the past decade, she has performed for companies all over the US, including The Metropolitan Opera, Anchorage Opera, Portland Opera, and Santa Fe Opera.

Additional Notable KU Opera Alumni:

Beverly Runkle Benso, Jeffrey Beruan, Katie Bieber, Jayne Casselman, Andrea Coleman, Michael Colman, Tara Curtis, Jack Davison, Andrew Fuchs, Etta Fung, Gina Galati, Frances Ginsberg, Joe Hager, Kristee Haney, Dylan Paul Hilpman, Betsy Horne, Robert McLoud, Robert McNichols, Mary McNulty, Mike Moore, Barbara Jean Ommerle, Linda Phillips, Gretchen Pille, Martha Randall, Michael Riley, Richard Roberts, Dennis Ryan, Tyler Simpson, Ed Sooter, Delcina Stevenson, Andrew Stuckey, Brad Walker, Carol Wilcox-Jones, and Reno Wilson.

THE JOYCE CASTLE CAMPAIGN FOR KU OPERA

It is my pleasure to announce the Joyce Castle Campaign for KU Opera. With this effort, we have a fantastic opportunity to create a permanent fund supporting the opera program at KU. In doing so, we honor an extraordinary champion of this vital program in the School of Music.

In celebration of Joyce's many contributions to her alma mater, we have set a goal to raise \$250,000 for the Joyce Castle Opera Endowment Fund. This fund, which Joyce established a few years ago with her personal contributions, provides annual financial resources for the KU Opera program. Adding significantly to this fund will

ensure that KU Opera can flourish and thrive. Future generations of musical Jayhawks will be able to live their dreams, much like those Joyce has realized throughout her extraordinarily long and fabulous career.

I am excited to announce a lead gift for this campaign from Jeff and Mary Weinberg. Their three-year pledge totaling \$100,000 is a beautiful way to honor Joyce and propel us towards our fundraising goal.

Won't you consider a gift towards this campaign? I cannot think of a better way to say, "THANK YOU, JOYCE!" than by supporting the endowment bearing her name. A contribution

to this campaign is a commitment to keep Joyce's legacy alive forever. Please consider making a gift, and becoming a part of this worthwhile effort by contacting me or donating at www.kuendowment.org/CastleOpera.



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Joyce as "Cleo" with the late Sharon Tebbenkamp Sooter in *The Most Happy Fella*, courtesy University Archives



Students in the Spotlight

PRESSER SCHOLAR:

GABRIELLA BERNARD

By Jennifer Lane

This fall Gabriella Bernard, entered her senior year at KU as a music therapy major, while minoring in psychology. She plays trumpet in the KU Symphonic Band and is a teacher’s aide at Hilltop Child Development Center. During her three years at KU, Bernard has excelled in research under the guidance of Abbey Dvorak, but she downplays the challenges — moving forward from one accomplishment to the next.

This spring Bernard was recognized as the 2020 Presser Scholar, one of KU Music’s most prestigious undergraduate awards. Bernard has presented research posters at the American Music Therapy Association (AMTA) National Conference, AMTA Midwestern Regional Conference, and the KU Undergraduate Research Symposium. She has also applied for and received travel funding awards through the Center for Undergraduate Research to share her research

in these venues.

Bernard was an Emerging Scholar through the Center for Undergraduate Research, a program in which first-year students are paired to work as research assistants with faculty mentors. She was also selected for a second year as an Emerging Scholar — only about half of these applicants are typically approved. Through this program, Bernard was third author on a research project that was published in *Music Therapy Perspectives*, a leading clinical journal in the field. Dr. Dvorak was so impressed with Bernard’s work during these two years that she hired her as a grant-funded research assistant in her junior year, and they are currently working on a team research project in which Gabby is team lead and second author. They plan to submit the project this year to a top peer-reviewed research journal.

“I was fortunate to initially be paired with Dr. Dvorak. The past three years have offered a variety of opportunities

for growth, not only as a researcher, but as a clinician, student, and person.”

In addition to being an Emerging Scholar, Bernard is also a KU Global Scholar. She was one of 15 students from diverse academic fields across campus chosen for their interest in global and international studies and potential for high academic achievement and leadership. As part of her work with global scholars, Gabby was awarded an Undergraduate Research Award for her individual project about uses of music in trauma-informed care with refugees.

“Gabby truly is an outstanding student. She is kind, gracious, positive, and professional in her interactions with faculty, staff, clients, and students. Gabby is a deep and critical thinker, and will be an innovator in the music therapy profession,” Dvorak said.

Bernard had originally planned to study music education, but a book given to her by her father piqued her interest in the field of music therapy. “I was looking for an expansion of maybe what music educators do, or just a different version. And so, my dad actually got me a book by Oliver Sacks, and I read that, and realized what music

BERNARD continues on page 15



DARIUS SHEPPARD:

TALENT & TECHNIQUE

By Jennifer Lane

When vocal performance major Darius Sheppard met with his doctors for diagnosis, they were shocked by what they found. One of his doctors told the active young tenor that his heart was among the largest he had ever seen. Sheppard's heart, which provided the energy to bring hope and joy to his life through singing, had deteriorated to the point where his life was now at significant risk. In April 2019, after waiting several weeks for a donor heart to become available, Sheppard received the gift of life and underwent successful transplant surgery.

Sheppard has been open in sharing details about his unusual situation. "At first I didn't know

how to approach it, you know, because I worried about being too open in sharing things that people

didn't need to know and exposing myself or being too shallow — I didn't want to downplay anything. There are still pieces of my life that I'm trying to find. There are still answers that I'm searching for, and the pandemic did not make it any easier! Honestly, I can say I feel like I've gained a lot more than I've lost."

Before his surgery, Sheppard

was warned he would have breathing tubes in his throat when he regained consciousness. The nurses and doctors prepared him not to panic and potentially injure his vocal cords. Nonetheless, he was told he might never sing again, or if so, potentially at a reduced level.

Sheppard credits his ordeal with providing an avenue to grow in ways he had not realized would benefit him.

"There are experiences that one expects to grow from; and there are obstacles that I did not realize I was prepared to face," Sheppard said.

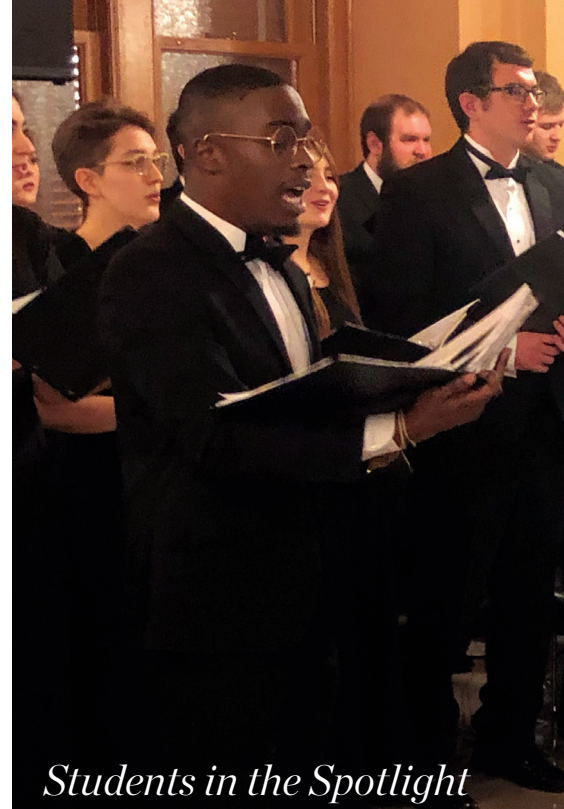
In the days before receiving his new heart, Sheppard couldn't imagine life after the surgery.

**"Because I'm not the typical-looking lead tenor I feel like I have to work harder, I have to strive to go the extra mile. I can't just be the tenor, I have to be the Black tenor."
—Darius Sheppard**

Recovery required Sheppard to adapt in multiple ways to the changes his body had endured. He has a long list of people for whom he is grateful. At the top of the list are Paul Tucker,

recently retired director of choral activities, and Roberta Gumbel, his voice teacher.

Speaking about Tucker's mentorship after the surgery, Sheppard says, "He gave me a lot of songs to lead, but what was important was that he gave me a safe space. It wasn't just a matter of having someone to sympathize with me, but it was coming to



Students in the Spotlight

grip with the changes in my new reality." Of the impact Tucker and Gumbel had when returning to KU, "Having someone that understood my mental state and emotional needs — I will take that in a heartbeat and am so grateful they were there for me. They knew when to give me advice and when just to listen."

Sheppard laughs when Gumbel tells him to "stop singing on your talent." He is amazed that she can pinpoint exactly where he eases off the techniques he has learned in the music. He appreciates the insistence for discipline to improve his musicianship.

"I admire Darius for his determination to return to school and finish what he started," Gumbel said. In her opinion, his voice did not suffer from the surgery and is stronger than ever. She is concerned about him overdoing it sometimes and tries to watch out for him whenever she can. "He has a gift worth developing, and I look forward to seeing where it takes him."

When he sought assistance

SHEPPARD continues on page 16

BERNARD continued from page 13

does to the brain and I wanted to be a part of that process. So, it's fully developed into where I am now," Bernard said. Bernard was drawn to minoring in psychology after finding that with relatively low impact on her academic schedule, it would not require a large amount of additional coursework when combined with her major, but that the addition of the minor would add value to her degree and open doors for other opportunities. In fact, Bernard has become an advocate for the minor among her peers. "So in terms of the minor, I actually was trying to tell my other fellow music therapy music people 'just do it, because it can set you up for grad school, set you up for social work.' There are a lot of things you can do with a psych minor."

As the coronavirus pandemic caused universities across the nation to take traditional face-

to-face classes online, we all faced new and unprecedented challenges. For Bernard the most significant of these challenges was missing out on interacting with people for her coursework. Specifically, discussions and applications of material, but she credits music therapy faculty in their efforts to keep classes moving forward and staying connected. She says she experienced some grief for what was lost, but that there is a lot to be grateful for as well. "I'm looking at the available literature for trauma-informed care practices with music for refugees, so, I'm in the middle of that. And it's really intriguing because there are not really a lot of studies that have been done. So, the whole point is to compile what exists and then what are the implications for practice. So, you know, in terms of the pandemic, I've been given a

lot of time to do that. So, it's kind of a blessing. Gotta find the silver lining somewhere," Bernard said.

Bernard says that as the pandemic crisis evolved during the spring, Dr. Dvorak provided her with more opportunities for leadership on the project they are currently working on. "I have kind of taken the helm in terms of giving her the outline for the meeting, like this is probably what we need to discuss. It's all her brain, it's all her idea, but how can we make it work for everybody on the team?" Bernard said.

Bernard is uncertain of exactly how her future will play out. She is always looking for opportunities and how best to apply what she has learned through her research and coursework, as well as her interests. ■



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from the KU Academic Support Center with a list of accommodations suggested by his doctor, he was welcomed with compassion. He is immensely grateful to Julie Loring (retired) for helping navigate his return to campus. His friends would look out for him, offering him a snack if his energy level appeared to dip.

“At that time, self-advocacy was a hard thing for me. I’m used to being a straight-A student, being totally self-confident, but this was a situation that was bigger than me, and I had to brace myself,” Sheppard said.

Growing up, participating in church activities was central to Sheppard’s weekly routine. He sang at his church regularly and was primarily influenced by gospel music and rhythm & blues. Only developing an awareness for classical music when he was in high school, he did not develop an appreciation for the genre until attending KU. Upon being introduced to opera, he was hooked.

“I learned about opera, and the first thing I learned about these opera singers is they were never mic’d up. Every single time I would sing or have a performance, I was always amplified,” Sheppard laughed. “A single person up against a 100-member orchestra in the pit, and I’m thinking how are they doing that? I wanna do that!”

The first tenor Sheppard connected with was Pavarotti. He also notes Franco Corelli and Lawrence Brownlee, but he says his all-time favorite tenor is probably Juan Diego Flórez.

“I go deep into these tenors, who are not big in body but big in voice. They would spin and be

beautiful, and I want to do that,” Sheppard said.

Darius is excited to study with KU faculty tenor Genaro Mendez. “He is the real deal. I am excited to learn from his structure and counsel. Also, I will be able to relate to his perspective of being a man of color. I am really excited to have both those safe spaces — with Roberta and with Genaro. I am excited to see where my opera goes,” Sheppard said.

Sheppard has been building on his love of music since before he could walk. His mom tells him that he started singing while he was still in his crib. Every morning, she would wake up to Sheppard singing to the morning sun. His understanding of music has expanded with coursework in music theory and history, composition, and vocal technique. Sheppard is also a talented percussionist and pianist.

Last February, Sheppard performed for the first time after his transplant in a recital organized by Gumbel, titled *Lift Every Voice and Sing*. Every song on the program was composed by an African American.

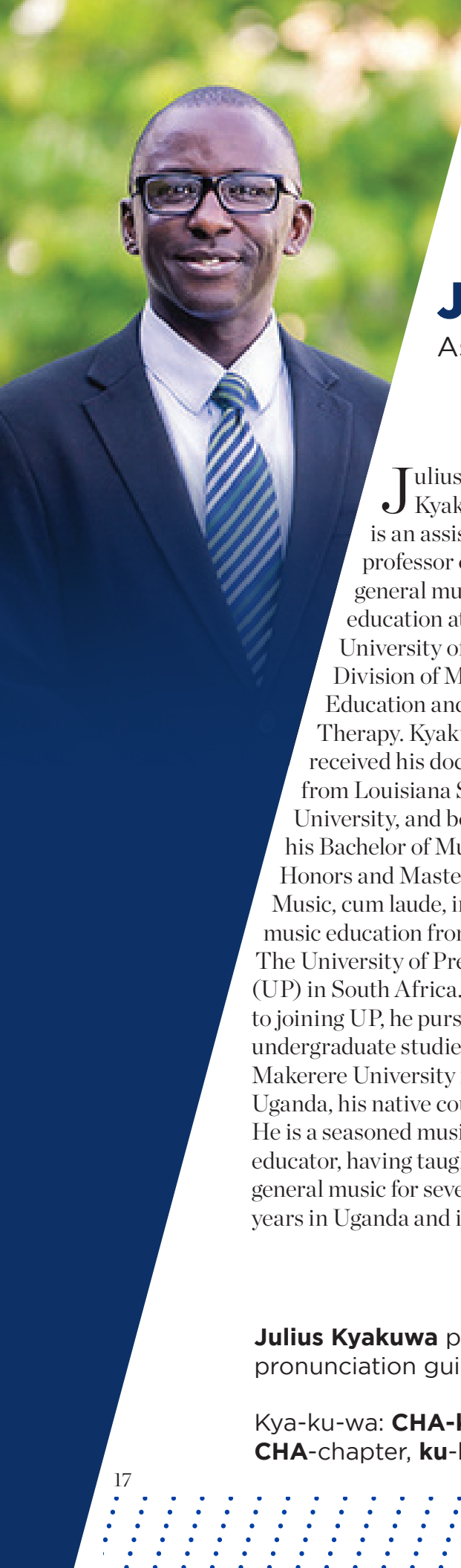
“This life-changing experience really left me with a lot of things up in the air, including my identity and who I am. At that recital, I was singing this song about being Black. It took everything in me not to cry. In that moment on stage, I experienced a genuine awareness of who I am and what I am trying to do. It was fantastically beautiful,” Sheppard remembers. “One of my professors told me it was nice to see me back where I belong, and that made me cry.”

One of the performances that Sheppard was most looking forward to last spring was Josh

Donaldson’s DMA conducting recital, which was canceled due to the pandemic shutdown.

“It featured music about Black men whose lives were taken by police brutality, and it was gorgeous! The performance was to be Josh’s doctoral recital, and it was also going to be featured at the Kaufmann Center for the Joy of Singing concert. I was to be a soloist with choir.” Sheppard recounts that Donaldson invited him to be the soloist because only a Black man could do justice to the music’s intent. “I was so humbled because he could have changed his entire concept for the recital. He decided to focus the program on Black lives mattering. He didn’t dismiss the theme, nor did he make himself feel comfortable by picking someone who couldn’t empathize with the situation. There is a line in one of my solos where I sing ‘Mom, I’m going to college,’ which was quoted from a student shot by a campus police officer. For me, this was one of the most moving parts of the song.”

Despite the disappointment of missed opportunities last spring, Sheppard is looking forward to the opportunities he will have this year. “There are a lot of performances that I’m looking forward to this year. It’s my senior year. I want to come into my own as a musician and stand firmly on the things that I’ve learned. Because I’m not the typical-looking lead role tenor, I feel like I have to work harder. I have to strive to go the extra mile. I cannot just be the tenor; I have to be the Black tenor. I have to be an elite tenor; I have to be beyond my peers.” ■



New Faculty Profile

JULIUS KYAKUWA

Assistant Professor, Music Education

Julius Kyakuwa is an assistant professor of general music education at the University of Kansas, Division of Music Education and Music Therapy. Kyakuwa received his doctorate from Louisiana State University, and both his Bachelor of Music Honors and Master of Music, cum laude, in music education from The University of Pretoria (UP) in South Africa. Prior to joining UP, he pursued undergraduate studies at Makerere University in Uganda, his native country. He is a seasoned music educator, having taught general music for several years in Uganda and in South

Africa. As a world music performer and educator, he has conducted workshops and master classes to music educators around the globe on integrating the arts in music classrooms and teaching music from a multicultural perspective. Kyakuwa also taught African music theory and practice, ethnomusicology, and world music to undergraduate and postgraduate students of music education and music therapy at UP.

Professor Kyakuwa's research interests include community partnerships with schools, arts integration and creative teaching of music, multicultural and culturally responsive pedagogy, and music teacher education and professional development. He has presented his work at state,

national, and international conferences, including the Society for Music Teacher Education Symposium, National Association for Music Education's Research Conference, the American Education Research Association Annual Meeting, International Society of Music Education Conference, the Pan African Society of Musical Arts Education conventions, and at music education conferences in Louisiana. His publication activity includes a single-authored book chapter, a multi-authored article in the *Journal of Research in Childhood Education*, a second-authored article in the *Arts Education Policy Review*, and short essays in *The Qualitative Report*. ■

Julius Kyakuwa provides this helpful phonetic spelling and pronunciation guide to assist the curious in saying his surname correctly:

Kya-ku-wa: **CHA-ku-wa**
CHA-chapter, **ku**-kudos, **wa**-want

Hailed as an “irresistibly fluid” and “illuminating” pianist by the New York Times and the Cleveland Plain Dealer, Eric Zuber has established himself as one of the leading American pianists of his generation.

Professor Zuber was a recipient of major prizes from many of the world’s most prestigious international piano competitions, including Arthur Rubinstein, Cleveland, Seoul, Sydney, Honens, Dublin, and the Piano-e-Competition. He was awarded Gold Medals in both the Hilton Head and USASU Bösendorfer International Piano Competitions, and was named a Laureate of the American Pianists Association Fellowship

Awards.

Eric has made solo appearances at the Kennedy Center, Carnegie’s Weill Recital Hall, Merkin Hall, the Sydney Opera House, Seoul Arts Center, Severance Hall, and for the International Keyboard Institute and Festival in New York City. Since making his orchestral debut at the age of twelve with the Baltimore Symphony Orchestra, he has performed with many major orchestras in the United States and abroad, including Cleveland, Israel, Indianapolis, Minnesota, Phoenix, Sydney, RTE National, and the Royal Philharmonic.

In addition to a busy performing career, Zuber is a devoted teacher, dedicated to helping the next generation of pianistic talent.

Beginning in the fall of 2020, he joined the University of Kansas as a visiting assistant professor of piano. He has held previous faculty positions at several universities, including Memphis, Ball State, Columbus State, and Bucknell, and has toured extensively throughout Europe and Asia as both a teacher and performer.

Zuber has degrees from Peabody Institute of the Johns Hopkins University (BM, AD, DMA), the Juilliard School (MM) and the Curtis Institute (Diploma) where he studied with Boris Slutsky, Leon Fleisher, Claude Franck, and Robert McDonald. ■

ERIC ZUBER

Visiting Assistant Professor, piano

New Faculty Profile





New Faculty Profile

SAM UM

Lecturer, Percussion

Sam Seyong Um is a percussion artist, performer, and educator. He has been featured in many music series and festivals, such as Yellow Barn, Musical Masterworks, and Nasher Sculpture Center, and has appeared on the stages of renowned halls such as Carnegie Hall, Cite De la Musique of the Philharmonie de Paris, Shanghai Symphony Hall, and the Kennedy Center.

As an award-winning soloist, Um has received the Alice Rosner Prize from the prestigious ARD competition in 2019. He has also performed with the Yale Philharmonia under the direction of Maestro Peter Oundjian as the winner of the Woolsey Hall Concerto Competition. He was also the winner of the concerto competition at the Eastman School of Music and a recipient of 3rd place at the 2012 PAS Marimba Competition. As an active soloist, Sam has been part of the world premiere of the newly-commissioned piece, *Drum Circles*, by the world-renowned composer, Christopher Theofanidis with the Oregon Symphony Orchestra and Maestro Carlos Kalmar. He has also premiered the concerto version of *Seaborne* by Garth Neustadter with the Louisville Symphony Orchestra with Maestro Teddy Abrams. Upcoming concerto engagements

include those with orchestras such as The Grant Park Symphony and The Baltimore Symphony Orchestra with Maestro Marin Alsop. Sam has also been featured as soloist with The Curtis Composer's Orchestra, and the Yale Band.

Sam is an active artist in community outreach and community engagement programs, performing internationally in Spain, Mexico, Costa Rica, and the United States with programs such as the Yellow Barn Music Haul, and The New Life Foundation. He has also been featured with the United Nations Chamber Music Society's children's concert to help to fund Teach the World Foundation.

Um earned his master's degree at the Yale School of Music as a Havemeyer Scholarship recipient under Robert van Sice. He earned his bachelor's degree at the Eastman School of Music with the Howard Hanson Scholarship and John Beck Scholarship under Michael Burritt, and was honored with the prestigious Performer's Certificate. Sam is currently pursuing a doctoral degree at the Peabody Conservatory. He is a sponsored artist of Zildjian Cymbals, Pearl Drums/Adams Percussion, Vic Firth, Black Swamp Percussion, and Evans Drumheads. ■

A MATHEMATICIAN-MUSICIAN'S BREAKTHROUGH MELTS EAST, WEST

By Rick Hellman

KU math professor and courtesy professor of music Purnaprajna Bangere has achieved an artistic breakthrough that synthesizes his musical and mathematical skills, creating an entirely new approach to music he calls “metaraga.”



Metaraga (Origin Records) is also the title of the debut recording by his Purna Loka Ensemble, which generated critical praise, radio airplay and even sales and chart action.

The word conjoins the Latin prefix “meta,” meaning “beyond” or “transcendent,” to the Sanskrit word “raga.” Raga literally means “colored,” but it connotes an emotional feeling and is used to describe a melodic framework for improvisation in Indian classical music.

Growing up in the city of Mysore and studying under guru HKN Murthy, Bangere mastered the Indian classical violin tradition known for bridging the

subcontinent’s two main musical forms – Carnatic and Hindustani. As a child, Bangere had listened to Western classical music; then as a student at Boston’s Brandeis University, he immersed himself in American blues, jazz and rock.

He liked them all but saw them as discrete forms of music until he began to explore an approach inspired by algebraic geometry, specifically the work of Alexander Grothendieck (1928-2014).

Bangere uses methods and ideas of Grothendieck to merge the seemingly disparate conceptual frameworks of Eastern and Western music, using the microtonal progressions – the slides, bent notes and blue notes – of American blues and jazz, together with an array of new techniques to bridge the divides.

“Sociologically, that is a very satisfying thing,” Bangere said. “Africa is in the middle, and you have the East and the West, and it is the African American sounds which negotiate and act as a bridge between them.”

In the end, he said, this is even beyond integration, but simply another way of making music from structural elements of various genres and beyond.

“I look at music from a purely structural viewpoint,” Bangere said. “I now see a certain underlying structural unity, which I did not exactly grasp before. Thanks to algebraic geometry, I’m

able to find a mathematical handle to enter the musical world.”

With some structural similarities to Picasso’s Cubism, this conceptual breakthrough has

“I look at music from a purely structural viewpoint. I now see a certain underlying structural unity, which I did not exactly grasp before.”

- Purnaprajna Bangere

unleashed a flood of creativity in Bangere. He composed five of the eight tracks on the *Metaraga* album – the first songs he had ever written. The other three tracks are the group’s take on two traditional ragas and a cover of John Coltrane’s 1963 song “Alabama.”

For the success of *Metaraga*, Bangere is quick to credit his collaborators in the Purna Loka Ensemble and others at KU Music. The ensemble includes lecturer and double bassist Jeff Harshbarger, David Balakrishnan (multi-grammy winner and leader of the Turtle Island Quartet) on second violin and co-composing credits, and Amit Kavthekar from Boston on tabla. Robert Walzel, dean, plays clarinet on the track “Alabama.” KU Music’s Brock Babcock engineered the recording sessions at Swarthout Recital Hall, and Paul duGre mastered the recording in Los Angeles. ■



Left to right: Amy R. Smith, PhD'19, with Julia Broxholm

JULIA BROXHOLM HONORED FOR EXCELLENCE IN TEACHING

By Rick Hellman

Julia Broxholm, director of voice in the School of Music, was honored with the Byron T. Shutz Award for Excellence in Teaching at the annual KU Teaching Summit, held at the beginning of the 2019 fall semester.

Broxholm discussed and then performed a challenging work by French composer Gabriel Fauré during the annual Shutz Lecture at the University of Kansas — blending the craft of musical composition and the art of performance. Her presentation offered “An Examination of Gabriel Fauré’s Late Song Cycle, ‘La Chanson d’Ève,’ From the Performer’s Perspective.” Broxholm said she was drawn to the composer and this particular work as a culmination of her research focus as she approaches retirement. Fauré was a late 19th- and early 20th-century French composer, known for the opera *Pénélope* as well as chamber music and choral works. The song cycle, an excellent example of Fauré’s

late compositional style, includes 10 songs using the poetry of Charles Van Lerberghe, Broxholm said.

“The harmonic language is less adventurous than in (Fauré’s) earlier songs, and there is more contrapuntal writing, most often featuring at least two voices in the piano part, with the vocal line superimposed over the top,” she said.

The work, which roughly translates to “The Song of Eve,” flirts with both religious beliefs and secular views. The cycle presents Eve as a representation of woman experiencing the world, rather than as a religious figure, yet also incorporates the role of God in ambiguous ways.

“The late song cycles of this composer are regarded by singers as major vocal and musical challenges,” Broxholm said. “When I received the teaching award, I immediately thought of this work, first because it was so enticing to have another opportunity to perform it, and second, because in my first performance I focused primarily on the performance. Now I can focus on the genesis of the work, what influenced Fauré, the religious climate at the time, and the growing importance of music in France as a premier form of artistic expression.”

Broxholm maintains a versatile schedule of solo and

chamber music performances. A soprano, she is a founding member of SATB, a vocal quartet specializing in vocal chamber music of the 19th and 20th centuries. Her particular area of interest as a recitalist is vocal literature by American composers of the 20th and 21st centuries. Her performances with SATB have taken her from the Cayman Islands International Music Festival to Severance Hall of Cleveland, and Kilbourn Hall at the Eastman School of Music.

Recordings include two releases with SATB: *Magic* and *It’s a Grand Night — Four Singing*. She also has recorded two CDs of soprano and clarinet repertoire with clarinetist Fred Ormand and pianist Martin Katz. *Of Shepherds, Romance and Love* features music of the 19th century, and *Transcendence* includes “Ariel” by Ned Rorem and “To Be Sung Upon the Water” by Dominick Argento.

Her most recent project is a 2016 recording of 20th- and 21st-century American song with Miller on the piano. The recording features works by Ned Rorem, John Duke, Amy Beach, Theodore Chanler, Richard Hundley and “The Soul Fox,” a song cycle by Lori Laitman, and was commissioned by Reach Out Kansas, for Broxholm and Miller. ■

MUSIC THERAPY AIMS TO DEVELOP EMOTION REGULATION IN PRESCHOOLERS

By Rick Hellman

Deanna Hanson-Abromeit, University of Kansas associate professor of music, and a colleague were awarded a grant from the American Music Therapy Association to study an effective way for preschoolers to practice regulating their emotions. The hope is that learning emotion regulation during childhood will help the children resist the urge to act out in counterproductive ways as they mature.

Hanson-Abromeit said the intervention, Musical Contour Regulation Facilitation (MCRF), stemmed from her questioning the whole notion of music as therapy and a desire to better identify the role of music in creating change. In Hanson-Abromeit's clinical work with premature infants, she recognized that nuanced adjustments in tempo, melodic contour and dynamics created very subtle but important changes in these premature infants — physiological and behavioral responses. Now she wants to know how and why that is.

If that can be defined, the KU researcher said, “then we can define and create targeted music interventions.”

That is what Hanson-Abromeit and her colleague, Kimberly Sena Moore, associate professor of professional practice at the University of Miami's Frost School of Music, are now exploring. Their previous study in the *Journal of Music Therapy* showed evidence that

typical preschoolers benefited, in terms of emotion regulation, from MCRF training.

“Emotion regulation tends to develop from a perspective of external cues,” Hanson-Abromeit said. “When a baby cries and a caregiver comes over, figures out what the baby's needs are and meets them, they are providing regulation for the baby's aroused state by meeting their needs. Infants also notice what it feels like when they're aroused — they're hungry, they're crying, their diaper is wet — and nobody responds to them.

Children develop emotion regulation by practice, Hanson-Abromeit said. “But there are very few interventions that allow children to practice what it feels like to be highly aroused versus what it feels like to be low aroused, or just kind of neutral.”

In a 2015 *Frontiers of Neuroscience* article, Hanson-Abromeit and Sena Moore described what characteristics of music stimulated which types of physiological changes during various states of arousal. Knowing what types of sounds work in this way, Hanson-Abromeit said, “We can compose music that's intentionally designed to create the change.” So the researchers wrote their own simple songs, designed either to stimulate or calm, for use in the MCRF



Courtesy, Deanna Hanson-Abromeit

intervention.

In their previous feasibility study, “There were moderate effect sizes, and it was shown to be acceptable to the parents and teachers,” Hanson-Abromeit said.

They've completed data collection on the next phase of studying the MCRF intervention. In this study, the 15-minute experimental periods exposed children to music that shifts up and down, back and forth, between high- and low-arousal sounds. And whereas their previous experiment dealt with typically developing children, this study targeted at-risk youths at a Head Start facility in the Miami area, where families all have incomes at or below the federal poverty line.

“We are currently analyzing the data. In this study we looked at dosage,” Hanson-Abromeit said. “We want to know if this intervention is effective if done three times a week, or just one time a week. We are also looking at treatment integrity to determine if the trained music therapist consistently delivered the MCRF intervention as intended. This information will help us move forward with larger efficacy studies.” ■

AVANT-GARDE ICON'S STORY FLESHED OUT A CENTURY ON

By Rick Hellman

Even a century later, the art world knows Georges Auric's circle of friends by single names: Picasso, Poulenc, Satie, Cocteau. But few people know the role that the French composer and critic played as a go-between among the fractious groups fomenting such indelible artistic concepts as surrealism, cubism and dada.

University of Kansas researcher Colin Roust's new biography, *Georges Auric: A Life in Music and Politics* (Oxford University Press, 2020) is an attempt to set the record straight. It is the first full-length book on Auric.

Roust, associate professor of

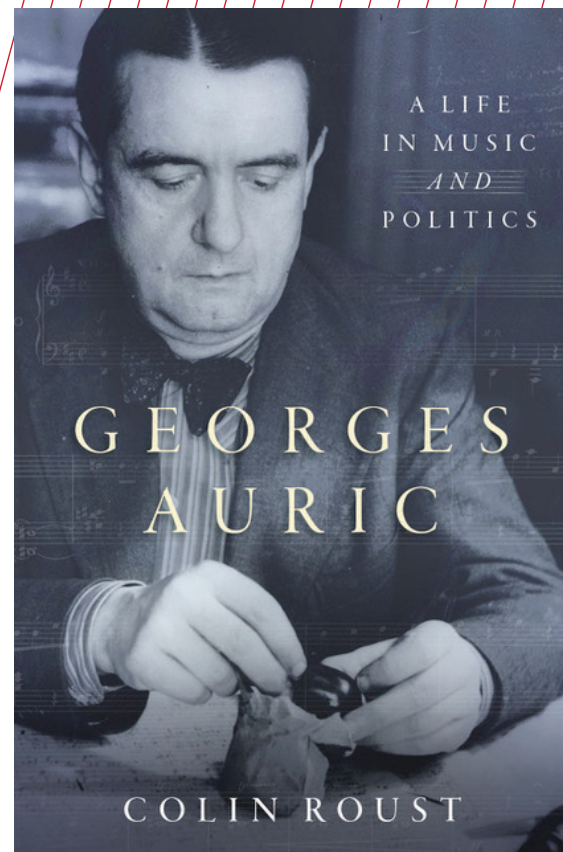
“At the conference, people were genuinely blown away by my discussion of his role in both groups and the way that the two groups intersected through Auric,”
— Colin Roust

musicology, said that with the aid of the composer's widow, he has uncovered previously unpublished Auric music, which is excerpted in the book. And Roust has fleshed out details of Auric's youth in the French countryside, including an agricultural strike that may have influenced his leftist politics.

Auric's rapid ascent from provincial child prodigy to the toast of Paris' avant-garde during World War I is just one newly-detailed chapter in Roust's eminently readable new book. Auric seems to have lived many lifetimes during his 84 years. He survived both world wars. Politically, he moved from rejecting communism to becoming a fellow traveler, and from philosophical anti-fascism to participation in the anti-Nazi French Resistance. Professionally, Auric was recognized as a serious modernist composer while still in his 20s, but he found working in collaboration with others, as on film scores like the influential *A Nous la Liberte*, to be most satisfying. After World War II, he scored dozens of international films, even topping the U.S. pop charts in 1953 with his “Theme from Moulin Rouge.” From there, Auric moved into arts administration, where, as a top official of the Society of Authors, Composers and Editors of Music (SACEM), he expanded opportunities for artists at every turn.

In a recent interview, Roust recalled meeting Michele Auric, the composer's second wife, in 2017 at her home in Monaco.

“We spent an afternoon going over the manuscripts she pulled



out for me,” said Roust, who took some 800 photographs that day. “Two of the songs she pulled out, nobody knew existed, nobody knew he had composed. Five others were known to have been composed, but nobody had ever seen the scores.”

Roust had been working on his biography of Auric for the past 10 years, using a \$6,000 Franklin Research Grant from the American Philosophical Society to fund his Monaco trip.

At a January conference at Princeton University marking the centenary of “Les Six” – the modernist composers that included Poulenc and Darius Milhaud – Roust gave a presentation on Auric, noting his role as “a central member of both Les Six and Paris Dada, becoming an ambassador of sorts between two groups that didn't get along well. He also served as an



Villa St. Bernard, courtesy Michele Auric.

intermediary between the three rival factions of Paris Dada as that group exploded apart from 1922 to 1924.”

Somehow, Auric was tight with both Jean Cocteau and André Breton, two of the poles of the Paris art world at that fecund time, as well as Tristan Tzara, Guillaume Apollinaire, Serge Diaghilev, Max Jacob, Georges Braque and many more.

“At the conference, people were genuinely blown away by my discussion of his role in both groups and the way that the two groups intersected through Auric,” Roust said. “Everybody at the conference was well aware of both groups, but nobody had actually lined them up side by side to see the connections.”

From a strictly musical standpoint, Roust says that while he was hailed in the 1920s, Auric

has been unjustly forgotten in the intervening century.

“He is the one most representative of the aesthetics that they are credited with,” Roust said.

Les Six advocated for a clean break – Auric liked the words and concepts “clean” and “simple” – from what they considered the stifling German romanticism of Wagner and even the fussy Frenchman Claude Debussy.

Then again, Roust said, Auric was something of a musical chameleon, adapting his music over the decades and to the requirements of his collaborators.

“Some French musicians today know him, and some do not,” Roust said. “Back in the 1950s and ‘60s, I argue, he was the most important figure in French music.”

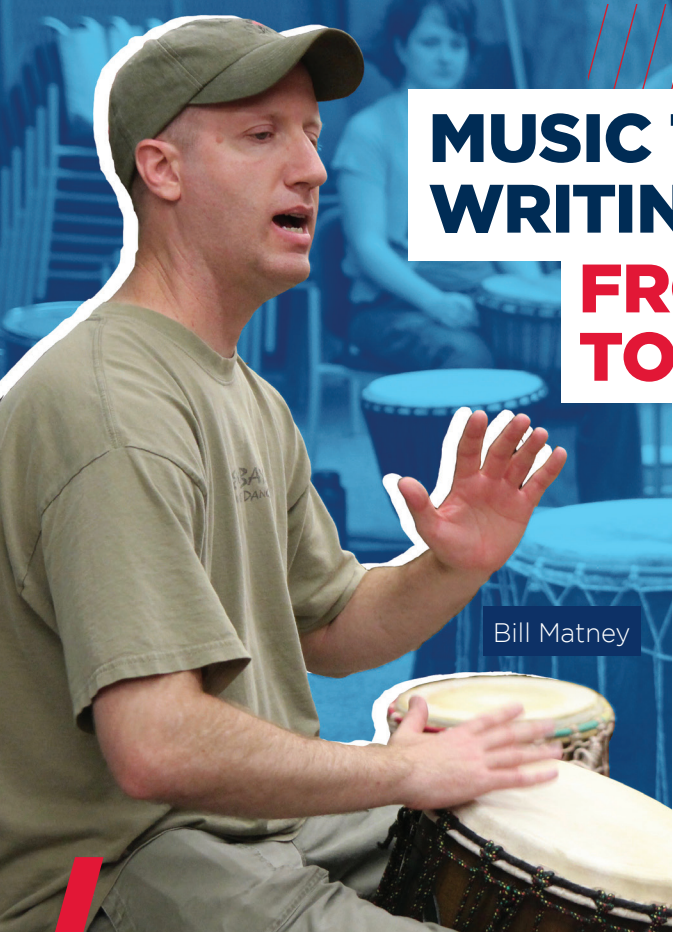
In that period, Roust wrote, Auric was not only topping the pop

charts with his film scores, but he had moved on from directing the Paris Opera to advocating for artists’ rights – foremost their copyrights – on the international level.

“He leads SACEM through a transition period,” Roust said. “He expands their pension plan. He loosens the rules for membership, which expands the number of people who can be supported. Everything is really focused on helping other musicians.”

Even today, scholarship funds and grant programs Auric helped establish annually support hundreds of French musicians and students, Roust said.

Auric is well recalled in the Paris offices of SACEM – and now, thanks to Roust’s book, Auric has been much better documented in history for the public at large. ■



Bill Matney

MUSIC THERAPIST'S WRITINGS RANGE

FROM PHILOSOPHICAL TO PRACTICAL

By Rick Hellman

Bill Matney, assistant professor of music therapy, believes music therapists must sing and play a variety of instruments to have a complete toolkit to help their clients.

In a 2019 issue of *The Journal of Music Therapy*, the field's most prestigious, Matney published the article "A Knowledge Framework for the Philosophical Underpinnings of Research: Implications for Music Therapy." Matney writes about epistemology, or the philosophical study of knowledge, in relation to the different types of evidence and meaning music therapists generate through diverse research processes.

Matney writes of "the three primary epistemological positions that exist on a more nuanced continuum: objectivism, constructionism and subjectivism," outlined by

Michael Crotty in his influential 1998 book *The Foundations of Social Research: Meaning and Perspective in the Research Process*. Matney offers a re-envisioning of Crotty's four-tiered "knowledge framework" that "emphasize(s) a two-way, dynamic relationship between" such fundamental questions as epistemology

"and the research question(s). I also add surrounding factors in research process: the researcher, the context and the participant."

Long after he earned a doctorate and published a book on the use of drums and percussion in music therapy, Matney continues to draw on the experience of his first love behind the kit — he toured as a drummer with a rock band in his youth. His latest article — published June 2020 — by the journal *Music Therapy Perspectives* is titled "Drum Set Training in Music Therapy: A Resource for Students, Clinicians and Educators."

"Through the use of body percussion, vocalizing/singing and other processes, the author proposes a way to promote a stronger understanding of how to use the drum set for accompaniment, re-creating, composing and improvising," he

wrote.

Matney outlines a method that allows students to practice by vocalizing and "percussing" various body parts (e.g., right hand taps left shoulder in place of the stick against the high-hat cymbal) so that, once they get in front of a drum set, muscle memory can take over.

Matney believes his methods seek to focus on instrumentation, musical development and clinical engagement relevant to music therapy practice, which is an improvement over a typical "percussion methods class where they're teaching you timpani and marimba and intermediate rudiments on a snare drum. There's very little of that that's going to transfer into your clinical work."

"So I've spent a lot of time over the last two decades looking at what percussion instruments music therapists use and how to teach those things in a way that they can transfer to their clinical practice. ... How do I use a drum set to facilitate certain kinds of grasps or range of motion for a client? How do I use a hand drum or a set of hand drums to promote social cohesion with a group of teenagers? These are the things I'm thinking about."

"First and foremost, I am of the belief that all people have the capacity to be musical." ■

RECORDING WISHES FOR 'FREEDOM FROM FEAR'

By Rick Hellman

The issues that inspired and, in turn, are raised by the new album *Freedom from Fear* (Naxos, 2020) featuring the University of Kansas bands and choirs, are torn from the headlines of recent years.

"It was three years ago that we were in the process of conceptualizing it, and two years ago that we premiered it," KU's Director of Bands Paul Popiel said. "But every day the headlines come through, and I think this has not faded from national or international relevance. You always wonder what the staying power of a piece of art might be when political times change. But so far, it has been just as relevant."

In addition to guiding all aspects of KU's School of Music band program, Popiel conducts the KU Wind Ensemble, the featured group on *Freedom from Fear*.

The recording also includes KU's Men's Chorus, Jazz Ensemble I and several soloists.

Freedom from Fear draws its title from President Franklin Delano Roosevelt's 1941 "Four freedoms speech" as well as the United Nations' 1948 Universal Declaration of Human Rights, in which it is enshrined.

"It started with a good friend and donor to the university, James Zakoura, and his organization Reach Out Kansas," Popiel said. "Jim has sponsored and supported several major pieces in the past several years. He's an attorney and a music lover. Although his family is Middle Eastern and mine is Polish, we share a common

story — like almost all of us here in America — of immigration to the United States. So in light of the immigration crisis, we started to talk about manifesting that in a musical project."

What brought it to a head was the 2015 viral photo of Alan Kurdi, a Syrian war-refugee child, who had washed up, face down on a beach, trying to reach Turkey.

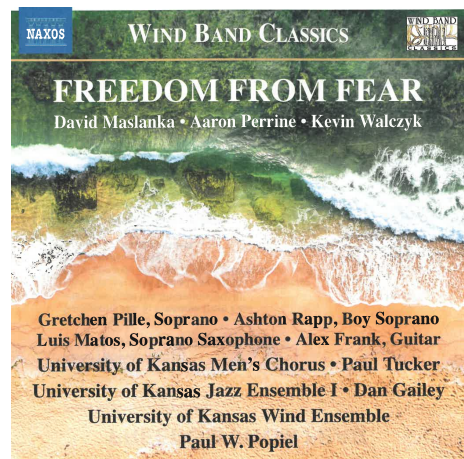
"That resonated with Jim

"Kevin was interested in telling this story with a wide lens, that included the Syrian immigration crisis ... but relating it to the forced removal of any fellow man from their homeland to a foreign place."

—Paul Popiel

and me. So we connected with a composer friend of mine, Kevin Walczyk, and ended up commissioning him to write a piece. That's why the piece has elements of Syrian folk song and blues and these wide-ranging things. But the unifying theme is immigration."

The performances were recorded at the Lied Center of Kansas before the symphony premiered at the Kennedy Center in 2018. Given the huge investment of time and logistics required to bring together the various student ensembles, along with the instrumental and vocal soloists, Popiel said, he came to believe there was a need to record



the symphony's performance. Since the recording session nearly two years ago, there was a period of months of editing and mixing the recording, after which it was released by Naxos March 27.

In Walczyk's symphony, both Alan Kurdi and his mother come back to life, singing of their faith and their love for one another. They are voiced, respectively on the recording, by soprano and KU graduate Gretchen Pille and a then-14-year-old Lawrence resident Ashton Rapp.

In the final movement — "Sea Crossings, Mother of Exiles" — the mother's voice merges with that of the Statue of Liberty.

"When Kevin was waist-deep into the piece, there was not a planned appearance for the Statue of Liberty," Popiel said, "until a very high-ranking federal official made some disparaging comments about the huddled masses and the type of people we don't want coming in as immigrants. That inspired Kevin to reinvest in the dream of what the Statue of Liberty represents and the Emma Lazarus poem on its base. It ended up being quoted and sung, so the soprano transforms from the Syrian mother to later singing the inscription from the Statue of Liberty." ■



KU VIRTUAL MIDWESTERN MUSIC CAMP DRAWS NEARLY 2,000 STUDENTS

By Jennifer Lane

In response to the COVID-19 pandemic and the economic downturn, the University of Kansas Midwestern Music Camp continued its 85-year-old tradition online and free of charge.

The camp brought together 1,930 virtual students, KU School of Music faculty and special guest artists, including Imani Pressley, George Shelby, Kat Rodriguez and Mads Tolling.

Music campers came from 44 states, Puerto Rico, Canada, Switzerland, Mexico, Ukraine and Hungary for the event, which was held this past June. School of Music faculty taught over 290 one-on-one lessons to seventh-graders through first-year college students and provided over 70 live Zoom sessions and YouTube videos.

Parents of campers shared

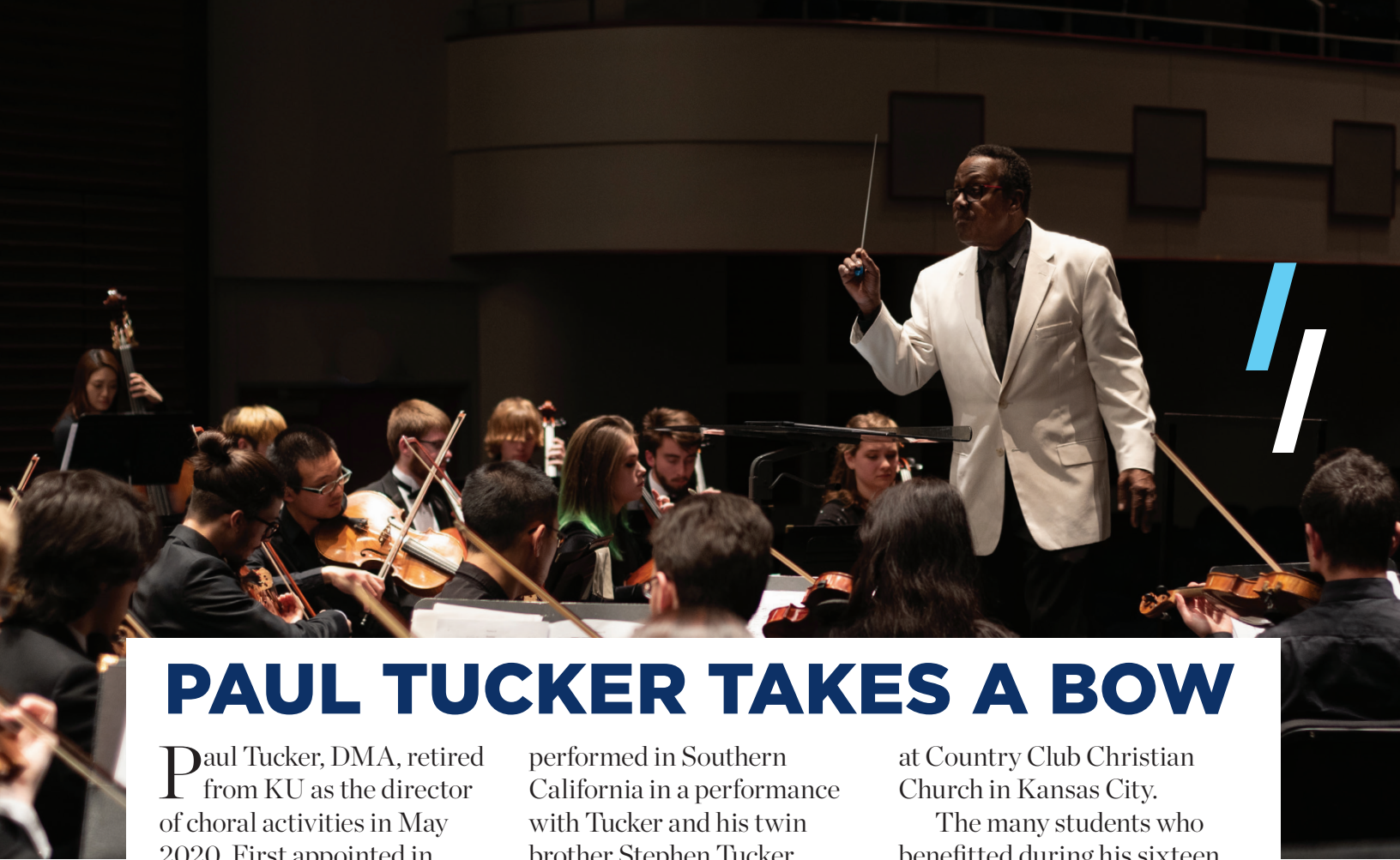
praise for the opportunity the camp provided through the online format, including Kari Keller, of Chillicothe, Missouri. “My daughter and son really enjoyed the sessions they selected today,” she wrote. “I am very impressed at the information, sources and quality of this improvised format. Thank you.”

Parents also noted the quality of instruction. “My daughter has enjoyed the first day of camp. After watching Mads Tolling she really wants to learn to play the violin,” said Samantha Worley, of Lebanon, Missouri. “So far she plays the clarinet and is learning more every day on the keyboard and guitar.”

Support from the Band of Angels program, Meyer Music, Yamaha and Fox 4 Kansas City helped make the camp experience possible.



The Midwestern Music Camp at KU is the second longest-running music camp in the United States. The KU MMC provides students with the opportunity to learn from KU Music faculty, as well as established and emerging musical artists each summer. ■



PAUL TUCKER TAKES A BOW

Paul Tucker, DMA, retired from KU as the director of choral activities in May 2020. First appointed in 2004 as associate director of choral activities, he has served as leader of the choral program at KU since 2008. Before joining the KU faculty, Professor Tucker served as the Director of Choral Activities at Richland College in Dallas, Texas. He is the Founder, Artistic Director, and Conductor of Paradigm Vocal Ensemble, a semi-professional choral ensemble based in Arlington, Texas. He has taught choral music at the junior high, high school, and collegiate levels, and has also served as the director of bands at the junior high and high school levels. Tucker has worked extensively in music settings across the United States, the Caribbean, Hawaii, and Europe.

In 2018, the KU Choirs

performed in Southern California in a performance with Tucker and his twin brother Stephen Tucker, faculty at the University of California – Irvine, sharing the podium. Tucker also recently conducted performances with KU Chamber Singers at the University of Costa Rica and the United States Embassy in San Juan, Costa Rica. Other performances of note conducted by Tucker while at KU included international appearances in Europe and Jamaica.

An accomplished composer and arranger, Professor Tucker continues a varied music career as a conductor, pianist, composer/arranger, and record producer. Alliance Music Publishing and Neumark Music Publishing distribute his compositions. Tucker continues his work as Co-Director of Music

at Country Club Christian Church in Kansas City.

The many students who benefitted during his sixteen years of service are grateful for his many contributions. All in the School of Music family wish Paul and his wife Vicki well as they move into retirement.

Born in Kingston, Jamaica, Tucker studied conducting and piano at the Jamaica School of Music with Kaestner Robertson. His musical experience includes owning and operating Sabre Sound Studio in Riverside, California, where he produced and performed on albums for various recording artists. He earned a Bachelor's of Music degree from the University of Texas at Arlington, a Master's of Music, and a Doctor of Musical Arts degree from the University of North Texas. ■

ANTHONY LEE

RECEIVES FULBRIGHT

U.S. SCHOLAR AWARD

By Jennifer Lane



Courtesy photo

Anthony Lee, DMA '20, received a Fulbright U.S. Scholar Program award to Hungary in piano performance. He will engage in performance studies at the Liszt Ferenc Academy of Music in Budapest, as well as conduct research on the rich history of the Academy.

Lee is one of over 800 U.S. citizens who will teach, conduct research, and/or provide expertise abroad for the 2020-2021 academic year through the Fulbright U.S. Scholar Program. Recipients of Fulbright awards are selected on the basis of academic and professional achievement, as well as record of service and demonstrated leadership in their respective fields.

Some of Lee's accomplishments include winning a grand prize at the 2018 Chicago International Music Competition, attaining a recording contract with A Life of Music Records, being a semi-finalist at the West Virginia International Piano Competition and the American Prize.

Lee was competing in local competitions and performing regularly by age 10. He made his orchestral debut at age 16, and at age 17 he attended the Interlochen Arts Academy. He went on to attend the University of Michigan and the Eastman School of Music. Lee studied with Steven Spooner while earning his doctor of

musical arts at KU.

As an organizer, Lee founded the Cary Classical Concerts in January of 2017, was featured in many of the concerts, and resides as the artistic director. He not only performs solo and chamber music, but also speaks to the audience about various topics, including his programming choices. Lee's chamber music experience also includes his fellowship at the New Mexico Chamber Music Festival in Albuquerque. Recently, Lee was featured on the program, *My Life in Music* on WCPE, the classical radio station of North Carolina.

The Fulbright Program is the U.S. government's flagship international educational exchange program and is designed to build lasting connections between the people of the United States and the people of other countries. Fulbright Scholars address critical global challenges in all disciplines, while building relationships, knowledge, and leadership in support of the long-term interests of the United States. Fulbright alumni have achieved distinction in many fields, including 60 who have been awarded the Nobel Prize, 88 who have received Pulitzer Prizes, 75 who are MacArthur Foundation Fellows, and 37 who have served as a head of state or government. ■

NATIONAL CHAMPION BEN DOMINGUEZ: FIRST PLACE AT MTNA

By Jennifer Lane

University of Kansas alumnus Benjamin Dominguez has recently been awarded first place in the Music Teachers National Association (MTNA) Young Artist Performance Competition.

MTNA announced the winners from each category of the competition April 20 through an email sent to all contestants. There were seven competitors in the national final round for the Young Artists piano division.

In the past, all levels of the competition have been performed in person, but in recent years MTNA switched to video competitions for the regional round, with the final round being performed in person at the annual MTNA National Conference. This year, the MTNA National Conference, originally set for March 21–25 in Chicago, was canceled due to the coronavirus pandemic and — for the first time in history — each round was decided by video competition.

Dominguez, from East Berlin, Pennsylvania, earned his bachelor's degree in piano in 2019 and will pursue his master's of music in piano performance at Juilliard this fall, after taking a year off from academics to focus on studying piano with Jack Winerock, KU professor of piano.

"After beginning my senior year at KU in the fall

of 2018, both Dr. Winerock and I felt that I could benefit from taking a gap year in college," Dominguez said. "From both technical and musical considerations of piano playing, I still had much to learn from Dr. Winerock before starting graduate school. During this gap year I was able to focus more on practicing, giving recitals — I performed quite a bit in Kansas and Pennsylvania in the fall, entering competitions, and preparing for graduate auditions — as I no longer had any academic workload. It was a tremendously helpful time for me, as it has allowed me to focus solely on music."

At the age of 15 Dominguez began a more rigorous study of piano and came to the realization that piano performance was the path he wanted to pursue in college. Dominguez credits Winerock for helping him to grow as a

musician and for urging him to compete.

"I feel that I have grown tremendously while studying with Dr. Winerock over the last five years," Dominguez said. "It was with Dr. Winerock that I participated in my very first piano competition, which was the Kansas senior division of MTNA in 2015, during my freshman year of college."

The MTNA National Competitions are the most successful and prestigious student competitions in the country. Each year thousands of students compete for top prizes and national recognition. The purpose of the Music Teachers National Association Performance Competitions is to provide educational experiences for students and teachers and to recognize exceptionally talented young artists and their teachers in their pursuit of musical excellence. ■



Courtesy photo

I'M A JAYHAWK: CLAPPING IN TIME

By Curtis Marsh

Some of KU's most prized traditions are rooted in music. You can't walk down the hill for Commencement without the herald trumpets beginning the procession, you can't wave the wheat without the band playing the Wheaties song. And you can't do the special clapping to the fight song...well, lots of people can't do the special clapping to the fight song.

How did the clapping tradition get started? Why do so many have a hard time mastering it? The Jayhawk Nation loves a good tradition-origin story, so it is a pretty big deal that the mystery was unraveled this year after visits with three contributors to our beloved School of Music.

The story begins in 1965 as the KU campus was bustling in preparation for its Centennial celebrations. A graduate student in the school of music was asked by his band director to take a close look at KU's fight songs, and jazz them up a bit for a performance at a Centennial Celebration Concert. Roy Guenther (d'66, f'68) did as band director Ken Bloomquist requested. He created a new arrangement for "I'm a Jayhawk," which made the KU fight song at times sound like a Waltz, at times a Charleston, and towards the end, a stop-time march. The stop-time was only a few bars, but Bloomquist liked that section in particular. Those few bars of stop-time were the true beginnings of an important campus tradition.

After the KU band performed Guenther's 1965 arrangement, Bloomquist began teaching the band to play it in stop time for the full second verse. It can be heard on a recording of the KU Marching Band from 1969. A young faculty person in the School of Music at the time, James

The image shows a musical score for the song "I'm a Jayhawk". At the top, it is titled "I'm a Jayhawk" with a handwritten "30" in the upper right corner. Below the title, it says "M-KU-10 Arr. Guenther". The score is written on five staves. The first four staves are for a trumpet part, with a "trumpet" label on the third staff. The fifth staff is for a drumline part, showing a sequence of notes and rests that correspond to the "stick clicks" mentioned in the text. The music is in 2/4 time and features a mix of eighth and quarter notes, with some syncopation.

Barnes (f'74, g'75), is credited for the arrangement on that recording. After 50 years, his arrangement of "I'm a Jayhawk" is still played today. He and Bloomquist agree that the second verse, with its signature short crisp notes, originated with Roy Guenther's arrangement for KU's Centennial.

For true historic reference, we turn to Alan Riedel of Great Bend. Alan holds the distinction of having quite possibly the world's largest collection of college marching band recordings. When Alan heard we were working on the origin story of the clapping tradition for "I'm a Jayhawk", he jumped to action. Within weeks, he sent a recording of 16 versions of the song, from 1969 up until his most recent version, recorded in 2009. These recordings helped answer the final question: how did we get from the Barnes arrangement of the song to a tradition of complex clapping?

The final piece of the puzzle came by virtue of the band alumni Facebook page. Gary McCarty (d'76), a teaching assistant for the KU Drumline in the mid 70s, answered a post and offered the following story: The drum section was concerned at the speed with which the trumpet section was playing this new stop time verse. That is a hard pill to swallow for this article's author, having been a member of the trumpet section in the late 80s. But true to form, the trumpets seemed to be rushing the

stop time verse and the drumline was intent on reining them in. Gary explains that the drums chose to add "stick clicks" to the portion of the second verse where the band was not playing. This is something you can still hear the Drumline do today. They simply clicked their own sticks together once, then quickly clicked the stick of the drummer next to them, and then clicked their own sticks once again. This was specifically done in order to fill the empty space when the band was not playing. It was also effective in slowing the intrepid trumpet section. Gary remembers the day—as the Drumline was returning to the stands from their halftime show—that he saw the student section clapping to the stick clicks. This was the true beginning of the clapping tradition.

In the last several years, the clapping has slipped a bit. Videos have been produced to teach the clapping sequence, but some students seem to be clapping to the correct syncopated rhythm and others are clapping on the beat. Armed with this new origin story, KU can now explain to students and alumni alike that the whole reason the clapping began was to mimic the drumline's stick clicks that slowed the trumpets and filled the space created by the stop time verse first arranged by a graduate trombone student fifty years ago. Music, once again, drives one of KU's unique traditions. ■

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Your support of the KU School of Music is essential to our mission. Outright cash gifts from our alumni and friends make a vital impact for our students, faculty, and staff every day. As an avid KU Music supporter, you may wonder about other ways that you can help us to continue to share our music with the world. One commonly used method is through a gift of money, property, or a share of your estate's residue through your Will or Trust. But there are other options for giving to the KU School of Music beyond such bequests. Visit kuendowment.giftlegacy.com.

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Curtis Marsh

Development Director for the School of Music and the Lied Center
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785 832-7467
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MULTICULTURAL SCHOLARS

The KU School of Music is pleased to announce the endowed KU Music Multicultural Scholarship. Thanks to the generosity of many Jayhawk alumni, including lead gifts from Jerry (b'63) and Kay Jennett and Jim (e'55) and Sue (d'55 g'58) Duncan, KU Music has scholarship funding to support multicultural students in perpetuity.

In 2017 the KU School of Music launched its Multicultural Scholars Program in a commitment to create and maintain a diverse, equitable, and inclusive environment for its students, faculty, and staff. Since then seven undergraduate students from under-represented

backgrounds have joined a community whose goal is to ensure their academic and career success. Multicultural scholars, who include students of color, first-generation college students, and students with high financial need, have opportunities to develop leadership skills through specially designed academic, social, personal, and career-oriented experiences. During their time at KU, multicultural scholars receive individualized mentoring, four-year renewable scholarships, and participation in regularly scheduled social activities.

“Now, more than ever, providing support for under-represented students is a priority for music schools

nationwide. The KU Music Multicultural Scholarship fund is one of the most needed and exciting new scholarship endowments at KU and in the School of Music. We look forward to continued contributions to grow the balance so that even more students might benefit from this incredible resource.” - Dean Robert Walzel

Scholarship funding is a vital part of the KU Music Multicultural program. To give to the KU Music Multicultural Scholarship please contact Development Director Curtis Marsh at cmarsh@ku.endowment.org or 785-832-7467.

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