

# Brian Jack, bassoon

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## EDUCATION

Jan 2010      Essentials of Orchestra Management certification, League of American Orchestras  
Dec 2009      Doctor of Musical Arts, Woodwind Performance and Pedagogy, University of Colorado at Boulder  
May 2007      Master of Music, Woodwind Performance and Pedagogy, University of Colorado at Boulder  
Dec 2004      Bachelor of Music Performance and Bachelor of Music Education, Ithaca College, Ithaca NY

## PROFESSIONAL PERFORMANCE EXPERIENCE

2010      Bassoonist, principal, Niwot Timberline Symphony Orchestra  
            Bassoonist, Jefferson Symphony  
            Bassoonist, Broomfield Civic Orchestra  
2009      Bassoonist, contrabassoonist, [A Tent for the Sun recording](#)  
            Bassoonist, Niwot Timberline Symphony Orchestra  
            Contrabassoonist, Wyoming Symphony  
            Bassoonist, Denver Municipal Band  
            Bassoonist, MahlerFest Orchestra  
            Contrabassoonist, Cherry Creek Chorale Festival Orchestra  
            Bassoonist, Colorado Ballet  
2008      Bassoonist, principal, Colorado Ballet  
            Bassoonist, Colorado Music Festival  
            Bassoonist, MahlerFest Orchestra  
            Bassoonist, Wyoming Symphony  
            Bassoonist, Longmont Symphony  
            Bassoonist, principal, CU Black Pioneers Festival (with soloists from the Metropolitan Opera)  
2007      Bassoonist, Colorado Ballet  
            Bassoonist, Colorado Music Festival  
            Bassoonist, principal, Metro State Symphony Orchestra  
            Contrabassoonist, Longmont Symphony  
            Bassoonist, MahlerFest Orchestra  
2006      Bassoonist, Colorado Music Festival  
            Bassoonist, MahlerFest Orchestra  
2005      Bassoonist/Contrabassoonist, Colorado Music Festival  
            Contrabassoonist, Cornell University Creation Orchestra  
            Bassoonist, principal, Rocky Ridge Music Center Concerto Orchestra

## TEACHING AND PROFESSIONAL EXPERIENCE

2010-present      Executive Director, Greater Boulder Youth Orchestras  
                            Communications Director, Rocky Ridge Music Center  
2008-2010      Executive Director, High Plains Youth Symphony



**Michael Sweeney**

Principal bassoonist of the Toronto Symphony, founding member of the Caliban Bassoon Quartet, recorded soloist, lecturer, pedagogue, professor at the University of Toronto.

**Paul Hanson**

Jazz bassoonist extraordinaire, recorded on many labels, toured with many groups including Cirque du Soleil and Béla Fleck.

Additional lessons and master classes with Chris Millard, Peter Kolkay, Kim Walker, Chuck Hansen, Karen Gregg Crews, Deborah Torp, Karen Pierson, Michael Burns, Alan Goodman.

**RELATED COURSEWORK**

Arts Entrepreneurship

Woodwind Pedagogy

Psychology of Music Learning

Chamber Music Literature

Music Theory I-IV, Sight Singing I-IV

Form and Analysis, Analysis of 20th Century Music

Wind Instrument Pedagogy

Teaching Instrumental Music

Educational Psychology

Social Foundations of Education

History/Literature of Music I-III

Ancient and Medieval Music

Jazz Improv I, Jazz Pedagogy, Jazz History and Literature

Seminar in Advanced Theory: Analyzing Mahler

**POSITIONS AND PROJECTS OF NOTE****Executive Director, High Plains Youth Symphony and Greater Boulder Youth Orchestras**

Since becoming the first HPYS Executive Director in July 2008, I fostered a close working relationship with the High Plains Board of Directors, Music Directors, Mentors, students and families of the organization, along with leaders of other local arts organizations.

All of us at High Plains have been quite proud of the success achieved with a very small budget. Beginning in February 2009, the Symphony was led by three outstanding music directors, all of whom work at the University of Colorado (CU) College of Music: Gary Lewis, Director of Orchestral Studies, Allan McMurray, Director of Bands, and Nicholas Carthy, Opera Music Director. We found ways for the Sinfonietta's music director, Emily Bowman, to expand her role in HPYS and created a third ensemble, the Chamber Strings. Additionally, outstanding local musicians generously performed with the Symphony in every concert, including members of the Colorado Symphony Orchestra, the Boulder Chorale, and faculty members of the CU College of Music.

Fundraising for this young organization was always a priority. Both local and national grants were sought and applied for; several proposals written by me were awarded to HPYS. Other fundraising efforts, including a silent auction and chamber music benefit concert, were also successful.

Under my leadership, the program booklets improved greatly and became a source of income. Creating the program, invitations, brochures, and advertisements gave me an opportunity to use and deepen my knowledge of computer programs such as Pages and the Adobe Creative Suite, and expand my familiarity with graphic design. Examples of this work can be seen at [www.highplainsyouthsymphony.org/design](http://www.highplainsyouthsymphony.org/design).

Both the membership and concert attendance rose, increasing the average audience size to 230. We have advertised in the programs of the Boulder Philharmonic and the CU Concert Series, though it is clear that the bulk of our audience members learn about the concerts through word of mouth. As such, we engaged in an extensive email campaign to advertise each show, and have a presence on the internet. Audio and video recordings of our performances, produced at little cost to us, were a source of income and marketing, as we post clips on [YouTube](#).

Over the course of months and years, I successfully steered the organization towards a merger with the Boulder Youth Symphony, resulting in the new, unified [Greater Boulder Youth Orchestras](#) (GBYO), which will be celebrating its first year with the inaugural 2010-2011 concert season under the musical leadership of [CU Director of Orchestral Studies Gary Lewis](#). I will continue to serve as Executive Director for the new GBYO. Bringing these two rival organizations together is of great benefit to the students, and will positively impact their musical growth in numerous ways. The community in Boulder and the surrounding areas will reap benefits as well.

A large amount of the success of my job centers around organization and management of time, both for myself and others. I communicate to the entire organization on a weekly basis, am present at all rehearsals, concerts, and board meetings, and regularly touch base with parents and students to evaluate the state of the youth orchestras. Our parent base is a crucial part of the organization, as we rely heavily on their volunteered time and efforts to help in many roles.

For more information, please visit our websites, [www.HighPlainsYouthSymphony.org](http://www.HighPlainsYouthSymphony.org) and [www.GreaterBoulderYO.org](http://www.GreaterBoulderYO.org).

### **Dissertation projects**

As part of my DMA requirements, I have completed three recitals (see below) in addition to a Pedagogy Project and a Major Document. The latter focuses on the incorporation of Anders Ericsson's conception of deliberate practice as a part of bassoon curriculum. The Pedagogy Project was conducted during the Fall semester of 2007 during which time I worked with a freshman bassoonist extensively, guiding her through the development of meaningful and efficient practice technique, ultimately employing metacognition, or "thinking about thinking," as a critical element to practice. I compiled a list of many practice techniques with descriptions, and categorized the list into appropriate sections (techniques for rhythm, for pitch, for technique, for phrasing, etc.). The project centered around psychological and musical studies, creating a rare instance in which bassoon pedagogy and psychological research were directly combined and researched, linking together practicing with the learning cycle and biological functioning of the brain.

### **Teaching Assistant**

Having been appointed the Bassoon Studio TA four and a half years, I have worked extensively with the members of the studio, particularly the freshmen. Weekly duties include freshmen lessons, reed class, chamber ensemble coachings, studio class, and participation in school ensembles. Additionally, I taught other undergraduate students as needed in preparation for juries (solo with accompaniment and scale proficiencies), reed making, review of fundamentals, and various other projects. When Dr. Ishikawa was on tour, I taught all undergraduate lessons, organized and conducted studio class, prepared students for juries, and coached rehearsals.

### **"Darrelpalooza"**

The CU Bassoon Quartet decided to perform a March 2007 recital as an informal benefit concert for '06 CU grad and fellow bassoonist Darrel Hale. We all enthusiastically put forth effort to support our friend, and my own contributions included much publicity in the form of posters and a website ([idrs2.colorado.edu/CUBQ](http://idrs2.colorado.edu/CUBQ)), both of which were quite effective. Thanks to word of mouth and strategically placed posters throughout Boulder, a large crowd arrived for the concert. Our quartet and octet performances, highlighted by the collaboration of Bill Douglas,

were well received, and we were given many compliments. Hoping to raise a couple hundred dollars for Darrel, we were quite pleased to bring in nearly \$3000 in donations. Many donors were local, but some, thanks to the website, were located around the country.

### **Excerpt project**

As a project for the benefit of the bassoon studio, I collected and catalogued volumes of orchestral excerpts for the bassoon. From the excerpts most commonly asked for to the obscure, I have amassed a large resource made available to the studio.

### **Recitals**

I have successfully performed five full length recitals while at CU. Very challenging pieces have been included in each performance, such as Mozart's *Concerto for Bassoon* (K. 191), Previn's *Sonata for Bassoon and Piano*, Hummel's *Concerto for Bassoon*, and Zwilich's *Concerto for Bassoon*. All recitals have featured chamber music in addition to music for solo bassoon. Since 2006 I have been performing on a new instrument, a thirteen thousand series Heckel, which was previously owned by the second bassoonist of the Toronto Symphony for ten years.

### **School ensembles**

While a student at both Ithaca College and the University of Colorado, I have performed in many ensembles including Symphony Orchestra, Festival Orchestra, Chamber Orchestra, Opera Orchestra, Pit Orchestra, Wind Symphony, chamber groups (octet, sextet, quintet, quartet, trio, duo, jazz bassoon quartet, bassoon quartet). I have played principal on numerous pieces with famous bassoon solos such as *Bolero*, *Alborada del Gracioso*, and *Firebird*.

### **Elementary School Instrumental Music Teacher**

Prior to starting my graduate work, I worked as a full time long-term instrumental music substitute teacher, grades 4-6, focusing on beginner and intermediate band. I conducted and rehearsed ensembles, and taught all instrumental lessons (winds, brass, percussion, strings).

## **R E F E R E N C E S**

**Dr. Yoshiyuki Ishikawa**, Chair of the Woodwind Department, Professor of Bassoon, University of Colorado  
301 UCB, Boulder CO 80309  
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303-492-7297

**Dr. Steven Bruns**, Associate Dean of Graduate Studies, University of Colorado  
301 UCB, Boulder CO 80309  
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303-492-2208

**Dr. Allan McMurray**, Distinguished Professor, Director of Bands, University of Colorado  
301 UCB, Boulder CO 80309  
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**Dr. Lee Goodhew Romm**, Professor of Bassoon, Ithaca College  
3209 Whalen Ctr., Ithaca College  
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**Glenn Einschlag**, Principal Bassoon, Buffalo Philharmonic  
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**Michael Sweeney**, Principal Bassoon, Toronto Symphony  
[michael@michaelsweeney.com](mailto:michael@michaelsweeney.com)

**Daniel Silver**, Professor of Clarinet, CU  
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303-492-7101

**Trena Mooar**, Principal, Charlotte Ave. Elementary School  
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