

Music Program responsibilities:

- Work with Olin Offices (Star, Development and Constituent Relations, Admission) and provide performances for Olin events (Family Weekend, Admission Fall Open House, Olin Expositions, Candidate Weekends, etc.)
- Working with students on Independent Studies and AHS Capstones in Music
- Preparing music program information sessions for first year students
- Individual counseling for first year musicians, regarding auditions, music lessons, etc.
- Jam room coordination with students
- Providing orchestration, composition, theory, and performance skills to support students
- Helping students find 'good fit' private teachers for their particular instruments
- Producing musical opportunities for students to create and perform
- Bringing in external coaches to provide additional feedback to students
- Maintaining all Olin-owned instruments, e.g., practice and concert pianos, timpani and percussion
- Protecting Olin-owned instruments against theft. Sadly, triangles (\$500), 4 tom-toms (\$1000), 2 timbales (\$500), and bongos (\$150) disappeared during the 18 months we were virtual
- Evaluating/coordinating all tunings and repairs of the MAC 305 Steinway B, Yamaha MAC 318 upright, MH Mezzanine Steinway B, East Hall Steinway A, and East Hall Chickering grand piano
- Coordinating action photos of Olin musicians in performance and rehearsal with OSCOM
- Working to ensure the music program continues to grow, thrive, improve

Explanatory notes for OCO re-orchestrations (symphonic arrangements). In creating these re-orchestrations, I strive to make OCO sound as full and varied as possible, with a wide dynamic range, different colorations, strategic doublings, and effective solos/duets. Yet constraints exist, e.g., comfort ranges of OCO musicians. Simply substituting one instrument for another isn't an option due to:

- Instrumental, sectional (strings, winds, brass, percussion), and orchestral voice leading
- Contrapuntal and harmonic intent of the composer
- Non-traditional instrumentation, i.e., instruments typically not found in an orchestra (piano, saxes)
- Non-standard ratios of strings to winds and brass
- Reduction from 90+ player orchestrations to 10-22 player arrangements (e.g., the 22 wind/brass instruments required for the Berlioz "Marche Hongroise" vs. the 8 that were available in OCO), or an increase in forces, as from a wind ensemble to a mixed string/wind/brass/percussion group
- Balance issues (non-standard) numbers of wind, brass, and strings comprising their respective sections
- Creating the impression of large forces through dynamics, color contrasts, decreasing/increasing texture, among other strategies. OCO typically likes 'big' works.
- Each semester, I ask students for their comfortable high and low *forte* notes and high/low *piano* notes. These often dictate what I can and cannot do, resulting in re-orchestrations particular to OCO.
- I try to give each student a good part that speaks to their strengths, plus at least one challenging part so they can 'rise to the occasion', hopefully paving the way for additional challenging parts. When material is repeated, I'll often vary the orchestration with each repetition (e.g., Mozart's "Wind Serenade in Bb major, K. 361") or when duets/trios allow, I switch players in and out, thereby distributing parts (e.g., Mozart's overture to *Così fan tutte*).
- And lastly, something I always try to do: everyone plays at the end of a piece—at least one note!