

The Role played by each of **Three Overarching Themes** in

Building a Music Program at Olin from Scratch—and Sustaining it

Lifelong Learning	Whatever I didn't know, I researched and worked to find a solution, often with help from others (students, staff, faculty, and administration).
Intrinsic Motivation	The musician in me felt compelled to make Olin welcoming to student instrumentalists and vocalists. As a founding faculty member, I envisioned students taking their instruments with them through engineering school, as opposed to placing them in long-term storage and returning 4 years later with a rusty key.
The Creative Process	Exposure to different modes of doing, thinking, connecting, and expressing through engagement with:
Stimulation/impetus	Music permeating the walls at Olin. It's always happening somewhere on campus.
Preparation/Scaffolding	My professional experience as a concert pianist, composer, and more recently, orchestrator
Application	Building a music program that allows all to create and participate. For example, we have numerous club ensembles that rehearse and perform a cappella, jazz, and rock. Students take courses and private lessons at Wellesley, Brandeis, and neighboring music schools.
Feedback	Constructive commentary from students, colleagues, and audiences
Revision	Hearing student needs and suggestions. Also, acting on necessary initiatives, e.g., purchasing additional instruments.
Effective Communication	Written and oral communication: all facets of concerts inside and outside Olin—ranging from equipment+logistics+collaboration with support staff to running rehearsals—as well as exchanges with varied constituencies such as prospective students and colleagues.