

Lamont School of Music

Faculty Recital Series

Ian Wisekal & Friends

Ian Wisekal, oboe

Anne Breeden, piano

Jason Shafer, clarinet

Catherine Beeson, viola

Reggie Berg, composer and pianist

Friday, May 8, 2026

7:30 p.m.

Frederic C. Hamilton Family Recital Hall



Robert & Judi Newman Center
for the Performing Arts

Program

Mosaic Etudes (2026)

Ian Wisekal

(b. 1986)

- I. Rainbow
- II. Rain
- III. Passacaglia

Trois Danses

Germaine Tailleferre

extrait de *La nouvelle Cythère* (1929)

(1892–1983)

- I. Pavane
- II. Nocturne
- III. Galop

Anne Breeden, piano

Suite

Roger Quilter

from *Where the Rainbow Ends* (1911)

(1877–1953)

Arr. Ian Wisekal

- I. Rainbow Land
- II. Will o' the Wisp
- III. Rosamund
- IV. Fairy Frolic

Jason Shafer, clarinet

Anne Breeden, piano

INTERMISSION

Please silence your cell phones

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Deux Rapsodies (1901)

Charles Martin Loeffler
(1861–1935)

- I. L'Étang (The Pond)
- II. La Cornemuse (The Bagpipe)

Catherine Beeson, viola
Anne Breeden, piano

Variations on “Confirmation” (2025)

Reggie Berg
(b. 1986)

Jason Shafer, clarinet
Reggie Berg, piano

Biographies

Ian Wisekal, a native of Dallas, TX and Stony Brook, NY, joined the faculty of the University of Denver's Lamont School of Music in 2013. He serves as Principal Oboe of the Greeley Philharmonic and plays oboe, oboe d'amore and English horn in the Colorado Bach Ensemble. He previously held the positions of Principal Oboe with the Crested Butte Music Festival and Associate Principal Oboe with the Puerto Rico Symphony. In the fall, he will join the Colorado Springs Philharmonic as their new Principal Oboe.

Prof. Wisekal is a sought-after performer throughout the US and beyond, appearing at festivals and conferences in Canada, Japan, Austria, Thailand, and Costa Rica. Ian has made recordings with, among others, the Puerto Rico Symphony (nominated for a Latin Grammy), Colorado Symphony, Greeley Philharmonic, Boise Philharmonic, and Colorado Chamber Orchestra; as soloist with the Lamont Symphony Orchestra; and in the performance studios of Colorado Public Radio. He performed on Judy Collins's concert album "A Love Letter to Stephen Sondheim," which was broadcast nationally on PBS.

Wisekal received his bachelor's degree with high distinction from the Eastman School of Music and his master's degree from Southern Methodist University, earning full scholarships at both institutions. In 2012, he traveled to study with David Walter at the Paris Conservatory. His major teachers include Richard Killmer, Erin Hannigan, Terry Keevil, and Ceci Lagarenné.

Ian is in frequent demand as a teacher; he most recently gave masterclasses at the Universities of Michigan and Iowa, Michigan State, Luther College, and the Autonomous University of Mexico. He is often recognized for his recordings of the Barret and Ferling etudes on YouTube, which have garnered over 250k views.

Jason Shafer joined the Colorado Symphony as Principal Clarinet at the start of the 2013–2014 season. Previously, he performed for four years as a fellow with the New World Symphony in Miami Beach, FL. He received his Bachelor of Music with Highest Distinction from the Eastman School of Music in Rochester, NY, where he studied with Kenneth Grant. His other major musical influences include Mark Nuccio, Burt Hara, and Dr. Kyle Coughlin.

Jason has appeared in guest principal roles with the Philadelphia Orchestra and the Cincinnati Symphony; he is also Principal Clarinet

at the Sun Valley Music Festival, where he has been a regular member since 2012. Jason has collaborated with many distinguished musicians, including Yefim Bronfman, Jessye Norman, Michelle DeYoung, Jeremy Denk, and Paquito D'Rivera; as a concerto soloist, he has performed with the Colorado Symphony, the Sun Valley Music Festival, and the New World Symphony, among others. He is on the performance faculty of the University of Northern Colorado and the International Festival-Institute at Round Top.

Jason is also passionate about helping performing artists in his role as a performance psychology expert. He is a Certified Mental Performance Consultant (CMPC), a national certification earned from the Association for Applied Sport Psychology (AASP) through a rigorous process and a master's degree in performance psychology. In addition to working with performing artist clients, Jason teaches Performance Psychology classes at the University of Denver's Lamont School of Music and the University of Northern Colorado's School of Music.

Catherine Beeson (she/they) is a performing violist and seasoned arts management professional with nearly 30 years' experience in artistic programming, fundraising, marketing, and operations. Beeson served as Executive Director of the Longmont Symphony Orchestra (2020–2022) and Director of Community & Education Programs for the Colorado Symphony (2014–2018). She has been a Teaching Artist for the New York Philharmonic, Little Orchestra Society (NY), Friends of Chamber Music (Denver), Englewood Arts (CO), and the Colorado Symphony, and has been adjunct viola faculty at Regis University. As a performer, they have worked with Lincoln Center's Mostly Mozart Festival Orchestra, New York City Opera National Company, the Asian Cultural Council (Tokyo and New York), the Lenape Chamber Ensemble (Philadelphia), Santa Fe Pro Musica, and many more. She especially loves collaborating with composers to bring new pieces into the world.

Beeson is a graduate of University of Texas at Austin (BM), Manhattan School of Music (MM), Essentials of Orchestra Management program, and is honored to be one of six women and non-binary leaders selected for the inaugural cohort of the Anne Parsons Leadership Program.

Currently, they serve as Colorado Symphony Assistant Principal Viola with additional roles of Prelude Lecturer and Sensory Friendly/Adult/Student community event curator, adjunct faculty for the Arts and Culture Management program at University of Denver, and Artistic Director of the Loon Lake Live (NY) chamber music series.

Super special skills and interests include: canning and pickling all sorts of tasty things, badgering people into playing board games, backyard axe throwing, downloading more podcasts and buying more books than can possibly be consumed in a lifetime, and attending the National Western Stock Show and Rodeo each January. If you ask nicely, she will share photographic evidence of her childhood livestock experience in 4-H.

Reggie Berg is well known in music arenas for being the touring pianist for the hit-band, Scott Bradlee's Postmodern Jukebox from 2017–2022. Alongside commitments with PMJ, he worked as a guest entertainer on Royal Caribbean Cruises, enjoying 10 contracts with showbands and as a solo act. Before 2017, Reggie's placed as a finalist in the 2016 Thelonious Monk Institute auditions, performed on NPR's "From The Top," and was a guest soloist with the Fort Wayne Philharmonic as a concert soloist at age 9. As a collaborative artist, he has performed at The Juilliard School, The Manhattan School of Music, Mannes, The Aaron Copland School of Music, Bard College of Music, The New York Opera Exchange, AMDA, and various institutions in New York City.

Berg has served as a piano instructor at Metropolitan State University (CO), Colorado College (CO), Colorado State University - Pueblo (CO), and Colorado State University (CO). He also worked as a music director at Saint Peter's University (NJ), coaching at the Lamont Summer Academy (CO), and being a theory tutor at IPFW (IN). Berg has also taught at Niwot High School (CO), Overland High School (CO), and DeKalb Middle School (IN).

Prior to embarking on a full time freelance career as a pianist, educator, and composer, Berg studied at the Interlochen Arts Academy, The Eastman School of Music, Mannes The New School for Music, and The University of Denver; where he received his Bachelor of Music Degree in Classical Composition in 2010.

Anne Breden, a native San Franciscan, has performed across the United States and internationally in many productions and performances. After graduating from Eastman School of Music with a Master's degree in Chamber Music and Accompanying, she founded and ran a non-profit music organization serving the underserved in Chicago, while also on part-time faculty at DePaul University.

Now in Denver, she has served on both Metro State University and Colorado State University faculties, and performs throughout the front range while teaching a large private piano studio.

She has performed with members of the Metropolitan Opera, Chicago Opera Theatre, Chicago Symphony Orchestra, San Francisco Symphony and Colorado Symphony.

A specialist in organizing home concert series, Anne has created many intimate evenings for music lovers of every kind for over 25 years.

She lives in Littleton, CO with her husband, daughter, cat and four chickens

Program Notes

Mosaic Etudes

These compositions represent my first “original” efforts in over 20 years and reflect a predilection for mimicry, innovation, concision, and humor. In each of these three etudes, you will hear quotes from or allusions to at least half a dozen pop songs, show tunes, or works from the oboe repertoire that have been fragmented and/or transformed, interspersed with original material to form a mosaic-like texture. My hope is that the bits are occasionally recognizable within the overall form.

Trois Danses

Germaine Tailleferre was the only woman member of the group of composers in the 1920s known as “Les Six,” which included Poulenc and Milhaud. Her ballet *La nouvelle Cythère*, or The New Kithera, was a commission from Sergei Diaghilev and the Ballets Russes. It was meant to depict 18th-century French explorer Bougainville’s first voyage to Tahiti, hence the blending of early dance forms with lush, dewy harmonies (Pavane, Nocturne) and abrupt, unconventional shifts (Galop). The ballet’s premiere was cancelled after Diaghilev’s death, its music rediscovered only recently. This edition for oboe and piano was prepared by the publisher MusikFabrik, who retains the rights to Tailleferre’s catalog.

Suite from *Where the Rainbow Ends*

For half of the 20th century, the children’s play *Where the Rainbow Ends* enjoyed widespread popularity. According to an article on Roger Quilter by Valerie Langfeld, after its 1912 performance and broadcast at the BBC Proms, it ran annually in professional productions until 1960. Quilter is best known today for his art songs, and this penchant for melody is evident throughout the Suite.

Deux Rapsodies

Although this piece is considered canonical by many oboists, Charles Martin Loeffler remains an obscure composer. Born in Germany but raised in France, Hungary and Switzerland, he moved to the United States as an adult and was assistant concertmaster of the Boston Symphony for 21 years, ending in 1903. (His portrait from that year by John Singer Sargent is on display in Boston’s Isabella Stewart Gardner Museum.) Inspired by two poems by Maurice Rollinat (see Texts and Translations), the Rapsodies are extremely Romantic, by turns brooding, tranquil, wild, and even hallucinatory, the oboe taking on the literal role of the bagpipe in the second movement.

Variations on “Confirmation”

Jason and I commissioned Reggie Berg to write us this trio for performance at the 2025 convention of the International Double Reed Society in Indianapolis. Its premiere was such a success that it immediately spawned additional commissions and performances. A blend of classical and jazz influences based on the eponymous Charlie Parker tune, the Variations include some rollicking licks, a tender ballad, and a stride-inflected finale.

Text and Translations

L'Étang

Plein de très vieux poissons
frappées de cécité,
L'étang, sous un ciel bas roulant de
sourds tonnerres,
Étale entre ses joncs plusieurs
fois centenaires
La clapotante horreur de son opacité.
Là-bas, des farfadets servent de
luminaires
A plus d'un marais noir, sinistre et
redouté;
Mais lui ne se révèle en ce lieu déserté

Que par ses bruits affreux de crapauds
poitrinaires.
Or, la lune qui point tout juste en ce
moment,
Semble s'y regarder si fantastiquement,

Que l'on dirait, à voir sa spectrale figure,

Son nez plat et le vague étrange de ses
dents,
Une tête de mort éclairée en dedans
Qui viendrait se mirer dans une glace
obscur.

La Cornemuse

Sa cornemuse dans les bois
Geignait comme le vent qui brame,
Et jamais le cerf aux abois,
Jamais le saule ni la rame,
N'ont pleuré comme cette voix.

Ces sons de flûte et de hautbois
Semblaient râlés par une femme.

Oh! près du carrefour des croix,
Sa cornemuse!

Il est mort. Mais sous les cieux froids,
Aussitôt que la nuit se trame,
Toujours, tout au fond de mon âme,
Là, dans le coin des vieux effrois,
J'entends gémir, comme autrefois,
Sa cornemuse.

The Pond

Full of old fish, blind-stricken long ago,

the pool, under a near sky rumbling dull
thunder,
bares between centuries-old rushes

the splashing horror of its gloom.
Over yonder, goblins light up

more than one marsh that is black,
sinister, unbearable;
but the pool is revealed in this lonely
place
only by the croakings of consumptive
frogs.
Now the moon, piercing at this very
moment,
seems to look here at herself
fantastically;
as though, one might say, to see her
spectral face,
her flat nose, the strange vacuity of
teeth—
a death's-head lighted from within,
about to peer into a dull mirror.

The Bagpipe

His bagpipe groaned in the woods
as the wind that belleth;
and never has stag at bay,
nor willow, nor oar,
wept as that voice wept.

Those sounds of flute and oboe
seemed like the death-rattle of a
woman.

Oh! his bagpipe, near the cross-roads
of the crucifix!

He is dead. But under cold skies,
as soon as night weaves her mesh,
down deep in my soul,
there in the nook of old fears,
I always hear his bagpipe
groaning as of yore.

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Lamont Society

Donors to the Lamont School of Music are an integral part of the Lamont community. Since 1983, the Lamont Society has provided financial and other support that has sustained our program's excellence. It has enabled us to purchase instruments, underwrite masterclasses and guest artist performances, support touring ensembles, provide students with professional development funds, support faculty initiatives, maintain scholarships for our deserving students, and much more. We are deeply grateful for this philanthropy!

To support Lamont, please contact Laura Mack, Director of Development, at 303.871.6267 or laura.mack@du.edu.

You may also donate through <https://liberalarts.du.edu/lamont/society> or with the QR code on this page.



Upcoming Events

Thursday, May 14, 7:30 p.m

Trumpet Studio Recital

Hamilton Hall

Free admission, no ticket required

Thursday, May 14, 7:30 p.m.

Lamont Choirs

Gates Concert Hall

\$5 for reserved parterre seats, or FREE general admission

Friday, May 15, 7:30 p.m.

Jazz & Pop Vocal Rep Ensembles & Jazz Small Group

Williams Recital Salon

Free admission, no ticket required

Saturday, May 16th, 7:30 p.m.

CPR Classical Presents The Spirituals Project Choir

Gates Concert Hall

\$5 for reserved parterre seats, or FREE general admission

Monday, May 18th, 5:00 p.m.

Masterclass: Denise Tryon, horn

Vocal Rehearsal Room, Room 100

Free admission, no ticket required

Wednesday, May 20th, 7:30 p.m.

Viola Studio Recital

Williams Recital Salon

Free admission, no ticket required

Wednesday, May 20th, 7:30 p.m.

Wind Chamber Ensembles

Hamilton Recital Hall

Free admission, no ticket required

Thursday, May 21st, 8:00 p.m.

Guest Recital: NOW Ensemble

Williams Recital Salon

Free admission, no ticket required



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