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Special Thanks

Many people have contributed to making this event possible, but first and foremost is Christina Lynn-Craig without whose tireless efforts none of our centennial celebration would have come to fruition. Her assistance in every phase of its planning and execution has been invaluable. Thank you, Christina!

We would also like to thank Alex Craig for spending countless hours at the computer to create beautiful (and legible) copies of the music for the performers in our concerts; Eric and Virginia Lynn, Courtney Lynn Kelly, Lorna Lynn and Harold Palevsky, and their families; Katie Hayes, Katie Mueller, Katy Touysinhthiponyexay from the MAC team; Paula Anderson and Lisa Bailey at the CU Center for Humanities and Arts; Choral Studies graduate student assistants, Jimmy Howe, Stacey Landes and Jason St Claire; Jessie Bauters, Kevin Harbison, and John Davis.

Introduction

Welcome to CU and the American Music Research Center. If you are not already familiar with the name of George Lynn (and even if you are), perhaps you are wondering why we have chosen his life and work at this particular time and place. So, allow me to give a brief statement here about Lynn's importance for Coloradans. (You will find a more complete biography later on in this booklet.)

When CU's popular young choral director, Warner Imig (1913-2005) applied for and was granted a sabbatical leave to attend graduate school in 1950, George Lynn was appointed to serve as his replacement for the academic year. It proved to be an appropriate and fortunate choice. Only two years younger than Imig, Lynn had chalked up an impressive list of accomplishments not unlike Imig's, especially in the realm of choral music. As an early disciple of Westminster Choir founder John Finley Williamson and recently appointed head of the conducting department at the Choir College under Williamson's headship, Lynn had come far in his thirty-five years. He was also an accomplished organist, a commissioned composer, and a figure familiar to Coloradans from his participation in the summer music programs at Colorado College (in Colorado Springs).

During this same year, 1950, the first dean of the College of Music, Rowland W. Dunham, announced his retirement from the job he had held since 1927, to take effect in June 1951. It is hard to resist the idea that Lynn was being scrutinized as Dunham's possible successor by the search committee formed in the spring of that year. In any event, the insider Imig returned to Boulder on schedule, and was offered the post of Dean of the College of Music in the summer. Whatever Lynn's expectations during the preceding semesters, he and his family would remain in the Denver area for more than a decade and have many happy returns to Colorado and the southwest, including a brief but productive period of "full" retirement prior to his death in Colorado Springs in 1989.

Since George Lynn was a musical man for all seasons, we have divided this week of tributes into several overlapping parts. Tuesday evening will feature a concert of the instrumental and solo vocal compositions by Lynn performed by current members of the College of Music faculty. On Thursday evening we will conclude the festivities with a performance of Lynn's choral music on a program with other works by a Colorado composers; this event will be conducted by current CU choral directors Gregory Gentry, (a protégé of both George Lynn and Ephy Ehly) and Andrea Ramsey and also by visiting guest conductor the distinguished Eph Ehly, another George Lynn protégé and a CU Alum.

It is clear from all of the tributes that have come in to Boulder and to Westminster Choir College for a similar event last May, that George Lynn's legacy has been felt most powerfully through his direction and instruction from the podium. So we are devoting an entire afternoon, Wednesday, October 7, to sharing thoughts, memories, and "helpful hints" for making better musicians and better human lives, thanks to the example set, the music made, and the life lived by George Lynn. Dr. Ehly will conclude this afternoon seminar with a free lecture, at 4:30 p.m. in the Old Main Auditorium, the seventh lecture sponsored by Robert and Ruth Fink, "Seeking the EXTRA in the Ordinary."

I wish you all an enjoyable and inspiring week as we celebrate George Lynn's 100th Birthday! Later pages in this booklet will provide more details about the short schedule below.

Thomas L. Riis, Director
American Music Research Center

George Lynn Centennial October 5-8, 2015

Monday, October 5

3:30 pm Musicology and Music Theory Colloquium Series
Interview with Dr. Eph Ehly by University of Colorado professors
Gregory Gentry and Thomas Riis, who will discuss Ehly's early life,
training and long career as a choral conductor.
Imig Music Building, Chamber Hall (C199)

Tuesday, October 6

7:30 pm Vocal and Chamber Music of George Lynn, CU Faculty Concert
Imig Music Building, Grusin Hall

Wednesday, October 7

1:30-5:30 pm Seminar: *George Lynn, Master Teacher*
Old Main Theater
(on CU campus across from the Macky Auditorium)

4:30 pm Keynote Address, Dr. Eph Ehly
Old Main Theater

6:30 pm Reception at Carelli's in Boulder
645 30th Street, Boulder

Thursday, October 8

7:30 pm A Choral Concert of Colorado Composers
Imig Music Building, Grusin Hall

A Tribute to George Lynn

Meredith Rung Creswell, another former student of George Lynn, is unable to join us in Boulder this week, but she was kind enough to mail in an eloquent tribute to her mentor in lieu of her presence, which surely provides better testimony than any I could provide about Lynn's dynamic and effective pedagogy. She has kindly given permission for us to share it here.

It has been said that young people don't have "heroes" anymore. If this is true, they are truly missing out on something wonderful. When I was in college, I had a musical "hero" named Dr. George Lynn. He was the conductor of the Westminster and Symphonic choirs at Westminster Choir College, Princeton, New Jersey, over forty-five years ago, when I was a student there.

For those of us who knew him, his name summons up a myriad of emotions. He was the life blood of our Westminster years. In fact to us, as young music students, he seemed bigger than life! Some of us adored him! Some of us feared him! Behind his back, we students affectionately referred to him as "the bear" taken from a delightful review praising his musical sensitivity. (The article said that he looked more like a line-backer or a bear than a conductor.) One of the students put a sign on their dorm door for all to see: "The fear of the bear is the beginning of wisdom"! But as adults, we know that he was an amazingly great teacher.

He prepared us for performances with all the "greats" of that time, [including] Maestros Leonard Bernstein, Sir Arthur Bliss, Eugene Ormandy, Leopold Stokowski and many others. What wonderful moments we had singing with those conductors! But none of those gifted conductors filled me with the same sense of awe and excitement for performing music than Dr. Lynn did, when he took the podium on a daily basis. Each rehearsal was not only a musical experience. He taught us about life as well as about music, and he cared for us as individuals as well as musicians. He was committed to excellence, demanding that we reach for the very best in ourselves. And somehow, miraculously, we were able to give him "better than our best".

Now, I am retired from teaching high school choral music. I still perform and conduct a choir. I have never forgotten the lessons that Dr. Lynn has instilled in me, and I hope I have been able to pass a measure of them on to my students. Dr. Lynn was an accomplished composer and conductor, a man of great intellect and humor, with a deep faith in God. Once he told me that he hoped to be remembered as a "good teacher". Dr. Lynn was the very best of teachers, and he will always be a "hero" to me.

I include some wonderful "Lynn-isms" from our daily rehearsals that I've remembered, documented, and often read with a smile. You must picture him removing his glasses, looking up to the heavens, and saying:

"C" is an attitude--not a grade.
Sing during the rest!
Sound during a rest isn't being soulful...it's being sloppy.
Excitement comes from within.
Don't make the song better than it is, but give it what it deserves.
Altos have that "don't push me around sound"
If you don't feel like coming in, DON'T!
That's the trouble with this world...too much styrofoam!
Why do they keep damaging things with improvements?
Illiteracy can be cured by practice.
WHY???
Rhythm is a decision, not an emotion.
Listen like an animal--NOT like a music major.
You all sound like..."tired tapioca"...or "tired elastic"...or a "wet tennis ball"
Your entrance should be QUIET, not CHICKEN

Don't "hold" a note--that's stopping time--sustain it, let it live!
I don't care how much I irritate you, as long as you walk a little taller.
Give me MORE than you think you've got.
Give me better than your best!
Make a big loud mistake, so we can correct it.
Don't be a fat mayor of a small town. Venture out!
We need MORE PATRIOTS...LESS CITIZENS.
Some can ruin a steak...others can make a fine hamburger!
It takes COURAGE...G-U-T-S...COURAGE!!
Don't react...just accept!
Blend is a mixture of correctly produced differences.
Silence is not necessarily attention! PERFORM...means formed through you.
Don't start a choir like you would an engine!
Give breathing a theatrical reason to exist...not only a physiological one.
Dieting is just a matter of mind over platter!

Submitted with admiration, respect, and affection for this man who has touched and influenced so many lives.

Meredith Rung Creswell
Class of 1970
Westminster Choir College



George Lynn with a choir from Pasadena

Tuesday, October 6
7:30 pm

Grusin Hall, Imig Music Building

Vocal and Chamber Music by George Lynn

Three Songs for Nikolaidi (1954-55)

1. Clear Spring (text: Ronsard)
2. Danaë's Song (text: Simonides)
3. Fleet Hours (text: Tasso)

Abigail Nims, mezzo-soprano
Mutsumi Moteki, piano

Idyl for Violin and Piano (1954)

Charles Wetherbee, violin
Margaret McDonald, piano

Quintet for Piano and Strings (1947)

- I. Con spirito
- II. Con calma
- III. Con ritmo

Hsing-ay Hsu, piano

Altius Quartet
Joshua Ulrich, violin Andrew Giordan, violin
Andrew Krimm, viola Zachary Reaves, cello

Intermission

Elegy for String Quartet (1978)

Altius Quartet

Three Pieces for Trumpet and Piano (premiere) (1987)

Souvenir

Mournful Song

Dialog

Carrie Blosser, trumpet
Margaret McDonald, piano

Suite for Clarinet (1973)

I. Arabesque

II. Adagio

III. Allegro

Daniel Silver, clarinet
Margaret McDonald, piano

Excerpts from **Eight American Poets** (1989)

1. Apology (text: Ralph Waldo Emerson)

7. Cool Tombs (text: Carl Sandburg)

8. The Hollow Men (text: T. S. Eliot)

Gregory Stapp, bass
Mutsumi Moteki, piano

Anacreon, Do Act Your Age (text: Anacreon) (1954)

Joshua DeVane, baritone
Mutsumi Moteki, piano

Program Notes

George Lynn wrote 288 songs over fifty-two years. His first song, *Ars Poetica*, was written in 1937; his last song, *The Way of the World*, was composed in 1989, just eight days before his death. In 1954 Elena Nikolaidi, a Greek contralto with the Metropolitan Opera, was on tour in the western United States for Community Concerts when her accompanist developed pneumonia. George Lynn was asked to play her program in Cheyenne on six hours notice. This concert was followed by several recitals in Montana. The two musicians became lifelong friends.

Three Songs for Nikolaidi were written for and dedicated to the singer as a tribute to her rich and agile voice. The texts for the songs were translated by Donald Sutherland, professor of Classics at the University of Colorado from 1945-1971. He became a close friend and frequent collaborator, providing the libretto for Lynn's opera *From Time to Time*, his oratorio *Hippolytus*, and the texts for many songs. The Nikolaidi pieces were first performed in 1956 by CU alumna Martha Opdycke with the composer at the piano.

Lynn would not have called himself a violinist, but he was able to play well enough to substitute as second violinist in various amateur string quartets while a student in Princeton. He fondly recalled playing in Albert Einstein's quartet on several occasions. At times in his life when feelings were deeper than words could reach, Lynn turned to the pure expressiveness of strings. The various Elegies dedicated to mentors and friends who had passed into eternal life reflect the importance that string instruments had for him. The *Idyl for Violin and Piano* was composed for Hal Wilson, a violinist in the Denver Symphony, to play on an American music program in 1958. (Lynn also wrote a version with chamber orchestra accompaniment.) The expansive and lyrical melodic line typifies his compositions for strings, which include forty-nine pieces for solo string instruments, five string quartets, thirteen assorted chamber pieces, and twenty-one works for string orchestra.

Nationalism was in the air during the years that George Lynn, a first-generation American, came of age as a composer. Like many other composers of the time, he was inspired by the folk tunes collected in Carl Sandburg's *American Songbag*. His harmonies often reflect the "American" sound cultivated by Aaron Copland and by Lynn's teachers Roy Harris and Randall Thompson.

The *Quintet for Piano and Strings* was given its premiere in Clio Hall at Princeton University in April, 1947 with pianist Norman Voelicker and members of the Roth Quartet: Sandor Salgo and Stuart Cannon, violins, Herbert Garber, violist and Janos Scholz, cellist. The second performance was in July of the same year at the Fine Arts Center in Colorado Springs with pianist, Johana Harris, violinists Josef Gingold and Frank Costanzo, violist Ferenc Molnar and cellist Luigi Silva, all members of the Colorado College Summer School music faculty. In 1959 a contra-bass part was added for a performance by the string section by the Denver Symphony with Ruth Parisoe as pianist and the composer conducting. Lynn described the first movement as a sonata allegro with two themes, the second movement as variations on a slow melody and the third movement as a "hoe-down."

Elegy for String Quartet is a hauntingly beautiful tribute to Wyborn and Margaret Foote, two Colorado Springs philanthropists. The composer commented on the work in a 1986 interview by CU alum Timm Lenk for his "Colorado Composers" series on KGNU, expressing regret at not having been able to play at the Footes' memorial service. The *Elegy* was written to honor their memories and later became the second movement of Lynn's Fourth String Quartet (1979).

Three Pieces for Trumpet and Piano receives its premiere performance this evening. Though not written as a set, the pieces were all composed in the late 1980s. *Souvenir* has an angular melodic line typical of Lynn's style during this decade. The melodic motives, like souvenirs, are remembered and expanded in different ways by the trumpet and the piano. *Mournful Song* is a stately piece which might be suitable for a funeral procession. The cantabile line for trumpet provides an opportunity to display the instrument's gentler side. The homophonic texture and triadic harmonic writing for the piano are unusual for Lynn. *Dialog*, as the title implies, is rather conversational in character.

Composer's notes for the first performance of the *Suite for Clarinet* in 1973: "[written] 'with admiration' for Richard Joiner. The first movement is pastoral in character; the second is heavier in texture and slow; and the third consists of imitative passages in dialogue between the instruments. (The piano accompaniment is arranged from the orchestral score by the composer)."

This work is one of many composed for and dedicated to Richard, Kathleen and their son Lee Joiner, a concert violinist. Both Richard and Kathleen were members of the Denver Symphony Orchestra for many years. She also headed the piano department at Loretto Heights College where Lynn and his wife Lucile both taught in their respective fields. It was a time of great creative music making for all. Kathleen inspired Lynn's magnum opus for keyboard, *Collezione per piano*, which was begun in 1972 with seven pieces. It was completed in 1986, by which time it had grown to twenty pieces, from which the performer could pick and choose for any given concert.

In the summer of 1947 George Lynn served on the summer school faculty of Colorado College and heard the bass voice of young Herbert Beattie, who would graduate in 1948. At the fortieth reunion of that class, Beattie asked Lynn to write a song for him and to accompany him on the program. Once they began working together Lynn was inspired to compose an entire set of songs for Beattie's voice. *Eight American Poets* was begun in December of 1988 and completed in January of 1989. The two men worked on the cycle during February and March of that year shortly before Lynn's death. Beattie performed the cycle with Sue Grace during the summer of 1989 at Colorado College.

Igor Gorin, a noted baritone from the Vienna, was a house guest of the Lynns in 1954. During his visit, he mentioned how difficult it was to find suitable encores. *Anacreon, Do Act Your Age* was composed for this purpose, the translation again by Donald Sutherland. It features the "buffo" side of the often serious bass voice.

Christina Lynn-Craig

Wednesday, October 7

1:30 – 5:30 pm

Old Main Auditorium

George Lynn, Master Teacher

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| 1:30 | Welcome
Robert Shay , Dean of the College of Music
Thomas Riis |
| 1:45 | George Lynn: A Life Lived in Music
Anna Wheeler Gentry |
| 2:15 | George Lynn's Westminster Connection
Larry Biser |
| 2:45 | "Songs My Father Taught Me": Solo Vocal Music by George Lynn
Christina Lynn-Craig |
| 3:15 | Break |
| 3:30 | Reminiscence Roundtable
Moderator: Larry Biser
Gregory Stapp, Michael E. Gold, Larry Biser |
| 4:15 | Break |
| 4:30 | Introduction: Thomas Riis
The Robert and Ruth Fink Keynote Lecture
"Seeking the EXTRA in the Ordinary"
Eph Ehly |
| 6:30 | Reception at Carelli's of Boulder
645 30 th Street, Boulder |

Seminar Abstracts (as submitted by presenters)

George Lynn: A Life Lived in Music

Anna Wheeler Gentry, Erie, Colorado

At six feet, 230 pounds, George Lynn was described in 1944 as “someone who should be carrying a football rather than a baton.” Born in Pennsylvania’s coal region in 1915, he became a church organist at the age of 12. His occupation with music began in earnest at Westminster Choir College, continued into his church music ministries, and destined him—and his rich bass-baritone voice—to marry contralto Lucile Miller. George Lynn’s business was composing and publishing, but his craft was the philosophy of preparing choirs, wherein his legacy was best realized in and through his students, a tribute to his lifelong career as a master educator.

George Lynn’s Westminster Connection

Larry Biser, Kentwood, Michigan

This paper traces the reason Lynn decided to enroll at Westminster Choir School in 1934, the influences he gained there, and his relationship with its founder, John Finley Williamson. It documents, as well, his return to Westminster Choir College some thirty years later as Music Director and Conductor of the Westminster Choir and Symphonic Choir, after his mentor’s retirement. During this later time he was able to bring about the management of Westminster Choir by Columbia Artists as well as negotiate several appearances of the Symphonic Choir with major American orchestras and conductors.

“Songs My Father Taught Me”: Solo Vocal Music by George Lynn

Christina Lynn-Craig, DMA, Broomfield, Colorado

George Lynn’s song literature encompasses over two hundred sacred and secular art songs, arrangements of spirituals and folk songs, songs with texts for children and even pop songs. This presentation will offer an overview of the composer’s stylistic development through fifty years of song writing. I will acquaint listeners with the singers, poets, and occasions which inspired the very best of these songs and introduce them to a different aspect of a man best known for his prowess as a choral composer, arranger and conductor.

Seeking the EXTRA in the Ordinary

Dr. Eph Ehly, University of Missouri, Kansas City

George Lynn, a pillar in my musical life, shaped the philosophies that have served me profoundly, not only as a teacher/conductor, but as a person dedicated to presenting the gift of music in a manner in which it was originally intended. He gave evidence of his strong belief in the relationship between one’s service in music to that of a priesthood to God’s word; and even considered the possibility of attending seminary as he neared retirement. It is most fitting that the University of Colorado honor the legacy left by this remarkable man we know as George Lynn.



American Music Research Center
UNIVERSITY OF COLORADO **BOULDER**

~Collecting and celebrating American music since 1967~

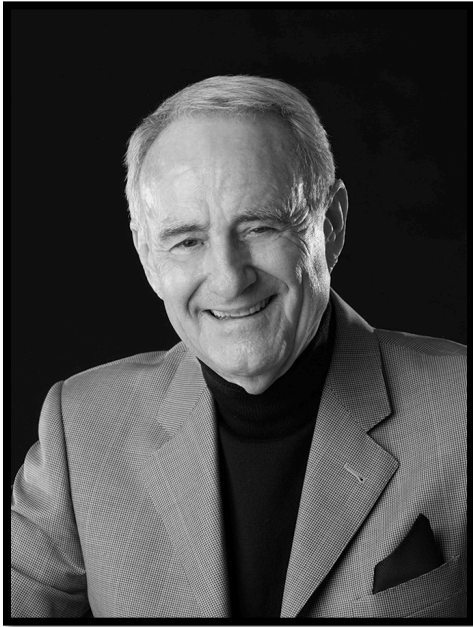
The American Music Research Center (AMRC) is a rare music repository dedicated to exploring and celebrating the rich traditions of American music. We are a joint venture between the University Libraries and the College of Music devoted to discovering, sharing, and preserving American music of all kinds: classical, popular, and traditional. As a repository of precious and unique music materials, the AMRC seeks to preserve American music and enhance its cultural and transformational potential for future generations. Our collections are housed and curated in the University Libraries on the CU Boulder campus where students, visiting scholars, and the public are welcome to visit by appointment. We regularly sponsor public events and community outreach activities such as concerts, conferences, publications, and lectures--all based on the AMRC collections.

www.colorado.edu/amrc

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American Music Research Center presents
The 7th Biennial

Robert & Ruth Fink Lecture



Dr. Eph Ehly

Professor Emeritus, University of
Missouri-Kansas City

“Seeing the EXTRA in the Ordinary”

Wednesday, October 7 at 4:30 pm
Old Main Theater

Dr. Eph Ehly, one of America's most revered choral conductors, is Professor Emeritus at the Conservatory of Music, University of Missouri-Kansas City, where he taught for twenty-seven years. Dr. Ehly's awards for outstanding musicianship include the ACDA's Luther Spade Choral Director of the Year Award and the Amoco Foundation Outstanding Teaching Award.

Among the most sought-after choral conductors/clinicians, he guest-conducts in Carnegie Hall, New York City, several times each year. He has conducted over 80 all-state choirs and over 500 festival ensembles. As a lecturer, clinician and conductor, he has appeared in 48 states, Canada, Brazil, Japan, Mexico, several countries throughout Europe and presented on more than 100 college and university campuses.

Dr. Ehly received his Doctor of Musical Arts degree from the University of Colorado Boulder, his Master of Music degree from George Peabody College, Nashville, Tennessee, and his Bachelor of Arts degree from the University of Nebraska at Kearney. His notable teachers include Jean Berger, Julius Herford, Warner Imig, Louis Nicholas, Lynn Whitten, Vincent Persichetti, and George Lynn.

Thursday, October 8

7:30 pm

Grusin Hall, Imig Music Building

A Choral Concert of Colorado Composers

University Choir

Andrea Ramsey, conductor

Nichol Elgin, assistant conductor

Mac Merchant, collaborative piano

“Vision”

Andrea Ramsey

“Volta”

Kristin Kuster

“Silence”

Nichol Elgin, conductor

Cecil Effinger
(1914-1990)

“Go Lovely Rose”

Nichol Elgin, conductor

Timothy Snyder

“I Had No Time to Hate”

Nathan Howe

“Big Sky”

Seth Houston

University Singers
Gregory Gentry, conductor
Jimmy Howe, assistant conductor
Deborah Hui, collaborative pianist

Program to be selected from:

“Sing Unto the Lord”	George Lynn
“Alleluia” from Brazilian Psalm	Jean Berger (1909-2002)
“Arise, My Love”	Daniel Kellogg
“Luminescence”	Andrea Ramsey
“Johnny’s Gone Marching”	arr. Wray Lundquist
“Amor de mi Alma”	Z. Randall Stroope
“Prairie Sunset”	Cecil Effinger
“Stars”	Ēriks Ešvalds
“Kanokaa Do!” (A Hunting Song) from Three Tongan Legends	Carter Pann
“Jenny Kiss’d Me”	Eric William Barnum

University Choir and University Singers
Eph Ehly, conductor

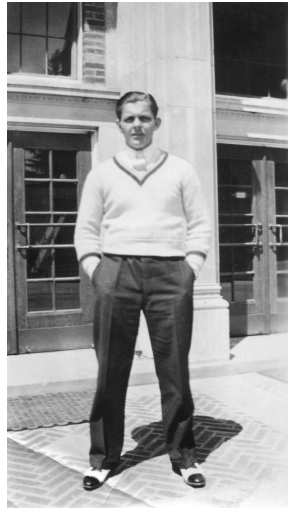
“Great Day”	George Lynn
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The Life and Career of George Lynn

George Lynn (1915-1989) was born near Wilkes Barre, Pennsylvania, to parents who emigrated from Sweden. He was the eighth of eight children, which made him an uncle at the time of his birth, something he always found amusing. He grew up listening to Swedish folksongs that his mother sang as she accompanied herself on the guitar and the music he heard at the Swedish Lutheran Church. At age twelve he became the organist at that church and liked to tell the story about learning to transpose so that he could play the hymns in whatever key his father was singing them on a given Sunday. He studied piano and organ at the Wyoming Seminary in Wilkes-Barre, graduated from Carson Long Military Academy in 1933 and enrolled in Mansfield [Pennsylvania] State Teachers College. Hearing the Westminster Choir in concert was a life changing experience for him. He decided to transfer to Westminster Choir College so that he could learn directly from John Finley Williamson. Williamson's mentorship would remain fundamental for his entire career, as would their shared commitment to "awaken a passion for choral music in others and to thrill audiences all across the country."



George, Anna and Charles Lynn



George Lynn in 1933



George Lynn in 1944

While at Westminster he studied composition with Roy Harris, organ with Carl Weinrich and conducting with Paul Boepple and Dr. Williamson. He received the Bachelor of Music degree in 1938. The commencement program from that year lists only nineteen members in the graduating class and five receiving a Master of Music degree. That same year he won second prize in a competition at the New York World's Fair for his original choral work "Hem and Haw," published by E. C. Schirmer in 1941.

While a student at Westminster, he was appointed minister of music at the Presbyterian Church of Upper Montclair. He founded two community choirs and was very active in the musical life of the community. He continued to compose and had his works performed on Works Project Administration (WPA) programs in New York City.

He accepted the minister of music position at First Methodist Church in Pasadena, California in January of 1940. The church boasted a membership of 4000, a choir of ninety voices, and a four-manual organ. He was responsible for preparing and conducting large works. During this time he invited Dr. Williamson to adjudicate mass choir festivals and engaged Carl Weinrich to perform recitals at the church. Lynn designed a series of fifteen Vesper services, which took place every other week from October 1941 to May 1942, and aimed to promote worship through music by including a wide variety of types of music, from solo recitals to cantatas.

It was an exciting time for him, one which included many modern music concerts with his compositions on the program. His choral setting of "The Gettysburg Address" was premiered in May of 1942 in a piano/organ version. The work was later orchestrated and performed by the American Symphony

Orchestra, conducted by Leopold Stokowski, and the Philadelphia Orchestra, conducted by Eugene Ormandy and other orchestras.

Once the U.S. entered World War II, Private George Lynn continued as minister of music during his service in the Army. He was sent to the 42nd Artillery Division at Camp Gruber in Oklahoma, where he organized and directed a GI chorus of eighty voices, which rehearsed after duty hours. It was a morale builder for recruits who liked to sing and for audiences as well. The "Rainbow Division" Artillery went to the European theatre in January of 1945, with Lynn assigned to the chaplain's corps. A fellow chaplain's assistant, Jim Magee, recalled that, "The work of the chaplain was visiting the many units spread throughout Austria and ministering to their spiritual needs. George often found a piano and played for the men. In every town we passed through George would check the church organ. It was always a pleasure to be with George. He was ready to talk on any musical subject from German lieder to Mother MaChree. I think he really liked to hear me sing the Irish songs."

An excerpt from an article previewing a program to be presented on January 25, 1944 in Muskogee, Oklahoma, vividly captured the impression made by Lynn and his military singers:

"The choir is the outgrowth of four or five men in artillery headquarters who used to meet now and then to growl out some old favorites. Their barracks mates invited them to sing elsewhere, and the choir moved to the chapel. Since then it has grown into an organization of more than 80 members. The men sing without accompaniment. Organized early in October, 1943, the leader of the group is Private George Lynn, who before entering the army was a chorus master in Pasadena, California. Lynn is six feet tall, weighs 230 pounds, a Swede who looks it, and otherwise looks like someone who should be carrying a football rather than a baton."

After the war, Lynn took advantage of the GI Bill and returned to New Jersey to study composition with Randall Thompson at Princeton University. He taught and conducted at Colorado College in the summer of 1947 just after receiving his MFA in Music from Princeton. He returned to Westminster in the fall of 1947 as a member of the voice faculty, conductor of the seventy-voice Chapel Choir, and head of the conducting department.



John Finley Williamson and George Lynn in white jackets, with other luminaries including William Schuman (far left on the sofa), Aaron Copland and Roy Harris (seated in front of Lynn).

He collaborated with Joseph Kerman, a fellow graduate student at Princeton, to present what is believe be the first all-Schütz concert in the United States on May 5, 1948, with George Lynn conducting the Chapel Choir.

In 1950, Lynn moved to Colorado and taught at the University of Colorado Boulder for two years, conducting the University and Modern Choirs, and team-teaching a Freshman Humanities course. After this, he served as minister of music for some of the largest churches in Denver, composed and maintained a large private voice studio. He met people who would become lifelong friends and important collaborators, including the children's poet Aileen Fisher, classics professor Donald Sutherland and composer Cecil Effinger. He renewed his friendship with Saul Caston, the former principal trumpet with the Philadelphia Orchestra who became the conductor of the Denver Symphony. Maestro Caston programmed several of Lynn's large works and collaborated with him on works which required a chorus. In 1959 he received an honorary doctorate from Harding College upon the occasion of the premiere of his "Sacred Symphony" for unaccompanied voices.

In 1962, George Lynn and his friend Thomas Zook (1931-1971) founded Golden Music to publish music for John Finley Williamson's summer school at Denver University in 1963. The company was run successfully by the Lynn family for 28 years and gave life to over one hundred choral selections, two organ pieces and one vocal solo. He published compositions by colleagues at Westminster Choir College including Paul Boepple, Lee Hastings Bristol, Jr., Roy Harris, David Hugh Jones, Warren Martin, Mathilde McKinney, Gilbert Martin, Carl Weinrich and David Stanley York, and by Colorado composers including Max DiJulio, Cecil Effinger, and Normand Lockwood. The high quality of the music published was a source of pride to Lynn. Lynn's own compositions, arrangements and editions were published by Theodore Presser, G. Schirmer, and several others. In 1990, Lucile Lynn sold Golden Music Publishers. It has gone through several companies, with publications now available through Fred Bock Publishers under the auspices of Hal Leonard.

In 1963 Lynn returned to Westminster Choir College as its Music Director. Under his leadership, the Westminster Choir appeared in concerts across the United States with Columbia Artist Management, and the Symphonic Choir appeared with the New York Philharmonic, the Philadelphia Orchestra and the American Symphony under such conductors as Leonard Bernstein, Leopold Stokowski, Eugene Ormandy, Herbert von Karajan and Sir Arthur Bliss.



With Leopold Stokowski



With Leonard Bernstein

In 1969 Lynn returned to Denver, Colorado, in order to devote more time to composition. He was appointed Visiting Composer in Residence at the University of New Mexico in 1971, and choral conductor at the Colorado School of Mines and at Loretto Heights College (where he also taught voice and organ) from 1971 to 1986. He continued to serve as a minister of music at First Plymouth Congregational Church and the Broadmoor Community Church and to maintain a large private voice studio. He served as a minister of music at First Plymouth Congregational Church in Denver and later at the Broadmoor Community Church in Colorado Springs and continued to maintain a large private voice studio.

He carried on the Westminster tradition of Summer Vocal Camps from 1970-1979 by establishing a program at Ghost Ranch (in Abiquiu, New Mexico). Choir directors and the high school singers they brought with them loved the beautiful surroundings and the excitement of becoming a great choir in only two weeks. He was delighted when WCC alums and colleagues would come by to see him in Colorado or reconnect at Ghost Ranch. He was so proud of all of "his kids" from WCC and enjoyed receiving letters and church bulletins from them.

Although by 1985 he was officially retired from both church and college positions, Lynn couldn't seem to stay retired. He accepted a position as Visiting Professor of Choral Music at Rice University in Houston, Texas, for the academic year 1986-87. From May 1987 until March 1989 he was finally able to enjoy his independence from institutional demands and have the freedom to compose at least five hours a day. He literally composed until the day he died.

His works include approximately 800 choral pieces, (over 200 of these were published), 4 masses, 3 sacred symphonies, and 23 extended choral compositions. He also wrote 283 songs, approximately 300 organ pieces, 4 piano sonatas, 16 extended piano suites, 196 piano pieces, 3 symphonies, a symphonic suite, 2 overtures, 2 operas, 3 choral-orchestral works, works for chamber orchestra, 5 string quartets and other chamber music. His orchestral works have been performed by the Philadelphia Orchestra, the American Symphony, the Denver Symphony, the Ft. Collins Symphony, the Madison Chamber Orchestra, and the Manila Symphony. George Lynn was a member of the American Society of Composers, Authors and Publishers (ASCAP), and from 1960 on was an annual recipient of their Standard Music Award.

His wife Lucile (1920-2013) kept meticulous records of correspondence and organized his many compositions. She made sure that all of his compositions would be preserved for future generations to explore by cataloguing and donating them to the American Music Research Center (AMRC) at the University of Colorado on the Boulder campus.

He is survived by his children Eric Lynn, Christina Lynn-Craig and Lorna Lynn; his grandchildren Courtney Lynn Kelly, Anna and Jacob Lynn-Palevsky; and his great-grandchildren Chloe and Molly Kelly. His dedication to passionate music-making lives on in dozens of students and friends.

"What we are holding in our hands is just paper and ink...it is NOT MUSIC!
Music is what we make together." George Lynn

Christina Lynn-Craig

Guest Speakers, Performers and Conductors

Formed in 2011 at Southern Methodist University Meadows School of the Arts, the **Altius Quartet** holds the position as Fellowship String Quartet-in-Residence at the University of Colorado-Boulder, where they are mentored by the Takács Quartet. The quartet has an active performance schedule including engagements at music festivals, series, and universities throughout the United States. Highlights of the 2015-16 season include: performances at Music at Kohl Mansion in San Francisco and California State University in Fullerton, residencies at the Fayetteville Chamber Music Festival, the Western Slope Concert Series, and participation in the Great Lakes Chamber Music Festival as Shouse Artists.

Altius has worked with and been guided by many of the foremost artists in chamber music including the Emerson String Quartet, Miro Quartet, Shanghai Quartet, Kronos Quartet, Arnold Steinhardt, Håkan Rosengren, and James Dunham. They are deeply committed to outreach, often performing concerts and teaching master classes in public schools and alternative performing venues including: jazz clubs, bars, and cafes. Founding members Andrew Giordano, Andrew Kuimm, and Zachary Reaves were joined by Joshua Ulrich in the spring of 2014.

Larry Biser is a graduate of Westminster Choir College of Rider University in Princeton, New Jersey. While a student there, he sang under notable conductors of the day and toured with the world famous Westminster Choir. His major instrument was organ, and he minored in voice. Biser holds his Master of Church Music degree from Concordia University Chicago in River Forest, Illinois.

He has served churches in Bristol, Pennsylvania, Arlington and Norfolk, Virginia. before coming to East Congregational United Church of Christ, Grand Rapids, Michigan, in 1969 to serve as the Minister of Music and Organist until 2009. In 2015 he retired after 20 years at Aquinas College. Mr. Biser is currently the Director of Music and Organist at Trinity Lutheran Church in Grand Rapids. Also a writer and composer, Mr. Biser is active in the American Guild of Organists having served five terms as Dean of the Grand Rapids Chapter, and twice a Region V Program Chair for conventions in Grand Rapids.

From 1982-2008, Mr. Biser was the Music Director and Conductor of the Chamber Choir of Grand Rapids, recording three CDs on the Pro Organo label, and touring Austria, Hungary, Estonia, Russia, and Finland with the Chamber Choir. In 1995 the Chamber Choir was invited to perform with the Mormon Tabernacle Choir in Salt Lake City where Mr. Biser had the privilege of conducting the combined choirs for their national Sunday morning broadcast.

Carrie Blosser is a doctoral candidate in Trumpet Performance and Pedagogy at the University of Colorado, Boulder. Ms. Blosser has been a finalist in the Rocky Mountain Concerto Competition, a multiple year semi-finalist in solo trumpet at the National Trumpet Competition, and a multiple year semi-finalist in trumpet ensemble at the National Trumpet Competition. Ms. Blosser has also abroad, in the "Exploring Trumpet in Greece" Workshop in Kalavrita, Greece, and the International Youth Wind Symphony Orchestra at the WASBE festival in Killarney, Ireland. Her awards include a Special Commendation from the Colorado House of Representatives and the 2007 University of Northern Colorado College of Performing and Visual Arts Scholar of the Year. At the University of Colorado, Boulder she studies with Terry Sawchuk and Justin Bartels and serves as a graduate teaching assistant. She earned the B.S. in music education from Messiah College, and the M.M. in trumpet performance and music education from the University of Northern Colorado.

As a student at Loretto Heights College **Anna Wheeler Gentry** studied conducting and arranging with George Lynn, and voice with Lucile Lynn. She found in Dr. Lynn both a fellow Pennsylvanian and a transformative mentor. As a member of George Lynn's collegiate choir for four years, she was selected for numerous solos in works by Handel, Bach, Beethoven, Mozart and John Jacob Niles. When she attended Ghost Ranch, Abiquiu, New Mexico, immediately after graduation her private voice studies with George Lynn began in earnest. Early on, his influence carried Gentry's career toward opera performance at the Aspen Music Festival and as a principal artist with Philadelphia's Pennsylvania Opera Theater, working with Vincent Persichetti. In time, graduate studies drew her toward research and an active interest in the restoration, preservation and performance of historic American musical theatre masterpieces. As a result, she has presented concert/lectures at universities, professional conferences, and at New York's Lincoln Center.

Since 2010 Gentry has had her electronic textbook *Politics on Broadway: Controversy in Red and Black* published; lectured and performed by invitation at the Tchaikovsky Conservatory of Music in Moscow regarding Vernon Duke (né Vladimir Dukelsky) which was broadcast on both Radio Russia and the Voice of Russia World Service. She serves on the Honors Disciplinary Faculty at Arizona State University, and as a guest fellow with the American Music Research Center (AMRC) at the University of Colorado Boulder.

Gregory Gentry, Director of Choral Studies of University of Colorado Boulder made his Phoenix Symphony conducting debut in 2009 to sold-out audiences with Stravinsky's *Symphony of Psalms*, while New York engagements have included Mozart's *Coronation Mass*, Schubert's *Mass in G*, and *Schicksalslied* by Johannes Brahms. As Phoenix Symphony Chorus Master, Gentry prepared many major choral/orchestral masterworks, including Puccini's *Messa di Gloria* (2012), North American premiere of *In Principio* by Arvo Pärt (2011), *On the Transmigration of Souls* (2010) and *Nixon in China* (2009) by John Adams, world premiere of Mark Grey's *Enemy Slayer: A Navajo Oratorio* (2008) with an English/Navajo libretto, and Arizona premiere of Golijov's *Ainadamar* in collaboration with Dawn Upshaw and Kelley O'Connor (2008). Richard Nilsen wrote—in *The Arizona Republic*—that “under Gentry's leadership the Phoenix Symphony Chorus has become one of the gems of Phoenix's cultural scene.”

Holding degrees from University of Missouri-Kansas City Conservatory of Music (DMA, MM) and the University of Denver (BME), Gentry is the former Director of Choral Performance at Arizona State University and the Director of Choral Activities at University of Alabama. His career has been influenced by studies with George Lynn, Eph Ehly, Vance George, Lynn Whitten, Dale Warland, Robert Shaw, and Aaron Copland.

Michael Gold was a student of George Lynn at Loretto Heights College from 1973 – 1977 receiving a Bachelor of Arts degree in Music Theatre. Since that time he has worked on Broadway (*Annie*), off-Broadway (*Annie Warbucks*, *Give My Regards to Broadway*), in national touring companies (*Annie* and *Oklahoma!*), in commercials (Minolta, Chevrolet, Nike, Colorado Lottery) and at other international and local venues. Gold performed in the critically acclaimed Denver Center Attractions production of *I Love Piano* for which he received the *Denver Post*'s Ovation Award for Best Supporting Actor. Also, he won a Henry Award and an Ovation Award for Best Actor as George in the Arvada Center's production of *La Cage Aux Folles*. Teaching has remained a constant throughout his career, including a return to his alma mater to teach at Loretto Heights College. He resides in Denver and works as a Visual and Performing Artist working in oils, quilts, mosaics, interior design and of course, always with a song and a dance in mind!

Since making her stage debut at age 4, Chinese pianist **Hsing-ay Hsu** (“Sing-I Shoo”) has performed at such notable venues as Carnegie Hall, the Kennedy Center, Alice Tully Hall at Lincoln Center, and abroad in Asia and Europe. A Steinway Artist, Ms. Hsu is winner of the William Kapell International Piano Competition silver medal, the Ima Hogg National Competition First Prize, the prestigious Juilliard William Petschek Recital Award, a McCrane Foundation Artist Grant, a Paul & Daisy Soros Graduate Fellowship Award, and a Gilmore Young Artist Award, among others. She was also named a US Presidential Scholar of the Arts by President Clinton at the White House, and a “2011 Pathmaker” by the *Denver Post*.

A versatile concerto soloist performing Bach to Barber, she is described by the *Washington Post* as full of “power, authority, and self-assurance.” An advocate of new music, she has given numerous world premieres including Ezra Laderman's *Piano Sonata No.3* and *Beshert*; Ned Rorem's *Aftermath* (2002) for baritone and piano trio; Daniel Kellogg's *scarlet thread* at the Guggenheim Museum in New York and his *Momentum*, which she commissioned for the 1998 Gilmore International Keyboard Festival.

Ms. Hsu is the Artistic Director for Pendulum New Music Series at the University of Colorado Boulder. She has taught piano for the University of Colorado Boulder, Ohio University, University of Northern Colorado, Metro State University, and has lectured for University of Denver Enrichment, the Denver Art Museum, and the DAMTA Lecture Series. She presents original Conscious Listening™ seminars to give audiences and pianists a broader perspective on the art of performance.

A singer and pianist, **Christina Lynn-Craig, DMA**, has been performing her father's piano and vocal music for most of her life. Performances include recitals in Philadelphia, Princeton, Sienna, Italy and many Colorado venues. She surprised herself by founding ASTER Women's Chamber Choir in 1999, now in its 16th season. As necessity is the mother of invention, she has become a skilled choral arranger and composer. She is a former member of the music faculty and alumna of Loretto Heights College in Denver. She earned a Master of Music from Temple University in Philadelphia and a Doctor of Musical Arts from the University of Colorado Boulder where she studied with Barbara Doscher and served as a member of the voice faculty for three years. Christina is married to Alex Craig who was staff accompanist at CU Boulder's College of Music for over thirty years. In 2001 Christina received the Heart of Broomfield Award for the Arts for the hundreds of hours she has volunteered for local arts groups in Broomfield. Her private voice studio is filled with talented singers of all ages. She thanks Dr. Grace Asquith and the Chamber Ensemble *con Grazia* for their dedication to the George Lynn Centenary Performance Challenge and Professor Thomas Riis for his enthusiasm for this Centennial.

Pianist **Margaret McDonald**, a native of Minnesota, is an Associate Professor of Collaborative Piano at the University of Colorado Boulder. She joined the College of Music keyboard faculty in the fall of 2004. She helped to develop the College's graduate degree program in Collaborative Piano and the undergraduate collaborative curriculum. Praised for her poetic style and versatility, Dr. McDonald enjoys a very active performing career and has partnered many distinguished artists including the Takács Quartet, Zuill Bailey, Paula Robison, Carol Wincenc, Ben Kamins, David Shifrin, William VerMeulen, David Jolley, Ian Bousfield, Steven Mead, and Velvet Brown.

Dr. McDonald received her Bachelor of Music and Master of Music degrees in Piano Performance from the University of Minnesota and a Doctor of Musical Arts degree in Collaborative Piano from the University of California – Santa Barbara. Her principal teachers include Lydia Artymiw and Anne Epperson.

Dr. McDonald has been a staff accompanist at the Meadowmount School for Strings in New York and an official accompanist at the Music Teachers National Association competition and the National Flute Association annual convention. Ms. McDonald spends her summers as a member of the collaborative piano faculty at the Music Academy of the West in Santa Barbara, CA.

Dr. Mutsumi Moteki is associate professor of vocal coaching at the University of Colorado Boulder. As a collaborative pianist she has appeared in recitals in Austria, Switzerland, Japan, Mexico, Macedonia, Germany and in the U.S.A. As a vocal coach and teacher of vocal accompanying, Dr. Moteki has taught master classes at many universities and colleges in the U.S., Germany, Taiwan, and Japan as well as nine summers at the University of Miami's Salzburg Summer Program. She co-translated Martin Katz's book *The Complete Collaborator: The Pianist as Partner* into Japanese, which was published in 2012. She is co-author and co-editor of the *Japanese Art Song Anthology*, of which Volume 1 was published by Classical Vocal Reprints in September of 2014. Dr. Moteki received degrees from Kunitachi Music College in Tokyo, Japan, Westminster Choir College, and the University of Michigan. Her teachers include Dalton Baldwin, Glenn Parker, and Martin Katz.

Mezzo-soprano **Abigail Nims** has established herself as a musician of integrity and versatility, continuing to garner praise for her committed performances of repertoire spanning from the Baroque to contemporary premieres. Ms. Nims has appeared with opera companies throughout the United States and abroad, including Wexford Festival Opera, Atlanta Opera (Veruca Salt in Peter Ash's *The Golden Ticket*), New York City Opera (Lazuli in *L'Étoile*), Palm Beach Opera (Despina in *Così fan tutte*), Florentine Opera (Nancy in *Albert Herring*), Orchestra Sinfonica di Milano Giuseppe Verdi (Dinah in *Trouble in Tahiti*), and in many others. Particularly praised for her interpretations and tonal beauty in the concert repertoire, Ms. Nims has performed as soloist with the San Francisco Symphony, the Saint Paul Chamber Orchestra, the Baltimore Symphony, the São Paulo Symphony, the Teatro Municipal in Santiago, Chile, and the Masterwork Chorus at Carnegie Hall (*Messiah*).

Her recordings include *Il ritorno d'Ulisse in Patria* with Boston Baroque (Linn Records, 2015), Peter Ash's *The Golden Ticket* with Atlanta Opera (Albany Records, 2012), and Martin Bresnick's song cycle "Falling," featured on the composer's album *Every Thing Must Go* (Albany Records, 2010). She holds degrees from Yale School of Music (Dean's Prize recipient), Westminster Choir College, and Ohio Wesleyan University. Prior to joining the faculty of CU-Boulder, Ms. Nims taught voice at the University of California, Berkeley, and at Yale University.

Conductor, teacher and composer, Dr. **Andrea Ramsey** serves as the Associate Director of Choral Studies and assistant professor of conducting at the University of Colorado Boulder. She conducts the University Choir and Women's Chorus and teaches undergraduate and graduate conducting. Prior to her appointment at CU, she held an appointment in choral music education at The Ohio State University in Columbus. With a doctorate from Michigan State University, Ramsey studied conducting with Drs. David Rayl, Sandra Snow, and Jonathan Reed. Prior to university teaching, Ramsey enjoyed considerable public school and children's choir teaching experience.

An ASCAP award winning composer, Ramsey has over 70 works in print with publishers such as Hal Leonard, Boosey & Hawkes, Oxford University Press, Alliance, Santa Barbara, Walton, Colla Voce, and Carl Fischer. In demand for regular commissioned works, she also enjoys guest residencies with choirs and continues to serve as composer-in-residence to the Allegro Choirs of Kansas City and has toured with them to Austria and the Czech Republic (2008), and Italy (2011). Dr. Ramsey is honored to guest conduct all-state and honor choruses and to present sessions of interest to conductors and music educators in the United States and Canada.

Engagements for this academic year include invitations from Colorado, Florida, Louisiana, Iowa, New Hampshire, Tennessee, and North Carolina. Dr. Ramsey will also be conducting divisional ACDA honor choirs in Boston and Kansas City this year and serve as principal conductor for the Pacific International Choral Festival's Young Women's Chorus in Eugene, Oregon.

Daniel Silver, clarinetist, is active as a soloist, chamber musician, orchestral performer, clinician and teacher. He has served as principal clarinet of the Baltimore Opera Orchestra, the Washington Chamber Symphony (Kennedy Center) and the National Gallery Orchestra. From 1980 to 1987 he was the principal clarinet of the Hong Kong Philharmonic, appearing often as a concerto soloist. From 1988-2000 he was a member of the Contemporary Music Forum of Washington, D.C., in residence at the Corcoran Gallery. Mr.

Silver's performances have received wide critical acclaim. The *Washington Post* praised his "sense of freedom and extraordinary control." Mr. Silver has performed with the Baltimore Symphony and the Pittsburgh Symphony Orchestra, including Carnegie Hall concerts with David Zinman and Lorin Maazel. He has been a concerto soloist with the Washington Chamber Symphony, The National Chamber Orchestra, the Roanoke Symphony and others. He has played under many of the leading conductors of recent decades, including Seiji Ozawa, Leonard Bernstein, and André Previn. His festival credits include Tanglewood and Aspen and he now spends his summers at the Interlochen Arts Camp, where he has been a faculty member since 1991.

Gregory Stapp

Featured in PBS' *Great Performances: Live From Lincoln Center* telecast of NY City Opera's *Die Zauberflöte*; Spoleto Festival's Italian telecast of *La fanciulla del West*; UC Davis Symphony's film of *Duke Bluebeard's Castle*; Seattle's and Arizona's respective *Ring* festivals; *The Consul* at Scotland's Edinburgh Festival, directed by Menotti; and, NPR broadcasts of 15 of his 30 principal roles with San Francisco Opera; bass Gregory Stapp has performed with 100+ American companies including the Philadelphia Orchestra and San Francisco Symphony, and in Europe, Canada, Mexico, Japan and China.

Stapp graduated from Loretto Heights College and the Academy of Vocal Arts; won appointment to the San Francisco Opera/Affiliate Artists–Opera Program; received an inaugural SF Opera Adler Fellowship; garnered awards from the Metropolitan Opera, Baltimore Opera, Sullivan Musical Foundation and National Institute for Music Theatre; taught and/or conducted at Cherry Creek High School, Loretto Heights College, Indiana University and Notre Dame de Namur University; gives master classes in America, China and Japan; and, is second Vice President of the American Guild of Musical Artists.

At the age of 16, Stapp sang in the University of Denver, First Plymouth Church, and Colorado All-State choirs, directed by George Lynn; then commenced six years of intensive studies with Dr. Lynn.

Violinist **Charles Wetherbee** (Chas), a native of Buffalo, New York, gave his first performances at age six. He made his debut with the Buffalo Philharmonic Orchestra under Symon Bychkov, and since then has performed with the National Symphony under Mstislav Rostropovitch, as well as the Japan Philharmonic, the Concerto Soloists of Philadelphia, the Philharmonic Orchestra of Bogotá (Columbia), the National Repertory Orchestra, the Orquesta Sinfónica Nacional de Mexico, the Symphony Orchestra of the Curtis Institute, the Buffalo Philharmonic, and the Virginia Symphony, at the Aspen Music Festival, the Nouvelle Académie Internationale d'Été (Nice, France), and several other prestigious venues.

A graduate of the Curtis Institute and a devoted chamber musician, Wetherbee is the first violinist of the Carpe Diem String Quartet, with whom he tours and performs regularly. After a recent concert, the *Washington Post* hailed the ensemble, saying, "the Carpe Diem Quartet, appearing at the Dumbarton Church, was extraordinary. Among these contemporary quartets who speak in different tongues, the Carpe Diem is the best one out there." He often performs with artists outside of the "classical box" and has collaborated with composer and guitarist Andrew Lipke, singer/song writer Willy Porter, Juno Award winner banjoist Jayme Stone, and Latin Grammy winner Raul Juarena, among others. Wetherbee has taught throughout his career at several American Universities. His students have gone on to study at such schools as Rice, Juilliard, the Cleveland Institute of Music and the Colburn Conservatory.

*For additional biographical information about our CU Faculty performers,
please visit the College of Music website at www.colorado.edu/music*