Beacons of Light

What a marvelous and exciting time to be alive! We live in a time filled with amazing discoveries, inventions, and scientific and artistic developments! It is abundantly clear that the Lord continues to pour out rich blessings of light and knowledge to all those who earnestly seek Him!

Of course, eternal laws dictate that there must be “opposition in all things.” So, along with the continued effusion from God comes the ever-present and mounting attempts to blanket the world with darkness. But we can add to the light. We can, each in our own personal ways, bring more light to the world. Not only can we, but we MUST!

In 2015, President Thomas S. Monson, a prophet and apostle of the Lord, spoke to members of The Church of Jesus Christ of Latter-day Saints and to all others who would listen. In his address titled “Be an Example and a Light,” he spoke of two passages of scripture that had impressed him in his recent readings.

The first is from the Sermon on the Mount: “Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven.” (Matthew 5:16) And the second is from the apostle Paul’s Epistle to Timothy: “Be thou an example of the believers, in word, in conversation, in charity, in spirit, in faith, in purity.” (1 Timothy 4:12)
President Monson counseled that we should seek diligently to always be a light and example in the world to help all God’s children find their way in the darkness and seek Jesus Christ, the Light of the World.

“Therefore, hold up your light that it may shine unto the world. Behold I am the light which ye shall hold up.” (3 Nephi 18:24)

“Behold, I am Jesus Christ, the Son of God… I am the light which shineth in the darkness.” (D&C 6:21)

President Monson shared a poem that accurately depicts how we can share light with others. In doing so, we enable them to share their light with those in their own spheres of influence, perhaps even one day re-sharing light with us in our moment of darkness.

**Lamps**

By Lon Woodrum

"I met a stranger in the night
Whose lamp had ceased to shine.
I paused and let him light
His lamp from mine.
A tempest sprang up later on
And shook the world about.
And when the wind was gone
My lamp was out!
But back to me the stranger came—
His lamp was glowing fine!
He held the precious flame
And lighted mine!"

President Monson concludes his address with this: “As we follow the example of the Savior, ours will be the opportunity to be a light in the lives of others, whether they be our own family members and friends, our co-workers, mere acquaintances, or total strangers.”

We are here now – here in this marvelous and exciting time – precisely so we can share our light with those struggling to evade the darkness. We can be beacons of light and can help bring them to the True Light!

As you explore this issue of the BYU School of Music Journal, you will see the many ways our students, faculty, alumni and emeritus faculty are beacons of light. We invite you to share your stories and experiences of giving light to others through music. Or perhaps someone in our School of Music family has helped you light your lamp or rekindle your lamp’s flame. Whatever the role – recipient or giver – we look forward to hearing from you.

Together let us Light the World!

Dr. Mark Ammons
Assistant Director
Brigham Young University School of Music

Journal Editors:
Arielle Cline and Kate Parrish
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THE BACH PROJECT
On August 27th, Sydnee Hinrichsen presented The Bach Project - a recital featuring 31 of BYU’s violinists (whether student, alumni, or faculty) and all of the Bach Solo Violin Sonatas and Partitas. The performance was held in the BYU Museum of Art Gallery. Learn more about this event on page 50-52.

NEIL RUTMAN
Guest pianist, Neil Rutman performed at the Madsen Recital Hall on September 20th.
COUGAR MARCHING BAND ROCKY MOUNTAIN INVITATIONAL

On October 4th, the Rocky Mountain Invitational brought band ensembles from all over Utah to compete and receive awards. The bands were judged in six categories: Music Performance, Music General Effect, Visual Performance, Visual General Effect, Color Guard, and Percussion.

BYU ORGAN ONLINE TRAINING SESSIONS

BYU Organ Online Training Sessions for Entry-level Organists have been scheduled for the coming season. These webinars are free of charge and available to pianists and organists in any location. To learn more, click HERE.
INSTRUMENTAL SHOWCASE
On September 22nd, each of the four big instrumental ensembles at BYU were featured at the showcase. Symphonic Band, Symphony Orchestra, Wind Symphony, and the Philharmonic.

DOUGLAS EWART
The composition area hosted composer/performer/improviser Douglas Ewart, culminating in a concert in the Madsen Recital Hall on Saturday night, Oct. 15th.
CHOIR SHOWCASE
On September 27th, each of the four audition choir ensembles at BYU were featured at the showcase. Women's Chorus, Men's Chorus, Concert Choir, and the BYU Singers.

DAILY UNIVERSE HFAC ARTICLE
The Daily Universe recently published an article about the legacy and history of the HFAC! Click HERE to read the entire article. (Photo from Daily Universe story)
Kory Katseanes has been awarded the American Prize in Conducting for orchestras, 2022—college/university division.
"The American Prize National Nonprofit Competitions in the Performing Arts is the nation's most comprehensive series of contests in the performing arts. The American Prize is unique in scope and structure, designed to recognize and reward the best performing artists, directors, ensembles and composers in the United States at professional, college/university, community and high school levels, based on submitted recordings. Now in its twelfth year, The American Prize has awarded more than $100,000 since its founding and is offered annually in many areas of the performing arts. Thousands of artists from all fifty states have derived benefit from their participation in the contests of The American Prize, representing literally hundreds of communities and arts organizations across the nation."

"The award I received was for the performance of Gustav Mahler’s Symphony no. 9, which the BYU Philharmonic performed April 9, 2019. This piece is very rarely attempted by a university orchestra because of its complexity and difficulty, but the orchestra did a remarkable job. It was, in fact, the culmination of a year-long study by the orchestra to comprehend and mount this extraordinary masterpiece, the last symphony of Mahler. I should add, as well, that without the expertise of our recording engineer, Jeff Carter, however well we play would go unnoticed outside our concert hall. But thanks to him, and Troy Sales, who also assists me in mastering the finished product, we have concert audio of true professional quality to submit for critical review, and we can be judged in the most favorable circumstances possible.

I am gratified that something for which we labored so long to accomplish was recognized by peers around the country, and that finally, BYU has cracked the listings for the first time and can get a little visibility amongst other prestigious orchestras and universities."

-Kory Katseanes
CONGRATULATIONS, Kory on this wonderful achievement and bravo to you and the musicians of the BYU Philharmonic.  
-Geralyynn Giovannetti

Amazing! Congratulations!  
-Nate Seamons

Congratulations, Kory! Great and very deserved news.  
-Jeannie Vincent

Kory, such a wonderful recognition, and yet this is not surprising to me at all!! Congratulations!!  
-Christian Smith
I had the privilege of playing in this performance. Kory was masterful that night, and this award comes as no surprise!  
-Neal Hillam

Way to go Kory. Well done!!  
-Richard Chatelain

As a choir nerd, I always preferred the choral conductors' style. But of all the band/orchestra conductors I've ever worked with, Dr. Katseanes is the best. Celebration of Christmas and the other events where he conducted the combined choirs and orchestra were always a treat.  
-Nathan Casper
Steven Hardy’s older brothers both played the saxophone, and they inspired him to pick it up and begin playing. Hardy’s love for the saxophone only grew each time he played. One evening he saw a member from his ward play the lead alto part at the BYU Synthesis concert. From that point on he wanted nothing more than to be part of a BYU Band. His wish came true, while at BYU he played for the Jazz Band and loved it!

Hardy graduated from BYU in 2019 with a degree in Saxophone Performance. He then went to the Jacob’s School of Music at Indiana University, followed by the Eastman School of Music where he is pursuing a DMA (Doctor of Musical Arts). He is the lead alto saxophone at Eastman and teaches classes and academic bands. He also works with a Jazz combo consisting of freshmen, and with Jazz majors that are focusing on more advanced improvisation.
In 2020, Hardy performed in a Jazz band at Lincoln Center’s Inaugural Jack Rudin Jazz Championship, where the band earned 2nd place. This year he released his debut album in which he plays the saxophone, clarinet, and flute. It includes original compositions, with guest artists like Joe Palmer. The tours he went on while part of BYU directly inspired some of his compositions. For example, his song, “Southbound” is inspired by musicians he interacted with in Cuba during the Caribbean tour with Synthesis in 2019.

Hardy said he learned many lessons during his time at BYU and on his mission. He said he is grateful for those opportunities to work hard and to learn to be disciplined. He said he has seen the benefits of being disciplined through his work. “Hard work does pay off!” Hardy said.

Learn more about what Hardy is up to on his website [HERE](#) and social media [HERE](#).
WOULD YOU LIKE TO BE FEATURED?

DO YOU KNOW SOMEONE WHO SHOULD BE FEATURED?

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The Merry Widow
The Merry Widow by Franz Lehár ran from October 19th through the 22nd. It was directed by Shea Owens, conducted by Kory Katseanes and performed in English, featuring the BYU Philharmonic.

Learn more about the production by clicking the image below:

““The greatest challenge in directing this production has been the scope of it, the cast this year is about four times larger than the cast of last year’s opera – even the orchestra is bigger.””
- Shea Owens
Question 1: How many people were involved in the production?
A. 50  
B. 80  
C. 100  
D. Over 150.

Answer: Over 150. This includes faculty and staff on the production team, designers (some of whom are students), cast, crew, dancers, and members of the orchestra!

Question 2: How long has the cast been rehearsing?
A. 4 months  
B. 6 weeks  
C. 3 months  
D. 3 weeks

Answer: They had about 6 weeks to put the show together, which, for a show of this size and scope, is not very long! But everyone involved in the show really did their part and worked hard to make it happen.
Question 3: Where did the stage and props come from? Read the information below and decide if it is TRUE or FALSE:

"The Theater and Media Arts Department usually builds our sets and costumes, but because they had to vacate the HFAC and move to West Campus, we had to rent both a set and costumes. The Merry Widow costumes came from a company in New York. The set came from Utah Festival Opera and Musical Theatre in Logan, Utah, but it’s actually a set from a completely different production – “The Student Prince.” But we were able to adapt it to work with our production of The Merry Widow."

Answer: True!

BONUS TRIVIA:
What will happen to the BYU Philharmonic being part of the production in the pit once the HFAC is taken down?
Once the HFAC comes down, the BYU Opera Theater won’t have a pit until the new Arts Building is built, so we’ll have to get creative in incorporating the orchestra on stage for our operas for a few years.
WHAT WAS SOMETHING THAT STOOD OUT TO YOU WHILE YOU WERE A STUDENT IN THE SCHOOL OF MUSIC?

Something that stood out to me as a student in the School of Music was how closely I got to work with the faculty. When I was a freshman I had these general education classes to kind of compare and contrast. So I'd go into a general study course; history or science and I'd be in a class with several hundred other students. I'd hardly get to talk to the professor. But in music my class sizes were very small, so I'd be able to make friends and interact with people in small groups and then I also had voice lessons which are one-on-one with a faculty member. I think that's something that's fairly unique, I'd like to think to the School of Music. So I really appreciated getting a lot of attention as I worked to further my craft and acquire better skills. As an undergraduate I got to do three leading roles in operas over the course of three years.
I mean that is unheard of at most universities. Usually if you're undergraduate you do the chorus. You'd be lucky to get a small role. Usually they reserve leading roles for graduate students. But our grad program here is small so we have space to give attention to the undergraduate students. I was really lucky.

**WHY MUSIC?**

Honestly, I chose music because I didn't know what else I wanted to do. I always loved music growing up, even from a very small age. My parents would sing to me as a small child and that would calm me down whenever I was upset. As I got older, I had little siblings and I would tease them or get into trouble because I'd do something. They'd put me in a corner for time out and I'd sing to myself while I was sitting there. So it didn't become a punishment for me. They knew I'd have music in my life to some extent, but college time was approaching, I didn't know what I wanted to do so I said well
I'll do music and we'll see what happens. I just kind of embraced it and thanks to some wonderful mentors and faculty I was able to do some auditions and while I was at BYU I got my first professional job. I was a member of the chorus at Utah Festival Opera and Musical Theater up in Logan.

**HOW DID YOU GET INTO OPERA?**

My voice teacher in high school was giving me lessons and I did both music theater and the classical side of things. I auditioned for both but I don't think my dance skills were quite up to par to get into Young Ambassadors. I did enjoy seeing opera, I saw a few in high school. But when I got to BYU I got to see Die Fledermaus (Fall of 2003). I was very impressed with how the singers did not use microphones and yet you could still hear them in the hall. I said, "How do they do that?" So teach me!
WHAT WERE SOME OF YOUR FAVORITE PRODUCTIONS?

I enjoyed all three of the operas I had leading roles. But I really enjoyed two of the three. One was Don Giovanni, it was very interesting to play my first villain per say, the star of the show but also the villain of the show. I remember at the end as I was being dragged down to Hell, the BYU Men's Chorus came into the hall wearing these robes and they sang the final chorus of "Demons." As you can imagine, how many people are in Men's Chorus, 150? 200? Them singing this final opera chorus, it was incredible.

WHAT DOES THE FUTURE HOLD FOR OPERA AT BYU?

Some very exciting changes I think. My goal is to give the students a wide variety of experiences. That includes our main stage opera that we do in collaboration with the media and theater arts department, that's singing grand opera on a stage with an orchestra. That should be the culminating experience. We're also going to look at doing some smaller scale operas perhaps in the round, with some of the new venues we have in the new music building. We have Hale Theater right here and that's in the round, I'd love to give them that experience as well. We're also going to be workshopping new operas with living composers. I'm looking forward to have the students be able to work on a piece that's being written and to be able to give feedback and work with the composers, I think that's such a valuable experience.
There's a bit of a renaissance happening here in the states with new opera being written. I didn't see that as much in Europe when I was there but there's a lot of new American opera being written and it's very exciting. Opera has always been an old art form and it's not always been the most popular type of art form but I still definitely think it has a place in the arts. There's something so thrilling about hearing an acoustic voice in a hall that's resonant that you can hear and it's not amplified in anyway and it's been done that way for hundreds of years. We're going to continue to train and help the students here to be able to go out into the world and be able to do this with all the skills that they need. As well as get audiences to come and see what opera is like and see how we can make that more appealing to the masses.

**WHAT IS YOUR GREATEST ACCOMPLISHMENT?**

It's hard to say. I mean in the professional world you have the lights and the audience and the glory of singing in a big house and doing a show. But perhaps what I think will hopefully have been really meaningful would be some of the shows I did when I was a young artist at Utah Opera. It's sort of like an internship or fellowship in a way, it gives young artists experience. The biggest part of that job is you do shows at schools all over Utah. Introducing them to opera, for elementary schools that was in the form of a game show called "Who wants to be an opera star?" The students remember for many years. They try to get to every school in Utah within 5 or 6 years, so you get kids who saw the show in kindergarten or first grade and we'd come back again to
their school by the time they're in sixth grade and they remembered the show when we came before. So I know it had an impact on them being able to see opera singers sing in a big room and be heard without microphones. They see it being done in a really fun format that they can engage with. But we'd also go to the more remote parts of Utah, places where they don't have any kind of music program, often times they didn't have a piano, these kids barely got any kind of music. We'd go in and put on a show for them and it just changed their world. At least I hope it did because they would write us letters and tell us how much it meant to them. That's probably one of the most meaningful things I've done as a singer.
WOULD YOU LIKE TO BE FEATURED?

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SHAWN SMITH IN PANAMA

Dr. Smith was invited to teach and conduct a seminar in Panama. The seminar was held August 10th-14th in Santiago de Veraguas, Central Panama. Eighteen conductors from around the country and 100 music students attended. Dr. Smith taught conducting and rehearsal techniques, met with school administrators and government education officials, and conducted rehearsals and a concert with two bands.
JIHEA HONG-PARK
Professor Hong-Park was in California from September 20th-24th. She performed at USC, presented at various lectures and participated in a panel about "Supporting Asian and Asian American Students and Faculty in Music."
JARED PIERCE
Pierce has released a new album called, "Piano Hymns: Glorious" now live on Spotify, Amazon Music, iTunes, and anywhere else music is streamed. Click HERE to go listen!

AMY GABBITAS
On September 23rd and 24th, Gabbitas performed Debussy's Premiere Rhapsody with The Timpanogos Symphony Orchestra.
SCOTT HOLDEN

Piano faculty member Scott Holden has been busy with concerts and teaching around the country. In October he performed solo recitals at University of Florida, University of Central Arkansas, and University of the Pacific in California and gave guest masterclasses in each location. His recital program featured the world premiere of Lisa Despain’s new 6 movement “Symphonic Jazz Suite”, which was commissioned through the Barlow Endowment for Dr. Holden. An advocate for new music, in September he also performed Christian Asplund’s song cycle “My Private Body” at Utah Valley University with members of the UVU faculty.
This is Amie Searcy's first semester in her position at BYU as part of the Music Education division.

- Favorite Animal: Dogs and cats (but don't tell my cat I listed dogs first)
- Favorite Concert: I followed the band Phish around Texas one summer in the late 90's and each one of the shows was incredible
- Fun Fact: I love visiting with friends and neighbors so much that my husband built an extended porch on the front of our house so we can hangout there everyday!

This is Richard Bateman's first year in his position at BYU as the Assistant Cougar Marching Band Director.

- Favorite Dessert: Ice cream & chocolate
- Favorite Concert: The President's Own US Marine Band. They played something for everyone and it was by far the most amazing band I have ever heard.
- Fun Fact: I love teaching music - it's a passion and a hobby for me!
This is Jeff Luke's first year at BYU and is a trumpet teacher and plays in the faculty brass quintet.

- Favorite Dessert: Anything chocolate!
- Favorite Concert: Best concert was the Boston Symphony Orchestra performing Mahler Symphony #1
- Fun Fact: I love baseball. I coached my son's team for 10 years and watched him go on to play college baseball!

Welcome, we are thrilled to have you in the BYU School of Music.
WOULD YOU LIKE TO BE FEATURED?

DO YOU KNOW SOMEONE WHO SHOULD BE FEATURED?

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RECENT ALUMNI ACCOMPLISHMENTS

JONAH HOSKINS
Hoskins was a graduate of the vocal performance program in the School of Music. He made his European debut at Semper Oper by performing Belfiore in Rossini's "Il viaggio a Reims."

FELIPE DOMINGUEZ
Dominguez was an undergraduate and masters graduate of the School of Music in 2012. He is releasing a new organ CD called "A Baroque Christmas at Sono Luminus" on November 18th. Click HERE to check it out.
"MAX STEINER: MAESTRO OF MUSIC" DOCUMENTARY
Photos from the Max Steiner Collection in the Harold B. Lee Library.
Max Steiner: Maestro of Movie Music, a documentary which prominently features the BYU Philharmonic and the Max Steiner Collection in the Harold B. Lee Library has been winning Best Documentary awards at film festivals worldwide (including the Montreal Independent Film Festival, Los Angeles Independent Film Festival, Da Vinci Independent Film Festival, and Cannes World Film Festival).

On October 1st, the documentary began streaming on HBO Max, and it will begin streaming on Turner Classic Movies in November.

Much of the material shown in the documentary was filmed or photographed on BYU campus, with frequent commentary from retired BYU film curator James d'Arc. Current BYU faculty members Ben Harry, Jeff Lyon, and Brent Yorgason also acted as research assistants, gathering materials for this award-winning documentary.

Click on the image above to watch a clip of the documentary.
"In the Fall of 2018, the BYU Philharmonic Orchestra participated in recording sessions for the documentary Max Steiner: Maestro of Movie Music (by award-winning film producer Diana Friedberg). The recording sessions were organized and cheer-led by BYU music faculty member and film music scholar Brent Yorgason. For these sessions, Los Angeles film composer and conductor William Stromberg directed the orchestra. His colleague John Morgan, who personally knew Steiner as a young man, supplied the orchestral scores and parts, which he had carefully recreated from Steiner’s original sketches (housed in BYU’s Special Collections). As a result of these recording sessions, the director of the BYU Philharmonic, Kory Katseanes, suggested a collaborative project involving the performance of a complete Steiner film score on the concert stage, which led to the world-premiere performance of Steiner’s groundbreaking 1933 score to King Kong (played live to film) in November 2019."

For more information click [HERE](#).
WOULD YOU LIKE TO BE FEATURED?

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OUR RETIREES, WHERE ARE THEY NOW?

Newell Dayley

Newell Dayley received his B.S. in Music Education from BYU in 1964, a M.M. in Trumpet Performance from the University of Southern California in 1966, and a Doctor of Arts degree in Brass Performance and Pedagogy from the University of Northern Colorado in 1986.

Dayley joined the BYU Music faculty in 1968 as an instructor of music theory, brass chamber music, trumpet, and jazz ensembles. He later served as Director of Bands, Director of the Entertainment Division, Chair of the Music Department, Associate Dean of General Education and Honors, Dean of the College of Fine Arts and Communications, and Associate Academic Vice President.

As a composer, Dr. Dayley is best known for sacred songs and hymns such as “I Feel My Savior’s Love,” “Lord, I Would Follow Thee,” and “Faith In Every Footstep.” But these are but a sampling of more than two hundred songs from a number of musicals, theatrical productions, music dramas, oratorios and recording projects.

Dayley began embracing music quite early. “My parents reported my joy in singing, memorizing, and sing hymns in church and at home before I was two years old. My favorite hymn was ‘The Day Dawn Is Breaking’ and I taught it and
other hymns and songs to my little friends in our home in Logan, Utah. I loved music and wanted others to love it too.” He began piano lessons at age 5 but enjoyed Saturday morning music theory class the most. Piano lessons continued through grade school but practicing the piano was a lonely task. As he entered Jr. High School he wanted to play the cornet in band so private lessons shifted to that instrument. Buying his first trumpet a couple of years later signaled that to be his instrument of choice. A superb high school music teacher and summer music clinics at USU and BYU convinced him to attend BYU and major in Music Theory.

As an undergraduate at BYU, Dayley performed in a brass quintet for the ground breaking for the Harris Fine Arts Center. When he joined the faculty the Music Department had only been in the HFAC for about three years.
WHAT ARE SOME LESSONS YOU HAVE LEARNED FROM YOUR YEARS OF STUDYING MUSIC?

Dayley loves the process of learning and helping students learn. Following his return from service in the Eastern States Mission, he met with Crawford Gates, then Chair of the Music Department and a valued mentor, who suggested that he ought to consider a change in his major to Music Education. “He said I probably would be teaching at some point in my life and I ought to know how to do it well. I followed his counsel and graduated in Music Education. That was excellent preparation for a college teacher. Crawford was a life-long mentor until his passing in 2018. I miss him.”

Music requires the development of many virtues. Just one of them, diligence, is found in the daily practice required of every fine performer. “For years and years I practices every day with a purpose and used that practice to qualify for performance experiences with great musicians and important audiences.” He also chose to use that preparation to perform in venues that promoted virtuous living. “Early on while making a living as a performer I played in a few places that were intended to make sin look attractive. Choosing not to do that for a living was a fortunate choice. Music, at its best, is congruent with a righteous and holy life. I have given a few talks at BYU Devotionals and Forums about that issue.”
WHAT HAVE YOU BEEN UP TO SINCE YOUR RETIREMENT?

Last March, BYU’s Tantara label released a new 2-CD set titled “The Morning Breaks, The Shadows Flee” featuring Dallyn Bayles, Susan Turley, and Mark Johnson performing music by Dayley. Although that is the title of the first song in the LDS Hymnbook it came from a song written by Charles Wesley, in about 1740.

Parley P. Pratt, who discovered it while a missionary in England, felt it aptly characterized the Restoration. The first CD is a song cycle based on the Joseph Smith story and a couple of songs testifying of its truth. The second CD contains songs about living the principles of the gospel of Jesus Christ. “There is a song written to a lyric by Elder Scott. About three years before his passing he called me to his office for a visit. Pulling a small piece of paper from his wallet he unfolded it, handed it to me, and asked, ‘Do you think this could be a song?’ It was a beautifully poetic lyric about repentance. So one of the songs on the CD is “Oh Dear Father, Help Me Pray.” It was finished and first recorded just three months before he passed.”

Buy the CD in the BYU Music Store [HERE](https://www.byu.edu) or stream it on Spotify [HERE](https://www.spotify.com).
"Bob Campbell and I proposed jazz ensembles for chamber music credit in 1968 and began to build the jazz program. After he accepted a teaching position in Bountiful, Utah, I continued with the program, changing the name of the best jazz ensemble to “Synthesis.” Ray Smith was a member of that ensemble, went on to earn graduate degrees at the School of Music at Indiana University, taught a couple of years, and joined the BYU faculty in 1982. He directed Synthesis for forty years and achieved an International reputation for excellence."

In addition to time with students during the week Dayley also served in campus wards and stakes as a high councilor, as bishop, counselor in a stake presidency, and as stake president. This was particularly difficult for his wife, Diane, and their family. Her willing support came partially because she, too, loved BYU students because she also graduated as a Music Education major and played horn in its best ensembles.

They are blessed with eight children, twenty three grandchildren, and nine great grandchildren. “We had a reunion last August at a large home in the Heber Valley. For three days we talked, played, laughed, and remembered. Finding the right wife and being immersed in family life while serving at BYU was a wonderful time in life. I always got up in the morning anxious to work with and for students. It was all about the students!”
“I will miss the HFAC, the Concert Hall and the Recital Hall. Over the years I directed, conducted, or performed in a lot of events there,” Dayley said. “Audiences were wonderful and we always tried to give them our best. There were times when Synthesis had to be scheduled on two nights with a full concert hall crowd on each. I am still often reminded of those times by audience members who were there.”
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DO YOU KNOW SOMEONE WHO SHOULD BE FEATURED?

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NATHAN COX
Cox won first place in the Brimhall Competition during the weekend of September 17th. Learn more about the competition [HERE](#).

THE ROGERS SISTERS
The Rogers sisters (Megan, Sarah, and Emily) were recently featured in a story from the BYU Daily Universe. You can read more about their experience in the Cougar Marching Band [HERE](#)!
(Photo from Daily Universe story)
ALISSA DORMAN

Dorman participated in the Intermuse International Music Institute and Festival/the Oberlin Piano Festival this summer. "Allowed me to connect with so many brilliant musicians, including the other participants and the stellar faculty at both events. Thanks to what I learned from them, I experienced noticeable development and progress as a musician over the summer. I felt rededicated to my craft and motivated to continue progressing as the fall semester began."
From the age of three, Sydnee Hinrichsen began to pester her parents about getting a violin. "My favorite babysitter played the violin and I wanted to be just like her," Hinrichsen said. However, her parents were not easily swayed to buy their young daughter such an expensive instrument. Three-year-old Hinrichsen continued begging for a violin, her parents gave her a toy violin for Christmas that played Vivaldi's Four Seasons when she put the bow on the plastic strings. The pretend violin only lasted a matter of weeks because Hinrichsen played it incessantly. This final act and more begging convinced her parents to get her a real violin at four and a half.
Hinrichsen has been playing for 20 years now. "It was not a phase," she joked. Hinrichsen's most recent violin accomplishment, The Bach Project consisted of 31 violinists who all have ties to BYU. She had seen the idea on Elizabeth Faidley's Instagram. Faidley is a professor at the Manhattan School of Music, a violinist that Hinrichsen greatly admires.

Hinrichsen said that many friends expressed interest and her BYU violin professor, Monte Belknap encouraged her to take on the project. She said that she finally realized that if this was going to happen that she had to take charge and make it happen. Of the 31 violinists that performed, Hinrichsen said she reached out to about 70 people total. "I really had to reach out to every contact I had, even people I had not talked to in a long time," Hinrichsen said.
Hinrichsen said she learned her circle is bigger than she thought. When the performance came and all the violinists gathered, she said there was a beautiful sense of community and camaraderie. During the rehearsal process, Hinrichsen said she thought heavily about the advice Belknap gave her to just get 1% better each time. Hinrichsen said she focused on having more mindful practice and that it was okay to focus on just one measure at a time. This careful practice was important as Hinrichsen had the most difficult movement, 14 minutes long and memorized. Although there were difficulties leading up to the performance Hinrichsen said that everything just fell into place. She said that there was definitely divine help in getting everything to go just right. Hinrichsen's advice to anyone who might want to take on a large project is, "Why wait? Someone's gotta do it so it might as well be you."
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