2012

The Perfect Pitch 2012

WMU School of Music

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2011-2012

Guest Artists

Fred Hersch, Piano and Composer
Janet Hilton, Clarinet
David Hite, Trombone
Jonah Reingold, Trumpet
Beverly Johnston, Violin
Sarah Hines, Viola
Liz Jansen-Ahnett, Piano
Mayumi Kanagawa, Violin
Christopher Kambour, Flute
Andres String Quartet
Massimo Liberati, Trombone
Dan Levitin, Neuroscientist
The Dave Liebman Group
Andrew List, Composer
Paul Laubel, Piano and Composer
Danny McCullough, Saxophone
Anthony Mechal, Viola
Andres String Quartet
Deborah Parmenter, Violin
Christopher O’Riley, Piano
Phil Palombi, Double Bass
PEN Trio
Samuel Ramey, Bass-Baritone
Sandra Rivers, Piano
Gail Robertson, Euphonium
Christine Salerno and Zelt
Mauricio Salguero, Clarinet
John Sampen, Saxophone
San Francisco Jazz Collective
Nina Sadowski and Lisa Meghiddo, Piano
Den Scott, String Arranger and Conductor
Kendrick Scott, Saxophone
Mira Shifrin, Flute
Alan Sheehan, Trumpet
Mark Snyder, Conductor
Jack Stemp, Conductor and Composer
Elizabeth Street, Violin
John Chappell Stone, Organ and Harpsichord
Mihoko Watanabe, Flute
John Wojciechowski, Saxophone
Jacqueline Wright, Violin
Mialtin Zhezha, Violin
Gail Zugger, Clarinet
Thomas Zugger, Trombone

2012 THE PERFECT PITCH
Dear Friends,

During the preparations for this issue of The Perfect Pitch, I recently attended our 658th program of the regular school year—it was the 53rd Annual Concerto Concert, our final concert of the spring semester. It’s hard to believe we have completed yet another cycle—graduating students depart and new students begin planning their arrival for the fall semester.

2012–13 marks the advent of the School of Music’s 100th anniversary. Yes, in 1913 Harper C. Maybee was named the first chairperson of the Department of Music at what was then Western State Normal School.

You will notice inside these pages that we have reduced our regular features in order to give you a comprehensive history of the School of Music in words and pictures. Who better to write this than our good friend and colleague Carl Doubleday. He has spent half of these hundred years at the WMU School of Music either as a SEMINAR student, university student, faculty member, or administrator.

I knew when I asked Carl to do this article that he wouldn’t refuse, and as could be expected, he attacked this project with his typical focus and passion. We hope you will enjoy having a copy of this history, which demonstrates the unquestionable commitment and dedication of those who precede us.

As the 100th anniversary begins to unfold we’ll keep you up to speed with the many events designated to celebrate this important milestone.

Best wishes,

David Colson, Director
A primary source for the early information (1903–1953) included in this article is a 40-page manuscript compiled by Ethel Green Adams, Professor of Music from 1946–1973. A major reference for her work was a book titled The First Fifty Years: Western Michigan College 1903–1953 by James O. Krauss. Quoted material for this period comes from one of these two sources. Information referenced from 1950 to the present comes from documents generated by School of Music officials in the course of their work, as well as quotes from emeriti faculty members. Most narrative is arranged in chronological order.

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That term included only 107 students, yet in January of 1905, "A seventh new teacher" (Miss Florence Marsh) had "organized the department of music" in the new training school.

During 1905, the first orchestra was organized (all of eight members), and a Choral Union organization was formed to attract guest artists and the music involvement of local citizens. A women’s glee club was established in 1910, and the first recorded evidence of an attempt to organize a band was recorded in 1911.

The Normal’s administration building, eventually called East Hall, was opened in the fall of 1905. Music classes met in a classroom in the south end of the second floor. Eventually three classrooms in this same area served the music program until 1940. By 1913, the Normal’s enrollment had increased from 107 to 670. Also in 1913, Harper C. Maybee was hired to assume duties as Head of the Music Department, and during that year the music faculty was enlarged to four people, including H. Glenn Henderson.

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## The First Century of Music at Western Michigan University

**INTRODUCTION**

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The arrival of Harper C. Maybee gave rise to using 1913 as the traditional date for the beginning of an organized music program at what was to become Western Michigan University. It also marked the beginning of an era which extended to the end of World War II. Maybee began at once to organize a music curriculum to succeed the twopen-year life certificate in public school music plan which began in 1905 and was revised in 1909. His efforts were made easier in 1918 when teacher training schools were authorized by the State Board of Education to develop B.A. and B.S. degree programs. A four-year course in music first appeared in the school catalog in 1924, but it was still attached to the teacher training program.

The first evidence of a uniformed marching band appeared in 1917, but the effort was soon disbanded because of World War I. Student contributions were used to purchase uniforms for the 1917 group, and one of the local newspapers reported that “the Normal Band will appear in their new uniforms consisting of caps and coats, trousers will be added later.” They must have been quite entertaining!

By 1920 the marching band was performing fully uniformed and twenty members strong. It was to improve in 1925 when George Amos was hired as the instrumental music director. His 1925 band included 35 members; it grew to 70 by 1930. At that time, the marching band’s membership was all male. The orchestra numbered 50 players in 1927 and 60 in 1939, but the orchestra also included faculty members and spouses as well as community instrumentalists and some of the better high school players from the campus school.

It must be noted, however, that choral singing was the dominant musical force during the first half of the last century, and under Maybee’s direction Western State Normal exemplified this dominance. Several choral groups thrived under his direction, and their number and enrollment increased after Darothea Sage Snyder was added to the faculty in 1925. She was assigned the Senior Glee Club (women) which she conducted from 1925 to her retirement in 1962. Equally successful was the Men’s Glee Club, which Maybee conducted until his retirement in 1945. Larger all-school mixed choirs also thrived under their direction.

These large choirs were also commonplace at high schools and churches. This is no doubt what inspired Florence Marth to begin her ambitious Choral Union in 1905 (Haydn’s Creation was presented in 1908), and Harper C. Maybee, his direction, and their number and enrollment increased after Darothea Sage Snyder was added to the faculty in 1925. She was assigned the Senior Glee Club (women) which she conducted from 1925 to her retirement in 1962. Equally successful was the Men’s Glee Club, which Maybee conducted until his retirement in 1945. Larger all-school mixed choirs also thrived under their direction.

As the Maybee era drew to a close, it should be noted that the formidable years from 1930 to 1945 were spearheaded by the tireless service of just six full-time faculty members: Harper C. Maybee, H. Glenn Henderson, Leah C. Britton, Darothea Sage Snyder, George Amos, and Mary P. Doty. Their good work was continued by the next generation of dedicated faculty members hired soon after the world emerged, yet again, from global warfare.
Carol Collins was the first music therapy faculty member hired.

As its academic programs expanded, Western Michigan College of Education became Western Michigan College in 1955, and finally Western Michigan University in 1957.

In 1962-63 resident tuition and fees for two 18-week semesters was $325. Non-residents were now paying a whopping $445.

Progression of School Names

1903-1957 Western State Normal School
1957-1991 Western State Teachers College
1991-2007 Western Michigan University
2007-2012 Western Michigan University
2012-present Western Michigan University

In recognition of Western’s maturity to a full university, new school songs were written in 1959-60. The music for both our current alma mater and for her efforts in developing and nurturing the program in the early years.”

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continued as a performance venue, the recital hall on Oakland Drive was the first concert hall specifically designated for the music program. Music theory/history faculty and classes also moved to Oakland. Six campus buildings now sheltered portions of the rapidly growing music department. In addition to Maybee Hall, Kanley Chapel, and Oakland Recital Hall, music education and music therapy classes were in East Hall, organ instruction was in Miller Auditorium, and several voice faculty members now taught in Steers House, a dilapidated old home on west campus. Traveling to classes on both campuses caused music majors to lose one valuable hour daily. Ah, the good old days. 1968 also marked the beginning of the Concerts Office and its role in centralized scheduling, publicity, and public/alumni relations for music. By 1970, the resources of that new office made possible the inauguration of an annual giving campaign specifically for music. This effort was one of the first of its kind for an academic unit at Western, and it remains to this day as one of the most successful. Thriving on numerous gifts of all sizes from its faithful alumni, friends, music major parents, and patrons, annual giving has virtually enabled the music program at Western to sustain its various programs during times of economic downturn and budget reduction. The fund received nearly 800 individual gifts in 2009

**New Faculty | 1961–1969**


Above all, Miller Auditorium made possible the presentation of major works. These ranged from the Benjamin Britten War Requiem (1970) to a staged production of Humperdinck’s Hansel and Gretel (1973); from Beethoven’s ninth symphony (1971) and the Brahms Requiem (1977) to fully staged, costumed, and danced performances of Orff’s Carmina Burana (1979). Western’s internationally recognized Vocal jazz program has presented its annual Miller Show since 1979. There is even room on stage for the Bronco Marching Band, and it has been featured there each fall since 1969. Bill Appel recalls the circumstances surrounding the decision to perform Britten’s War Requiem in 1970. “I, as director of our Grand Chorus, had suggested (it) as a title for our December concert at Miller. Other faculty thought it was too much too early for us, and it was rejected. However, the killing of students at Kent State University motivated department chair Robert Holmes to grab me by the lapels and declare that we

**IMPACT OF MILLER AUDITORIUM**

The Knauss history noted an appropriation in 1915 for the construction of four major buildings at Western Normal, including an “auditorium and conservatory,” but all was set aside when the United States entered World War I. A mere half century later, however, construction began on an impressive 3,500-seat edifice initially called University Auditorium. It opened to a full house and a concert by the University Symphony Orchestra on January 12, 1968. A week later, the WMU Grand Chorus performed with the Detroit Symphony. The auditorium was soon named to honor James W. Miller, Western’s third president. Even after 40 years, as per its website, “Miller Auditorium is still ranked as one of the top ten facilities in the United States, and is the third largest theater in Michigan.” It would be difficult to overstate the significant role Miller Auditorium has played in the development of Western’s music program. While not part of any academic unit, the professional and technical staff at Miller soon became an integral part of our artistic capability. Our large music ensembles went from performing in gymnasiums and student center ballrooms to presenting concerts in one of the finest new auditoriums in the nation. Our first Christmas Concert there in 1968 featured portions of Handel’s Messiah, historically chosen because that work had been performed regularly under Harper Maybee’s direction in the first half of the century. Attendance was 3,000.

Miller Auditorium inspired Director of Bands Carl Bjerregaard to establish Western’s nationally regarded Spring Conference on Wind and Percussion Music. To promote the performance, understanding, and composition of quality wind and percussion music. The first conference was in 1969; the 44th was presented in 2012.

The Southwestern Michigan Vocal Festival of high school choirs, inaugurated by Maybee in 1935, moved to Miller Auditorium from Read Fieldhouse. The mission of this festival remains unchanged: to offer an experience in mass singing of quality repertoire under the direction of an inspiring and distinguished conductor. The 74th festival was presented in 2012. The Southwestern Michigan Vocal Festival was housed in Read Fieldhouse from 1935 to 1967.
would do the War Requiem.” Furthermore, because our horn professor, Neil Sanders, had been the solo hornist for the original recording, “Ben Britten had written us a letter encouraging us to do his work.” A total of 4,400 people came to the performance. Overflow seating was provided next door in Shaw Theatre.

Six years later, 5,500 people came to Miller during two performances of a multimedia extravaganza by faculty composer Ramon Zupko (Professor of Music 1971–1997). Created as part of the University’s celebration of the nation’s bicentennial, Proud Music of the Slam was based on the writings of Walt Whitman. It featured 75 minutes of original music, a full symphony orchestra, a brass band with percussion, a woodwind band with percussion, a costumed chorus of 60 voices, ten dancers, two narrators, film, slides, a complete stage setting, ten dancers, two narrators, film, slides, a complete stage setting, and special lighting. Described at the time as “the most significant artistic production ever undertaken in the history of Western Michigan University,” it involved some 25,000 hours of preparation. Zupko himself spent 18 months creating the work prior to rehearsals. He writes, “The cooperation I enjoyed with all of the participants in the production was my greatest reward for this project, in spite of the fact that many of the students involved[,] dubbed the work ‘Loud Music of the Dorm.’” God bless ‘em!”

In February of 1972, less than six months before the creation of the College of Fine Arts, another Robert Holmes project came to fruition: A three-day Detroit Symphony residency at Western Michigan University. Two evening concerts were conducted by Swtan Erlich. The first featured English pianist Clifford Curzon, the second included the WMU Grand Chorus and Prokofiev’s cantata Alexander Nevsky. Over the three days, 14 principal DSO players conducted nearly 50 seminars, coaching sessions, and sectional rehearsals for our music students.

Artistic collaboration began at once. In December of 1972, music, dance, and art successfully staged Ralph Vaughan Williams’ Hodie in Miller Auditorium. An impressive visual impact was created by the art faculty, the University Symphony and costumed Grand Chorus presented the score, and original faculty choreography was laid on student dancers. Joyce Zantrow (Professor of Music 1962–1990) remembers Hodie fondly: “Many faculty were involved, and I was pleased to be the soprano soloist.” She recalls Dean Holmes saying, “This production symbolizes the beginning of a new era in the arts at Western Michigan University.” Attendance was 3,600.

Robert Holmes left WMU in 1980. He is recognized, for fostering the maturity and sophistication of Western’s music program from a primary focus (music education) to a well-balanced, multidisciplinary unit which became the cornerstone for the university’s new College of Fine Arts (1972) and its first professional school (1980). His immeasurable contributions were recognized in 2007 when donations from former colleagues and friends made possible the naming of the Robert W. and Grace Holmes Chamber Music Room in Dalton Center.

A significant music program change – the Core Curriculum – appeared in the 1973 university catalog. Beginning study for all Bachelor of Music degree candidates would now commence with Core Course Requirements in performance, theory, vocal skills, music history, conducting, and class piano. The plan allowed two years for each student to cover the basic knowledge required for performance.
of any musician, evaluate his/her own potential for a specific professional/vocational major, and obtain faculty counsel before committing to a major area of concentration. The Western Jazz Quartet was established in 1975. It has become the most internationally traveled of our resident faculty ensembles. That same year the Western Brass Quintet made its Carnegie Hall debut. The Western Wind Quintet performed at the National Association of College Wind and Percussion Players convention in Atlantic City the following year. A regular music newsletter also made its debut in 1975. Over the next quarter century, each of 70 issues of The Musical Offering was distributed to over 8,000 destinations including alumni, music major parents, concert goers, NASM schools, and public school music educators in Michigan and beyond. One issue each year featured alumni news. Modelled after components of both the Spring Conference on Wind and Percussion Music and the Southwestern Michigan Vocal Festival, the Western String Festival for high school orchestra strings was established in 1977; it continued for 25 years. WMU’s first horn specialist and music chairperson Robert Fink (Professor of Music 1957–1978) left WMU in 1978. Donald Bullock succeeded Fink as music chairperson. He was destined to oversee the creation and occupation of what was to become — after its dedication — one of the most celebrated music buildings in the nation. The Bachelor of Music degree in jazz studies was added in 1979. Trent Kynaston (Professor of Music 1973–2012) remembers being part of the effort to create the Western Jazz Quartet and to offer jazz courses. “We began by offering classes in jazz arranging, improvisation, and history under the independent study number.” He then worked with colleagues “to write the syllabi and course descriptions to get these classes officially on the books. That led to the establishment of our [undergraduate] jazz studies program.” During 1980, the Music Therapy Clinic opened, and two new festivals were established: The Western Invitational Jazz [band] Festival and the Gold Company Invitational Vocal Jazz Festival. Most significantly, however, the second School of Music at a Michigan university was established with great celebration.

On April 18, 1980, the university’s Board of Trustees created the School of Music at Western Michigan University. In making this recommendation to the board, Philip S. Dennenfield, acting vice president for academic affairs, remarked: “The department of music has for many years met all the criteria for being a professional school — size, complexity, structure, program, and quality — so the name change to School of Music is simply recognition of an established fact.” The board named Donald Bullock as the first Director of the School of Music. He issued this statement: “In creating a School of Music at Western Michigan University, the Board of Trustees has recognized the qualitative development of the music department which identifies us — through the diversity and professionalism of our programs — with the other 100-odd music units across the country which have been designated as Schools of Music. We are grateful for this recognition, and we look forward to the benefits that may accrue in the form of student and faculty recruitment and additional funding through private and government sources.

New Faculty | 1980-1989 Maurita Murphy Mood clarinet, Judy Moonan percussion, Elizabeth Patchis voice, James Wright band, Anthony Elliott cello, Johnny Phinora horn, David Pocock piano, David Updegraff violin, Bradley Wong clarinet, Richard O’Heam education, Marion Pennick violin, Matt Raskiallo piano, Mary Scovel therapy, Lee Selbert bassoon, Matthew Steal musicology, Marc Sattnerwhala double bass, Lisa Berry theory, Sava Wollfanger trombone, John Campos recording, Patrick Dunnigan band, Kenita Arman Katicic violin, Thomas Katicic double bass, David Little voice, Bruce Luchairano piano, Dee Gauthier education, Charise Sawyer voice, Silvia Roaderer piano, Scott Thamburg trumpet

In 1982, after nearly 15 years of planning and 30 months of construction, a new music facility became a reality. Replacing Maybey Hall, Dalton Center was occupied in early June and dedicated on October 1. It became home to the entire School of Music, the Department of Dance, the administrative offices of the College of Fine Arts, and the Harper C. Maybey Music and Dance Library. The library expansion alone was from 900 square feet in Maybey to 10,000 square feet in Dalton. The total cost of $16,234,000 was impressive at the time, and that amount included $1,374,000 in music equipment. One of the easiest equipment items to remember was 88 new pianos (just ask a pianist). Its usable space was 157,000 square feet, yet it included only four traditional desk-and-chairs classrooms. Earlier that year, the Board of Trustees had named this new “fine arts building” to recognize beloved Kalamazoo citizen and
Richard O’Hearn (Professor of Music 1984–2007) recalls school director Don Bullock assigning him to work with two NASM mandates when he was hired in 1984. “The first was to bring the student teaching mentor supervision program from the College of Education into the School of Music. The second was to update the music education programs to make them more current and more independent of the College of Education.” In 1985, the supervision of our student teachers was, indeed, transferred to the School of Music. Continuing to quote O’Hearn, “Then, over a four-year period, the Professional Education Area worked toward a field based methods program. The goal was to have our students graduate […] looking more like second-year teachers than entry level teachers.” These music education improvements have been very successful.

A Music Performance Institute was established in 1985 to “plan activities and opportunities which attempt to develop a closer artistic and personal relationship between guest artists and their audiences.” One of Don Bullock’s many visions, he was the primary motivator behind the institute’s creation, and over the years he was able to raise some $300,000 for its support. In 1988, recognizing Bullock’s many contributions to the School of Music, College of Fine Arts, and University, the Board of Trustees approved the naming of the Donald P. Bullock Music Performance Institute.

Also in 1985, the Michigan Youth Arts Festival relocated to WMU where it continues today. The cluster combination of Dalton Center, Miller Auditorium, the Irving S. Gilmore Theatre Complex, and now the Richmond Center for Visual Arts makes Western Michigan University the perfect home for this impressive state-wide festival, which brings over 1,000 talented high school students from multiple arts disciplines to our campus each spring.

Cellist Bruce Uchimura joined the faculty in 1987. Some ten years later, he was named conductor of the University Symphony Orchestra. His appointment brings this distinguished list up to the present day.

In 1987 the Western Brass Quintet toured the People’s Republic of China. In 1988 the 50th annual Southwestern Michigan Vocal Festival was celebrated with a chorus of 1,700 singers. Don Gibson succeeded Donald Bullock as School of Music director, and Maybee Hall (and all its asbestos) was demolished to make way for a new computer center. The first computer lab for music applications opened in Dalton Center in 1989.

The University Symphony Orchestra presented the 50th annual Concerto Concert in April 2012.

New Faculty 1990–1999

A truly auspicious event happened on September 15, 1999, when attendance at Dalton Center events passed the one-millionth concert-patron mark! The Concerts Office had a sharp eye on this approaching statistic—It took place during a weekly convocation program. The unsuspecting patron was David Proulx, an undergraduate piano major from Grand Rapids. What a fitting statistic for the end of a millennium.

New Faculty | 2000–2012

Edward Roth therapy, Scott Cowan jazz, Elizabeth Cowan voice, Andrew Miller tuba, Carl Ratner voice, Julie Evans theory, Monica Griffin voice, Yu-Lien Thé piano, Lin Faulk horn, Keith Hall jazz, David Montgomery band, Stanley Pelkey musicology, Ken Smith education, Deanna Swoboda tuba, Alice Pierce voice, James Bass choir, Ken Prewitt voice, Gregory Lee Harrel music theatre, Martha Counsell-Vargas flute, Duane Davis jazz, Stephanie Hovanian clarinet, Kimberly Dunn Adams choir, Christopher Briggs composition, Vincent Yi voice, Andrew Rathburn saxophone, Karen Kness voice, Lisa Coons composition

Director of Bands Legacy

1925-1945 George Amos
1945-1972 Leonard Meretta
1972-1976 Carl Bjerregaard
1976-1979 Eddie Green
1977-1983 Robert Spradling

Marching Band Directors

1921-1930 Lloyd Manley
1931-1932 Virgil Altenburg
1933-1935 C. Z. Bronson
1936-1937 A. B. Castle
1938-1944 George Amos
1945-1946 Harold Barlow & MSG Phillip Proud
1945-1972 Leonard Meretta
1972-1977 Carl Bjerregaard & Richard Swinsick
1977-1978 Michael Williamson
1978-1983 Greg Talford
1984-1987 Jim Wright
1987-1991 Patrick Dunnigan
1991-1997 Stephen Gruyun
1997-1998 Chris Ward
1998-2004 William Pease
2004- David Montgomery

The Bronco Marching Band (BMB) has come a long way since the 20-member Normal Band of 1917 appeared in uniforms consisting of caps and coats. Uniforms purchased after World War II were replaced in 1966, 1975 (think cowboy hats), 1979, 1985, 1993 and 1999. A landmark budgeting decision was made by university officials that last year, when a set-aside fund for the orderly replacement of uniforms (circa every seven years) was established. The current BMB juggernaut numbers 300 members, and its website (wmubroncoband.com) includes a wealth of history including this honor role of directors.

In 1992, Richard O’Hearn succeeded Don Gibson as School of Music Director. The 25th annual Spring Conference on Wind and Percussion Music was celebrated in 1993 with four of the five living WMU Director of Bands present—Jeffrey Renshaw, Leonard Meretta, Richard Suddendorf, and conference founder Carl Bjerregaard. Robert Spradling became Western’s seventh Director of Bands that fall. One year later he established the Graduate Winds Program. This new unit of our master’s degree curriculum embraces ten teachingassistants intended to create both graduate wind and brass quartets, as well as provide assistance to the corresponding faculty studios. Spradling’s arrival completed another important list of conductors.

In 1990, Western’s fourth resident faculty ensemble was established. The Merling Trio (violin, cello, piano) made its Carnegie Hall debut just three years later. Also in 1990, the Western Brass Quintet performed at the Kennedy Center in our nation’s capital, and a 4-summer graduate program in music education was inaugurated. The cycle of courses for this reorganized Master of Music in music education degree falls entirely in the summer months, and it is structured so that all coursework, minus the culminating project, can be completed in four consecutive summers.

“What stands out most in my memory are my years as Graduate Coordinator.” These words from David Sheldon (Professor of Music 1966–2004) are shared to represent the dedication and pride of the several distinguished faculty members who guided the development of graduate studies in music since the first Master of Music degree was awarded in 1965. Sheldon is particularly proud of Music’s graduate assistantship growth. “By the time I stepped down in this capacity (2002), there were 48 graduate assistants in our program, more than double the number when I began in 1993.” Bradley Wong is the current graduate program coordinator.

Current Graduate Degree Programs

M.M. in Music Education
M.M. in Music Therapy
M.M. in Performance
M.M. in Composition
M.M. in Conducting
M.A. in Music

In 1990, Western’s fourth resident faculty ensemble was established. The Merling Trio (violin, cello, piano) made its Carnegie Hall debut just three years later. Also in 1990, the Western Brass Quintet performed at the Kennedy Center in our nation’s capital, and a 4-summer graduate program in music education was inaugurated. The cycle of courses for this reorganized Master of Music in music education degree falls entirely in the summer months, and it is structured so that all coursework, minus the culminating project, can be completed in four consecutive summers.

“What stands out most in my memory are my years as Graduate Coordinator.” These words from David Sheldon (Professor of Music 1966–2004) are shared to represent the dedication and pride of the several distinguished faculty members who guided the development of graduate studies in music since the first Master of Music degree was awarded in 1965. Sheldon is particularly proud of Music’s graduate assistantship growth. “By the time I stepped down in this capacity (2002), there were 48 graduate assistants in our program, more than double the number when I began in 1993.” Bradley Wong is the current graduate program coordinator.

In 1992, Richard O’Hearn succeeded Don Gibson as School of Music Director. The 25th annual Spring Conference on Wind and Percussion Music was celebrated in 1993 with four of the five living WMU Director of Bands present—Jeffrey Renshaw, Leonard Meretta, Richard Suddendorf, and conference founder Carl Bjerregaard. Robert Spradling became Western’s seventh Director of Bands that fall. One year later he established the Graduate Winds Program. This new unit of our master’s degree curriculum embraces ten teaching assistants intended to create both graduate wind and brass quartets, as well as provide assistance to the corresponding faculty studios. Spradling’s arrival completed another important list of conductors.

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In the summer of 2001, Western's successful SEMINAR high school music camp was held for the 50th year. The only two-week cross-disciplinary program of its kind remaining on a college campus in Michigan, a total of 4,878 different students attended from 1968 through 2011.

During 2003–04, Western Michigan University observed its centennial. The School of Music was at the center of several major centennial events on-campus, and the Western Wind Quintet and Western Brass Quintet took a celebration concert to New York’s Carnegie Hall.

Western’s two jazz festivals were held for the 25th year in 2005. The growth and success of the jazz studies program has been repeatedly recognized by DownBeat magazine. According to the WMU Jazz Studies website, its ensembles and individual students have amassed over 100 [Downbeat] awards since 1984, ranking it among the top three collegiate award winners in the nation since that time. In 2003, David Colson succeeded retiring Richard O’Hearn as School of Music Director. In recognition of O’Hearn’s significant contributions during his distinguished 23-year career, alumni, family, colleagues and friends created an endowment to honor him with the naming of the Richard N. O’Hearn Conference Room in the School of Music. At his request, the funds earned by this endowment are dedicated to support faculty travel and creativity.

A campaign to make the WMU School of Music an All-Steinway School was launched in 2007, and significant progress has been made. At a cost of $1,386,345, a total of 89 Steinway pianos have been purchased thus far. The most recent delivery, in January of 2012, included 29 new instruments. Director David Colson writes, “We hope to complete this drive by 2013–14 when [Western] will become the first university in the State of Michigan to be an All-Steinway School.”

Western’s Mu Delta Chapter of Kappa Kappa Psi was chartered in 2008, and the first issue of an annual School of Music magazine – The Perfect Pitch – was published. The University Symphony Orchestra staged its 50th annual concerto concert in 2009, the Western Wind Quintet presented a four-day residency in Belgium, and the Western Brass Quintet enjoyed a week-long tour in Russia. Also in 2009, Music approved a new academic program. The Accelerated Degree Path makes possible the completion of both a B.M. or B.A. in music and an M.A. in music in five years. The program had its first graduate in 2011.

In an effort to bolster its music scholarship funds, the School of Music introduced admission fees for its popular holiday concert series, and a major scholarship fundraiser was inaugurated in 2010. Held at the end of the first month of classes in the fall semester, the WMUsic Showcase Spectacular is staged in Miller Auditorium. Attendance at this impressive collage production doubled from the first year to the second. Also in 2010, the first 100 years of a women’s chorus at Western was observed by our award-winning Cantus Femina chorus. The appointment of Dr. Kimberly Dunn Adams in the fall of 2011 brings the final honor roll of principal ensemble conductors up to date.

As 2012 began, the School of Music hosted a show taping for NPR’s celebrated From the Top program series (#244) hosted by concert pianist Christopher O’Riley, and the Western Wind Quintet added to our international presence with a week-long residency in Honduras. During the second half of Music’s 100-year history at Western, its national and international footprint has grown exponentially. Since the Concerts Office was established in 1968, its meticulous record keeping has documented music faculty/student performances/presentations in the District of Columbia and all states of the union except Rhode Island and Vermont. Events have also been documented in these nations: Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, Chile, China, Costa Rica, Denmark, Dominican Republic, Ecuador, England, Estonia, Finland, Fiji, France, Germany, Greece, Guatemala, Honduras, Hong Kong, Hungary, Ireland, Israel, Italy,
Western’s music major enrollment has been stabilized by an orderly audition and testing process. Some 350–400 undergraduate candidates audition annually, and circa 90 beginning students are admitted each fall. At present, the School of Music enrolls 387 undergraduates and 82 full-time graduate students. Additionally, 28 more graduate students are involved in the 4-summer master’s in music education degree program. These music majors are served by 40 full-time faculty, 30 graduate assistants, and 11 professional staff. The school is accredited by the National Association of Schools of Music and the National Council for Accreditation of Teacher Education. Programs in music therapy are certified by the American Music Therapy Association.

Our talented music majors also excel academically. Medallion Scholarships are the most prestigious freshman scholarships at WMU. In 2007, seventeen of these four-year $40,000 awards were presented. Eight of the seventeen (almost 50%) went to College of Fine Arts freshmen, and five of those went to intended music majors. Hence, in that round of this annual academic competition, incoming music majors picked up 30% of these university-wide awards.

In the fall of 2009, the average high school GPA for incoming music students was 3.70, and those same students averaged a composite score of 26 on their ACT exams. At this same time, 20 percent of all music majors were enrolled in Western’s last Honors College, giving us the second largest university-wide number in spite of our relatively small unit size. In 2011, 63 music majors were enrolled, this tied Music with Biomedical Sciences for the most honors college students across the university.

In those early years, the enthusiasm of the faculty was so great that they accepted the burden of teaching long hours without question. Even as late as 1946 (when I became a member of the faculty), many teachers were still being hired for a specified yearly salary which included teaching two semesters each school year plus two summer sessions out of each three years. It was also not unusual at that time to have a teaching schedule of over 20 hours in the class room or over 28 hours of applied teaching. Academic equation of teaching loads according to semester hours of credit was possible, but it was largely ignored by an enthusiastic faculty who were interested in building the reputation and size of the school.

They did just that.

The expansion of on-campus events is also impressive. Student degree recitals increased from 24 in 1968–69 to 151 in 2005–06. From 1968 to 2011, the Concerts Office has accumulated five file drawers of guest artist folders representing nearly 1,100 visiting artists during that period. After the opening of Dalton Center, outside client use of music facilities increased from zero in 1968 to a peak of 108 in 1996–97.

From 1968 to 2011, the Concerts Office has Representative Growth of Music Presentations

<table>
<thead>
<tr>
<th>Year</th>
<th>Events</th>
<th>Attendance</th>
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</thead>
<tbody>
<tr>
<td>1968–69</td>
<td>231</td>
<td>55,575</td>
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<tr>
<td>1970–71</td>
<td>268</td>
<td>88,395</td>
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<td>1974–75</td>
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<tr>
<td>1980–81</td>
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<td>651</td>
<td>176,740</td>
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<tr>
<td>2005–06</td>
<td>836</td>
<td>199,950</td>
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</tbody>
</table>

Current Undergraduate Degree Programs

- B.M. in Music Education
- B.M. in Music Therapy
- B.M. in Performance
- B.M. in Composition
- B.M. in Jazz Studies
- B.A. in Music

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BRAIN Lab

The Laboratory for Brain Research And Interdisciplinary Neurosciences, otherwise referred to as the BRAIN lab, is an interdisciplinary center founded to pursue various neuroscience driven methodologies. Its primary membership is comprised of faculty from the colleges of Arts and Sciences, Fine Arts, and Health and Human Services – representing the departments and schools of Psychology, Music, and Occupational Therapy – as well as a neurologist currently in private practice. Affiliate members represent the colleges of Education, and Human Development, Health and Human Services, and represent the departments and schools of Exercise Physiology and Social Work. External partners at McGill (Dr. Daniel Levitin) and Johns Hopkins (Dr. Charles Limb) universities are also engaged in collaborative work with the lab.

Founded in the summer of 2011 by Professor of Music Therapy Ed Roth, the primary mission of the BRAIN Lab is to explore the neuroscientific underpinnings of how music influences our abilities to think, speak, feel, and move and how that knowledge can be utilized to create more effective clinical strategies for people diagnosed with various neuropsychiatric disorders. The lab is engaged in the early stages of establishing an ambitious 3-year sequence to ask the following questions:

Can similar activation patterns be produced with non-musicians; can similar activation patterns be produced in individuals with alexithymia (the inability to use speech to express emotion typically resultant from trauma); can music improvisation be effectively implemented in the treatment of individuals diagnosed with alexithymia and other trauma related disorders? To learn more about the BRAIN lab go to: www.facebook.com/WMUBRAIN or www.wmich.edu/brain.

Entertaining Extravaganza

The inaugural Entertaining Extravaganza was held Feb. 24 in the WMU Dalton Center. The one-day workshop for music students and faculty was an immersion in entrepreneurship, creativity, and networking – all tools necessary for the success of a 21st century musician. The Extravaganza featured four guest entrepreneurs: David Cutler (author of The Savvy Musician), Jeff Nyberg (Director of Music Entrepreneurship at CU Boulder), Javier Alvarez (Mexican composer and entrepreneur), and Jeff Nelson (Get Fearless!). WMU School of Music faculty presented panel discussions on the topic of entrepreneurship with tips for creating a successful life in the music business. In addition, the Haworth School of Business offered a workshop on “Business Plan Basics.” A noon concert was presented by the Kalamazoo Brass Collective, a WMU alumni brass trio.

Following lunch, students had the opportunity to network at the Arts Career Fair, which featured several Kalamazoo arts organizations and entrepreneurs including Fontana Chamber Arts, Kalamazoo Symphony Orchestra, The Grimore, Legends Drum and Bugle Corp, musician Keith Hall, Kalamazoo Brass Collective, and Kids in Tune. Students had the opportunity to talk with local arts organizations and entrepreneurs about internships, creativity, networking and designing a career in music. The Extravaganza was made possible by Music Graduate Students (MuGS), who organized the one-day event for the School of Music under the mentorship of Professor Deanna Swoboda.

International Women’s Brass Conference

The WMU School of Music hosted the seventh International Women’s Brass Conference. WMU music professors Lin Faulk and Deanna Swoboda produced this event in the Dalton Center on June 6-9, which brought together the best female and male brass players from all over the world to educate, develop, support, and inspire all women brass musicians.

Current women hold less than three percent of the positions in the trumpet and low brass sections of the top 22 orchestras by budget size (even though a much larger percentage of women receive diplomas and degrees on these instruments). Symphony orchestras continue to be important institutions in artistic culture. However, the diversity of their brass sections has significantly lagged behind that of other cultural institutions.

The International Women’s Brass Conference was founded in 1990 by Susan Slaughter (former principal trumpet, St. Louis Symphony Orchestra) to support women brass musicians. The organization’s major public event, the IWBC, is held approximately every three years and features amazing brass artists, exhibiters, the prestigious IWBC competition, new pieces composed by female composers, and a chance for all participants to perform and network.

Saturday Music Lab

It’s 8.45 a.m. on Saturday, and the Dalton Center lobby quickly fills with parents, grandparents, guardians, and children anxious to make music. Music Education undergraduate students scatter around the lobby, greeting children who, for the next two hours, will be students in kindergarten through fifth grade groups. Families have driven from far and near, responding to an invitation from WMU Music Education faculty to participate in a free music enrichment program.

By 9 a.m., Music Education undergraduates organize assigned groups of children and walk to classrooms where they themselves have spent countless hours as students. But on these Saturdays, the rooms become their own teaching space, with tables and chairs pushed against walls to make way for xylophones, drums, ukuleles, and children making music.

Begun in Fall 2011, the Saturday Music Lab is held four times a semester in classroom space at the Dalton Center. The two-hour experience involves singing, movement, and instrument playing activities designed by Music Education students under the supervision of faculty and practicing music educators. These experiences not only enrich school-based curricular instruction for K–5 students, but also provide opportunities for WMU Music Education majors to refine their instructional and leadership skills in a real-world environment. For more information go to www.wmich.edu/music/saturday.
Soundpainting – What Is It?

When Soundpainting is first mentioned to most people, they respond with a puzzled look. Some ask if it means using sound waves to move paint on a canvas. As fun as that might sound, Soundpainting is actually a multidisciplinary gestural language used to compose and improvise in real time. Created by New York-based composer Walter Thompson, Soundpainting consists of more than 1,200 gestures and can be used with any combination of visual, dance, theatrical and musical artists.

Soundpainting gestures are signed by a “conductor,” known as the Soundpainter, and interpreted by ensemble members. For example, the Soundpainter might sign: Whole Group-Long Tone-Play. This sequence of gestures, called a phrase, allows each member to choose a pitch and dynamic for their long tone. With a large group, such phrases often result in thick cacophony, but consider that there are still over 1,000 gestures left.

In April 2012, the School of Music Soundpainting Ensemble, under the direction of School of Music student Rachel Gasper, hosted a residency and set of workshops by Soundpainting’s creator, Walter Thompson. This event included rehearsal time with Thompson, which culminated in a concert in the Dalton Center Recital Hall on April 9. For more information on Soundpainting go to www.soundpainting.com.

All-Steinway School Update

This past spring the School of Music took delivery of 29 new Steinway pianos. This brings the total to 91 new pianos purchased since the School of Music determined to become an “All-Steinway School.” This status requires that 90% of the school’s piano inventory be Steinway instruments.

At this time, the School of Music only needs slightly more than a dozen Steinway pianos to complete the project. This represents about $275,000 remaining out of a nearly 2 million-dollar total. School of Music Director David Colson hopes the new status as an All-Steinway School will be reached by Fall 2013, in time for the 100th anniversary of the WMU music program.

“MyWMU.com/som100

“I know that the School of Music cares about its students because they were there for me, every step of the way – whether providing scholarships or promoting confidence, the School helped make my master’s degree a possibility.”

Ellizar Abalos

Soundpainting with Walter Thompson
Roger Chase, a violist known the world over for his teaching and performances, visited WMU to lead master classes and act as judge for the 53rd Annual Concerto Competition. Chase has performed as soloist throughout Europe, South Africa, the United States, Canada, Australia, New Zealand, Japan, the Middle East, India, China and Scandinavia. He is violist and faculty member at Roosevelt University’s Chicago College of Performing Arts and has been a member of many ensembles including The Nash Ensemble, London Sinfonietta, Esterhazy Baryton Trio, Quartet of London, Hausmusik, and the London Chamber Orchestra.

Metropolitan Opera star Samuel Ramey performed with the Western Michigan University Symphony Orchestra and Collegiate Singers in a concert on Feb. 5 at Miller Auditorium. The concert featured Mahler’s Symphony No. 1 in D Major as well as scenes by Giuseppe Verdi, Giacomo Puccini and American composer Carlisle Floyd. It was part of Ramey’s three-day guest residency at WMU, during which he interacted with music students through master classes and private coaching.

Nine-time Grammy winner Paquito D’Rivera gave master classes and performed with WMU’s vocal jazz ensemble, Gold Company, and award-winning University Jazz Orchestra as part of a five-day residency Nov. 1-5.

A multi-talented clarinetist, alto saxophonist, composer and bandleader, D’Rivera is the only artist to have won Grammies in both the Classical and Latin Jazz categories. His numerous recordings include more than 30 solo albums, and in addition to his performing career as an instrumentalist, he has rapidly gained a reputation as an accomplished composer. He is the recipient of the National Endowment for the Arts Jazz Masters Award 2005 and the National Medal of the Arts 2005, as well as the Living Jazz Legend Award from the Kennedy Center in 2007.

Acclaimed pianist Christopher O’Riley presented both a master class and recital of classical works and inventive arrangements of popular music on Jan. 13. On Jan. 15 O’Riley hosted a taping of NPR’s “From the Top” at the Dalton Center Recital Hall.

Since the 2003 release of True Love Waits, O’Riley’s reimagining of works by Radiohead, Elliott Smith and Nick Drake have garnered critical accolades and international acclaim, including the only four-star review ever given by Rolling Stone to a classical pianist. His latest White Tie Classics/Mesa-BlueMoon release, Out Of My Hands, includes the music of R.E.M., Portishead, Cocteau Twins, Pink Floyd, Nirvana, The Bad Plus, The Smiths, Tears for Fears, Radiohead and Elbòt Smith.

Ramey holds the distinction of being the most recorded bass in history. His more than 80 recordings include complete operas, arias, symphonic works, solo recital programs and popular crossover albums on every major label. His recordings have garnered three Grammy Awards, Gran Prix du Disc Awards, and citations from journals including Stereo Review and Opera News. He is frequently seen on television in appearances with “Live from the Met” and “Live from Lincoln Center.”

As host of the popular NPR music program, “From the Top,” O’Riley is well known for his eloquent and compelling musings on music and popular culture. He has performed with the worldfamous Academy of St. Martin in the Fields Chamber Orchestra; the orchestras of Los Angeles, New York, Moscow, Pittsburgh, Atlanta, Baltimore, Philadelphia and San Francisco, and the Royal Philharmonic.

American composer and fiddler Dan Trueman visited the WMU School of Music as part of the Contemporary folk duo Trollstilt, which performed at the Dalton Center Recital Hall on March 22. Joining the performance was WMU’s Kalamazoo Laptop Orchestra.

Trueman has performed his music with many, including his own Trollstilt and QQO, the American Composers Orchestra, So Percussion, the Crash Ensemble, and the Brentano String Quartet. He is the cofounder and director of the Princeton Laptop Orchestra, the first ensemble of its kind.

As each year the School of Music hosts nearly 100 visitors. Listed below are just a few artists and experts who have added value to our WMU music students’ education. The distinctive student opportunities presented by these guests is one that can only be described as WORLD CLASS.
His compositions explore the rhythmic tension between traditional dance music and machines, the unusual phrasings and counterpoint of traditional Norwegian music, and the influences of composers like Bach, Stravinsky, Reich, and Cage. Trueman's work has been recognized by the Guggenheim and MacArthur Foundations, among others. He teaches composition and electronic/computer music at Princeton University.

The School of Music's new music ensemble, Birds on a Wire, performed Arnold Schoenberg's Pierrot Lunaire with guest artist John Duykers March 28 at the Dalton Center Recital Hall. The program also included the premiere of a new work by John's son, composer Max Duykers, featuring guest percussionist Joel Davel on Marimba Lumina.

Internationally acclaimed tenor John Duykers made his professional operatic debut with the Seattle Opera. Since then, he has appeared with many of the world's leading opera companies. He is particularly known for his performances of contemporary music, having sung in more than 100 contemporary operas including more than 50 world premieres. Among these, he created the role of Mao Tse Tung in John Adams' Nixon in China, which he performed throughout the world. He has appeared as soloist and chamber music performer, having sung Rachmaninoff's romances at the Carnegie Hall, starring in music videos by Santana and The Grateful Dead, and as a recording engineer for albums by Blue Öyster Cult and Chris Isaak; as a consultant to Steely Dan, Stevie Wonder and Michael Brook; and as a recording designer on albums by Blue Öyster Cult and Chris Isaak; as a consultant to Steely Dan, Stevie Wonder, and Michael Brook; and as a recording engineer for Santana and The Grateful Dead.

Leone Buyse presented a recital and master class as part of the School of Music’s Flute Fest on Feb. 18 at the Dalton Center Recital Hall. In 1993 Ms. Buyse relinquished her position with the Boston Symphony Orchestra to pursue a more active teaching and solo career after 22 years as an orchestral musician. She has appeared as soloist with l’Orchestre de la Suisse Romande, the Boston Symphony, the Boston Pops, the San Francisco Symphony, the Utah Symphony, the Rochester Philharmonic, and the New Hampshire Music Festival, at which she was principal flutist for ten years. Buyse has performed with the Boston Symphony Chamber Players throughout Europe and Japan, with the Tokyo, Juilliard and Muir String Quartets, the Boston Musica Viva, Da Camera of Houston, and in recital with Jessye Norman and Yo-Yo Ma.

Vera Danchenko-Stern, Collaborative Pianist, presented master classes and a recital with WMU faculty member Carl Raiter, Baritone, on Nov. 18 at the Dalton Center Recital Hall.

Ms. Danchenko-Stern is sought after worldwide as a judge, master teacher, Russian diction coach, and collaborative pianist. Her recent master classes were presented at Princeton University and at Michigan State University. Since moving to Washington, D.C., in 1990, Ms. Danchenko-Stern’s concert appearances include accompanying Pavel Pilarsky’s Kennedy Center debut, the Washington debut of Ilya Kaler (triple prize gold medal winner of the Tchaikovsky, Paganini, and Sibelius competitions), and voice recitals with Medea Nomaradze, Mikhail Manevitch, Sergei Ierents, Jerome Barry and Nikita Storojev, to name a few. In 1997, she accompanied soprano Carmen Baliyop singing Rachmaninoff’s romances at the Carnegie Hall gala in honor of the 850th anniversary of the founding of Moscow.
Trombonist Kirsten Schaffert has been named a finalist in the International Trombone Association’s Larry Wiehe Solo Competition. Kirsten was selected as the School of Music’s Presidential Scholar for 2012, WMU’s highest academic award. As one of 46 Presidential Scholars throughout the entire university, President Dunn honored Kirsten in a special reception in March.

The Drs. John E.N. & Dede Howard Instrumental Music Scholarship was established to encourage young people with a gift for music and the drive to be a musician to continue with their formal education. Established in 1996, this scholarship has made college possible for so many students and has helped train future musicians and instructors. The 2011 recipients included WWU students Alexandra Berndt, Rachael Eid-Ries, Heather Ewer, Josephine Isaac, Deborah Larsen, Ariele Macadangdang, Kristyn Macqueen, Jonathan Reed, Megan St. Amand, Sara Sulecki, and Molly Zebell.

Gold Company has accepted an invitation to give two showcase performances at the 2012 World Choir Games July 4–14 in Cincinnati. This represents the first time the World Choir Games are being held in the USA, and they are expecting over 17,000 singers from approximately 50 countries. WCG Artistic Board appointed Gold Company’s performance at the American Choral Directors Association National Convention in Chicago last year and decided they wanted Gold Company to represent “the best” in vocal jazz to the world. Gold Company will perform two sets on July 5 at The Blue Wisp and will be part of an evening concert on July 6 in the Aronoff Center.

Bass trombonist Evan Clifton has been named a finalist in the 2012 International Trombone Association’s George Roberts Bass Trombone Competition. He will be competing in July in Paris, France, for the top prize against students from The Juilliard School and the United Kingdom.

Last summer Thalea Davis spent two weeks in Chengdu (Sichuan Province), China, where she conducted interviews regarding her research of traditional ethnic minority music. She then travelled by train to Lhasa, Tibet, where she visited various temples and had several musical encounters, particularly with Buddhist monks. Finally, Thalea travelled to Yinchuan (Ningxia Province) to study the Hui ethnic minority’s music.

Graduate conducting student Ellizar Abalos was awarded the 2011–12 AllUniversity Graduate Teaching Effectiveness Award. He also received the School of Music Graduate Award for Excellence in Teaching. Ellizar earned the Master of Music degree in conducting in spring semester. As a graduate assistant with the Bronco Marching Band, he assisted in the teaching of drill and musical rehearsal, and he had the opportunity to write and teach drill that was performed by the band at a home football game this past season. As a graduate assistant with the Bronco Marching Band, he assisted in the teaching of drill and musical rehearsal, and he had the opportunity to write and teach drill that was performed by the band at a home football game this past season. As a graduate assistant with the Bronco Marching Band, he assisted in the teaching of drill and musical rehearsal, and he had the opportunity to write and teach drill that was performed by the band at a home football game this past season. As a graduate assistant with the Bronco Marching Band, he assisted in the teaching of drill and musical rehearsal, and he had the opportunity to write and teach drill that was performed by the band at a home football game this past season.

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The Advanced Jazz Combo, under the direction of Dr. Scott Covarrubias, performed as part of Monterey Jazz Festival’s Next Generation Jazz Festival held March 30 through April 1 in Monterey, Calif. These same students gave a commanded performance at the Jazz Education Network Conference in Louisville, Ky., during the Fall semester.

Brenna Holpin was awarded the 2011–12 AllUniversity Graduate Research and Creative Scholar Award. She also received the School of Music Graduate Award for Excellence in Academics/Scholarship and completed a Master of Arts in Music as part of the Accelerated Degree Path Program. This past summer, she traveled to Ecuador in order to research the authenticity, commercialization, and invented traditions of indigenous flute vendors and musicians in Otavalo. This research became the basis of her thesis, “Flutes, Festivities, and Fragmented Tradition: A Study of the Meaning of Music in Otavalo.” She details how indigenous Otavalans construct their own identity around music, as it is increasingly intertwined with trade and success in a global market.

Ben Schmidt-Swartz received the 2011–12 Senior Jazz Award. This award comes with a financial commitment to help fund a worthy project. Ben is making a CD with Nelson Oliva and School of Music colleagues.

Bass trombone performance major Derek Lyp took home first prize in the International Trombone Association’s George Roberts Bass Trombone Competition, a competition that attracts the best bass trombonists in the world age 18 and under. Derek competed against the other two finalists, from Northwestern University and the University of Alabama.

Nominees for the Outstanding Senior Awards must have at least a 3.5 grade point average, have earned at least 56 credit hours, and be enrolled at WMU for at least three semesters prior to the commencing date of the award. Those who qualify receive faculty consideration regarding their academic/artistic excellence and promise.
Finalists are interviewed by an administrative committee, after which the scholarship awards are determined. Theodore Presser Scholar: Cassandra Kazkar; Beulah & Harold McKeel Scholar: Molly Zebella; Harper C. Maybbee Scholar: Skye Hookham; William & Fiona Denny Scholar: Melissa Taddie; and Mansour-Shobek Scholar (CFA): Yovyang Qu

For the second year in a row, WMU graduate student Nate Musch has been selected as an honorable mention selection in the International Trombone Association’s Lewis Van Haney Philharmonic Prize Competition. These outstanding scholar-musicians have been offered Honorary citations are available for graduating seniors of Phi Mu Alpha Sinfonia. The Collegiate Honor Award is given to a graduating senior who has demonstrated outstanding musicianship, scholarship and service to the music department or university. The Scholastic Award is given to the graduating senior with the highest grade point average. The National Association of Teachers of Singing (NATS) Regional Auditions were held in March at Grand Valley State University. First Place awards went to Kirsten Schaffert, Chelsea Helm, Shelley Bishop, and Matthew Gifford. Second place awards went to Alexandria Shiner, Renee Mardonald, and Bridget Cappel. Third place awards were presented to Kevin Taylor, Kyle Ball, Danae Picklo, and Matt Hazel. In addition, Shelley Bishop won the John Vickers Award for the most promising undergraduate in the first and second year of college, and Chelsea Helm and Kirsten Schaffert won Jessey Normant Awards for most promising undergraduate in the third and fourth year of college.

From left to right, 2012 Concerto Winners violinist Alyssa Madeira, pianist Sowon Kim and pianist Steven Kite.

Graduate student Erik Dancy has won the second alternate (fifth place) recognition in the International Trombone Association’s Larry White Solo Competition. The Sigma Alpha Iota College Honor Award is awarded on the basis of leadership, fraternity service, campus activities, and scholarship. The SAI Scholastic Award is presented to the graduating senior with the highest grade point average.

College Honor Award: Kristen Jansens
Scholastic Award: Kari Corelli

In the summer of 2011, Patrick Muehleise studied at the American Institute of Musical Studies in Graz, Austria, where he performed under the direction of world-renowned conductors Eduardo Muller and Joseph Colaneri and was a finalist in the annual Meistersinger International Vocal Competition. This summer, Patrick will be singing with the Santa Fe Opera and the Santa Fe Desert Chorale. Patrick is also a member of the up-and-coming Spire Chamber Ensemble, based in Kansas City, Mo., and is entering his third season with the Grammy-nominated ensemble Seraphic Fire, the professional choir based in Miami, Fla.

Mica Trupiano and Libby Spinniken received an Honorable Mention and scholarship award from the National Federation of Music Clubs. The NFMC scholarships are part of a national competition in which three awards are given to music therapy students annually.

School of Music students Sandra Fernandez, Jared Small, Nicholas Lieto, Danny Mui, Paul Clifton, and Marco Juarez travelled with their wind faculty mentors to Central America, where they gave inspiring performances and were exceptional representatives of Western Michigan University. This was a part of the College’s Student Investment Projects, designed by Music faculty to create a musical and cultural exchange between the Western Michigan University School of Music and La Escuela Nacional de Musica (ESM) in Tegucigalpa, Honduras.

Caitlyn Bodine, a graduate student in music therapy, received a scholarship award for the 2012-13 academic year from the Birmingham Musicale, a chapter of the Michigan Federation of Music Clubs.

Ann Armbruster teaches general music at Northeastern Elementary in Kalamazoo Public Schools and is a part-time music teacher with a new, grant-funded program called Kalamazoo "Kids In Tune," an after-school music program that is being piloted at Woods Lake Elementary in Kalamazoo Public Schools, inspired by El Sistema in Venezuela.
A Life Enrichment Coordinator at Heritage Community (BM’10) was hired in November to be Tonya Adams. Were Sung” was performed by the St. Charles Singers in February—Nate Adams’ arrangement of “What Songs the group toured the Midwest, with a performance at a cappella quintet based in Branson, Mo. In February a cappella, the Philadelphia Lyric Festival, and she recently launched her website: www.justinearonson.com. Joe Beutel (BM’08) plays woodwinds in a big band for Royal Caribbean. His website is: www.mattfeltner.com. Derek Fawcett (BM’00) launched www.derekfawcettmusic.com and released The Winter Clothes, a new album and collaboration with Chicago visual artists, which also includes Music alumni Justin Avery and Jeremy Bieber. Laura Dubin (BM’11) and Denis Shebukhov (WM’09) perform in a jazz trio on a cruise ship touring the Mediterranean and the Caribbean. In February, Laura launched her website: www.lauradubin.com. Matt Falker (BM’95) is Piano Instructor at MiraCosta College and Director of Frequency Vocal Jazz Ensemble, which hosts the Oceanside Jazz Festival each year. Matt Feltner (BM’08) plays woodwinds in a jazz band for Royal Caribbean. His website is: www.mattfeltner.com. Mauro Foley (BM’11) was hired as the new general music teacher at Maple Valley Elementary in Sandusky Community Schools, Mich. Funktion, a band featuring music alumni Andrew Schrock (BA’06), Brett Farkas (BA’06), Matt Feltner (BM’08), and Chicago charities. Waldir Bertipaglia (center) with his former teacher Tom Knific (right).
Tokyo, Japan—Hiromi Kato (BM’11) was recently hired as a contractual Hiromi Kato March: www.aubreyjohnsonmusic.com Aubrey Johnson of Operations, reporting to the Vice President Matt Jensen of Auto Truck Transport, in Grand Rapids at DeVos Performing Arts Center with a group called Under the Streetlamp, which is made up of the former Chicago cast of Jersey Boys. Katherine Rohwer (BM’09) performed as the sole U.S. director at Eaton Rapids (Mich.) High School. He and David Gailey (BM’10) was hired as the new choir representatives in the World Youth Choir for a ceremony in Norway. Gregerman (MM’91), and in December, On Love & Fear, Nayanna Holley (BM’07) released her debut album, that made a stop at Miller Auditorium. Lady Scott performed in the touring production of My Fair Lady that made a stop at Miller Auditorium. Jennifer (Shelton) Barnes (BS’96), Salvio Trio, and in March to be a music therapist with Hospice of Southwest Michigan. The Martez L. Rucker Core-Tet, an ensemble composed of music alumni Martez Rucker (BW’10), Chris Beststrom (BW’06), Randy Gut (BW’09), Sam Webster (BW’10, MA’11) and Jay Sawyer (BW’09), performed in May at the prestigious and historic Jazz Showcase in downtown Chicago. John Russell (BW’99) is the new Director of Choral Activities at Albion College. Britain (Radcliffe) Schumaker (WM’10), MTBC, started a new job in January at Bronson Lakeview Hospital as a Music Therapist. Zechariah Shrum (BW’11) is the new choral director at Plant High School in Tampa, Fla. Ron Slabbinck (BM’94) and Holly (Shaw) Slabbinck (BW’94) team teach eight choirs in a high school program in Sacramento. They also have five textbooks in print with KJOS Music Publications. In addition, Holly released her debut solo CD, Flying Easy, which features many of the finest players in Sacramento. Adam Smed’s (WM’09) e-book, New Approach to Scales for Guitarists: A Practical Modern Direction, received written praise from GuitarInternational.com. Logan Thomas (BM’07) and his trio presented a feature performance at the 2012 Gilmore International Keyboard Festival in May. His band Manner Effect released its debut album, Abundance, in April 2012. Andy Van Allsburg (BW’11) is performing on Celebrity Cruise Lines. Wendy van Gent (BW’80) earned her Ph.D. in August 2011, and is a Assistant Professor of Music Education at Northern State University, S.D. She was featured in an article by the Aberdeen News in December 2011. Christopher Van Hof (BW’06) has finished his first year of doctoral degree work at the University of Wisconsin as a University fellow. Emily Verdank (BW’11) accepted a choral music director position at Nekoosa High School in Wisconsin. Matt Warnock (WM’05) is a Senior Lecturer at Leeds College of Music, United Kingdom. Shijiao Zhang (BM’09) won a double bass position in the National Performing Arts Center Orchestra in Beijing. Lisa (Barnhart) Ziembels (BM’11), MTBC, was hired last summer as a Life Enrichment Coordinator at Seminole Shores Assisted Living Center in Muskegon, Mich.
Karen Kness, Assistant Professor of Voice, received her Doctor of Music degree from Indiana University, where she served as coordinator for the Department of Secondary Voice and was an Associate Instructor. Before coming to WMU, she served on the faculties at the University of Nebraska at Omaha and Doane College. She is a member of the faculty and a performer for Opera Maya in Playa del Carmen, Mexico.

Kness’ recent oratorio repertoire includes Mozart’s Great Mass in C Minor, Bach’s St. Matthew Passion and St. Johannes Passion, Vaughn Williams’ Hodie, Haydn’s Creation, Faure’s Requiem, John Rutter’s Magnificat, Brahms’ Ein Deutsches Requiem and Handel’s Solomon. Kness’ opera roles include Queen of the Night in The Magic Flute, Donna Anna in Don Giovanni, Monica in The Medium, Lucy Honeychurch in the Midwest premiere of A Room with a View, Madame Herz in Der Schauspieldirektor, and Miss Timmouse in Edwin Penhorwood’s Too Many Sopranos. She has been a soloist with the Omaha Symphony Chamber Orchestra, Lincoln Symphony, the Mozart Festival Orchestra in Indianapolis, the Heartland Philharmonic Orchestra, and the Bethany Messiah Festival Orchestra.

Andrew Rathbun, Assistant Professor of Jazz Studies, has recorded or performed with Luciana Souza, Eddie Gomez, John Abercrombie, Reggie Workman, Ingrid Jensen, Jay Anderson, Kenny Wheeler, and Jerry Bergonzi. He has studied with Pat LaBarbera, Jerry Bergonzi, Jimmy Giuffre, George Russell, Jim McNeely, Lewis Spratlan, and George Garzone. His latest release is Idea of North, a sextet exploration, which finds the radio work of Glenn Gould as its inspiration. As a sideman, Rathbun has appeared on over 25 recordings. Rathbun earned a master’s with Academic Honors and Distinction in performance from Boston’s New England Conservatory. Other awards include grants from the Ontario Council for the Arts, the Canada Council, and the American Music Center. He has served as a fellow at the Aspen Music Festival, an artist at the Banff Center for the Arts, a fellow at the MacDowell Colony, and a woodwind studio instructor on faculty at the University of Maine. He has taught at Kingsborough College in Brooklyn and the Manhattan School of Music, where he received a doctorate in jazz arts.

Lisa R. Coons, Assistant Professor of Composition, received her Ph.D. in composition from Princeton University in 2011. Prior music degrees include a master’s from SUNY Stony Brook and a bachelor’s from the University of Missouri in Kansas City.

Before coming to WMU, Coons was a Jackie McLean Fellow and Visiting Professor of Composition at the Hart School at the University of Hartford. Recent awards and fellowships include a 2011 Composer Fellowship from the Other Minds Festival, a 2012 ICElab Fellowship from the International Contemporary Ensemble, and multiple ASCAP Morton Gould Young Composer Awards. Recent commissions and collaborations include works for the California E.A.R. Unit, The Machine Project for the Hammer Museum of Los Angeles, the Violin Futura Project, the Navitas Ensemble, Dither Electric Guitar Quartet, and Ikus Percussion Quartet. Her current project, an evening-length work for dance created in collaboration with the International Contemporary Ensemble and The Troupe, will premiere at the Baryshnikov Arts Center in NYC during the 2012–13 season.

Meredith Bradford joined WMU in October 2011 as Concerts Assistant. Her responsibilities include preparing all School of Music news releases, printed programs, calendars, and advertising, as well as posters and fliers promoting special events. She is also the school’s Webmaster and registrar for SEMINAR, the annual summer music camp for high school students. Meredith holds a B.A. in liberal studies from Arcadia University. Prior to her position at WMU, she was the exhibitions and operations assistant for the Bemis Center for Contemporary Art in Omaha, Neb.

Deb O’Keefe joined WMU in June 2011 as Business Manager for the School of Music. Her responsibilities in the business office are to support faculty, students and staff with a variety of activities that range from business processes to budgeting. Deb brings to her role a broad array of skills in business, accounting, finance, project management, marketing and human resources. She has an entrepreneurial background giving her in-depth experience in many aspects of the business environment. She has developed start-ups and consulted in the private sector and non-profit organizations with strategic development. Deb holds a Bachelor of Science degree in finance from California State University Long Beach and will continue to work on her graduate studies in business at WMU.
Christopher Biggs had five premieres of his compositions, including a premiere of a work for cello and digital media at the Thailand International Composition Festival, and a work for piano and live electronics at the Symposium on Arts and Technology. As a result of winning the MACRO/Truman State International Composition Award, Biggs served as the guest composer at the Truman State New Music Festival, where their Wind Symphony premiered his work. Biggs adjudicated for the 2012 SEAMUS Conference in the audiovisual category and was a guest composer at Montana State University. He collaborated with other WMU faculty on *Jinsha*, an intermedia project involving dance, projection, digital audio, singers, and sculpture.

David Colson performed as a percussionist in the premiere of Pierre Jalbert’s *Klang* with piano duo Quattro Mani at Colorado College in October. Colson and Quattro Mani will record the new work for Bridge Records in August. He recently completed two compositions: *Flying Backwards*, a commission from the Michigan Festival of Sacred Music, and a commission from the College of Fine Arts in celebration of its 40th anniversary titled *Many Minds*. In 2011-12, Colson led Birds On A Wire (New Music Ensemble) in three performances including the premiere of Brooklyn composer Max Duykers’ *Apricots of Andujar* composer Max Duykers’ *Apricots of Andujar*.

Martha Councell-Vargas performed solo recitals and master classes at Ball State University and University of Wisconsin, Milwaukee in the fall of 2011. She is also thrilled to welcome her first baby, Alma Susana Vargas, born April 13, 2012.

Scott Cowan was awarded a sabbatical for the 2012–13 year. He will be writing a book titled *Tension and Release: An Analysis of Three of the Most Important Trumpeters of the 20th Century*. He is in the final stage of consideration for a Fulbright Distinguished Scholar Award at The School of Creative Arts at The University of Ulster in Derry/Londonderry, Ireland. Cowan recently recorded his second album, *Jack’s Place*, with a generous grant from WMU. The album features eleven original compositions. Members of NYC based trio *TR/H* are featured along with Chicago saxophonist John Wojciechowski.

Curtis-Smith’s two works were broadcast on September 9 on WMUK. The work was released on CD September 1 by Albany Records, which also includes the composer’s *A Civil War Song Cycle*. Gold are my Flowers was heard in its entirety, preceded by a short interview with Cara Lieurance. The following School of Music faculty are heard on this recording: Renata and Tom Knific, Christine Smith, Brad Wong, Scott Thorrburg, Judy Moorren, Silvia Roederer, and Conductor Joe Miller. Guest performers are soprano Carmen Pelton (University of Michigan) and baritone Jan Opalach (Metropolitan Opera). The following School of Music faculty are heard on this recording: Renata and Tom Knific, Christine Smith, Brad Wong, Scott Thorrburg, Judy Moorren, Silvia Roederer, and Conductor Joe Miller. Guest performers are soprano Carmen Pelton (University of Michigan) and baritone Jan Opalach (Metropolitan Opera).

Lin Feuillé, pianist Helen Lukas, and WMU horn students Janice Philippus, Kelsey Anthon, and Molly Zebell presented Ann Callaway’s *Four Elements* for horn and piano at the International Alliance for Women in Music Congress at Northern Arizona University in September 2011. TubaCOR was a featured ensemble at Kalamazoo’s New Year’s Fest, and the ensemble presented a full recital at the Women in Music Festival at the Eastman School of Music in March 2012. Feuillé and Deanna Swoboda will host the International Women’s Brass Conference on the WMU campus June 6-10, 2012.

John Griffin was chosen as a Finalist of the International Music Prize for Excellence in Composition 2011. In recognition of his achievement, he was honored with a Diploma in Music Composition, awarded by the National Academy of Music. The competition saw more than 210 compositions from entrants from all over the world, with more than 1,000 evaluations submitted by the members of the academy’s Artistic Committee.

Renata Knific was an artist-in-residence at The China Conservatory, the 7th International Festival of Music in Maputo, Mozambique, and the International Society of Bassists convention in San Francisco, where he performed a recital of his own works and gave master classes. Knific also performed throughout the U.S. with the WJQ, at the Jazz Educators Network convention, and continues as Music Director at the Midland Michigan Jazz Trails Festival, where he conducted and performed with John Pizzarelli. He released the CD *The Muse on Azica/Naxos Records*, with pianist Fred Hersch, John Knific, percussionist Jamey Haddad, and several WMU alumni.

Tom Knific was artist-in-residence at The China Conservatory, the 7th International Festival of Music in Maputo, Mozambique, and the International Society of Bassists convention in San Francisco, where he performed a recital of his own works and gave master classes. Knific also performed throughout the U.S. with the WJQ, at the Jazz Educators Network convention, and continues as Music Director at the Midland Michigan Jazz Trails Festival, where he conducted and performed with John Pizzarelli. He released the CD *The Muse on Azica/Naxos Records*, with pianist Fred Hersch, John Knific, percussionist Jamey Haddad, and several WMU alumni.

Trent Kynaston was honored at the 32nd annual Western Invitational Jazz Festival on the occasion of his retirement at the end of the 2011–12 academic year. Scott Cowan CD release concert
In July 2011, Judy Moonert and Greg Secor (Coalesce Percussion Duo – coalescepercussionandduo.com) were guest artists for the “V Festival of Percussion” hosted by La Escuela Nacional de Musica in Tegucigalpa, Honduras. In September, Moonert researched African drumming styles at the Magbana African Drum Retreat in Rhinebeck, N.Y., where she studied with Ibrahim Kolpe Camara, M’Bembe Bangoura, and Famara Diouabate from Guinea, Africa, and Michael Marcus, founder of Magbana Drums in NYC. In December, Moonert visited Havana, Cuba, to further research African influences in the traditional music of Cuba.

Alice Pierce attended the National Opera Association Convention in Memphis in January. There she participated in the annual Cabaret event with the songs of Arthur Schwartz. In September, Pierce and her students from WMU presented excerpts from La Traviata in cooperation with the Kalamazoo Symphony Orchestra at several area high schools including Kalamazoo Central, Portage Central and Vicksburg. Pierce and pianist Gunta Laukmane also performed excerpts from La Traviata for the Kalamazoo Symphony Orchestra League’s September meeting.

In October 2011, Ken Prewitt presented recitals at Coastal Carolina University (Myrtle Beach, S.C.), Virginia Polytechnic Institute and State University, and gave master classes at Coastal Carolina, Virginia Tech, and North Greenville University (Greenville, S.C.). In addition, Prewitt, Karen Wicklund and Alice Pierce presented Mozart’s opera, The Impresario, in recognition of Wicklund’s retirement. At the end of February, Prewitt returned to the Carolinas to present master classes at the University of North Carolina at Charlotte and Brevard College.

Carl Rater toured as baritone soloist with the Bach Ensemble of Naples, Fla., to Germany and the Czech Republic in July of 2011. In September he performed Verd’s La Traviata with the Kalamazoo Symphony Orchestra. He then completed a 14-city recital tour of songs by Russian, American, and Russian-American composers, with performances in St. Paul, Wheaton (III.), and Kalamazoo. In February, Rater was instrumental in bringing Metropolitan Opera bass-baritone Samuel Ramey to WWU to give master classes, individual coachings and a concert with the University Symphony Orchestra and Collegiate Singers. In May, Rater participated in Tchaikovsky’s opera Eugene Onegin with Opera Naples in Florida.

Silvia Roederer made her theatrical debut in a Civic Auditorium production of 33 Variations at this year’s Gilmore International Keyboard Festival. More traditional performances included trio concerts in Shanghai, Beijing, Xi’an, Lima, New York City, and Washington, D.C. Fontana Chamber Arts performances this year included The Carnival of the Animals with WMU colleagues and her husband, pianist Leslie Tung, and a collaboration with violinist Abigail Sengupta. Roederer was also a presenter of the lecture recital “Vive la femme” at the 2012 national conference of the Music Teachers National Association in New York City.

Wendy Rose had a vibrant performance schedule with the Western Wind Quintet, appearing in Evanston, Ill.; Cleveland, Ohio; Tegucigalpa, Honduras; and Chengdu, China. Rose organized and carried out a Bassoon Ensemble recruiting tour in fall 2011, visiting Saline High School, Churchill High School (Livonia), and Plymouth-Canton High School. She was featured in a clinic for bassoonists at the Michigan Music Conference in Grand Rapids, accompanied by students from the WWU bassoon studio. In January, Rose began to conduct auditions via Skype with students in China and Greece. Rose coordinated the annual School of Music Chamber Music Festival on April 1, featuring the theme “Music of the Americas.”
One of the highlights of Robert Spradling's fall semester was the opportunity of spending a week in residence at Kansas State University, where he taught rehearsal techniques and error detection to undergraduate conducting classes, worked with graduate conductors in individual and class sessions and guest conducted their Concert Band and Wind Ensemble in rehearsals and a performance. Spring highlights included a Symphonic Band tour to the east side of Michigan and hosting Jack Stamp as the guest composer at the 44th annual Spring Conference on Wind and Percussion Music in April. Spradling has also been invited to adjudicate the Florida Bandmasters Association High School Band Performance Assessments being held in Tampa.

In 2011, Matt Steel was selected by publisher Pearson Prentice Hall to be a chief consultant for the new edition of Mark Evan Bonds’ widely used music history text, Music in Western Culture. On March 8, Steel presented the paper “Restoring Faith in the Manuscript: A Copy of Hildegard von Bingen’s Ordo virtutum” for the 18th Biennial New College Conference on Medieval and Renaissance Studies in Sarasota, Fla. As a conductor/educator, Bruce Uchimura guest conducted high school orchestra festivals in St. Joseph, Jensen, Forest Hills, Walled Lake, Hudsonville, and Wayland, Mich. He also served on the jury of the distinguished William C. Byrd String Competition 2012 held by the First Institute of Music. He was a faculty member at the Sleepy Hollow Chamber Music Festival and taught at the Calvin College String Summit. He also became a charter faculty member at “Cello: An American Experience” held at St. Olaf College in Northfield, Minn. Uchimura also taught at the ARIA International Summer Academy at M. Holsay College in Massachusetts.

The Western Jazz Quartet had an exotic year, performing around the U.S., in the WMU community and also appearing on two hour-long episodes of WMU’s Jazz Currents. In May 2011, the WJQ became the first jazz group invited to appear at the International Festival of Music in Maputo, Mozambique. The WJQ appeared at the gala opening in the capital’s city hall for international dignitaries, in recitals, and with American opera stars Trent Kynaston and Steve Zegree also performed at the home of U.S. Ambassador Leslie Rowe to a packed audience of international diplomats and African artists. The WJQ also made a repeat performance at The Maryl Room series at The Museum of Fine Arts in St. Petersburg, Fla.

Bradley Wong gave a performance at the Vandoren Clarinet Ensemble Festival at Michigan State University, along with colleague Stephanie Hovnanian and WMU students. He made an appearance with the Holland Symphony, playing the Mozart Concertos. With the Western Wind Quintet, Wong performed at a festival in Honduras and a concert presented by the Rocky River Chamber Series in Ohio. He also coordinated “Western Winds in the Windy City,” a program including the Western Wind Quintet and the Graduate Wind Quintet at the Music Institute of Chicago’s Nichols Hall. Wong continues to perform with the Southwest Michigan Symphony and the Chamber Music Festival of Saugatuck. Guest clarinetists Wong helped bring to WMU this year included Paquito D’Rivera, David Shifrin, Janet Hilton, Phil Pagliarangi, Gail Zuger, and Mauricio Salguero.

Steve Zegree gave clinics and workshops at state music educator conventions in New York, Michigan, Connecticut and Indiana, and at the ACAE Eastern Division Convention in Providence, R.I. He conducted the all-state vocal jazz ensembles in Nebraska and Missouri, and served on the jury of the World Choir Games in Cincinnati. Zegree wrote four new choral arrangements published by Hal Leonard: “Bring Him Home,” “Wore I Cannot Wish You,” Theme from “Sesame Street” and “Knock Me a Kiss.” He also hosted the 32nd Gold Company Invitational Vocal Jazz Festival and the 9th Steve Zegree Vocal Jazz Camp at WMU. His ensemble, Gold Company, gave a featured performance at Jazz at Lincoln Center in NYC.

Margaret Hamilton, College of Fine Arts Advising Director and School of Music Assistant Director, was selected for a WMU Make A Difference Award this past fall. Hamilton was recognized for her outstanding service to students and faculty. In the School of Music she is responsible for undergraduate music students, scheduling music classes and rooms, and coordination of New Student Audition Days and freshman Summer Orientation. Her professional affiliations include membership in the Kalamazoo Symphony Orchestra; the Kalamazoo Musicians Union, Local 228; and Pi Kappa Lambda honor society. Hamilton first worked in the School of Music after receiving a Master of Music degree from Western.

Margaret Hamilton

Western Jazz Quartet
Kynaston has performed with such notable jazz artists as Art Farmer, Red Rodney, Billy Hart, Bobby Shew, Mark Murphy, Kenny Werner, and Randy Brecker. His recordings with the Western Jazz Quartet include Live at the Akwarium Jazz Club, Firebird, Blue Harts, Sabine’s Dance, Turtles, The Waning Moon, and Mayan Myths. Kynaston also attained the coveted gold Medaille d’Honneur in saxophone and chamber music from the Conservatoire National de Musique de Bordeaux, France.

In addition, Kynaston is the recipient of Down Beat magazine’s annual Achievement Award for Jazz Education, and the Outstanding Service Award, and the Dean’s Outstanding Teaching Award from the WMU College of Arts and Letters. He received the Distinguished Teaching Award in 2007, and was WMU’s 2008 “Professor of the Year.”

As a performing artist, Dr. Ricci regularly plays as a solo pianist and with groups such as the Ken Morgan Jazz Unit, the Frank Silva Quartet, the Kalamazoo Big Band, and the Neal Collection.

Karen Wicklund began teaching voice in the School of Music in 1997. She was also a Clinic Supervisor at the Van Riper Clinic, part of the WMU College of Health and Human Services, where she served as a speech-language pathologist.

Dr. Ricci has written for a wide variety of media including symphony orchestra, string quartet, clarinet, solo voice, chorus, jazz ensemble, wind ensemble and various chamber combinations. He has also composed several works for solo piano. His compositions have also received awards, and among his commissions is one by the Rockefeller Foundation (Summer Music for Woodwind Quintet, 1967).

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Karen Wicklund is the recipient of several awards, among them the First Place Winner of the San Francisco Opera Center Auditions, Metropolitan Opera Regional Semi-Finalist, National Finalist in the American Opera Auditions and Emma Rae Award Winner, Ragland Opera Fellowship at Northwestern University, Emma Rae and Union League Awards, and National Finalist in the 1981 National Association of Teachers of Singing Artist Awards. Dr. Wicklund’s performances have included a Messiah at DeVos Hall in Grand Rapids, recitals in St. Petersburg, Russia, at the Sheherdzade Palace, Carmina Burana in Austin, Texas, and solo appearances with the WMU Orchestra and Grand Chorus in Beethoven’s Ninth Symphony and Mozart’s Requiem.

Students of Dr. Rick Zegree have performed by Hal Leonard, Warner Bros., Alfred Publications and Shawnee Press, and he has produced several recordings, including Mark Murphy Sings the Nat King Cole Songbook on Muse Records. His students are among today’s leaders in the field of jazz and pop performance, Broadway, studio production, arranging, and music education.

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### Honor Roll

This Honor Roll recognizes those persons and agencies who contributed to the School of Music in 2011. The number of years since 1970 that each donor has contributed is indicated to the left of each name. Western Michigan University and the School of Music express sincere appreciation to all who have made the Annual Fund Campaign a success. Your generosity and support reflect pride and confidence in what we are doing, and we appreciate that very much. Thank you!

Every effort has been made to ensure that all listings are as complete and accurate as possible. Occasionally, however, errors do occur. Please report any errors to the School of Music at (269) 387-4671.

The number of years since 1970 that each donor has contributed is indicated to the left of each name.

#### 2011 Honor Roll

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Marcella Faustman, professor emerita of music at Western Michigan University, died May 1, 2011. She was 104. Marcella was born on April 14, 1907, in Moberly, Mo. She married Philip F. Faustman III on August 27, 1950, who preceded her in death on September 15, 2008. Her career at WMU spanned nearly three decades, joining the faculty in 1949 as a vocal instructor and retiring in 1977. She was a member of the National Honor Society, Actors Equity, National Association of Teachers of Singing, Sigma Alpha Iota and the American Association of University Professors. Marcella enjoyed 30 years of boating with her husband, cruising the Great Lakes during the summer months on their Trawler, “Spy.”

Robert W. Holmes, founding dean of the Western Michigan University College of Fine Arts, died Oct. 10, 2011, in Oregon. He was 82. A resident of Lake Oswego, Ore., Holmes came to WMU in 1966 to serve as chair of the Department of Music. In 1972, he was selected as the first dean of the newly created College of Fine Arts, combining the departments of art, dance, music and theatre. Near the end of his tenure as dean, ground was broken for what would become the Dalton Center, home of the WMU School of Music and Department of Dance. He also was historian and program annotator for the Detroit Symphony Orchestra.

Robert “Bobby” Davidson, professor emeritus of music at Western Michigan University, died on June 3, 2012. He was 94. Born in Traverse City, Mich., Bobby lived in Kalamazoo from the age of ten. After returning to Kalamazoo (then WMU) in late 1945 he formed the Bobby Davidson Orchestra, which provided the musical accompaniment for many visiting celebrities including The Hi-Lows, Pat Boone, The Four Freshmen and Bob Hope. Bobby taught at WMU beginning in 1952 and founded the University Jazz Lab Band. In 1982 the Jazz Lab Band was invited to perform at the Montreux Jazz Festival in Switzerland. That same year the WMU School of Music honored him as the “Godfather of Jazz” in recognition of his 35 years of service to the university. Bobby was the recipient of the 1991 Irving S. Gilmore Community Medal of Arts Award for his lifetime contribution and commitment to the arts in the community.

Remembering

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Remembering
2011–2012

Guest Artists

Fred Hersch, Piano and Composer
Janet Hilton, Clarinet
Erkki Huokko, Violin
Julian Lohman, Clarinet
Paul Martin, Violin
Larry Miller, Violin
Dan Nester, Violin
Emily Ritter, Violin
Matthew Schaefer, Violin
James Taylor, Violin
Shaun Underwood, Violin
Gail Zugger, Violin

Western Michigan University
PUBLISHED BY THE WMU SCHOOL OF MUSIC
David Calvin, Director, and Kevin West, Editor
Design by Newhall Klein, Inc.

THE PERFECT PITCH
2012