

April 2023

BYU SCHOOL OF MUSIC

Journal

Sharing the Light

The BYU School of Music seeks truth in great music. We strive to lead in the composition, performance, teaching, and understanding of music and to serve the university, The Church of Jesus Christ of Latter-day Saints, and the world through this divine gift.





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Chiaroscuro in Our Lives

During the Renaissance, a specific painting technique was cultivated known as Chiaroscuro – literally “light-dark”. Through this technique, artists such as Leonardo da Vinci and Rembrandt, heightened the dramatic effect in their paintings by casting brighter light on their primary subjects and placing in shadow or lesser light their secondary subjects.

However, the concept of contrasting light and darkness has been around since the creation of the world and mankind. As children of our Heavenly Father, we are naturally drawn toward light and generally shun darkness. God’s invitation to all His children on the earth is to seek out light and, once found and embraced, share that light with others. In a revelation given through the prophet Joseph Smith in 1831, the Lord counseled, “And that which doth not edify is not of God, and is darkness. That which is of God is light; and he that receiveth light, and continueth in God, receiveth more light; and that light groweth brighter and brighter until the perfect day.”

The BYU School of Music is committed to cultivating and sharing light throughout the world. We do this through our 150+ live concerts and recitals every year, through our annual international and domestic performance tours of instrumental and choral ensembles, and through the numerous Experiential Learning opportunities our students engage in around the world every year. And we do this through the livestreaming of all our performances. These livestream broadcasts are already reaching across the United States and around the world with viewers from countries on every continent.

Our prophet, Russell M. Nelson, has called upon all to be beacons of light in a world desperate for light. Please join the students, faculty, and alumni of the BYU School of Music in sharing light. You can do so by sharing this journal with others. We also invite you to join us for concerts and recitals via our streaming website. You could invite a neighbor or friend to watch with you! And, of course, you can share the link with friends and family around the world to enjoy the musical light!

Now, please enjoy this edition of our journal. As you do, think of ways you can employ chiaroscuro in your life by moving further away from less important subjects and casting more light on the subjects of greatest importance.



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

CURRENT



GUEST ARTIST DUO NOVAE

March 7

Guest artist ensemble Duo Novae features two prominent musicians and professors: Kate Hamilton, viola (Associate Professor of Viola, UNLV); and Ambroise Auburn, violin (Assistant Professor of Violin, UNLV). The Duo collaborated with Monte Belknap

(BYU Professor, Violin) to perform a recital featuring unique contemporary chamber music, including works by Sibelius (1865–1957), Giovanni Paolo II K. Penderecki (1933–2020), and Todd Mason (2022).



BYU SINGERS AND CONCERT CHOIR

March 14

BYU Singers and Concert Choir performed at the Cathedral of the Madeleine in Salt Lake City. The concert, entitled Hear My Prayer, filled the Cathedral to capacity. Andrew Fellows, SoM alum, provided prelude and

postlude music on the cathedral organ. The Concert Choir collaborated with professional instrumentalists from Salt Lake City. The program included works by Bach, Mendelssohn, and many others.



GROUP FOR NEW MUSIC

March 22

The Group for New Music presented its first concert in the new Music Building. They played two works by Pulitzer Prize-winning composer Bernard Rands, now in his 90th year, along with pieces by two senior composition students, Simon Cheek

and Christopher Reil. They closed the concert with Marcos Balter's "Bladed Stance," a subtle, evocative work in which the strings had to play and whistle at the same time. It was a program full of variety and adventure.



BOOK OF MORMON STORIES CONCERT

March 24

The Book of Mormon concert brought together a diverse array of vocalists from BYU and UVU to perform selections from Dr. Christian Asplund's "Book of Mormon Stories" project. The multi-disciplinary

concert included dance performances by Dr. Kate Monson, BYU Dance faculty. The concert program also featured "The Psalm of Nephi" which was commissioned through the Barlow Endowment. Some of the songs from the performance can be found on Dr. Asplund's album "Waters of Mormon." You can listen to it [here](#)!



SYNTHESIS

March 30

Synthesis recently shared the stage with Grammy Award-winning composer and performer Donny McCaslin (tenor saxophone). McCaslin's music crosses multiple genres, and Synthesis performed several of McCaslin's original songs in the concert. The concert was filled with energy from start to finish!



EVENING RING

March 31

The barbershop quartet Evening Ring is made up of current BYU students, Brett Ballard (tenor) and Jo Henderson (bass), and BYU alumni, Laren Edwards (lead) and Martin Edwards (baritone). The four singers met in 2021 while singing in the BYU Concert Choir. In their

recital at BYU, the group performed a program of bright barbershop repertoire, including both classical, operatic, and religious music.

Photo courtesy of Brett Ballard. From left to right: Brett, Laren, Jo, and Martin.



EVENING OF CONCERTOS

April 4 and 5

The Philharmonic and the Symphony Orchestra presented this year's Evening of Concertos concerts. The concerts featured student soloists from many departments in the School of Music and took place in the new Concert Hall, providing the audience with an immersive musical experience.



JAZZ ENSEMBLE

April 6

The Jazz ensemble performed a selection of jazz music from around the world and from many different cultures. The concert was an international treat!



SYNCOPATION

April 7

Syncopation is BYU's premier vocal jazz ensemble. Their recent concert celebrated the coming of spring with a selection of upbeat jazz.



KORY KATSEANES' FINAL CONCERT

April 14 & 15

Kory Katseanes conducted his final concert. The concert featured works from two of his favorite composers: the exquisite Four Last Songs of Richard Strauss, featuring soprano Jennifer Welch Babidge, and

Mahler's ground-breaking First Symphony. The crowd wished Kory a hearty thanks and wished him well on his retirement.



WOMEN'S CHORUS

April 15

BYU Women's Chorus performed in the Salt Lake City Tabernacle for their semester-end concert. The music was full of light and love.



MEN'S CHORUS

April 19

BYU Men's Chorus performed in the Cathedral of the Madeleine in Salt Lake City. Their concert featured folk music, spiritual ballads, and love songs from around the world. Grace Tanner, a senior harp performance major, appeared as a guest artist.

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Goodspell



What was Godspell?

The Godspell production was a "delightful and joyous retelling of the story and parables of Christ based out of the Gospel of Matthew." The show ran all throughout the month of March, totaling 17 shows. Godspell was produced by the TMA department and directed by Tim Threlfall, BYU Music Dance Theatre faculty. The show portrayed Jesus and His disciples in a very accessible, fun, and humanistic way. Ron Saltmarsh, BYU School of Music Faculty and head of the commercial music division, emphasized "it was a joyous project to be a part of."

He went on to mention how the production was "vibrant, the stage [was] beautiful, the colors [were] fantastic, the lighting [was] great, and there [was] a lot of new stuff that [had been incorporated] in this production."



Photo via Timothy Threlfall

Godspell was originally produced in the '70's and written by Stephen Schwartz. In BYU's production, the show was adapted from the updated 2011 Broadway version, including a change in the visual aspect and music incorporation. In BYU's production, the entirety of the story takes place on a school play ground with Jesus Christ's disciples being portrayed as children. The show retells parables of Christ and ends with the Garden of Gethsemane and Crucifixion.

The Music

The Godspell production featured a live band comprised of students in the School of Music. These students performed live on stage in every single show and learned contemporary notated rock and roll. Dr. Saltmarsh elaborated on the role of the band in the production saying, "[they] do exactly what an orchestra would do and provide all the musical background for the singers to sing. With the band onstage, you [got] to see the guitar players, you [could] hear the drums and everything."





“It's really groundbreaking in that sense that I don't think BYU has ever had a rock ensemble like this for a major musical. So that's a first.”

– Ron Saltmarsh, head of Commercial Music



The Show

On the musical production side, Godspell was a challenge for the musicians as they got up to speed with the notated rock and roll score. Saltmarsh acknowledged that this experience is helping the student musicians prepare for future careers, saying, "As they get out into their careers, to understand this kind of music with the pressure, the amount of sharpness it takes and technique, you're at the top level that you can possibly be to do something like this."

Korianne Johnson, a contemporary voice School of Music professor, also played a critical role in preparing the cast to sing this complex music. "For rock music, it is complex and the meters are odd, the harmonies and the voicings are really challenging, and so it provides a unique opportunity for growth."

Not only was Godspell groundbreaking in the kind of music ensemble it required, but also in the way Jesus Christ was portrayed on stage. Saltmarsh commented that "Oakley Thacker who portrayed Jesus [did] such a great job on making Him accessible. You see Him as somebody you could go and hang out with, or you could play a game with, and yet at the same time He is the Master, He is the Teacher of all."

By Arielle Cline. Photos courtesy of Timothy Threlfall and Nathan Young, School of Music.

"I commend BYU for being supportive of this production." The religion department held an open forum after a couple of the shows where people came and discussed the production with four BYU religion professors.

"I applaud BYU for being open to having this production with the rock ensemble as it is a lot of new ground that's being broken with this. I think it is really great for the future of the arts here at BYU, [for] the music programs and of course our testimonies of Jesus Christ."

- Ron Saltmarsh, head of Commercial Music



The Students

This is what two of the student performers have shared about their experience in the Godspell ensemble!



This experience has given me valuable resume experience and skills I'll be able to use on any show I work on in the future. Playing so many different styles and songs has built my skill range.

-Sadie Holdaway

How has this experience prepared you for future endeavors?

Because musical theater is so demanding in so many varied ways, maybe the most obvious benefit of this experience has been that it has prepared me to be focused, flexible, and ready for high-demand situations.

-Adam Keith

What was your favorite part of the rehearsal process?

My favorite part was working with the cast as the rehearsal pianist. I got to see the scenes get built from scratch and build relationships with all the actors during those rehearsal months. *-Sadie Holdaway*

What was your favorite part of the performance?

My favorite parts of the performance have been all about the people—I have loved getting to know the band and Ron so well, and even though we were separate from and had very little direct interaction with the cast, I really grew to feel like they were family after a month of performing with them almost every day. *-Adam Keith*



***What have you learned from
Godspell that you couldn't in
a class?***

This is one of those experiences that you can't understand until you do it. When you're thrown into a show, you have to learn quickly, work well with lots of different people, and be on your game 100 percent of the time. Nothing can replicate the pressure of seeing an audience and knowing you have to play this 100-plus-page book perfectly. It's a unique experience that really built my musicianship. -*Sadie Holdaway*

I've learned so many things here that a class could never prepare me for. To quote Ron, "Musical theater has a lot of holes for you to fall in." There was just so much to constantly be aware of and so much thinking ahead that had to be done each night in order to keep from falling into any of those holes. I had to think ahead about when instrument changes would happen, think about changing tunings, about changing patches on my effects pedal ... all that technical stuff. And then the musical stuff too—"This song is disco, so your articulation has to be different from the gospel song....The singer got off here, so let me try to direct them to this next downbeat... I forgot I still had my distortion on, and I'm playing solo acoustic—how do I recover?" Another thing that I was totally unprepared for—but that will certainly help with my future goals of being a touring musician—was being able to bring 100 percent to my performance each night, even if I wasn't feeling it—or, even more difficult, if the audience wasn't feeling it. Figuring out how to still play with passion, energy, emotion, and commitment night after night, and especially on bad nights, has been very eye opening. Let's just say I learned that daily exercise, a healthy diet (and maybe a little caffeine) can work wonders on how well you can deliver with such a demanding performance schedule. -*Adam Keith*



How has this opportunity helped you to share the light?

It has connected me to people I wouldn't have otherwise met, whether they were a part of the show or a part of the audience. -*Sadie Holdaway*

As a musician, I came to feel the power inherent in this music very quickly. You can't write about the life of the Savior in any capacity and not have the Holy Ghost testify of Him to those who are listening. As such, I strove to keep myself worthy to be a conduit of the Spirit each night so that I could play with the Spirit, just as you would expect someone giving a talk or bearing their testimony to speak with the Spirit. I was doing all I could to bear my witness of Christ through my guitar during each show and each number. I was actually blessed to have the big, soaring lead guitar part at the end of the finale, right after the Resurrection sequence. I really tried to channel my testimony of Christ's resurrection into every note of that section, because I have a very strong and very personal witness that He was resurrected and does, in fact, live. I sincerely hope others could feel the joy of that witness, and I hope to be able to continue to share my testimony of the Lord in a similar way as I embark into my musical career. -*Adam Keith*

Interviews by Kate Parrish



SUMMERFESTIVAL and INSTITUTE

June 18-24, 2023

YOU'RE AN OUTSTANDING MUSICIAN.
WE'RE A PREMIER MUSIC PROGRAM.
LET'S MAKE BEAUTIFUL MUSIC TOGETHER!

BYU MUSICIAN'S SUMMERFEST

SummerFestival is a six-day summer camp for young instrumentalists and vocalists ages 14–18 who want to improve their musical skills and talents. SummerFestival offers instruction in more than 20 instruments, including voice. Musical styles include classical, big band, jazz, blues, and so on. Instruction is by School of Music faculty and guest instructors. Instruction is offered at the intermediate and advanced levels.

Click [HERE](#) to register!



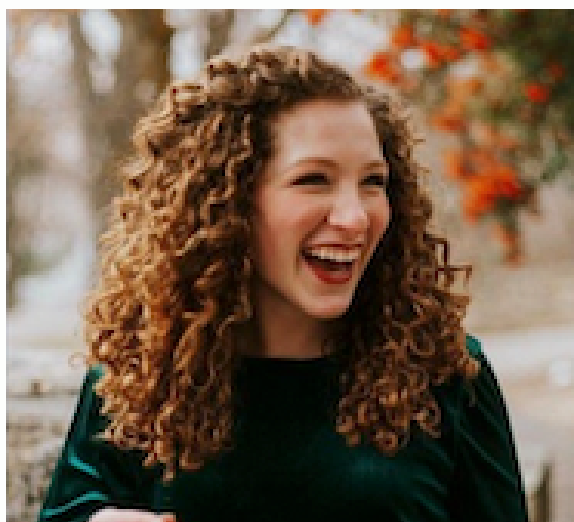
Join us for a
fun week of
music-
making and
activities!

RECENT ALUMNI ACCOMPLISHMENTS



AUBREY ODLE

Aubrey Odle competed in the Opera Birmingham Vocal Competition and was awarded 2nd place.



JOSIE LARSEN

Josie Larsen was selected as the opera Artist Diploma student at the New England Conservatory for Music. The Artist Diploma is a competitive program that focuses solely on performance.

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RECENT EMPLOYEE ACCOMPLISHMENTS



ANDREW CRANE

Dr. Andrew Crane published an article in the March/April 2023 issue of the Choral Journal (the official publication of the American Choral Directors Association) entitled “Reflections on Conductors, Composers, and Commissions.” Click [HERE](#) to read.



JIHEA HONG-PARK

Every March, Utah Valley Magazine highlights 40 unique persons and local celebrities in Utah County. This year, Professor Jihea Hong-Park made the “Fab 40” list. Every finalist was nominated by a member of the community. This spring, Dr. Park will make concert appearances in New York

City, Dallas, and Seoul, Korea. Most recently, Professor Hong-Park has been invited to give the keynote address at the UMTA Annual Conference in November.



SHEA OWENS

Dr. Shea Owens joined the Chorale and Orchestra at Temple Square to perform “Requiem” by French composer Maurice Durufle. Dr. Owens was the baritone soloist and sang with Aubrey Adams-McMillan, mezzo-soprano.



SHAWN SMITH

Dr. Shawn Smith traveled to Belem, Brazil, in March. While there, Dr. Smith was the instructor at a conducting workshop and the conductor of an orchestra concert.



MICHAEL HICKS

On April 29, Micheal Hicks will be presented with the 2023 Association for Mormon Letters (AML) Lifetime Achievement Award. Over the years, Prof. Hicks has published many books and essays about music scholarship and church history. The AML Lifetime Achievement Award recognizes his remarkable skills as a writer and his contribution to music scholarship within The Church of Jesus Christ of Latter-day Saints.



CHRIS HOLMES

Chris Holmes has been performing professionally in several operas over the past year. Most recently in March, Chris held the leading Verdi role in a debut with Opera Project Columbus as Renato in *Un ballo in maschera*. In April, Chris will join the American Festival Chorus and Orchestra as Pontius Pilate and the

principal bass soloist for Bach's *St. John Passion*. This summer he will sing the title role of Mozart's *Don Giovanni* with Painted Sky Opera (Oklahoma City) and return to Western Plains Opera (Minot, North Dakota) to sing Escamillo in Bizet's *Carmen*.

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Retiree Feature
Irene Peery-Fox

Dr. Irene Peery-Fox has loved playing the piano ever since she was three years old. Dr. Peery-Fox recalls that her brother began piano lessons when he was five years old and that she would listen to his lessons and practice sessions. She says, “My mother said that I would listen to Frank practice, and when he did things wrong, I would say, ‘No Frank, it goes like this!’ And I would knock him off the piano bench to play.” So Irene’s parents put her in piano lessons instead.

"[Playing the piano] is something I can't live without and don't want to live without. There's nothing more beautiful than beautiful piano music... It's very uplifting and wonderful."



By the time she was 11 years old, Irene had outgrown the local piano teachers in both Cardston and Lethbridge, two small towns in southern Alberta Canada. Irene's parents drove her 150 miles on gravel roads to Calgary every week to study with Dr. Gladys Egbert. "And we didn't miss," Dr. Peery-Fox recalls, "come rain or shine, we still didn't miss a lesson."

Dr. Peery-Fox recalls that her father taught his children to be disciplined. "He told us all that we should choose one thing that we really liked to do and to be the best at it." Irene's father said that if they were going to take her to Dr. Egbert in Calgary, which was a huge sacrifice for the family, Irene was going to practice two hours before school and two hours after school. "I can remember thinking how cool that was," said Dr. Peery-Fox.

Since then, Dr. Peery-Fox has never tired of playing the piano. She recalls that "Nobody ever asked me to practice. No one told me that I ever had to do it." For Irene, it was simply a joy and something she always wanted to do. "[Playing the piano] is something I can't live without and don't want to live without. There's nothing more beautiful than beautiful piano music... It's very uplifting and wonderful."

Dr. Peery-Fox received both her bachelor's and master's degrees from the Juilliard School and her doctorate degree from the Peabody Conservatory of Music of Johns Hopkins University where she studied with Leon Fleisher, one of the most accomplished American pianists of the twentieth century. As Irene's husband completed his doctorate degree, he asked her where she wanted to teach. "I said



“When we develop our talents, we are much more useful to all of society because God is in our lives.”

I wanted to stay back east and teach at a conservatory... but my husband was offered a job at USU. Later he was offered a job at BYU.”

Coming to BYU was not the original plan, but Dr. Peery-Fox recalls that “I got here to the university, and it felt like the Lord was saying to me, ‘You don’t know where you’re supposed to be, and you’ll get lots of blessings at BYU.’ And I just loved it there.”



Dr. Peery-Fox taught at BYU for thirty-six years. She was a brilliant teacher and a pioneer for women faculty in the School of Music. While teaching at BYU she became the first full-time tenured female faculty member in the piano department—an accomplishment she is very proud of. She felt her position as a tenured female faculty gave her the opportunity to personally mentor and guide female students in the music program. “There are some young women who need a woman's example ... and I think the Lord put me at BYU to be an example to the young women in the program, helping them to see that they can pursue the highest degrees and still be married and raise children.”

One of Dr. Peery-Fox’s favorite things about teaching at BYU was the students. “[The kids] were always stalwart, disciplined, and loving.” Dr. Peery-Fox recalls that she always tried to teach her students about the importance of developing their talents. She said, “When we develop our talents, we are much more useful to all of society because God is in our lives.”

Dr. Peery-Fox retired from her full-time teaching position at BYU in 2019. She continues to teach a few students from her home, oftentimes preparing them for

prestigious competitions. In her home, Dr. Peery-Fox has seven grand pianos, including two Steinway concert grands, and an organ. Over the years, Dr. Peery-Fox has become proficient at playing the organ and has been a ward organist since she was eight years old. In recent years, it has become a tradition in her ward that she performs the Hallelujah Chorus every Christmas and Easter on the organ.

For Dr. Peery-Fox, a musical education is valuable for several reasons. First, she said, “Playing a musical instrument develops the right side of your brain, so it’s always making you smarter.” Second, she said “It’s also good for your community, for your church, and is a way that you can contribute for your whole life.” Thirdly, she said “Music is always meaningful for people.”

Irene says that whether music is being played or listened to, it has the power to teach, uplift, and heal. “Music is really sacred and special that way,” says Dr. Peery-Fox, “I think everybody needs music in their lives.” Dr. Peery-Fox always taught her students that developing their talents was one of the most important things they could do. When musicians are committed to developing their talents, they will have a greater capacity to bless the lives of others and share the light of music.

By Sarah Griffin. Photos courtesy of Irene Peery-Fox and Sarah Griffin, School of Music.



*“Music is always
meaningful for
people.”*

STUDENT ACCOMPLISHMENTS



RANDALL SMITH

Randall (MM, Composition) reached the final round of the “Spheres of a Genius, Honoring Carla Bley” composition competition. The competition honors one composer each year, and the prize winning work will be premiered by the Vienna Radio Symphony Orchestra.



LUCAS ZUEHL

Lucas (BM, Classical Voice) will be one of three basses to join the Voces8 US Scholars program in 2023–2024. Many students across the country apply each year to perform professionally with Voces8, one of the premiere vocal chamber ensembles in the world. Lucas will perform with the group next year in various locations across the country.



TANNER JORDEN

Tanner (BM, Piano) was awarded second place at the national MTNA Young Artist Performance Competition. Tanner is the youngest student from BYU to make the finals. The finals were held at the MTNA National Conference in Reno, Nevada.



WIND SYMPHONY

The BYU Wind Symphony has been selected as a National Semifinalist for the 2023 American Prize in the collegiate division of Bands/Winds Ensemble Performances.



RYLIE HINDS

Rylie (BA, Bass) was accepted into the Music, Mind and the Brain master's program at Goldsmiths University in London, England. She will begin the program in Fall 2023.



ALEX BENNETT

Alex (MM, Music Composition) was accepted into the DMA Orchestral Conducting program at the University of Arizona. Alex has also been awarded a graduate assistantship, and will begin his doctorate in the fall.



GRACE PARRY

Grace Parry (BM, Classical Voice) was accepted into the Seraphic Fire Professional Choral Institute at the Aspen Music Festival this summer. This is the premier summer program for a vocalist with aspirations of professional ensemble singing.



BLAKE WAYMENT

Blake Wayment (BA, Classical Voice) was also accepted into the Seraphic Fire Professional Choral Institute at the Aspen Music Festival this summer. Singers with Seraphic Fire will learn from those who are currently in the professional choral singing circuit in the US.




JOSEPH SOWA

Joseph Sowa (MM, Composition) has been selected as one of eight composers whose works will be featured in the ACO EarShot Readings with the Atlanta and Cincinnati Symphony Orchestras in October. Joseph will be mentored by award-winning composers and to engage with the Cincinnati Symphony Orchestra in preparation for his works' debut.



SPENCER BALDWIN

Spencer Baldwin (BM, Music Education, Choral) was selected by audition to participate in the John Ness Beck Choral Composers Workshop in Greenville, SC, in July. Spencer will have the opportunity to study with Dr. Dan Forrest, one of the most frequently-performed composers of choral music alive today.



Brooke Scott Organizes International Women's Day Concert

The Inspiration

Brooke Scott was inspired to organize the International Women's Day concert after attending an MTNA conference in January 2023. At the conference, Brooke attended a lecture recital on [Florence Beatrice Price](#), a classically-trained African American composer and teacher. The presenters focused on the pedagogical benefits of including Price's pieces in piano literature and performed a few of her works. After leaving the lecture, Brooke turned to her husband and said, "I think we should do something like this at BYU."

Brooke is graduating this semester with a degree in Music Education, and she wanted to find a way to give back to the School of Music before donning her cap and gown. The International Women's Day concert was her gift. Brooke said, "I've loved my time at BYU, and to have the chance to give back by organizing a concert like this was especially meaningful for me."

Brooke organized the recital in under two months with the support of the School of Music Student Advisory Council (SAC). She recruited friends from different areas in the School of Music who were working on or had already performed works by female composers. "Everyone was willing," Brooke said, "so it was inspired and just came together very easily."



The Concert

Held in the beautiful MOA atrium, the concert featured music ranging from Romantic to Contemporary periods. Students from the string, piano, and woodwind divisions performed (see p. 38 for a full list of performers, pieces, and composers).

Brooke asked each performer to share a bit of background about their composer and piece before they performed. The context that each student shared helped the audience understand the unique circumstances and characteristics of each piece. For Brooke, the backstories behind the music make the notes more meaningful. She said, “I think having background on either the composer’s life or things to listen for in the music makes the listening experience more enjoyable.”



Brooke is passionate about showcasing underrepresented composers and making classical music accessible to all audiences. Her goal in organizing the Women’s Day concert was to highlight talented female composers and present their music to an audience in a meaningful way.



“We’re living in a world where people don’t really come to classical performances anymore,” Brooke observed. “I wanted to create a short, sweet, and meaningful event that could help people see that music is beautiful, inspirational, and it makes our lives better.”



The Composers

Even though music by female composers is becoming more known, there is still a lot of music by women that has not been discovered. Brooke began discovering female



composers when she returned home from her mission. “I was picking pieces for my sophomore recital, and thought ‘Why do I not know of any female composers?’”

So Brooke began searching and ended up finding several playlists on Spotify that featured music by women. Through her research, Brooke realized that she really liked what she was listening to and said, “I love playing the classics ... but the chance to discover someone like [Boulanger](#) or [Beach](#) and play something I’ve never heard done before is a really exciting experience.”



At BYU, Brooke has discovered more female composers and realized that they have different and unique stories to tell through their music. She observed that each composer has an individual style that reflects their own life experiences. “When we highlight composers with various life experiences, whose music reflects those life experiences, really what we’re doing is sharing their stories,” she said.



Female composers have different stories and perspectives that increase the individuality and reach of the music world. This individuality is a testament of truths that



“I love playing the classics ... but the chance to discover someone like Boulanger or Beach and play something I’ve never heard done before is a really exciting experience.”

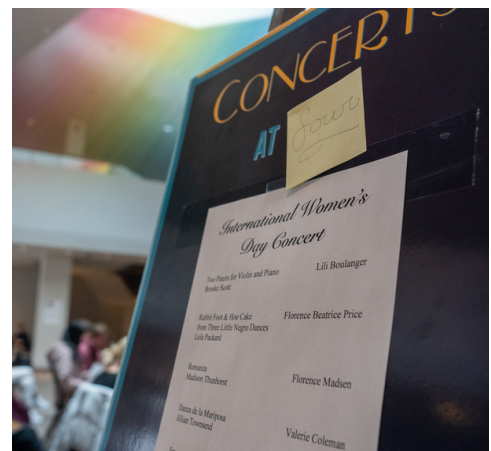
“I think that exploring a wide variety of different composers and learning to love their music helps us as musicians learn to love the music that we produce and to bring our own styles and influences to the table.”

Brooke already believes in. Brooke said, “It goes back to faith for me. Our Heavenly Parents have created us all; we are divine beings, we are unique beings, and we need to learn to appreciate and celebrate our individuality.”

Differences can become powerful tools in the hands of musicians, not only to build personal musicianship but also to offer unique contributions to an audience. Brooke explained it this way: “I think that exploring a wide variety of different composers and learning to love their music helps us as musicians learn to love the music that we produce and to bring our own styles and influences to the table.”

Listeners of classical music love Brahms, Beethoven, and Bach for good reason—their music connects with audiences in meaningful ways. The music of female composers like Lili Boulanger and Jessie Montgomery also have the capacity to connect with the listener in unique ways. As musicians and audiences learn, discover, and celebrate all composers and their music, the reach of music increases, bringing more light and inspiration into the music world.

By Sarah Griffin. Photos courtesy of Nathan Young, BYU School of Music.



The Program

Click the photos below to learn more about the composers.



Brook Scott, Violin

Two Pieces for Violin and Piano

by Lili Boulanger



Lela Packard, Piano

“Rabbit Foot” and “Hoe Cake” from *Three Little Negro Dances*

by Florence Beatrice Price



Madison Thunhorst, Violin

Romanza

by Florence Madsen



Jillian Townsend, Flute

Danza de la Mariposa

by Valerie Coleman

Photo of Valerie Coleman by Matt Murphy,
2018



Kayla Farnsworth, Oboe

Jimson Weed

by Alyssa Morris

Photo of Alyssa Morris by Kristen Schwavis,
Captured Moments Photography, 2021



Claire Olsen, Violin

Rhapsody no. 1

by Jessie Montgumry

Photo of Jessie Montgumry by Jiyang
Chen Photography

STUDENT RECITALS

GRADUATE RECITALS



RACHEL ANDERTON
Voice



PETER BLACKHAM
Piano



LAUREN CAIN
Piano



OSWALDO MACHADO
Composition

MUSIC PERFORMANCE RECITALS



ANN BATEMAN
Trumpet



JUDY BONNEY
Violin



ISAAC BROWNING
Percussion



RHIANNA BRUNSON
Flute



JOHN BURTON
Clarinet



KAYTIE COOK
Harp



JESSICA DORTCH
Oboe



EMMA FULLER
Bassoon



PARKER GARDNER
Violin



RENEE GASTELUM
Organ



JACIE GLENN
Piano



MIRIAM HENDERSON
Cello



JAMIE JOHNSON
Voice



EVAN JONES
Trumpet



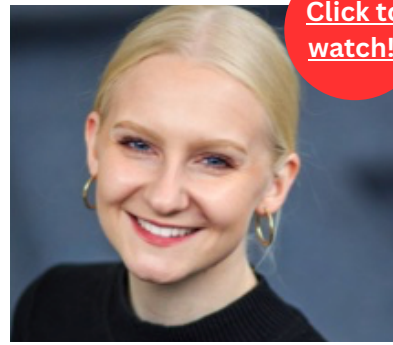
AUBREE LISTER
Piano



CHRISTIAN MAUCOTEL
Composition



CLAIRE OLSEN
Violin



GRACE PARRY
Voice

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BENJAMIN PETERSON
Voice



ASHLEY RANDS
Trombone



CHRISTOPHER REIL
Piano



SYLVAN SCOTT
Piano



SARAH SHIPP
Piano



EMILY STEELE
Voice



GRACE TANNER
Harp



MCKENNA TAYLOR
Violin

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DAMON WEBB
Tenor Trombone

BACHELOR OF ARTS RECITALS



GABIN BRECHT
French Horn



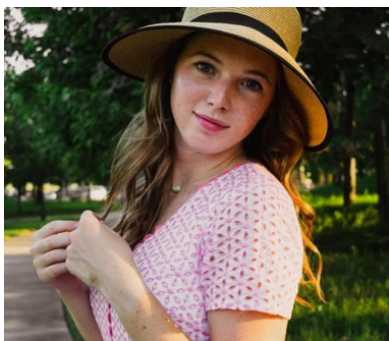
NICOLE DAYTON
Voice



MADISON FRANKLIN
Flute



SHARANNE JENSEN
Oboe



EMMA JOHNSON
Bassoon



AMELIA NICHOLSON
Percussion



BLAKE WAYMENT
Voice



CHELSEA LIND
Violin

MUSIC EDUCATION RECITALS



SPENCER BALDWIN
Voice



CIERRA BROOKSBY
Voice



COLETTE BRUNSDALE
Viola



VICTORIA DIXON
Trumpet



MADISON ECKER
Voice



REBECCA ELDREDGE
Voice



ROSIE GRAFF
Voice



OLIVIA HIATT
Euphonium



REBECCA HILTON
Piano



ANNA JUDD
Percussion



HANNAH NELSON
Voice



KAILEE NELSON
Viola

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LAUREN NELSON
Voice



JOSHUA OLSEN
Saxophone



RACHEL OLSON
Voice



ROSIE OBURN
Voice



KAYLA PERRY
Voice



ALLI RUSHING
Viola

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FELICITY SLADE (CHARLTON)
Voice

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KAYLEE SMITH
Oboe



KIERSTEN SMITH
Voice



ELIZA WRIGHT
Voice



MADELINE YOUNG
Voice

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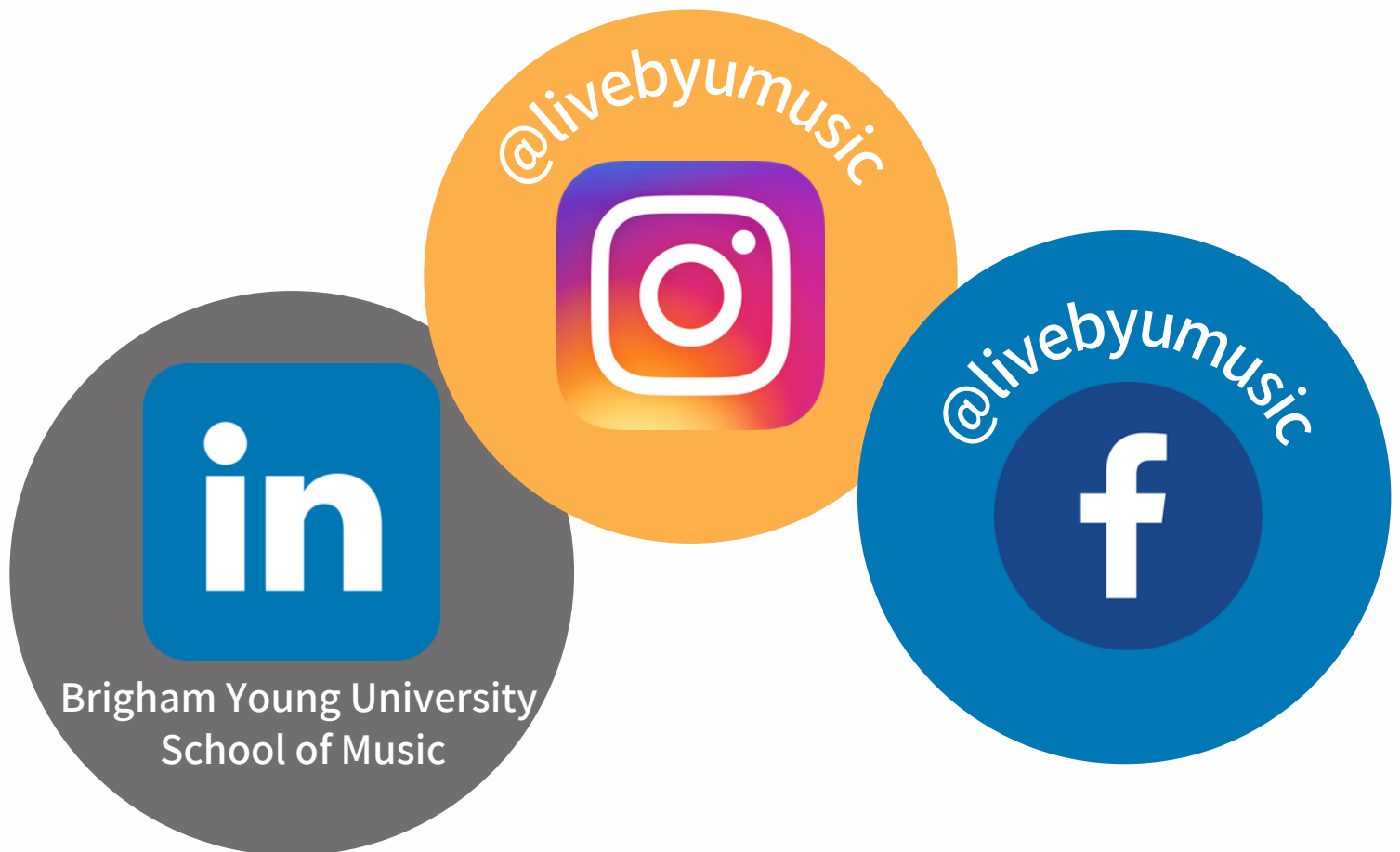
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