

Thank you for your interest in woodwind studies at UCCS! Our Music Program offers opportunities for rigorous scholarship, performance, and innovative interdisciplinary immersions across the arts. Moreover, this entrepreneurial music program enables students to create unique new connections with other areas across sciences, computers and technology, ethnic and gender studies, arts therapy, acoustic ecology, business practices, and many more. We take advantage of the interconnected academic culture at UCCS and enable opportunities for students to create new partnerships with disciplines of all kinds.

We offer private instruction in flute, clarinet, oboe and saxophone. As part of the private lessons, students also take the First Fridays Seminar, which serves both as a general music program meeting as well as a forum for the presentation of research and performances by visitors, faculty and students. Students register for lessons through extended studies at:

<http://www.uccs.edu/lases/private-music-lessons.html>

Related course offerings include:

MUS 1600/2600/3600/4600 Applied Lessons/First Fridays Seminar  
MUS 2210 Mountain Lion Athletics/Concert Band  
MUS 2250 Jazz and Improvisation Ensemble  
MUS 2300 Electronic/ Acoustic Ensemble  
MUS 2400 Chamber Music Ensemble  
MUS 4300 Creative Music Ensemble

### Meet our Faculty

#### **Jane Rigler - flute & composition, head of woodwinds**

Flutist, composer, improviser Jane Rigler has always been moving and reshaping her worldviews through discoveries in music performance. As a performer, composer, and educator who centers her work on sonically uniting the world around her, she earned a Certification in Deep Listening© which opens new layers of listening pathways to reach out to a variety of people. Since joining this program (2015), she has been commissioned to compose three new works: a flute and percussion duo, a flute quartet and a flute and guitar duo. Her development as a composer and specialist in contemporary flute performance began with her fascination with the voice. As a young person inspired by the theatrical elements of singing, she believes her voice lessons actually helped her win many flute competitions (including MTNA National Woodwind Winner 1984).

After her flute orchestral training at Northwestern University (B.M. 1998), Jane soon found her calling as a specialist of contemporary music at UCSD (M.M. 1991, Ph.D. 1996) performing works by Ferneyhough, Czernowin, Saariaho, Takemitsu, Globokar, among others. Through her study of phonological musical sounds that emerge from the combination of singing through the tube, she developed a variety of ways the voice can be sung through the flute by studying techniques used in many different cultures. Her first compositions were inspired from the yodeling-hocket techniques found in the music of the Aka Pygmies of the Central Africa Republic. Her pieces play with hidden languages, recall ancestral songs, incorporate playful game techniques and ask the performers to imagine and improvise (Two Seaming, Red, InterPresence and To Painting/A la pintura are examples of this).

Her international career performing edgy, complicated compositions that incorporate demanding extended techniques as well as becoming a professional improviser distinguishes Jane as a leading specialist of contemporary music. She refined her improvisational skills while living in Spain for nine years (1994-2013) as an active member of several Free Improvisation collectives and performed with renowned musicians including Peter Kowald, Lê Quan Ninh, Agustí Fernández, Ricardo Arias, Miya Masaoka. While living in New York (2013-2009) she performed as a guest artist with established contemporary ensembles (Either/Or, Wet Ink, etc.) and continues to be a featured soloist in many international music festivals (SEAMUS, NYCEMF, SIGGRAPH, NIME, In-Audito, etc.). Today, her acoustic and interactive electronic works push the flute to new limits. The calling (2013-present) with interactive electronics demonstrates her commitment to connect her curiosity for people, language, environmental awareness, animals and nature. Her recent album, Rarefactions (2015) contrasts both dense, breathtaking works with subtle, intimate perspectives of sounds as they travel through the flute tube.

Interdisciplinary alliance is in her nature. She performed over seventeen collaborative concerts during her NEA-JUSFC (2009-10) residency in Japan. Recognized for her ambassador-like approach to performance, she was invited back to Japan twice (by the U.S. Embassy for the 2011 Holiday Tour) and the Chihan Art Project for the creation of her sound installation/concert While You Sleep (2013). She received artist residencies from iEar@RPI (2006), UCROSS (2012) and Hambidge (2010) and three from Harvestworks (2004, 2008, 2015). Her most recent residency at Civitella Ranieri (2016) will instigate a solo European tour in which she will offer workshops, concerts, and collaborative performances in Italy, Germany, Finland, France and Spain.

As an Assistant Professor at the University of Colorado, Colorado Springs, she teaches contemporary music history, computer music, chamber music, improvisation, and co-teaches a Digital Humanity course.

#### **Amy Goeser Kolb - oboe**

Trained in the United States and Germany, she completed doctoral studies at SUNY Stony Brook. She has performed throughout the United States and Europe under acclaimed orchestral conductors Helmuth Rilling, Matthew Halls, Marin Alsop, Nicholas McGegan, Jeffrey Kahane, Bobby McFerrin and Carlos Kalmar. As a new music enthusiast she has commissioned, premiered and recorded works by composers from Germany, Japan, Netherlands, Central and South America and the United States. In 2014, she participated in a national commissioning consortium in a new work by American Composer John Harbison. For over ten years she was a member of the Oregon Bach Festival, which premiered and recorded for the Hänssler Classic label. She has recorded for Deutsche Gramophone, Koch/Schwann, Aulos, Antes and Equilibrium. As a teacher, chamber music coach and oboist, she has taught at the Juilliard School, Manhattan School, Yale University, Cal Arts and throughout the Midwest.

#### **William Malone - clarinet and saxophone**

William Malone, who teaches Theory, Jazz and woodwinds at UCCS is also Chair of the PPCC Music Department. William earned a BM at WSU; a MM from the prestigious NEW England Conservatory of Music in Boston, MA and is currently a candidate for the DMA at The Ohio State University. Mr. Malone is a woodwind specialist who has focused on 21st Century woodwind performance techniques. He recorded on the Nuema and Opus One Labels.

For more information:

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