The Perfect Pitch 2013

WMU School of Music

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Dear Friends:

The WMU School of Music is like a good wine—it just keeps getting better with age—and now at 100 years.

It was a year filled with one-of-a-kind experiences for our students. A robust roster of guest artists and ensembles provided a personal resource in the curriculum. Jazz greats John Clayton, Tim Hagans, Alon Yavnai, Jamey Haddad and Edward Simon—composers Pierre Jalbert, Anthony Plog, Kyong Mee Choi, and Dan Trueman—music educator Tim Brophy, vocalist Jan Opalach, and conductor Simon Carrington are just a small sample of the 90 visitors our students are able to access now and in their future careers.

This year music students traveled to many places—choral students attended the American Choral Directors Association National Conference in Dallas, Texas; the Advanced Jazz Combo performed at the Next Generation Jazz Festival in Monterey, Calif.; viola students travelled to Russia for the International Music Festival White Nights of St. Petersburg; the University Chorale toured Illinois and Wisconsin; the percussion studio attended the 14th Annual Wula Drum and Dance Retreat in Wurtsboro, N.Y.; members of the trumpet studio performed at the International Trumpet Guild Conference in Grand Rapids, Mich.; and Gold Company performed at the “Choralies” in Vaison-la-Romaine, France.

We look forward to continuing our celebration of the 100th anniversary. We’ve planned a Centennial Festival for September and October along with numerous other special events throughout the year. This celebration is a time to live in the present and express our gratitude to the many people who have made this school an excellent music program.

This publication can only give you a side view of the many achievements produced by our students, faculty and alumni. And, there is never enough praise for the diligent Music staff behind the scenes that support all these activities.

Sincerely,

DAVID COLSON
DIRECTOR
A record number of students entered Opera Grand Rapids’ annual Collegiate Vocal Competition. Only nine made it to the competition’s Final Round Concert on Sunday, April 14 at the Betty Van Andel Opera Center.

WMU Soprano TAKES FIRST PLACE IN ANNUAL OPERA GRAND RAPIDS COMPETITION

At the end of the parade of opera’s best arias, though, one student emerged as West Michigan’s leading young soprano. CHELSEA HELM of Western Michigan University, Andrea Fleming of Grand Valley State University claimed second place, and Hope College’s Jenna Buck took home third place.

Nearly 200 people turned out Sunday evening, April 14, for the free final round concert at the Betty Van Andel Opera Center. The annual event provides an opportunity for the finest student vocalists being trained full-time at Greater Grand Rapids area colleges and universities to compete in a professional competition and to be recognized for excellence by a professional opera company.

Divided into two Divisions, the annual competition provides an opportunity for regional vocal students to compete in a professional atmosphere, while gaining valuable feedback from the judges. Open to regional colleges and universities, the Collegiate Vocal Competition was opened up to students from Kalamazoo based Western Michigan University for the first time this year.

West Michigan’s only professional opera company, Opera Grand Rapids, has been producing world-class grand opera in West Michigan since 1967.

PIANISTS WIN 2013 GRAND RAPIDS BACH FESTIVAL’S KEYBOARD ARTISTS COMPETITION

Winners of the Grand Rapids Bach Festival Young Keyboard Artists Competition were showcased in a performance on Sunday, April 21, at the Grand Rapids Community College Music Center Auditorium.

The Bach Festival Competition Collegiate firstplace winner is WMU music major William Davidson, a student of Dr. Silvia Roederer, and the Collegiate second-place winner is WMU music major Holly Quist, a student of Professor Lori Sims. The High School first-place winner is Matt Weddon, who will be a freshman in the WMU School of Music beginning fall 2013.

The Grand Rapids Bach Festival was founded as a three-day event in 1997 by notable mezzo-soprano Linn Maxwell Keller. Having performed in Bach festivals they understand their impact nationwide. The Festival is presented biennially, engaging and inspiring a variety of community partnerships, educational opportunities, family events and performances by professional musicians.

FALL CONFERENCE

THE JOY OF MIDDLE SCHOOL BAND: KIDS, MUSIC, TEACHERS – BRINGS SEAN O’LOURGHIN TO CAMPUS FOR 5TH ANNIVERSARY CELEBRATION

by John Lychner

Our fifth anniversary Fall Conference – The Joy of Middle School Band: Kids, Music, Teachers was held on Tuesday, October 23, 2012. Approximately 160 middle school students and their directors came to the WMU campus to experience clinics, reading sessions, rehearsals, and performances by the Stevensville Lakeshore Middle School 8th Grade Band, the University Concert Band, and the All-Star Middle School Honor Band.

We welcomed Sean O’Loughlin as our guest composer and conductor of the All-Star Middle School Honor Band for this very special celebration of the 5th conference, which included the premiere of a new O’Loughlin work commissioned for the occasion titled Elation. The piece was premiered by both the Sean O’Loughlin All-Star Middle School Honor Band and by the guest ensemble from Stevensville Lakeshore, which was conducted by School of Music alumni Phil (BM’79) and Cindy (BM’78) Huff. The Huffs have maintained a long-standing tradition of excellence in the Stevensville Lakeshore Middle School band program, and the planning committee was happy to honor and showcase their work.

The event culminated with the closing concert during which the University Concert Band performed, followed by the All-Star Middle School Honor Band, and then a grand finale of the combined forces of the All-Star Middle School Honor Band with the University Concert Band. During the grand finale, the middle school honor band members sat side-by-side with University Concert Band members. Parents of the participating students and their directors commented on what a great experience this was for their students.

This event is a collaborative effort that is dependent on the enthusiasm and hard work of middle school band directors from throughout West Michigan, five of whom serve on the planning committee for this event and deserve special recognition: Alan Angeloff from West Ottawa Harbor Lights Middle School, Renee Flynin from Portage Central Middle School, Beth Jonger from Parchment Middle School, Chris Rupp from Eaton Rapids Middle School, and Kerry Wheeler from West Ottawa Harbor Lights Middle School.

The University Bands are proud to host this event and appreciate the support of the members of Kappa Kappa Psi Band Fraternity and the WMU School of Music faculty who not only support the University Bands but also came together in a special way to provide instrument clinics for the middle school students who came to campus.

The 6th annual Fall Conference promises to be a special event as the planning committee has initiated some notable changes which will be described on the website and in future mailings. The conference will take place on Monday, October 21, 2013. David Shaffer will be the guest composer, and the Schoolcraft Middle School 8th Grade Band, conducted by Andrea Luuwege, will be the guest ensemble. Watch the University Bands website www.wmich.edu/universitybands in August for Fall Conference details and the opening of nominations for the All-Star Honor Band. We look forward to seeing you at this exciting event!
A composition by Andrew Maxbauer, a junior composition student, was selected to be performed at the Society of Composers, Inc. (SCI) 2012 National Student Conference, Oct. 12-14, in Columbus, Ohio. SCI is an independent organization concerned with the fellowship, collaboration, career goals, and objectives of new and contemporary music composers and those interested in topics related to composition. Andrew’s selection for the student conference is notable in that SCI typically does not invite undergraduate composers to present their work. Andrew traveled with a group of School of Music students who performed his composition, Quartet for Soprano, Alto Flute, Violin and Guitar.

DAVID FISHER
Franklin G. Fisk Composition Award

Senior composition student David Fisher was awarded the first Franklin G. Fisk Composition Award for the sixth movement of his string quartet titled Non-Fundamental Forces. Fisher received a performance of the work by members of WMU new music group Birds on a Wire, under the directorship of David Colson, in addition to a $500 award. The work was completed in 2013 while Fisher was studying with Dr. Lisa R. Coons, Western’s newest composition faculty member. Three composers adjudicated this award.

VALERIA JONARD PEREZ
Ron Nelson Composition Award for Restful Music

Recent composition master’s alumna Valeria Jonard received the 2013 Ron Nelson Composition Award for Restful Music. Jonard composed a beautiful and ethereal five-minute orchestra work, El Letargo de las Ballenas (The Whale’s Lethargy). The University Symphony Orchestra premiered the work in February 2013. Jonard was awarded this prize by three adjudicators external to WMU. Additionally, Jonard’s The Broken Harp, for comb and live electronics, was accepted for performance at the 2012 Electronic Music Midwest Festival.

The third annual Chamber Music Festival took place at the School of Music on Feb. 16 with performances at 1 and 5 p.m. The theme for the festival was “Chamber Music in a Dance Style,” and more than 60 students from all performance areas participated in the events. This year’s festival included a competition aspect; students were evaluated for effectiveness in performance quality, repertoire selection, stage presence and maturity of interpretation. The Graduate Wind Quintet (Sandra Fernandez/flute, Lucas Florin/ooboe, Ruth Daley/clarinet, Elizabeth Glasser/horn, Whitney Miller/bassoon) received the top award for its performance of The Rite of Spring, arranged for wind quintet by Jonathan Russell. Second prize was awarded to Gale Force Winds, a sophomore level wind quintet, and third prize was awarded to a violin/clarinet/piano trio.

CHAMBER MUSIC FESTIVAL
Awards Scholarships for Performance Excellence
Every two years, the American Choral Directors Association hosts the country’s largest conference devoted to choral music, conducting, and education. This March, Western Michigan University’s School of Music sent 20 music majors to Dallas, Texas, to attend the 2013 ACDA Conference. WMU students represented one of the largest student chapter delegations at the conference.

The trip, organized by the board of WMU’s student ACDA chapter and supervised by Kimberly Dunn Adams, the chapter’s advisor, took a full year to plan. All 20 students attended the conference on full scholarships, thanks to generous funding from the School of Music’s Student Investment Projects, funding given by President John Dunn from the Roy and Beulah Kendall Endowment, and successful grant writing from the chapter’s dedicated students. The student leadership was awarded additional grant money from the Lee Honors College, the College of Education, and DSM’s “Lead the Way” Foundation. Chapter President Chelsea Helm described the group’s effort: “A record number of students devoted themselves to the fundraising projects necessary to be a part of this convention, and I am beside myself after seeing and experiencing how important this convention was to our chapter’s development as individuals and as a team.”

WMU/ACDA students attended over 34 performances given by some of the most distinguished choirs from across the world, including the Tallis Scholars, VocalEssence, and the Westminster College Choir (directed by former WMU Director of Choral Activities Joe Miller). Repertoire presented in these concerts comprised every era of choral music – from chant to new commission premieres – and spanned multiple genres including classical, jazz, pop, and world music.

The trip culminated with a thrilling performance of Benjamin Britten’s War Requiem. First-year student Melanie Walker brought a score in order to fully appreciate the performance. She reminisced, “With my score in hand, I could follow along and understand how the piece was composed, but as I listened to the performers interpreting this monumental work, I felt the sorrow, power and grandeur of the piece.” The concert experience didn’t end there – at the airport the next morning, students discussed the symbolism of the scoring and staging, political implications of Walt Whitman’s text, relevance of the theology, and nature of humanity.

In addition to concerts, WMU chapter members attended lectures, literature presentations, and interest sessions on a variety of topics. These included resume building, Mexican choral music, music of the Muslim world, choral improvisation, vocal jazz, gospel music, music of non-Western cultures, and conducting master classes.

In their free time, the students visited exhibition booths and attended professional networking events. Generations of WMU graduates connected with current students. And attended professional networking events. Generations of WMU graduates connected with current students. The Western Michigan University Trumpet Ensemble, coached by Stephen Jones, recently performed a Trumpet Prelude at the 2013 International Trumpet Guild (ITG) Conference in Grand Rapids, Mich., in June 2013. These ITG conferences often feature selected university trumpet ensembles performing several works as introductions to concerts as well as presentations by featured conference guest artists. Consisting of seven WMU trumpet students (two undergraduate and five graduate) from Michigan, Ohio, Indiana, and Missouri, WMU’s Trumpet Ensemble was selected to perform through a recorded audition process. Members of the ensemble were Bonnie Lee Beebe, Adam Phillips, Adam Stone, Sean Corbitt, Mitchell Curry, Nathaniel Patty, and Paul Hardaker. Works premiered included Jones’ transcription of Ronald Binge’s Cornet Capriccio and a work in three movements by Italian composer Riccardo Giavina, titled Bircine. While attending the five-day conference, Western’s trumpet students heard concerts and master classes by many of the leading trumpet virtuosos from around the world. This conference gave the students an exceptional opportunity to meet many trumpeters of every age and musical style and to be exposed to the latest technical/performance, pedagogical, and technological innovations in brass playing.
2013 International Young Artist Competition Includes WMU Bassoonist

The 2013 International Double Reed Society Young Artist Competition is pleased to announce the finalists of this year’s competition, and WMU bassoon student Mingyuan Yang is among the three chosen.

The finalists will compete at the IDRS Conference on June 27 at University of Redlands in California. The winner will perform a recital on June 28, 2013, and receive a cash prize of $3,000.

The Members of the YAC judging panel were Jeffrey Lyman, University of Michigan – Ann Arbor; Marion Reinhard, Berlin Philharmonic Wind Quintet, La Scala Theater Orchestra, formerly of the Berlin Philharmonic; and Rodion Tolmachev, Principal Bassoon, Mariinsky Theatre.

Mingyuan Yang is from China and completed his freshman year at WMU, where he is a student of Wendy Rose.

Percussion Students PARTICIPATE IN DRUM & DANCE WORKSHOP

The Western Michigan University Percussion Studio attended the 14th Annual Wula Drum and Dance Retreat held at Camp Lakota, Wurtsboro, N.Y., on Sept. 20–23, 2012. The trip was funded through the WMU College of Fine Arts Student Investment Program. Wula Drum is an important resource for the study of African drum and dance.

WMU percussion students had the opportunity to study with leading drummers from Africa, including M’Bembe Bangoura, who was a leading drummer in the National Ballet Ensemble of Guinea and is one of the foremost ambassadors for Guinean drum and dance. Students participated in dance classes taught by M’Bembe as well as djembe and dhun dhun drum classes. M’Bembe told the students, “If you only play drums you are considered only half a drummer in Africa, because a 100% drummer not only plays the drums but dances.”

All of the WMU percussionists participated in dance classes in addition to drum classes. (In the WMU 2012 Fall Percussion Ensemble Concert, dance was included in the performances.) Students also participated in balaphone (African xylophone) with Famaro Dioubate from Guinea. One of our students, Anna Martuch, was a “star” in this class, and her parents recently purchased a balaphone for her. Other classes included Afro-Cuban percussion studies with Jose “Apache” Rivera, including an outstanding class on shekere; dhun dhun drums with Mangue Sylla from Guinea; djembe and dhun dhun drums with Moussa Traore from Mali; and djembe and dhun dhun drums with Michael Markus, founder of Wula Drums.

Concentrated study with at least three classes every hour from 9 a.m. to 11 p.m. allowed students to totally immerse themselves in the drumming of Guinea and Mali, Africa. WMU is the first university to take a group to this retreat, and people at the retreat commented how refreshing it was to have our students there – our students were great ambassadors for WMU’s School of Music.

The 2012 Fall WMU Percussion Ensemble Concert focused on world drumming – with traditional and contemporary works representing African, Afro-Cuban, Middle-Eastern, and Indonesian percussion styles represented. In January 2013, the ensemble presented a demonstration at the Michigan Music Conference in Grand Rapids, Mich.
Music Education faculty and students will once again provide free music enrichment experiences through Saturday Music Labs. These developmentally appropriate music activities are designed by music education master’s teachers, and presented free of charge to children in grades K-5, in Dalton Center on the campus of Western Michigan University from 9 to 11 a.m. Tentative dates for Fall semester are Sept. 21, Oct. 5, and Nov. 2.

Saturday Music Labs not only enrich school-based curricular instruction for children in grades K-5, but also provide opportunities for WMU music education majors to refine their instructional and leadership skills in a community-based environment. Children are involved in a variety of singing, moving and instrument-playing activities built around children’s song literature during each Lab — rotating between developmentally appropriate enrichment experiences focused on melodic and rhythmic aspects of the songs. Parents, grandparents and guardians are welcome to stay and participate in Lab experiences or just be a part of the large group closing, where teachers and students recap musical experiences of the day.

The Saturday Music Lab is provided by the music education program in the School of Music as a service to the greater Kalamazoo area community.

Free parking is available in the Miller Auditorium Parking Deck, which is located a short distance from Dalton Center. Facilities on the WMU campus, including Dalton Center, are accessible and barrier free. Registration is required and available at wmich.edu/music/saturday.

Music faculty member David Montgomery was selected to receive the College of Fine Arts Dean’s Teaching Award, recognizing him as a “learner-centered, award-winning faculty artist.”

Montgomery, a master faculty specialist in the School of Music and director of the Bronco Marching Band, was nominated by students and participated in a teaching review process. That process required submission of a teaching portfolio with clear evidence of student learning outcomes. Candidates also had to undergo an observation of their teaching and an interview with Dr. Margaret Merrion, dean of the WMU College of Fine Arts.

Every year, about 10 faculty members are nominated by students, alumni, peers and even community members. In Montgomery’s case, community members and directors of high school bands noted his outstanding work with the Bronco Marching Band and other sports bands, including hockey and basketball.

Montgomery came to WMU in 2004 from Kansas State University, where he was working as a graduate teaching assistant and had earned a master’s degree in music education. He received his bachelor’s degree in music education from the University of North Carolina at Greensboro and his doctoral degree from the University of South Carolina.
The music world is changing quickly and in unpredictable ways.

Major arts institutions are grappling with shifting funding and audience resources; performing artists are discovering myriad new tools; audiences are enjoying unprecedented access to performers; and educational institutions are pondering strategies to prepare students for new realities. The Western Michigan University School of Music is focused on engendering an entrepreneurial spirit among the students and faculty who live and thrive in the halls of the Dalton Center. Coupled with support from WMU’s College of Fine Arts, Western Student Association, and the Student Assessment Fee Fund, the School of Music is working hard to provide real-world navigational tools that will guide students and faculty toward the Emerald City.

Entrepreneurialism in the arts is much more than business training for musicians. It is creativity, passion, and storytelling. It is resourcefulness, perseverance, and risk-taking. It is collaboration, adaptability, and networking. All of the components of entrepreneurialism are already a part of the ecosystem of the music world, and the continued focus by the school on the meaning and development of entrepreneurialism is creating an incubator for future leaders in this field.

The Second Annual Entrepreneurial Arts Workshop (EAW) took place Feb. 1, 2013, in the Dalton Center Recital Hall. The workshop focused on defining the challenges facing artists in modern times as well as real-world solutions and techniques to help develop an entrepreneurial approach toward fans, performance, and creative outreach.

The opening presentation, “The Field of Music Futurecast,” was presented by event organizer and music faculty member Jacob Cameron, with help from Fifth House Ensemble (5HE) founding member Eric Snoza. Keith Beazant Niblett, Assistant Director of the Executive Development Program at the Eli Broad College of Business at Michigan State University, prepared this presentation but was unable to make the trip due to dangerous weather. Niblett’s PowerPoint presentation about the future of classical music in the United States created the foundation for the entire event, with research delving into the direction of large non-profits, audience preferences, and funding.

The response to Niblett’s research was given through case studies, with a particular focus on the inception and development of the EAW featured performing group Fifth House Ensemble (pictured above). Cameron was again joined by Snoza, and the discussion centered on the rapid growth and creative ideation of the Chicago-based 5HE.

After lunch, Eric Snoza and fellow 5HE founding member Melissa Snoza gave an incredible presentation focused on the nuts and bolts of entrepreneurialism in the music world. 5HE has developed a short workshop that covers all the basics of running a small business, executing not-for-profit or for-profit status, creativity in programming and audience development, and even promotion and marketing with new technologies.

The final presentation, “Resourcing Your Practice,” was given via Skype by Cezanne Charles, Director of Creative Industries at ArtServe Michigan. Charles used creative imagery and examples of living, breathing art to lay the groundwork for self-funding and self-sustaining careers in the arts. ArtServe was a big presence around the College of Fine Arts during the spring semester, and Charles proved to be a masterful presenter and teacher for the students who attended EAW.

In the evening, Fifth House Ensemble performed an inspiring concert from its “In Transit” series, titled “#thisrocks”. During the performance, 5HE told the fictional story of cellist Tanya Ramirez through the letters she wrote to her cello teacher. The interweaving of improvised visuals, letters from the fictional Ramirez, and music by Felix Mendelssohn, Jacob Ter Veldhuis, and David T. Little, created a unique and compelling narrative that propelled the program through a performance that was greater than its individual components.
Of the many remarkable aspects of the award winning WMU Jazz Studies program, longevity of the faculty seemed one of the most striking.

With the retirement of Trent Kynaston, and the retirement of Steve Zegree last spring, it was clear that we were about to enter WMU Jazz Studies 2.0. As Director of Jazz Studies Tom Knific puts it, “When the Western Jazz Quartet departed for its final tour with current members to Mozambique last May, I was the youngest member of the group. When we returned, it was clear that we were about to change dramatically. My mantra throughout this extraordinary period has been “change equals opportunity!”

And change it has. The first piece of the puzzle was acquiring saxophonist Andrew Rathbun to replace Trent Kynaston. Rathbun has been a fixture in the NYC scene for many years, as well as having served on the faculty of The Manhattan School of Music. He has a remarkable track record of recordings, compositions and ensembles under his direction. He defines “prolific” and continues to perform and record in NYC. Rathbun has had several major premieres there this year.

The most important single development in Jazz Studies 2.0 was separating the jazz piano position from the vocal jazz position. This has allowed for greater depth and faculty firepower in the program. The search was on for the piano position, which resulted in the hiring of one of the most heralded young artists who has stunning jazz and classical piano abilities as well as composing abilities. Jeremy Siskind was perfect for the program. His star is rising quickly. Jeremy won the Nottingham International Jazz Piano Competition after only several weeks in residence at WMU. He continues to tour, record, and publish at a dizzying pace. He also made the grand gesture of placing his Nottingham contest prize—a Kawai grand piano—on the stage of The Union for all to enjoy.

The Western Jazz Quartet (WJQ) has undergone a true transformation with the first change in personnel in 23 years. With the addition of Rathbun and Siskind, it was obvious the direction was going to be new and revitalized. This resulted in engaging Keith Hall, professor of jazz drum set, to become a member of the group. Knific states, “The WJQ performed its first concert together only 10 days after our initial meeting. It was a concert of all original music – and was met with shouts and thunderous applause from our students and fans. It was at that point that our students knew what they truly had to look forward to. We had staked our claim! The WJQ has already recorded a new CD of music we composed for the occasion, just 3 months after first meeting. The hallmark of the group – creativity, passionate performances, and infectious spontaneous interaction – continues, albeit with a sense of being on some powerful new steroids!”

The vocal jazz program, one of the most visible of the School of Music, also began a time of transition. Druane Davis agreed to take on the Gold Company program for the year along with his duties as the vocal jazz studio professor. Combined with Michael Wheaton directing GC II, this allowed for great stability and world-class teaching, and high-level performances were forthcoming. It is a credit to the depth of this program that the vast majority of candidates considered for this post were alumni of the WMU Jazz Studies and Gold Company programs. These same alumni continue to hold positions at many of the most important vocal jazz programs throughout the country. And so it is with great pride that we have announced Greg Jasperse as the new director of the vocal jazz program at WMU. Jasperse (BM ’93) brings a world of experience to us. He has been in demand in the LA studio scene for years, performing for major film scores, the Academy Awards, etc. As an educator, Jasperse appears throughout the nation constantly as guest artist and clinician for collegiate and high school festivals and conferences. He has extensive publications for vocal ensembles. His works are heard regularly at concerts, festivals, and competitions worldwide. Jasperse sings with the barrier-breaking vocal quartet Vertical Voices, which by chance was booked for the 34th Annual Gold Company Invitational Vocal Jazz Festival. This proved a timely homecoming.

WMU Jazz Studies also welcomes two remarkable internationally regarded visiting artists in residence. Edward Simon began in the fall of 2012 and has already become an indispensable member of the faculty. As pianist/composer of the SFJAZZ Collective, and many other groundbreaking ensembles, Simon brings an exciting perspective with his unique world music sensibilities and exquisite artistry. We also welcome our first-ever vocal jazz visiting artist in residence, as singer/songwriter Peter Eldridge begins inspiring our students and faculty in fall 2013. As a member of New York Voices, Eldridge has been wowing audiences worldwide for over 25 years. He is also a brilliant solo artist and songwriter. As an educator, he has chaired the vocal jazz program at Manhattan School of Music, where he has taught for 30 years. The potential of his residency is limitless.

Tom Knific adds, “We believe we have re-created ourselves to be one of the unique and leading programs for the 21st century. Given our history and successes, we had no other option!”

“We believe we have recreated ourselves to be one of the unique and leading programs for the 21st century. Given our history and successes, we had no other option!”
Multimedia Arts Technology: The School of Music moves onto the MAT

Was that a wire dangling from the side of the violin? Did the clarinetist use a foot pedal? Were there live subtitles and digital scenery at your last opera? Have you noticed someone bathed in a blue glow typing amidst the other orchestra members? An ever-increasing percentage of professional music production today incorporates some kind of technology: from amplification and mixing to interactive media.

There is a pressing need and interest for individual performers to develop expertise in audio and video technology as part of their entrepreneurial skill set. They will be called upon to record, edit, and produce their own performances for promotional purposes, communicate with professional audio engineers regarding microphone techniques and computer programming. The MAT minor is intended to complement the existing Bachelor of Music performance tracks by providing a secondary emphasis in technology, while also providing an outlet for non music majors (e.g., engineering majors) who have a strong interest in music technology.

In fall 2014, we anticipate the launch of our first new undergraduate major since Jazz Studies was introduced over 20 years ago: the Bachelor of Science in multimedia and technology – beginning with the founding of the Electronic Music lab in 1971, the creation of Western Sound Studios and Dalton Center’s Multimedia Room in the 1980s, and the more recent introduction of KLOrk, the Kalamazoo Laptop Orchestra. This fall (2013), we will start our MAT minor with a core concentration in audio engineering, electronic music, and computer programming. The MAT minor is intended to support the recording. The work was premiered in February 2013.

Christopher Biggs’ multimedia project Biodiversity was created with the support of the A & D Issa Music and Dance Award. The work consists of 11 sections of music organized into three movements, each of which culminates with a section related to a specific type of biodiversity. The work is scored for flute, cello, piano, two percussionists, and two computers.

As the work evolves, the focus shifts from representations of human actions that negatively impact biodiversity to actions that positively affect biodiversity. The work was premiered by WMU’s new music group, Birds on a Wire, with David Colson conducting in February 2013.

The work was created with a variety of software. The live computer interaction occurs in Max/Msp/Jitter and Processing. Biggs programmed applications with this software to 1) create video in real time both abstract from and based on actions of the instrumentalists, 2) process the sound from the instruments in real time, and 3) trigger prerendered audio and video files. The prerendered audio files primarily consist of sounds related to the live instrumental timbres and gestures. The pre-rendered video features a variety of textures and images.

As the work progresses, more of the video is created by collaborating artists in order to reflect an increase in diversity. Biggs provided basic contextual information related to each section and asked visual artists to select a section to which they would like to contribute. Barry Anderson created a plethora of images that consistently propagate in bubbles, to represent human driven development and consumption. David Curwen, choreographer, and Kevin Abbott, video artist, represented three aspects of human behavior through post-production manipulations of choreographed dancers. Richard Johnson drew and then animated a dynamic sequence of beautiful landscapes with climatic, rapid pulses of color in the background.

Biggs worked with David Colson and student performers to record the work in March. Biggs will complete a DVD of the audio recording combined with the videos by July 2013. Biggs will pursue additional performances of the work, submit the recording in applications for grants and awards, and upload each section of the work to his website.

This work represents a culmination of Biggs’ aesthetic direction and technical growth over the past four years. The integral combination of digital audiovisual media with instruments in real time on a large scale was possible only because of the equipment purchased with money from the A & D Issa Music and Dance Award. The award also afforded Biggs the time to learn and develop new software, rehearse with the ensemble, and fund the recording.

In recognition of this pervasive digital soundscape, the School of Music is moving forward with new degree programs in Multimedia Arts Technology, or MAT. The term multimedia encompasses sound production that combines acoustic and electronic sources as well as creative works that combine sound with other media (e.g., video and movement). The degrees build upon the School of Music’s history of innovation in multimedia and technology – beginning with the founding of the Electronic Music lab in 1971, the creation of Western Sound Studios and Dalton Center’s Multimedia Room in the 1980s, and the more recent introduction of KLOrk, the Kalamazoo Laptop Orchestra. This fall (2013), we will start our MAT minor with a core concentration in audio engineering, electronic music, and computer programming. The MAT minor is intended to complement the existing Bachelor of Music performance tracks by providing a secondary emphasis in technology, while also providing an outlet for non music majors (e.g., engineering majors) who have a strong interest in music technology.

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MUSIC, MIND, AND MEDICINE
Conference Examines Creativity and Consciousness

As part of the 100th anniversary celebration for the School of Music, Professor of Music Therapy Ed Roth will host a symposium on Oct. 9 and 10, 2013, titled “Music, Mind, and Medicine: Creativity and Consciousness in Clinical Care” (MMM-CCC). The symposium will present and examine the current state of artistic, scientific, and clinical thinking around the use of music in therapy, medicine, and education. MMM-CCC will create an exciting intersection among School of Music alumni, current students and faculty, and international leaders in music, science, and medicine. Similar meetings have used what has become a somewhat common practice, combining world-class musicians, scientists, and clinicians to foster interesting interaction between art, science, and healthcare communities. Uniquely for the MMM:CCC experience, we have assembled a group of artist-scholars, all of whom are scientists or healthcare providers as well as highly accomplished musicians in their own right.

WMU’s Brain Research and Interdisciplinary Neurosciences (BRAIN) lab, directed by Roth, will play a central role in the conference, as several of its current and future projects are collaborative undertakings with symposium panelists. Panelists will present the most contemporary thinking and cutting-edge research in the neuroscience of music and emphasize the unique social and emotional characteristics of musical improvisation. Attendees will actively participate in symposium events, including presentations, discussions with the panel, experiential learning, and the development of the most important questions to pursue in future research. Musical interludes will invigorate the scholarly presentations, and an evening concert will feature Grammy-nominated and MacArthur Fellowship, aka “Genius Grant”, winner Regina Carter and the Regina Carter Quartet, with a reception to follow.

In addition to Ms. Carter, other conference panelists will include:

Dr. Kamal Chemali
Founding Director of the Santana Neuromuscular and Autonomic Programs; Founding Director of the Santana Music and Medicine Center (Norfolk, Va.)

Dr. John Iversen
Associate Project Scientist at University of California, San Diego. Institute for Neural Computation, Director of the SIMPHONY project at University of California, San Diego. Founder of the Japanese drumming group San Diego Taiko

Dr. Petr Janata
Associate Professor of Psychology, University of California, Davis. Core Faculty Member: Center for Mind and Brain at the University of California, Davis

Prof. Roberta Justice
Clinical music therapist and lecturer at Eastern Michigan University (Ypsilanti)

Dr. Charles Limb
Associate Professor in neurotology and skull-based surgery at the Johns Hopkins School of Medicine; Faculty Member at the Peabody Conservatory of Music (Baltimore)

Dr. Edward Roth
Professor of Music Therapy, Fellow—Academy of Neurologic Music Therapists; Co-founder and Director of WMU’s BRAIN lab

Dr. Edward Sarath
Professor of Music; Department in Jazz and Contemporary Improvisation (University of Michigan); Director of Program in Creativity and Consciousness Studies (University of Michigan); President of the International Society for Improvised Music

Similar to other anniversary events, MMM:CCC will incorporate current faculty and students as well as several School of Music alumni, including Xavier Davis (1993, piano) with the Regina Carter Quartet; Keith Hall (1993, drums) with the Western Jazz Quartet, Roberta Justice (1998, Music Therapy), conference panelist; and Ed Roth (1992, Music Therapy, on faculty since 2000) conference panelist and facilitator.

For more information and to register for the conference, point your browser to: www.wmich.edu/brain/conference2013
Paul Clifton, a senior horn performance major, traveled in November to Germany for an audition of the Berlin Philharmonic’s Orchestra Academy. Along with about 30 other international hornists, he played for the orchestra’s horn section to gain acceptance into a two-year study program. While nobody was selected from that audition, Paul cites this experience as a catalyst for growth.

“The challenge of traveling and preparing by myself, adjusting to a hugely new environment very quickly and doing it all with the expectation of performing perfectly for those people has been very fruitful. Attempting to keep the same habits on a stage higher than any I had been on before has been very helpful in expanding my comfort level in performance, as well as knowing within myself that I can trust my reactions – music aside – while simply being in a new place and around different people.”

Clifton has been selected as one of five students worldwide to participate in the 2013 International Horn Society Premier Soloist Competition. He was chosen by recorded audition to participate in the final round of the competition, which will take place July 31 at the University of Memphis in Tennessee at the society’s upcoming conference. The other students selected to perform are from the University of Southern California and Interlochen Arts Academy.

The School of Music hosted its fourth Pioneer Music Educator and Visiting Scholar Symposium. The event featured Dr. Timothy Brophy from the University of Florida as our Visiting Scholar, and we honored Mr. Les Rawson from Jenison High School as our “Pioneer Music Educator” for 2013. The Symposium took place from Monday, March 11, through Wednesday, March 13, 2013. Thomas and Sandra Reece established this residency at Western Michigan University, that occurs every two years in the School of Music and focuses on music education. The Symposium celebrates those who established and made major contributions to music education at WMU and in West Michigan. Professor Marilyn Heim, Professor Will Hahnenberg, and Mrs. Cindy Swan-Eagan have been our previous honorees. We honor a “pioneer” and encourage the pioneering spirit by bringing a national figure to campus to inspire our students and faculty alike. Dr. Peter Webster, Dr. Clifford Madsen, and Dr. Scott Shuler have been our previous Visiting Scholars. The focus of our event this year was assessment in education with an emphasis on music and music education. Our Visiting Scholar, Dr. Timothy Brophy, is Director of Institutional Assessment and Professor of Music Education at the University of Florida and is internationally recognized for his expertise with regard to assessment, and not just assessment in music. Assessment is a topic that affects everyone involved with educational situations, and Brophy’s presentations addressed a broad range of topics including evaluation of public school teachers, assessment of students in performance settings, and assessment practices around the world. He spoke to classes, gave a public presentation in the Dalton Center Recital Hall, presented the Keynote Address, and met with faculty and administrators in the School of Music, the College of Fine Arts, and beyond.
Martha Councell-Vargas traveled to Colombia and Argentina in July 2013 for concerts, master classes, and a presentation. Councell-Vargas performed with her duo pianist Richard Steinbach at the Universidad Nacional de Colombia and the Universidad Pedagógica de Colombia (Bogotá), and at the invitation of the Ministry of Culture in Funza, Colombia. From Bogotá, she traveled to Buenos Aires, Argentina, where she performed at the College Music Society International Convention.

With the vision of creating a South American tour that went beyond the concert hall, Councell-Vargas used “Somos Americanos,” a program featuring music of North, Central, and South America to connect herself to audiences and fostered a spirit of universal Americanism. She was able to work closely with Colombian music students, and she engaged the international music-academic community in a dialogue about American culture by presenting the program in a lecture recital at the College Music Society’s International Conference. A CD of “Somos Americanos” is scheduled for release in summer of 2013 on the Blue Griffin label.

Western Michigan University music professor Jeremy Siskind took top honors in a prestigious international jazz piano competition, bringing home a new grand piano.

Siskind, assistant professor of music, won the 2012 Nottingham International Jazz Piano Competition. He was one of 12 semi-finalists and bested pianists from Great Britain, Poland, Austria, and the Republic of Mauritius, as well as five from the United States.

Siskind is the second pianist with WMU ties to win the competition. Logan Thomas, a graduate of the WMU School of Music, won the competition in 2010.

“Music isn’t a competitive sport,” Siskind says. “I look at these competitions as great ways for high-level musicians to meet and share ideas and inspiration. However, it’s always nice to have what you do validated through this kind of process.”

The competition took place October 6–7 in Nottingham, England. The competition’s grand prize is a Kawai grand piano valued at $25,000. Siskind beat out three other finalists: Jerry Leonide, of the Republic of Mauritius, and Angelo DiLoreto and Nick Hetko of the United States.
Scott Cowan, Associate Professor of Music, was given a Fulbright Scholar Award from the United Kingdom as a Distinguished Professor of American Studies at the University of Ulster in Londonderry, Ireland, January through July 2013. He was on the faculty at the University of Ulster teaching jazz arranging, jazz theory, jazz history and independent studies with both undergrad/graduate students of jazz performance. Cowan worked on the jazz curriculum at Ulster to advance its graduate program, which is greatly assisting the Ulster faculty with expanding its jazz program and reaching more graduate students.

Cowan performed throughout Ireland as a freelance trumpeter, including the world-renowned Londonderry jazz festival in May. During his residency in Ireland he wrote a book titled Harmonic Tension and Release. This groundbreaking work provides extensive research on the harmonic contributions of jazz greats Kenny Dorham, Woody Shaw, Randy Brecker, and Tom Harrell. The book investigates tension release (consonance/dissonance) from a psychophysiological as well as jazz historical point of view. Through this work he hopes to introduce quantifiable strategies on how to introduce calculated harmonic dissonance into a jazz student’s improvisational portfolio.

He worked with his students at Ulster University on concepts that his book investigates. The students were research vehicles for what he sees as extremely important jazz concepts that are currently misunderstood in academia. One Ph.D. student is incorporating Dr. Cowan’s concepts, principles, and strategies into his doctoral thesis.

Cowan’s most recent album, Jack’s Place, was featured on BBC jazz radio along with a 60-minute interview. He performed frequently in Belfast with famed BBC personality Linley Hamilton and his group, The Linley Hamilton Sextet.

Christopher Biggs was one of two composers from the United States invited to present his work at the 2012 Visiones Sonoras Festival in Morelia, México, in October. Abderrahman Anzaldúa (MM ‘12) premiered Biggs’ composition Greed for violin and audiovisual media in front of a standing-room-only crowd at Universidad Nacional Autónoma de México’s Morelia Campus. Biggs was also invited to participate in a roundtable discussion related to a new degree in music technology at UNAM’s main campus.

Sound Visions is a festival that has established itself as the premier event of its kind in Mexico and one of the leading online marketplaces. This is a space to create links between artists and students, creating new audiences and encouraging the creation of new works that integrate the use of new technologies. Through the meeting of composers, a series of conferences and workshops and commissions to Mexican and foreign artists, the festival aims to help foster the creation of sound that incorporates the use of new technologies in a way that promotes reflection on the implications of using these tools in the creative processes of the artists of today.
Trombone Student Captures INTERNATIONAL WIN IN PARIS

A Western Michigan University graduating senior has topped off his high-profile collegiate career by capturing first place in an international trombone soloist competition.

Eric Bowman of Portage, Mich., won the Frank Smith Trombone Solo Competition, the International Trombone Festival’s classical trombone division for students to age 25. Competitors in the division are mostly master’s and doctoral students. Bowman won the top slot over finalists from the Eastman School of Music and the University of New Mexico, and in addition to winning the title in his division, Bowman was awarded a trombone valued in excess of $4,000.

In Paris, Bowman was in the rare position of having earned a finalist slot in two soloist divisions at the festival. He also competed in the J.L. Johnson Jazz Trombone Competition for jazz players up to age 25, but was edged out in that event by a student from the Paris Conservatory. Bowman is believed to be the only student ever to qualify as a finalist in both the classical and jazz competitions during the same year.

A music and jazz studies major, Bowman is no stranger to winning prestigious competitions. In 2009, he won the Carl Fontana Jazz Trombone Competition during the International Trombone Festival in Aarhus, Denmark. In 2010, he was a finalist in the National Jazz Solo Competition held in Washington, D.C. Even Chloé of Howell, Mich., and Kristen Schaffel of Sanford, Mich., both WMU music students, were also in Paris competing as finalists in separate classical trombone divisions. The students were accompanied by Dr. Steve Wolfinbarger, WMU professor of music.

“WMU was represented by three trombone students as finalists in four of the international trombone soloist competitions. In 2009, he won the Carl Fontana Jazz Trombone Competition during the International Trombone Festival in Aarhus, Denmark. In 2010, he was a finalist in the National Jazz Solo Competition held in Washington, D.C.”

A composer, organist, painter and visual artist, Choi is an associate professor of music composition at Northwestern University, where she teaches composition and electro-acoustic music. She also writes for chamber, electro-acoustic, interactive, and multimedia work. Her creations elegantly integrate acoustics and electronics as sources into beautiful textures and dynamic moments.

Choi has received several prestigious awards, including the Guggenheim Memorial Foundation Fellowship, Robert Holman Prize, and Ascona Copley Award. Her compositions, which have been recognized around the world, have incorporated algorithmic compositional devices, geometric charts, visual art, and analogies of musical elements with non-musical concepts. Her work as a performance artist has led her to experiment with integrating sound and image into single works of art.

A spring visiting artist series celebrated international diversity and featured four eclectic artists at Western Michigan University. Each artist presented a free public talk or performance while on campus. The series was organized by the College of Fine Arts.
Rhapsodies inspired by Canadian composer John Oliver, Smith, the first piece ever to be written for 100 part of an artist residency. DistinguisheD Al umni the Banff Centre for the Arts in Canada as and Europe. Recently she traveled to innovative performances and her daring end of the concert, Ms. l

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Western Michigan University's Symphony Orchestra presented a concert of 20th/21st century composers on Feb. 3 in Chenery Auditorium. is chair of the music department and also heads the jazz program. Groban. She is a professor of music at Cypress College in California, where she Reid, now based in St. Charles, Illinois. Pianist Xavier Davis leads the Xavier Davis and has worked with the Cab Calloway Orchestra. He is currently in St. Charles, Illinois. Pianist Xavier Davis leads the Xavier Davis and his own trio, TRI-FI, and is on the jazz faculty at WMU. a variety of ensembles, including The Chicago Jazz Orchestra, a distinguished college ensemble, in Chicago, IL. Reid returned university for a reunion concert and CD release on Jan. 20 in the Dalton Center Recital Hall. he quartet performed original compositions from their acclaimed 1996 self-titled album. The ensemble premiered WMU alumnus Dennis DeSantis' percussion performance. Conroy was selected following four rounds of auditions, Will Conroy was selected as new bass trombonist of the WMU Alumni Band. The Red Sea Pedestrians is a ragtime-influenced swing band. It has seven original Main collaborating artists for the band include saxophonist Ben Schmidt-Swartz and drummer Nelson Oliva. The recording was

Students Envoice

A CENTENNIAL FOCUS 100 YEARS

PERFORMS ON CAMPU

Popular Faculty band, the Red Sea Pedestrians performed on Feb. 20 in the Dalton Center Recital Hall. The Red Sea Pedestrians are a specialized all-female, multigenre, multiracial, multi-ethnic musical ensemble. Their goal is to make music accessible to all. They perform a variety of genres, including jazz, funk, hip-hop, and soul. The group is known for its innovative and inclusive approach to music performance. The Red Sea Pedestrians perform at various venues across the United States, including colleges and universities. The band is committed to promoting diversity and inclusion in the music industry.

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Two Alumni Present FEATURED RECITALS

University Symphony Orchestra PREMIERES ALUMNA COMPOSITION

Jazz Alumni Present CD RELEASE CONCERT

The biennial event honors a Michigan music educator as well as a visiting music educator. The 2013 Pioneer Music Educator was recognized as the 2013 Pioneer Music Educator. The biennial event honors a Michigan music educator as well as a visiting music educator. The 2013 Pioneer Music Educator was honored as the 2013 Pioneer Music Educator. Western Michigan University's School of Music hosted the 2013 Pioneer Music Educator Symposium on behalf of the National Association of College Wind and Percussion Ensembles. It is a two-day event that brings together music educators from across the United States to discuss and share ideas about teaching and learning in the field of music education. The event includes workshops, a banquet, and a concert featuring a variety of guest artists. The 2013 Pioneer Music Educator Symposium was held in Kalamazoo, Michigan, on May 1-2, 2013. The event showcased the best practices in music education and attracted educators from all over the country. It featured keynote speakers, panel discussions, and multiple workshops on various topics related to music education. The event culminated with a concert featuring local student performers and guest artists. The 2013 Pioneer Music Educator Symposium was a success, with over 100 music educators in attendance. It was an opportunity for educators to learn from each other and to share their knowledge and experiences. The event was a testament to the importance of music education and the commitment of music educators to fostering a love of music in their students.
In February we’ve planned the world premiere of a new work by University Chorale and Birds on A Wire by Bridge Records, Inc. The University Chorale and Birds on A Wire will be recorded for commercial release in 2014. In the days that follow, the new work will be presented Lansky's new marimbist Nancy Zeltsman, and the languages for Starobin, So Percussion, a retired professor of music composition at Princeton University, and in addition to his music is known as a pioneer in his field. Lansky is recently composer Paul Lansky. The ensemble will present Lansky's new multimedia work featuring the University Chorale and Birds On A Wire by Richard Danielpour's An American Requiem on October 25th.

SCHOOL OF MUSIC CENTENNIAL FESTIVAL

September 8 – October 25, 2013

• Commemoration Pig Roast (students, staff, alumni, and friends) – Friday, Sept. 6, 2013, 6 p.m. – School of Music Faculty Chamber Music Concert I – Saturday, Sept. 7, 2013, 6 p.m. – Dalton Center Recital Hall (Beverage following performance)
• World Premiere of Christopher Biggs’ multimedia work – Sunday, Sept. 8, 2013 – Faculty Plaza
• Commemoration Day Weekend – Friday and Sunday, Sept. 27 and 29, 2013
• Christopher Biggs’ multimedia work – Saturday, Sept. 28–Sunday, Sept. 29, 2013 – Faculty Plaza

The program was the product of a College of Fine Arts Faculty Fellowship awarded to Fedotov in October for student centered collaborative research. The program was designed to raise students’ musical and cultural understanding. The itinerary included not only concerts, but visits to major Russian museums and monuments in both Moscow and St. Petersburg.

WMU’s existing relationship with the St. Petersburg Conservatory allowed students the chance to experience firsthand concert-level studies at one of the oldest music institutions in the world. WMU students attended full-length concerts and masterclasses and examined repertoire. Fedotov also gave a masterclass for the St. Petersburg Conservatory students.

The trip was the result of WMU’s “Stars of the White Nights,” one of the largest celebrations of the Russian arts. Performances included concerts, ballet, opera, museums, and concerts by some of the great cultural landmarks of Russia and all of Europe. The viola studio made visits to the Hermitage, the Church of the Savior on Spilled Blood, the Moscow Conservatory, the Red Square, the Mariinsky Theatre, and several other important sites.

A primary component of this fellowship was the film aspect. “This film put the scope of learning outside the viola studio” said Fedotov. “He will be able to present our findings on the School of Music’s Convocation Series, or St. Petersburg Conservatory’s Week of the Conservatory, and possibly some venues outside the School of Music and outside WMU.”

This cultural study program was the first of multiple events that will extend the reach of the WMU viola studio beyond the university. In October, the studio plans to attend the 7th annual UT Viola Showcase at the University of Tennessee in Knoxville.

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In October 2012, Assistant Professor of Composition Lisa Renée Coons participated in a weeklong residency at the Baryshnikov Arts Center (BAC) in New York City with the International Contemporary Ensemble (ICE). The work was devoted to rehearsing MESH, Coons’ new evening-length dance work for the ensemble, which was created in collaboration with choreographers Zack Winokur and Michelle Mola of The Troupe. It was the second half of a residency that began at the BAC in February 2012.

Coons proposed the multidisciplinary piece to the ensemble in 2011 and was commissioned to write MESH as part of the International Contemporary Ensemble’s ICElab program. The work innovatively incorporates directions for musicians and dancers into the master score – choreography and music are fully integrated and interdependent. It blurs the boundaries between the disciplines by expanding the idiomatic gestures of the musicians playing their instruments into choreographic motives and allowing the dancers to participate in the creation of sound. The two “incubation residencies” at the BAC allowed Coons to work collaboratively with both ICE and The Troupe on movement, non-traditional notation, structured improvisations, and building a shared language for the performers. MESH is a study of vulnerability and connection; it explores the individual’s struggle for identity and the isolation that often results. This evening-length work is composed for flute, bassoon, tuba, percussion, guitar, violin, voice, and five dancers. Coons helped design the choreography and collaborated with Winokur and Mola on the piece for over a year. The piece relies on points of alignment and a system of cross-cueing between dancers and musicians; this allows structured improvisations and malleable gestures to be coordinated between all of the performers and creates more dynamic relationships within the work.

Though both performances of the premiere weekend were sold out several weeks in advance, Hurricane Sandy struck the day before the residency began, and the premiere was postponed. A workshop performance of some of the movements took place November 3 in the BAC and allowed for a partial viewing of the piece. Movement I was performed by members of ICE at WMU as part of the “Live and Interactive Series” in the School of Music in March 2013. The rescheduled world premiere of the full piece will take place as part of the interdisciplinary Mount Tremper Arts Summer Festival in June 2013. This work was made possible through support from the Andrew W. Mellon Foundation, the Creative Capital Multi-Arts Production (MAP) Fund, and the Baryshnikov Arts Center.
Western Michigan University’s celebrated School of Music will hit its 100th anniversary this year as the first university in Michigan to be named an All-Steinway School.

With 123 of the world-renowned pianos gracing the stages, classrooms and practice studios of the school, University officials are already seeing the $2 million investment by private donors have an impact, as applicants to its highly selective music programs respond positively to the quality commitment the Steinway designation demonstrates.

“Prospective students note the School of Music’s Steinway piano inventory, and the new instruments make quite an impression, especially on those visiting the school for the first time,” says Dr. David J. Colson, director of the School of Music. “The new pianos have become a point of pride for many of our current students. They are especially appreciative to have instruments on which to practice and perform that inspire their growth as musicians.”

WMU joins just over 150 top international music schools to have earned the All-Steinway designation, which requires that 90 percent of the school’s pianos be designed by Steinway & Sons. The world’s All-Steinway Schools include The Julliard School, Yale University, The Cleveland Institute of Music, Curtis Institute of Music, Carnegie Mellon University, and the China Conservatory of Music. WMU is the first university in Michigan to earn the designation.

As an All-Steinway School, WMU is entitled to use the Steinway logo on its website and in recruitment materials and can use Steinway Hall in New York City for an annual event for alumni.

Fundraising to be an All-Steinway program began five years ago, according to Dr. Margaret Merrion, dean of WMU’s College of Fine Arts, and the first pianos acquired through the campaign arrived in late 2008. The timeline for completion was driven by the School of Music’s 100th anniversary celebration, which is now in progress and will culminate with a series of special fall concerts, including an Oct. 13 piano concert that will honor the All-Steinway designation.

“Our mission is to give our students a first-rate education, and that requires first-class instruments, high-quality learning opportunities and outstanding faculty-artists,” says Merrion. “The All-Steinway program was a major objective in our strategic map for distinction.”

The funding to achieve the designation came from a variety of donors, Merrion says, but two local foundations—the Dorothy U. Dalton Foundation and the Irving S. Gilmore Foundation—were among early significant donors and provided impetus for the fundraising campaign.
HANA BELOGLAVEC (BM’11) has been admitted into the DMA program in trombone at the Northwestern University Bienen School of Music. Hana is completing her master’s degree at Yale University as a student of Scott Hartman.

JOANNA BOZIN (BM’11) was hired to teach general music at El Sol Elementary School in Kalamazoo.

JOSEPHINE (ISAAC) CAPPELLETTI (BM’12) is the new Director of Orchestras at Lincoln Park Academy in Fort Pierce, Fla., where she was selected as New Teacher of the Year for the 2012-13 school year from among the 15 new teachers in the district. To read more, please visit the website Josephine created for the EPA orchestra program at www.mrscapeletti.weebly.com.

EVAN CONROY (BM’09) has been accepted into the prestigious summer Lucerne Festival, which was founded in 2004 by Pierre Boulez. Evan will receive travel and expenses to participate in the event which includes roughly 130 highly gifted musicians from all over the world, each of whom will study contemporary scores and modern masterpieces. The teaching staff is made up of members of Ensemble InterContemporain, one of the most celebrated ensembles in the field of modern music.

GERALDINE BOYER CUSSAC (MM’06) is co-founder and sole editor of the site theatremusiciansdirectors.org. She relocated to New York City, where she is administrator of all the music directors groups on Facebook, LinkedIn and Twitter.

BENJ DANEMAN (BM’07) released a short, four-song album which features WMU faculty members Jeremy Siskind (piano) and Andrew Rathbun (saxophone), as well as his vocalist wife, Ashley Daneman. To learn more and stream the music, please visit www.benjdaneman.bandcamp.com.


LAUREN FIGURA (BM’11) was hired to be the band director at Colon (Mich.) Community Schools and was featured in an article in the Surgis Journal which highlighted her efforts to re-establish the band program after a 3-year hiatus.

Saxophonist RANDY GIST (BM’09) has performed on the popular television show Glee, making its first appearance in November 2012. He also played with Phillip Phillips, the 11th American Idol winner, in April, and one of Randy’s electronic tracks was used in the trailer for the Evil Dead movie.

CHARLIE GOODMAN (BM’10) has been accepted into the doctoral program for tuba at the University of Michigan.

K. DAWN (DAVIS) GRAPES (BM’88) received a Ph.D. in historical musicology from the University of Colorado at Boulder in December 2012. She has been a Special Assistant Professor of music history at Colorado State University since 2010.

MELISSA HIROKAWA (MM’06), MT-BC, had an article, “The Body–Mind–Spirit Connection: Meeting the Holistic Needs of Seniors Through Music Therapy,” published in The Senior Housing Directory, and her photo appeared on the magazine’s cover. She also was asked to present at a vascular education conference as one of the featured speakers.

NAYANNA HOLLEY’S (BM’07) song Faith was the pick of the month for August 2012 on www.soultracks.com.

KEITH HORN (BM’99) has released his newest song, Rad Bromance, on iTunes.

BEN HORTON (BM’00) was named Band Director of the Year for Kern County in Bakersfield, Calif. He teaches at Greenfield Middle School.

LAURIE A. JARSKI (MM’95) presented the world premiere of her piece The Funky Blues for Cello Quartet in February at Eastern Michigan University’s biennial event, Music Now Fest 2013. JarSKI is a former composition student of Anthony Iannaccone, who was the featured composer for the week-long festival’s series of performances.

GREG JASPERSE (BM’93) sang with Adele on the television broadcast of the Academy Awards in February.

ANGELICA KALASZ (BM’12) is the new Junior High School orchestra director of Fairfax County Schools in Springfield, Va.

RYAN KAPERSKI (BM’10) is in his third year of teaching band and choir for grades 6–12 at River Valley Middle and High Schools in Three Oaks, Mich.
SAMMY KESTENHOLTZ (BM’02) has become a Vic Firth Drum Stick Artist and was part of the group of Ramo Artists to shoot a new product video. He recorded with the Manhattan Transfer rhythm section for Alan Paul’s CD and recorded a new vocal jazz instructional CD with fellow WMU music alumnus MATT FALKER (BM’95). Sammy presented a drum set clinic for educators at the Yamaha Sounds of Summer program and facilitated a 900 person drum circle event for UpBeat Drum Circles at Chapman University. He also shot a TV pilot with Rex Metriweather’s band and did session work with Grammy® winner Ted Perlman.

TRACY J. KIEL (MM’07) was appointed an Instructor of Neurology at Eastern Virginia Medical School in December.

Horn player CECILIA KOZLOWSKI (BM’08) won the audition to be in the 10-member horn section of the highly prestigious “The President’s Own” United States Marine Band.

AARON KRUIZIKI (BM’05) released a new album with his band Education Reform, The Pushback is Missing, and appeared on the release of Michael Reis’ new album, Hidden Meaning. Both albums enjoyed New York City release events.

JOANN KULESZKA (BM’77) has been appointed Interim Chair of the Opera Department at the Peabody Conservatory. In summer 2012, she was on the faculty of Music Theater Bavaria and held master classes at AEDO-Wilan. She conducted the American premiere of Anna Sokolovich’s SVADBA in February 2013 and was the Music Director at the Canadian Operatic Arts Academy in May 2013. She will return to Music Theater Bavaria in the summer of 2013 to serve as Head of Opera.

HUI YING ANGEL LEUNG (MM’11) presented her paper, “The Reentry Experiences of International Music Therapy Professionals from the Asia Pacific Rim Area,” at the 2012 Midwest Conference on Asian Affairs in September.

JOHN McFARLAND (BM’05, MM’07) was hired as Assistant Director of Bands and Director of Percussion at Notre Dame College in South Euclid, Ohio.

ANDY MITCHELL (BM’06) is the new doctoral graduate assistant in trombone at the University of Michigan.

DAN MURPHY (BA’04) relocated to State College, Pa., in October after being hired as the new Director for Student Orientation and Transition Programs at Penn State University.

NATE MUSCH (MM’12) has been named one of three finalists in the International Trombone Association’s Alto Trombone Solo Competition. Nate will be traveling to Columbus, Georgia to compete against two other finalists from the Colburn School of Music in Los Angeles and the Janacek Academy of Music and Performance Arts Brno in the Czech Republic.

DAN MYERS (BM’99) was the subject of a feature article in the American Way, the magazine for American Airlines.

JULIE NEMIRE (MM’87) presented a lecture about American composer Conlon Nancarrow for WMU students in observance of the centennial of the composer’s birth. Nemire also contributed two papers for an online symposium created in honor of the Nancarrow centennial.

MANNI NICHOLS (BM’07) performed the role of Eliza Doolittle in My Fair Lady at the Shaw Festival last season. She reprised the role at the Arena Theatre in Washington, D.C., the major regional theatre in the area, this past fall.

ANDREW OOM (BA’07) is a freelance trumpet player in the indie music scene of Brooklyn, N.Y. He has recorded three albums and toured internationally with Deleon (www.iovedeleon.com), recorded a self-titled album and toured with Rana Santacruz (www.ranasantacruz.com) as well as performed for NPR, recorded with Tim Fite (ANTI Records, www.timfite.com), and recorded music for comedian Marc Maron’s new television show, “Maron,” on IFC.

MONICA (WASHINGTON) PADULA (BM’08, MM’10) completed an internship at Mount Hope Church in Lansing, Mich., during which she led the band for the church’s Christmas production, A Little Boy’s Prayer.

CLAUDIA SCHMITZ (MM’09) has accepted a new teaching position at Escuela Campo Alegre in Caracas, Venezuela. She will be the 6–12 grade band director. Her program includes a 6th grade band, two middle school bands, and a high school band, and she will also teach IB music theory.

JED SCOTT (BA’01) was appointed to the ACDA-Michigan State Board as R&S Chair for Vocal Jazz and Show Choir. He remains busy as a commissioned arranger and has developed a master class on arranging for high school students called “Left Brained Arranging.” He was also commissioned by the Michigan School Vocal Music Association (MSVMA) to compose the 2012 sight reading excerpts used for Choral Festival across Michigan.

MANDY (MIKITA) SCOTT (BM’00) directed her sophomore Women’s Chorus in a performance at the Michigan Music Conference in January. The ensemble, which received high praise for its performance, premiered a commissioned work, We Are the Music Makers, by WMU music alumnus JEFFREY COBB (BM’90). Also at the conference, Mandy was awarded the Carolyn Leap Scholarship by MSVMA and was elected by her peers to conduct the 2014 High School SAA State Honors Choir. In May, she brought an ensemble to the 2012 Michigan Youth Arts Festival for the third consecutive year when a quintet she coached was selected to perform.

ERIN M. SMITH (BM’07) will make her debut as Adina in L’Elisir d’Amore with Opera Providence in Rhode Island in August 2013. Erin has been an active performer of opera and oratorio in New England since 2010 and has performed with companies such as Cape Cod Opera, Opera del West, MetroWest Opera, The Boston New Music Initiative, The Falmouth Chorale, Boston Opera Collaborative and Boston Metro Opera. Putting her Music Ed degree to use, Erin is also a Teaching Artist with The Metropolitan Opera Guild’s Urban Voices program.

ROBERT VANCE III (BM’00, MM’05) accepted the position of Associate Director of Choral Studies and Assistant Professor of Choral Music Education at Baldwin Wallace University Conservatory of Music.

AMY (SMITH) VANDERLAAN (BA’91) is Director of Band and Orchestra at Walden Green Montessori and Music Teacher Assistant in the Grand Haven (Mich.) Area Public Schools. She has been a member of the 2012 Holland Symphony Orchestra for 20 years and a Holland Area Youth Orchestra Mentor for three years.

JIM VAN EIZENGA (BM’12) was hired as Director of Orchestras at Novi (Mich.) High School.

LARA WAGNER (MM’09) accepted the position of Band and Choir Director at the Tongue River Middle School and High School in Ranchester, Wyo.
In the recent Bach Festival of Kalamazoo Young Artist Vocal Competition, collegiate division, mezzo-soprano ARIANA CALLEN (a senior from Gables) was the second place winner and baritone BRIAN SCHNEIDER (a senior from Manistowoc, Wis.) was first honorable mention. Over 50 students from Michigan, Ohio, Illinois and Indiana sang in the competition.

Five undergraduate students were recognized in the Opera Grand Rapids Collegiate Competition. ALCIA RENNEY (a junior from Eaton Rapids, Mich.) won Division 2, in Division 1, finalists were CHELSEA HELM (a senior from West Bloomfield, Mich.), EMA KATROVAS (a senior from Prague, Czech Republic), SARAH MIKULSKI (a senior from Traverse City, Mich.) and BRIAN SCHNEIDER (a senior from Manitowoc, Wis.). All sang on a gala concert in April, during which the Division 1 finalists competed for 1st, 2nd and 3rd place prizes.

JILLIAN NEWTON (a senior from Muskegon, Mich.), KYLE KARK (a junior from Norton Shores, Mich.), STEPHANIE GREGORIE (a senior from Escanaba, Mich.) and BRENDAN CLOSS (a graduate student from Muskegon, Mich.) were selected to conduct in the ACDA-Michigan Fall Conference Conducting Masterclass with guest clinicians Vijay Singh and Sandra Snow.

Flutists represented the WMU flute studio internationally in the summer of 2012. Flute JORY KING (a senior from Westland, Mich.) was invited to participate in a flute workshop at Le Domaine Forget International Academy of Music and Dance, where he studied with world-renowned flutists Emanuel Pahud and Susan Hoeppner. YANUELLA EUGENIA VALLEJO (a sophomore from Quito, Ecuador) participated in the Festival Internacional de Flautistas en el Centro del Mundo (International Flute Festival in the Center of the World) in her hometown, where she also played for flutists from around the world.

PAUL CLIFTON (a senior from Howell, Mich.) won the second baritone position with the Illinois Symphony Orchestra.

In March, piano performance major WILLIAM DAVIDSON (a junior from Rockford, Mich.) won first place in the collegiate level Grand Rapids Bach Festival Young Keyboard Artists Competition. This competition is biannual and winners performed on a concert in April at the Grand Rapids Community College Music Center.

MACKENZIE HARRIS (a senior from Portage) was accepted to and will attend the Cincinnati College-Conservatory of Music for graduate school.

Trombone performance major LUKE MARLOWE (a sophomore from Byron Center, Mich.) was recognized as honorable mention selection in the International Trombone Association’s Larry Wiehe Trombone Solo Competition.

DANNY MUI (a senior from Macomb, Mich.) was selected as a participant for three national clarinet/chamber music programs, including the Chamber Music for Winds program at the Madeline Island Music Camp in Minnesota; the Clarinet Performance Workshop at Indiana University; and a select group of seven students working with Daniel Gilbert (University of Michigan) in Cleveland. He was also named the 2013 Yamaha Young Performing Artist Clarinet Winner. As a winner of this national competition, Danny will be invited to attend an all-expense paid weekend awards ceremony at the Music for All™ Summer Symposium, receive a once in a lifetime performance opportunity in front of thousands, national press coverage, receive a recording and photos of the live performance, and participate in workshops designed to launch a professional music career. Winners also will enjoy many of the privileges of a Yamaha artist, including services and communication with Yamaha’s Artist Relations department.

THE UNIVERSITY CHORALE, directed by Kimberly Dunn Adams, provided the soundtrack for – and was featured in – Western Michigan University’s new television commercial. The spot is airing on network stations throughout Michigan and nationally on ESPN.

CARLY WELLS (a senior from Commerce Township, Mich.) has been hired as a staff music therapist by Seasons Hospice in Detroit.
On Saturday, April 6, the Western Michigan University Advanced Jazz Combo travelled to Southern California to perform as special guests at the Monterey Next Generation Jazz Festival. Directed by Dr. Andrew Rathbun, a new faculty member at Western this year, the group played all original selections and arrangements written by its members. The ensemble is comprised of some of the School of Music’s most promising jazz musicians.

The group made quite a splash at the festival, as they performed their entire set from memory, and most of the music they performed was in odd and mixed meters. The pieces they performed are highly developed, and are extremely sophisticated. One audience member’s comments included: “I’ve got to look this program up, these guys are amazing! Where is Kalamazoo?” (Most of the ensembles that perform at the festival are from the Southern California area.) The ensemble is playing well beyond a “student” level, and could rival many professional groups in both its writing and performing.

The ensemble has had a tremendous year, creating a large body of work of over 15 compositions, and many successful performances. The group is doing a tour of regional schools at the end of April, and we will be documenting our preparations, as well as having Nicholas as teacher earned some of the strongest piano proficiency exam grades I’ve seen in many years.”

His assistantship duties also take advantage of his accompanying and coaching skills; as accompanist for Collegiate Singers, Voice Area auditions, and New Student Day Auditions, Nicholas has received praise from the voice faculty for his work. Because of his gift for coaching, his appointment was restructured for this year to include half-class piano teaching (three sections, 40 students) and half opera coaching.

Nicholas will also be the School of Music nominee for two Graduate College awards – the Department-level Graduate Research and Creative Scholar Award and the All-University Graduate Research and Creative Scholar Award. These two awards are the highest honors bestowed by WMU on its graduate students to recognize excellence and achievement in research, creative activity, and teaching.

**Jon Ailabouni** was given the award for Excellence in Academics/Scholarship. Jon received the Master of Music in trumpet performance, with a jazz emphasis. His artistry has been an essential part of the success of the School of Music instrumental jazz ensembles for the last two years. He was featured as both composer and soloist with the Advanced Jazz Combo in adjudicated invitation performances at the Jazz Education Network convention in Louisville, Ky. and the Monterey Next Generation Jazz Festival in Monterey, Calif. – he was also featured with the Orchestra at the Midwest Band and Honor Band in Chicago and the Notre Dame Jazz Festival in South Bend. In addition, Jon served as the producer for four CD recordings of WMU ensembles, resulting in two DownBeat Student Music Awards.

The jazz faculty wrote that Jon’s master’s recital “was an artistic triumph featuring not only his jazz trumpet skills but his compositional and arranging skills as well. His master’s oral defense was defended with grace and articulation.”

Jon was also selected to be the School of Music nominee for two awards sponsored by the Graduate College – the Department-level Graduate Research and Creative Scholar Award and the All-University Graduate Research and Creative Scholar Award. These two awards are the highest honors bestowed by WMU on its graduate students to recognize excellence and achievement in research, creative activity, and teaching.

**Nicholas Laban** received the award for Excellence in Teaching. Nicholas will earn the Master of Music in piano performance at the end of this semester. In the 2011–12 school year, he was Instructor of Record for five piano classes each semester, teaching approximately 70 students each semester. The Keyboard Area praised Nicholas for his thorough and conscientious preparation, as well as his genuine concern for his students. He was extremely successful with the educational outcomes of his classes, with one faculty member commenting “the students who have had Nicholas as teacher earned some of the strongest piano proficiency exam grades I’ve seen in many years.”

His assistantship duties also take advantage of his accompanying and coaching skills; as accompanist for Collegiate Singers, Voice Area auditions, and New Student Day Auditions, Nicholas has received praise from the voice faculty for his work. Because of his gift for coaching, his appointment was restructured for this year to include half-class piano teaching (three sections, 40 students) and half opera coaching.

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**Sandra Fernandez** was awarded the Excellence in Leadership/Service honors. Sandra completed the Master of Music in flute performance. She arrived from her native Ecuador in the fall of 2011, and from her first day on campus she displayed exceptional maturity and a commitment not only to her studies, but also to our program. She has proven to be an excellent tutor for our dual enrollment students, often going beyond her assigned load time in both her preparation and her teaching. Sandra’s leadership has been evident not only in all of her ensembles, but also in the flute studio and the Woodwind Area. She played an important role during Dr. Councell-Vargas’ maternity leave in Spring 2012 – she was of great assistance to the interim instructor and helped maintain stability in the studio. Sandra also took the lead in the Woodwind Area’s Student Investment Project, “Musica sin Fronteras” (“Music without Borders”). This project, initiated by Dr. Councell-Vargas, took five faculty members and six students to tegucigalpa, Honduras to coach and perform chamber music. With Dr. Councell-Vargas unable to go on the trip, Sandra essentially became the project coordinator while in Honduras, successfully leading the WMU contingent past the political and logistical challenges of international collaboration. Sandra also performed admirably as a member of the Western Wind Quintet, in Honduras and in a domestic tour.

One of her faculty nominators wrote this about Sandra: “True leadership involves a particular set of skills and the ability to create an atmosphere of trust among students. Sandra possesses this gift. Working to help with any and all projects, always smiling, unquestionably dependable, meticulous in her preparation, and consistently positive and professional in her dealings with faculty and students. Sandra Fernandez deserves my absolute highest recommendation for this prestigious award.”
Since arriving at WMU, KIMBERLY DUNN ADAMS has guest conducted at the Lakeland Fine Arts Festival, Forest Hills Choral Gala, and Bach Festival High School Choral Festival. She has given workshops with high school choirs from Schoolcraft, Muskegon, Mattawan, Edwardsburg, Kalamazoo, and White Lake, Mich. In spring of 2012, Adams was an invited adjudicator and clinician at the MSWMA State Choral Festival and the 33rd annual Gold Company Invitational Vocal Jazz Festival. In January 2013, Adams and Ken Prewitt gave a very well-attended presentation at the Michigan Music Conference called “What You See is What You Get: Vocal Technique in the Choral Rehearsal.” Adams gave performances with the University Chorale in Midland and Lansing in the spring of 2012 and in Chicago, Ill., and Waukesha, Wis., in the spring of 2013. The University Chorale also performed educational concerts at Jenison, East Kentwood, Forest Hills, Haslett, St. Charles North, Niles North, Arrowhead, and Portage Central High Schools.

CHRISTOPHER BIGGS’ music was presented at three juried conferences, including the Society for Electro-Acoustic Music in the United States’ Annual Conference. He was a guest artist at the 2012 Visones Sonoras Festival in Morelia, Mexico. Biggs premiered three new compositions, including Biodiversity, a 40-minute multimedia, collaborative work that was created with the support of the A & D Issa Music and Dance Faculty Award. Biggs also completed a fixed media work that was released by Irritable Hedgehog Records.

In celebration of the National Flute Association’s 40th anniversary, MARTHA COUNCILL-VARGAS was invited to perform at the NFA Convention in Las Vegas (August 2012) in a concert of works commissioned by the NFA. She performed Shulamit Ran’s East Wind and Sebastian Currier’s Time and Time Again.

School of Music director DAVID COLSON had performances of his Quiet Places for viola and vibraphone performed at the Kennedy Center, University of Denver, and Colorado College Music Festival. The WMU Western Winds premiered his A Long Road for wind ensemble. The work was commissioned by the WMU College of Fine Arts as a gift to the Fetzer Institute. WMU faculty ensembles-in-residence also performed his works A Flying Circus and Mandala. He conducted three performances of the WMU new music ensemble, Birds on a Wire, presenting new works by composers John Griffin and Kyong Mee Choi. In February, Colson led the world premiere and recording of Christopher Biggs’ Biodiversity, also with Birds on a Wire. In March, Colson conducted two performances of Stravinsky’s L’histoire du soldat in a School of Music/Departments of Theatre and Dance collaboration with Fontana Chamber Arts utilizing the Kurt Vonnegut libretto. He also completed a recording (as percussionist) of Pierre Jalbert’s Klang for two pianos and percussion in August 2012 for Bridge Records, Inc.

JOHN GRIFFIN was a finalist for the American Prize in Music – Choral Division for his piece When Music Sounds, commissioned by the Kalamazoo Singers. He was second-place winner in the New Music Everywhere “MuseFest” competition in Madison, Wis. and had two pieces performed there in May 2012. His flute and piano piece, Shards, was selected for inclusion in the Society of Composers, Inc. Journal of Music Scores, and it was performed at the SCI National Conference at The Ohio State University in February 2013. His Dance Suite for Viola and Piano was performed as part of the College Music Society International Conference in Buenos Aires, Argentina, in June 2013. The performance featured Griffin on piano and WMU alumna Kasia Bugaj (WMU 05) on viola.
46

RHEA OLIVACCE, soprano, performed the role of Bess in Gershwin's Porgy and Bess with the Milwaukee Skylight Opera Theatre for 10 performances in May and June 2013 at Cabaret Theatre.

SCOTT COWAN (left) with Linley Hamilton at the BBC Radio studios in Northern Ireland. Cowan spent the 2012–13 academic year in Belfast, Ireland on a Fulbright Grant teaching, performing, and doing research. He was featured on BBC Radio twice, performing and being interviewed. One of the sessions can be viewed on YouTube at www.youtube.com/watch?v=lpj8O6ZJi3w.

Adjunct drum set professor KEITH HALL (www.KeithHallMusic.com) held the 6th annual Keith Hall Summer Drum Intensive at WMU in June 2012, which continues to grow and included 42 drummers from around the region. He presented clinics to many schools around the state and continues to present his Jazz Is Our Music program to area schools. He is also speaking to businesses, including Stryker Corporation and the Southwest Michigan First Catalyst Conference, about how to apply elements of jazz in business and leadership. He enjoyed tours with TRIF-I and Curtis Stigers in Europe and is a member of the Western Jazz Quartet, with whom he just recorded for an upcoming release. He continues to present Jazz Currents on WMUK on the last Friday of the month and his book, Jazz Drums Now! Vol. 2, the follow up to Vol. 1, will be out in the spring of 2013.

TOM KNIFIC gave residencies at the Copenhagen Opera House and the International Festival of Music in Mozambique. The Western Jazz Quartet premiered his African inspired work, with rave response. Tom presented master classes and concerts at the University of Miami, University of California Irvine, and Ohio State University and leads the WMU Jazz Orchestra in concerts with John Clayton, the New York Voices, Alan Yavna, and Tim Hagans. Tom recorded a new CD of the Jazz Orchestra. Tom and RENATA ARTMAN KNIFIC produced the String Jazz World Music Explosion with Yavna and Jamey Haddad, and Tom conducted premieres of two string orchestra works written for the occasion. Tom organized the Distinguished Alumni residencies for singer/pianist Kate Reid and Mas Que Nada, including the release of MQN’s CD which he produced. Tom produced a showcase for jazz studies at the legendary Jazz Showcase in Chicago, featuring the WJQ, Jazz Octet, and Jazz Orchestra. Tom was featured at the International Society of Bassists’ conference, with the WJQ, and had the U.S. premiere of his Sextet for Double Basses with an all-star ensemble. The WJQ performed at the Jazz Educators Network national convention in Atlanta and recorded a new CD of all original music.

THE MERLING TRIO (Renata Artman Knific, violin; Bruce Uchimura, cello; Susan Wiersma Uchimura, piano) added four new states (Virginia, Maryland, New Mexico, Pennsylvania) to its list, bringing the total to 41 in their quest to perform in all 50 states. The trio performed, recruited, and gave master classes additionally in Alabama, Arkansas, Michigan, Florida, Arizona, Ohio, New York, and West Virginia. Highlights included a 6-concerts-in-6-days tour of New Mexico and Arizona, where the trio enjoyed a reunion with faculty emeritus Trent Kynaston and his wife, Pam. The trio’s Florida schedule for this season included concerts on prestigious series in Fort Myers, Pensacola, Saint Augustine, Deland and West Palm Beach, with master classes at Stetson University and Florida Atlantic University. Additional master classes included Troy University, Arkansas State University, Eastern New Mexico University, Northern Arizona University, and Ohio State University.

CARL RATNER, baritone, prepared seven WMU School of Music voice students and recent alumni to participate with him in the May 2012 production of Tchaikovsky’s opera Eugene Onegin – sung in Russian – which was a collaboration between Opera Naples, the Naples Philharmonic and Arts Naples World Festival in Florida. The students augmented the Opera Naples chorus while Ratner performed the role of the Captain. The next month, he opened Washington, D.C.’s Shostakovich Festival with a performance of that composer’s songs at the Russian Cultural Centre, attended by international diplomats and leaders of many of Washington’s major arts organizations. In July, Ratner taught and performed at the Corsi Internazionali di Musica in Perugia, Italy. His 2012–13 winter schedule included performances of Bach’s St John Passion, Handel’s Messiah, Beethoven’s Ninth Symphony, a recital of Russian songs, and the world premiere of Robert Patterson’s song-cycle, American Pierrot: a Langston Hughes Songbook.

SILVIA ROEDERER performed in Washington, D.C. and Long Island, N.Y. with the Verdelir Trio. Residencies which included performances, composers’ workshops and coachings took place at Bucknell University in Pennsylvania and at the University of Missouri in Columbia. In summer 2013, her trio will be performing in Oklahoma as well as Michigan festivals in Leelanau and Blue Lake. The former Duo Amabile (Roederer with husband Leslie Tung) will begin its revival as the Duo Fursia with a performance in Croatia in July 2013.

BRUCE UCHIMURA performed cello recitals and taught at the Sleepy Hollow Chamber Music Festival, Aria Summer Music Academy, Cello: An American Experience, and the Calvin College String Summit. He also gave master classes at the Hart School of Music, Interlochen Arts Academy, and the Conservatorio de las Rosas in Morelia, Mexico. Uchimura guest conducted the Mid-Michigan Band and Orchestra Day at the Flint Institute of Music, Walled Lake Orchestra String Day, and the WMU orchestra at the 2012 Michigan Youth Arts Festival. The orchestra accompanied the winners of the MYAF Concerto Competition. He also conducted the Ann Arbor Huron High School Orchestra in the world premiere of Misha Zupko’s multi-disciplined work, Strung with Glory: Uchimura continues to give orchestra clinics at numerous Michigan school orchestra programs. He also had an active performing season with the Martling Trio with concerts throughout the U.S.

SUSAN WIERMSA UCHIMURA gave solo and chamber music master classes at Troy State University, Arkansas State University, Eastern New Mexico University, Florida Atlantic University, and Northern Arizona University. In August, Uchimura served as one of three international collaborative pianists at the Carlos Prieto International Cello Competition in Morelia, Mexico, earning rave reviews for her performances of the Debussy and Prokofiev cello sonatas. Uchimura’s active adjudication schedule included the Ann Arbor Piano Teachers Guild and the MTNA Regional Collegiate Division Solo Piano and Chamber Music Competitions.

BRADLEY WONG was named the State Chairperson for the International Clarinet Association. He continues to perform with the Western Wind Quintet – including recording its first CD, the Chamber Music Festival of Saugatuck; and the Southwest Michigan Symphony, as principal clarinet. He is a Yamaha performing artist.
JULIE NEMIRE is an alumna, former part-time instructor, and no stranger to the School of Music. She transitions from serving as Director of Awards and Special Projects in WMU’s Graduate College, as well as production editor for the Medieval Institute Publications area. Nemire chairs the University Cultural Events Committee and serves as president of the WMU Administrative Professional Association. She earned a bachelor’s degree in music (voice) at Coe College, a master’s degree in music (composition) at Western Michigan University, and a doctoral degree in music (music theory) at Michigan State University. Nemire has been a church musician, organist, and choir director for more than 30 years.

MIRA SHIFRIN is an alumna with a Bachelor of Music degree in flute performance from WMU and a Master of Music degree in flute performance from Western Michigan University. Shifrin maintains an active private flute studio, and she performs with the Crescendo Academy, Marshall Music Co., and the Community Music School in Kalamazoo. Shifrin has been the On-Site Coordinator for the 2012 Gilmore International Piano Festival in Kalamazoo. Shifrin returned to the School of Music office staff first as an interim employee in October and became full time staff in March.

JACOB CAMERON joined the WMU faculty in fall 2012 as professor of tuba and euphonium. He was formerly an instructor at Grand Valley State University and an artist and faculty member at the Bay View Music Festival. He has held teaching positions at Wright State University, East Carolina University, Calvin College, and Cornerstone University. Cameron was the Artist division winner of the 1996 Leonard Falcone International Tuba Competition. He has performed with the Cincinnati Symphony Orchestra, Cincinnati Pops, Grand Rapids Symphony, and the Jacksonville Symphony Orchestra. Cameron received his Master of Music in tuba performance from Rice University’s Shepherd School of Music, and his Bachelor of Music in tuba performance from Michigan State University, where he is currently pursuing his Doctor of Musical Arts degree.
SCOTT BOERMA will be the new Director of Bands at WMU starting in August 2013. He joins the faculty in the School of Music after an already distinguished career as Associate Director of Bands at the University of Michigan, Director of Bands at Eastern Michigan University, and in the Michigan public schools at Lamphere and Novi high schools. Boerma earned his Doctor of Musical Arts in conducting at Michigan State University, his Master of Music Education at the University of Michigan, and his Bachelor of Music Education at Western Michigan University. An active composer, Boerma’s concert band works have been performed by many outstanding ensembles, including “The President’s Own” Marine Band, the Dallas Wind Symphony, and the University of North Texas Wind Symphony, to name a few amongst many more. Boerma’s works have been featured in the popular series, “Teaching Music Through Performance in Band.”

GREG JASPERSE is a freelance musician based in Los Angeles, Calif. His compositions and arrangements are performed worldwide, from the White House to the Sydney Opera House and beyond. Jasperse spends much of the year working as an educator and clinician at festivals and music camps throughout the U.S. and Canada, including the BGSU New York Voices Vocal Jazz Camp. He has conducted All-State Vocal Jazz Ensembles in 9 states and British Columbia. His voice has been featured in television, radio and film, including the scores to films including Star Trek, National Treasure 2, Salt, and Wolfman. His solo piano CDs, Tournesol and Crossings, are available at iTunes along with Happy Madison, the most recent release from the professional a cappella group Sixth Wave. Jasperse will join the WMU faculty as assistant professor of vocal jazz and leader of the legendary Gold Company ensemble starting fall 2013.

JEREMY RYAN MOSSMAN attained his Bachelor of Music from the University of Miami’s theatre conservatory in musical theatre performance and his Master of Music from Oakland University in Rochester, Mich. in vocal pedagogy. He also has trained at the prestigious Music Theatre Bavaria in Oberaudorf, Germany. Mossman will join the WMU faculty as assistant professor of vocal jazz and leader of the legendary Gold Company ensemble starting fall 2013.

ROBERT SPRADELING retired in May 2013, bringing to a final, 20 distinguished years as Director of Bands in the School of Music. Spradling came to WMU after 12 years as Director of Bands at Syracuse University, preceded by 10 years of teaching music in the Florida public schools. Spradling earned his Ph.D., master’s, and bachelor’s degrees in music education from Florida State University.

Under Spradling’s direction, the band program at WMU has attained a high caliber of precision and musicianship. The Symphonic Band has been invited to play at numerous prestigious conferences and has toured the U.S., China, Australia, and Brazil. A great example of his leadership and vision was his creation of the Western Winds ensemble. This top-tier chamber group of faculty members and graduate students tackles the most demanding literature, premieres new music, and tours internationally.

Spradling also systematized and enhanced the conducting curriculum during his early years, as evidenced by the quality of graduate conducting students produced during his tenure. He more recently made a significant contribution to the field of wind band with the publication of his book, Error Detection: Exercises for the Instrumental Conductor.
Sullivan, Michael and Anne 3
Swe, Logan, Cynthia and Michael Eagen 30
Swanson, Mary 1
Swaboda, James and Lori 9
Syndergaard, Larry 1
Takeda, Mary Ellen 13
Taylor, Mary 1
Tennant, William and Joanne 41
Tepper, Swena Jean 32
Tener, Timan 2
Thees, Gerald and Emilee 36
Thale, Nola Matthews 18

Thomas, Caroy O’Rourke 19
Thomas, Leroy and Cheryl Sue 10
Thompson, Fio en and Ronald 1
Thompson, James and Lola 31
Thompson, Paul and E. Diane 1
Tillman, Dan and Diane 22
Tindall, Charles and Susan 30
Tipton, Ellen 1
Todd, Robert and Anne Margaret 13
Tomlinson, Jeffrey 1
Tosh, Renée 6
Townsend, John 1
Trivers, Irene and Stephen 1
Tuggle, Melly 1
Turbot, Mary Jane 12
Turner, Walter W. 9
Uchimura, Bruce and Susan 12
Van Hof, Christopher and Andrea 1
VanDusen, Barbara 28
VanderMale, Kenneth and Anne 2
VanderWeg, Phillip and Judith 2
Wells, Thomas 1
Wells, William and Eileen 7
Wentworth, Thomas and Carolyn 27
Wertjes, Alen and Janet 2
West, Neil and Ruth 2
Westmacott, Margaret Yost 4
Werthebe, William and Linda 10
Wheal, Philip and Frances 3
Wheal, Robert and Judith 23
Wheaton, Harold and Bonnie 10
White, Betty 4
White, Spencer 3
Whitehead, James 1
Whitehead, William and Nancy 2
Whitten, James 18
Wiersma, Rose M. 38
Woller, Amber 1
Williams, D. Terry and Sharon 12
Williams, Pamela and G. Della 1
Williams, Virginia 1
Williamson, Barbara 1

ORGANIZATIONS AND CORPORATIONS

Burdick-Thorne Foundation 5
Heer, Caroll Foundation of Mendon 8
Douglas & Sun Inc. 1
Feltzer Institute 12
Fidelity Charitable Gift Fund 3
IBM Corporation 32
Kalameezo Community Foundation 3
Pharmacien Foundation 37
Pi Mu Alpha Sinfonic Delta Delta Chapter 34
Robert Z. Carter Memorial Fund 2
Sigma Alpha Iota Bata Eta Alumnus Chapter 31
State Farm Companies Foundation 13
TBA Global, LLC 1
Town and Country Appraisals Company 1
Tyler-Little Family Foundation 9
Vanguard Charitable Endowment Program 3
Williams Wrigley Jr. Company 2
Wills & Willis PLC 1

HONOR ROLL

VanHess, Ross and Harleen 8
VanZoreen, Charles and Jean 22
Varpa, Mara 22
Vanena, William J. and Carol D. 32
Vitek, William V. 32
Vleck, Cathy 1
Waddington, Lori K. 8
Walch, David and Lorri 1
Walch, Lorri 1
Walten, George E. 12
Wank, John 31
Warren-Gross, Laura 31
Warren, Cheryl 25
Warren, Diane 2
Warren, Valerie 28
Washington, Fran and Von 1
Weaver, Donald C. 6
Weaver, Mary 1
Wechter, Rose 24
Weddin, Todd 2
Wfred, Steven and Beverly 25
Weeks, Thomas 7
Weiss, Margaret 10
Weitzken, Laurie 1
Willis, Gordon 8
Wilson, Brian and Barbara 1
Wilson, Michele Osborne 4
Witte, Richard A. 9
Wise, Carl and Helen Delan 14
Wise, Heidi 1
Witcher, J. Wright 8
Wojciechowski, John and Karen 1
Wolf-Branigan, Michael and Karen 2
Wollinberger, Steve and Sandra 2
Wong, Bradley and Betsy Bogner 3
Wood, Joy 5
Woodhams, Ross and Debra 1
Wood, Thomas 1
Worden, Diane 1
Workmen, Matthew 1
Yarger, Kathryn 34
Zanen, Gervais 2
Zastrow, Joyce 30
Zegeer, Steven 29
Ziemelis, Carl and Lisa 2
Zimmer, Margaret Ann 8
Zimmerman, Brian 1
Zito, Vito E. and Kathryn 1