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perfect  
pitch

school of music

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**STAFF**

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 JOAN BYNUM OFFICE ASSOCIATE  
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 ANDERS DAHLBERG BULLOCK PERFORMANCE INSTITUTE ARTISTIC DIRECTOR  
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# the perfect pitch

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**Dear Students, Parents, Alumni, Musicians, and Friends:**

Another academic year has found its repose and the next one is beginning to pick up speed. The WMU School of Music has enjoyed ever-greater success this year on the stage, in the classroom, and in music therapy practice. We also savor the solitary rewards, which often manifest in new music compositions and important research within numerous music specialties.

Reviewing this edition of *The Perfect Pitch* you will recognize that the School of Music has a long and distinguished tradition of programs in professional education, whether it's an emphasis in preparing music therapists or preparing P-12 music educators in general, choral, and instrumental music. The music faculty continues to examine and clarify these curriculums so that we remain on the cutting edge of attracting and producing high-caliber professionals who enjoy success in these fields.

In recent years, we have become recognized for our high standards in music performance, which are shared among all our students regardless of their degree specialties. Prospective music students qualify for entry into our programs based on exceptional musical skills and aptitude. These criteria allow us to continuously build on our excellence and concentrate attention on the fundamentals of the art form. Of course, we are very proud that our performance degree students and alumni are competitive in the marketplace and in demand at premium graduate schools across the country.

Our faculty remains alert to the evolution of the musical landscape, which persistently evolves in the global village. Attention to contemporary performance, composition, and teaching practices are distinctive characteristics for which we are recognized by increasing numbers of prospective students of varying concentrations. That is why this fall semester we will introduce a new accelerated degree program that combines the curriculums of the Bachelor of Music with a Master of Arts. Students completing this five-year program will add value to their skill sets, giving them an even greater edge in the music field while reducing the time necessary to achieve a graduate degree.

Western's reputation for its outstanding music programs is a testament to its remarkable faculty and staff. Faculty members bring a treasure trove of riches in their expertise, experience, and access to the field. The music staff is caring, vigilant, and generous. One factor shared by both faculty and staff is the daily concern for all students. Such a consistent principle is only possible when cultivated over time with just the right combination of people. As a result, the WMU School of Music attracts students who make learning and teaching an everyday joy.

When reading about us in *The Perfect Pitch*, you'll understand the significance of our recent accomplishments and get a glimpse into what we're working toward for the future. Whether you're a student, parent, alumnus, musician, or friend, we welcome you to share this enduring journey with us.

Sincerely,



David Colson, Director  
School of Music



P.S. This past year, we enlisted the services of our friends in the Design Center of the Frostic School of Art to create a new visual identity for the School of Music. The result is a four-part system of logotypes, one of which is pictured on the cover of this issue of *The Perfect Pitch*. You will see other shapes in the system represented throughout the magazine, and if you attend multiple concerts in the upcoming year, each one might just have a different logotype. We hope you enjoy the new look – we think it's pretty snappy!

# TRENT KYNASTON: MASTER TEACHER



*Professor Trent Kynaston received the Western Michigan University Distinguished Teaching Award in 2007.*

*He is a music educator whom colleagues and students alike admire for his accomplishments in both the classical and jazz fields. School of Music director David Colson spoke with Kynaston about his thoughts on teaching and music education.*

## **You're the recipient of the University Distinguished Teaching Award. How does that make you feel?**

Well, of course it's both uplifting and humbling. There are so many amazingly gifted, talented, dedicated teachers just here in the School of Music; it's hard for me to get past that, let alone the entire university. I'm a saxophone teacher for Pete's sake.

## **How long have you been teaching? How did this proverbial overnight success come about?**

I'm completing my 41st year, 36 at WMU. My first two years (1968–70), I taught band, orchestra, and English at Rio Mesa High School in Oxnard, Calif. After two years, the district boundaries were changed and that position no longer qualified for a teaching deferment. My lottery draft number was 12! I had started a family and didn't really want to go to Vietnam, so I took a position back in Tucson teaching elementary/junior high band in an area of mostly Mexican and Navaho Indian children. This was actually a good move for me. Not only were these kids amazing to work with, but I was doing a lot of performing, mostly classical at that time, and it gave me more time to practice, and also allowed me to miss a few days here and there to do some touring. After two years, I went back to teach in Corona, Calif.

## **The following year you came to WMU?**

Yes. I was a candidate for positions at the University of California Northridge, North Texas State, and here. I remember distinctly the morning Bob Fink (the Department Chair) called and offered me the job. He must have

forgotten there was a three-hour time difference, because it was still dark out. I told him I needed some time to think about it, as it involved a thousand dollar pay cut from my junior high band job. I hung up the phone and went into the bathroom when there was a very loud bang and jolt, like a truck had hit the house. Then the shaking started. I called him back a few minutes later and accepted the offer.

## **What stands out as you look back over the past 40 plus years?**

The most important thing for me is the evolution of the jazz studies program. My first year, I performed with the Jazz Lab Band directed by Bobby Davidson. Unbeknownst to me, several students went to the administration following the concert and asked if I could direct a band. That was the beginning of the Jazz Orchestra. That ensemble was the first student group to record a commercial record album, the first to release a CD, and demonstrated a level of performance and musicianship that garnered regional and national recognition and ultimately lead to the development of a jazz minor (I think we called it an emphasis) and then the degrees in jazz studies. Tom Fulton, Bob Ricci, and I put the initial curriculum together.

Next would be the Western Jazz Quartet. Bob Ricci and I started it with two students (drummer Tony Lavender and bassist Bill Richie) in 1974. The current quartet personnel have been together for some 18 years, and have traveled the world through the vision, talents, and leadership of Tom Knific.

## **How has your teaching assignment evolved over the years?**

When I started here I taught  $\frac{3}{4}$  music theory and  $\frac{1}{4}$  saxophone. Those percentages reversed rather quickly as the sax studio grew. Then in the late 70s and early 80s, the jazz program began taking shape and my assignment shifted from theory to jazz studies courses.

## **In that regard, how have you changed as an educator since your appointment to the WMU School of Music? Have you become a better teacher over time?**

There's no question that I've become a better teacher. Early on I believe I succeeded more on my instincts, passion, energy, and drive. Now it's definitely more on wisdom, experience, and I hope still the passion.

The first significant change came with my first sabbatical leave in 1979–80. I went to study in France for the year and took the entire family. That experience did many things for me. It focused my technical approach to the instrument. As a result, I wrote several books and methods that remain some of the most popular today and are used throughout the world. It gave me a very strong understanding and approach to the French saxophone literature, which still encompasses the majority of the instrument's classical repertoire. It also confirmed to me that many of my approaches were valid and often better and more successful.

When I got back, the jazz studies program began to take shape and the expectation was that I teach much of the curriculum. This required a major change in my focus and practice, and a great deal of study as my entire jazz

background was recreational and mostly self taught. To that end, I took a second sabbatical leave in 1985–86 to go to New York, hang out, meet and cultivate associations with prominent artists, study improvisation, and practice. This in turn had a significant impact on my approach to teaching in all areas.

## **Has your teaching philosophy changed much over the years?**

Not really. I try to recruit talented students, identify the unique strengths and characteristics of each, and find a way to develop their talent around those. I have no single path, dogma, or methodology in mind when I approach a class, subject, piece of music, or skill. I'm certain this approach was developed while teaching in the public schools – especially elementary and junior high. I prided myself in finding the one approach to a learning situation that most quickly turned the light bulb on; often tricking students into learning something they weren't the least bit interested in. Along the same line, if students have valid concepts or ideas that are not mine, I encourage their pursuit. To that end, I've only had one student in all these years that left my studio playing or sounding like me. I consider that a victory, because in all the arts, if you don't have your own uniqueness, style, voice, creativity, and resulting confidence, you have nothing to build upon. You have no identity. I follow the same path in all my classes and ensembles. I have a brief syllabus and set of final expectations, but I never get there the same way. The outcome is most always gratifying, and I continue to learn a great deal in the process. I guess that's what keeps me motivated and coming back.

**Do you think today's university music schools are sufficiently addressing the needs of student musicians?**

From my perspective, we're over addressing our students' needs; at least what we collectively deem "them" to be. As we continue in our efforts to keep up with technology, new trends, styles, and the ever present demands of a changing society – musical and otherwise – we have a great deal of difficulty letting go of traditions. The result is a packed curriculum that doesn't allow the student to breathe, let alone be creative and explore. Our students need to be inspired to learn, not fed every detail and expected to remember it. We need to convince ourselves of this, and then the National Association of Schools of Music.

**Any regrets over the years?**

In 1977, I was offered the solo saxophone chair in the Marine Band in D.C. – "The President's Own." If I'd taken it, I could have retired 15 years ago with full benefits!

## Accelerated Degree in Music

by David Loberg Code

Did you know that each year the School of Music's incoming class has among the highest entering GPAs, and the most Medallion Scholars and Honors College students in the entire university? They have the academic qualifications and breadth of interests to enter almost any field – and they choose music. We want to not only continue to attract these students, but, once they are here, challenge them and provide them with the opportunity to flourish both artistically and intellectually. To this end, the School of Music is pleased to launch a new research degree, the Master of Arts in music.

The MA in music is a graduate degree which emphasizes music scholarship and culminates with a written thesis and public presentation. It is meant to be flexible and intended almost as an individual major with possible areas of focus including music history, music theory, ethnomusicology, historical performance practice, music technology, and even interdisciplinary subjects relating music with other fields. It will allow students to expand their studies in new directions as a complement to their core musical training. With a broader portfolio, they will be better prepared for additional graduate study and more marketable for future employment. One need look no further than our own faculty to see how many teaching positions require multiple expertises in the studio and the classroom.

While there are many benefits to the degree itself, what we are most excited about is the ability to combine the MA in music as a package with our existing bachelor's degrees. As an Accelerated Degree Program (ADP), qualified undergraduates will be eligible to begin taking graduate courses in their senior year which can count as advanced placement toward the graduate degree. As such, they would be able to complete both degrees (bachelor's and master's) in five years. The availability of these graduate courses for our brightest students will strengthen their undergraduate program, and the directed synthesis of these studies toward a new, individually-tailored research project will provide invaluable entrepreneurial experience. They will be able to move on from Western with a stronger and diverse skill set for their future careers.

**FOR MORE INFORMATION, VISIT OUR WEBSITE:**

[www.wmich.edu/mus-theo/masters](http://www.wmich.edu/mus-theo/masters)

# TOURS AND ROAD TRIPS

BY ANDERS DAHLBERG

*The performing ensembles at Western Michigan University play a significant role in the cultural, educational, and aesthetic environment of the greater university community. These ensembles serve a dual function for students at Western Michigan University. The music major is offered a variety of professional opportunities, each of which is dedicated to thorough preparation and high standards of performance. Equally important, however, is the opportunity offered to other musically inclined students who may wish to continue enriching experiences they enjoyed prior to university enrollment. Additionally, as they have traveled throughout Michigan, the United States, South America, Europe and Asia, these performing ensembles have favorably extended Western's distinguished reputation for excellence in the arts.*

The **University Chorale**, directed by **James K. Bass**, is devoted to excellent performance of choral music. The ensemble is selected by audition from Western Michigan University's enrollment of 25,000 students. The Chorale's annual performance itinerary includes concerts and festivals on the WMU campus, appearances in neighboring communities and churches, tours within the U.S., and an international tour every third year. The summer of 2008 featured a concert tour of Austria with concerts in St. Stephens Cathedral and the Esterhazy Palace of Eisenstadt during the International Haydn Festival. During October 2008, the University Chorale and **Cantus Femina**, directed by **Dee Gauthier**, were two of eleven nationally auditioned choirs to perform at the National Collegiate Choral Organization National Convention.



Chorale members also sing in Western Michigan University's 180-voice **Grand Chorus**, which performed Beethoven's Ninth Symphony with the Kalamazoo Symphony Orchestra directed by Raymond Harvey in March 2009. Chorale is one of nine vocal ensembles in the School of Music, including the Collegiate Singers, Cantus Femina, AMPHION Men's Ensemble, Grand Chorus, Gold Company, GC II, Opera Workshop, and Collegium Musicum. "It is amazing that the WMU Chorale had the opportunity to experience and perform as great a work as Beethoven's Ninth Symphony with a professional orchestra like the Kalamazoo Symphony." – **Joey Williams**

Dr. Bass also hosted an extensive residency by **Seraphic Fire**, Miami's professional vocal ensemble, which included a performance of Monteverdi's landmark *Vespers for the Blessed Virgin* with the University Chorale. Founded in 2002 by Artistic Director Patrick Dupré Quigley, professional chamber choir Seraphic Fire has garnered critical acclaim both locally and nationally. "One of the best choirs anywhere" (*The Miami Herald*), Seraphic Fire brings together the most talented young singers from across the country for cutting-edge concerts of rarely heard classical music.

Upon its publication, Monteverdi's *Vespers for the Blessed Virgin* invigorated and revolutionized the musical world. 399 years later, Seraphic Fire and the **University Chorale** performed and recorded the "opus that changed music forever" at WMU. "The *Vespers* are unlike any collection of pieces written for the voice ever. Period," says James Bass, Director of Choral Studies and the designer of this collaboration and residency project. "The musical forces required, and the level of artistry needed for a performance of the *Vespers*, truly make it a rarity." As a part of the artistic collaboration, Grammy Award-winning producer Peter Rutenberg will oversee a recording of the entire work.



**Gold Company** is the internationally regarded Jazz Show Vocal Entertainment ensemble from Western Michigan University, directed by **Steve Zegree**. This ensemble was honored with an invitation to present the headlining concert at the North Central Division Conference of the Music Educators National Conference (MENC) and Illinois Music Educators Association (IMEA) annual meeting in Indianapolis. Zegree also served as conductor of the 2009 Indiana All-State Vocal Jazz ensemble as part of the same convention, and Gold

Company performed at two Indianapolis area high schools as part of this tour. The MENC invitation is a testimonial to the reputation for excellence that we have earned in the Jazz Studies Program. The ensemble had a very busy May in 2009. It traveled to California to perform for the National Inventors Hall of Fame Induction Ceremony Gala (May 2). They sang for thousands of Kalamazoo residents at the Matt Giraud welcome home celebration (May 7), and they backed up international singing sensation Charice on an episode of "Oprah" (May 18). The group's newest CD, *30*, was the featured new release on [www.acappellaneews.com](http://www.acappellaneews.com) and [www.singers.com](http://www.singers.com) in February.

**Gold Company** is also committed to community outreach, as evidenced by many performances in the public schools. Their goal is not only to entertain, but also to uplift, educate, and inspire audiences. Members are selected by audition from Western's enrollment of more than 25,000 students. With 16 singers and an instrumental ensemble, Gold Company performs in every style from vocal jazz and show tunes to the hits of today. "It is amazing to be part of the GC tour and to be able to expose vocal jazz to a mostly classical audience." – **Marcus Jordan**. Choreography and specialty acts are a part of Gold Company's exciting, energetic, and dynamic presentation. [www.wmich.edu/goldcompany](http://www.wmich.edu/goldcompany)



The **Western Winds** is a woodwind and brass instrumental ensemble conducted by **Robert Spradling** that includes School of Music faculty, staff, and graduate students. This group presented multiple performances of Mozart's *Serenade Number 10 in B-flat Major, K. 361* "Gran Partita," for the Kalamazoo Regional Educational Service Agency's Education for the Arts program and its students.

When approached by EFA Director **Jeffrey Harkins** with the idea of this collaboration performance of one of his favorite compositions, WMU clarinet professor **Bradley Wong** says, "I was delighted to put together a chamber music group to play the so-called 'Gran Partita' for 13 players. It made perfect sense to use Western Winds, especially as this particular ensemble required a pair of basset horns, covered by an undergraduate student and guest artist." The exact background of this fascinating 55 minute long work that is the Gran Partita, K. 361, (partita at that time meant open-air music) – when it was written and for what occasion – is unclear. The composition was probably started in Munich in 1781 and completed in Vienna in 1782 and it may have been performed at Mozart's own wedding on August 4, 1782.

In addition to a formal evening performance, three special performances were presented specifically for the Education for the Arts students – a total of 1,136 students in grades K-12 attended, representing ten different schools from Comstock, Gull Lake, Kalamazoo, Parchment, and Portage districts, and one private school.

"As the director of the **Advanced Jazz Combo**, it was an honor to be invited to perform at the Detroit International Jazz Festival alongside other prestigious university ensembles like the Juilliard Jazz Quintet," says **Scott Cowan**, assistant professor of music. In addition to that prestigious invitation for the Combo to perform, two of its members won Outstanding Jazz Soloist awards, and an incoming freshman took home an Outstanding Jazz Soloist award while performing with his high school band.

"The students' outstanding performance is further evidence of the quality of the WMU Jazz Studies Program and the caliber of its students," says **Tom Knific**, professor of music and the program's chair. "This is one of the nation's most

important festivals, and I knew that the Advanced Jazz Combo would deliver at the highest level." The Combo went on to perform with acclaim at the Notre Dame and Elmhurst (Ill.) Jazz Festivals, and received lengthy standing ovations for its performances at the North Side High School Jazz Festival in Fort Wayne, Ind.



The **University Symphonic Band**, conducted by **Robert Spradling**, is dedicated to the excellent performance of quality literature, including original works for band as well as outstanding orchestral transcriptions. The aesthetic aspect of the music is stressed, and special emphasis is placed on musical style. The ensemble maintains an active performance schedule on campus and in the community, and the Symphonic Band represents the School of Music throughout Michigan and the surrounding states. Membership is open to all WMU students by audition.

The University Symphonic Band's spring 2009 Michigan regional tour included clinics, master classes, and performances at Auburn Hills Avondale High School, Brandon High School in Ortonville, and in Charlotte. The tour concert program included *Apollo* by guest conductor and composer Brian Balmages, the guest artist for the 41st annual Spring Conference on Wind and Percussion Music. **Brian Balmages** (b. 1975) is an active composer, conductor, producer, and performer. His fresh compositional ideas have been heralded by many performers and directors, resulting in high demand of his works for winds, brass, and orchestra. As a conductor, Balmages has enjoyed engagements with honor bands, university groups, and professional ensembles throughout the country. WMU's School of Music welcomed him as guest composer/conductor for the 41st annual Spring Conference on Wind and Percussion Music where he rehearsed and conducted his work *Apollo*, which featured WMU faculty artist **Trent Kynaston** as saxophone soloist.



The **University Symphony Orchestra**, under conductor and professor of cello **Bruce Uchimura**, includes undergraduate and graduate music majors who take pride in the professional level of the ensemble's rehearsals and performances. Competitive auditions are held each semester, sectional rehearsals include skilled coaches and teachers, and both individual practice and score study are expected outside of scheduled rehearsals. Orchestra members are also involved in an annual chamber music project in which numerous small ensembles are assigned specific repertoire, coached by School of Music faculty members, and then featured in performance during a chamber music festival, all in recognition of the significant benefits chamber music performance brings to large ensemble playing.

During the 2008–09 season, the University Symphony Orchestra took on challenging repertoire ranging from Bartok's *Concerto for Orchestra* to Richard Strauss' *Don Juan*. The Orchestra added "Symphonic Pops" concerts to each semester's musical offerings. Educational outreach initiatives continued when the orchestra hosted the Battle Creek (Mich.) Lakeview High School Orchestra (conducted by WMU alumnus **Darin Schmidt**, BM'92) on campus in February for an afternoon of clinics and sectionals. Also in February, string students and conductor Bruce Uchimura worked with middle school string orchestras from Kalamazoo and Gaylord to support important startup string programs in these communities.

In a new collaboration with the **Stulberg International String Competition**, the University Symphony Orchestra is honored to feature violinist Ran Cheng, second place winner of the 2009 competition, in concert at 3 p.m. on Sunday 4 October 2009 in Miller Auditorium. The winner of second place is awarded the Silver Medal with a cash prize of \$4,000, and the award now includes this return performance with the University Symphony Orchestra. The competition is named for **Julius Stulberg**, former professor of violin at Western Michigan University and conductor of the University Symphony for 28 years. Stulberg was a violin teacher of

considerable repute. His former students played in many of the major orchestras of the United States and Europe, and it was out of a desire to memorialize Julius' commitment to youth and music that the Stulberg International String Competition was born. [www.stulberg.org](http://www.stulberg.org)



The **Bronco Marching Band** is a 300-member organization comprised of students from virtually every academic department of the university. A contemporary-style unit, the Bronco Band includes brass, woodwind, and percussion sections along with a well-integrated color guard. This exciting, spirited ensemble emphasizes music performance and precision marching to achieve overall objectives that are both aesthetic and entertaining. Membership is open to all university students by audition.

2008 was a very exciting season for the Bronco Marching Band. Included were five home football games, a road trip to Detroit's Ford Field, and an exhibition performance at Reeths-Puffer High School in Muskegon, Mich. The season was further highlighted with the honor of being selected to perform at the halftime show for the 2008 Texas Bowl in Houston. According to Bronco Marching Band Director **David Montgomery**, "The performance was top notch and garnered much praise from even the many Rice University fans in attendance. In addition, they behaved as true ambassadors for our university throughout the trip – which is something very important to me. One of the highlights was a trip to Space Center Houston where the band was able to tour NASA's Johnson Space Center, the home of Mission Control Center. It was an experience I'm sure they will remember for a lifetime." [www.wmich.edu/marchingband](http://www.wmich.edu/marchingband) "Stepping into that stadium, you have a completely different frame of mind – it's time to perform!" – **Lauren Figura**, trombone.



# The 21st Century Musician

BY DEANNA SWOBODA

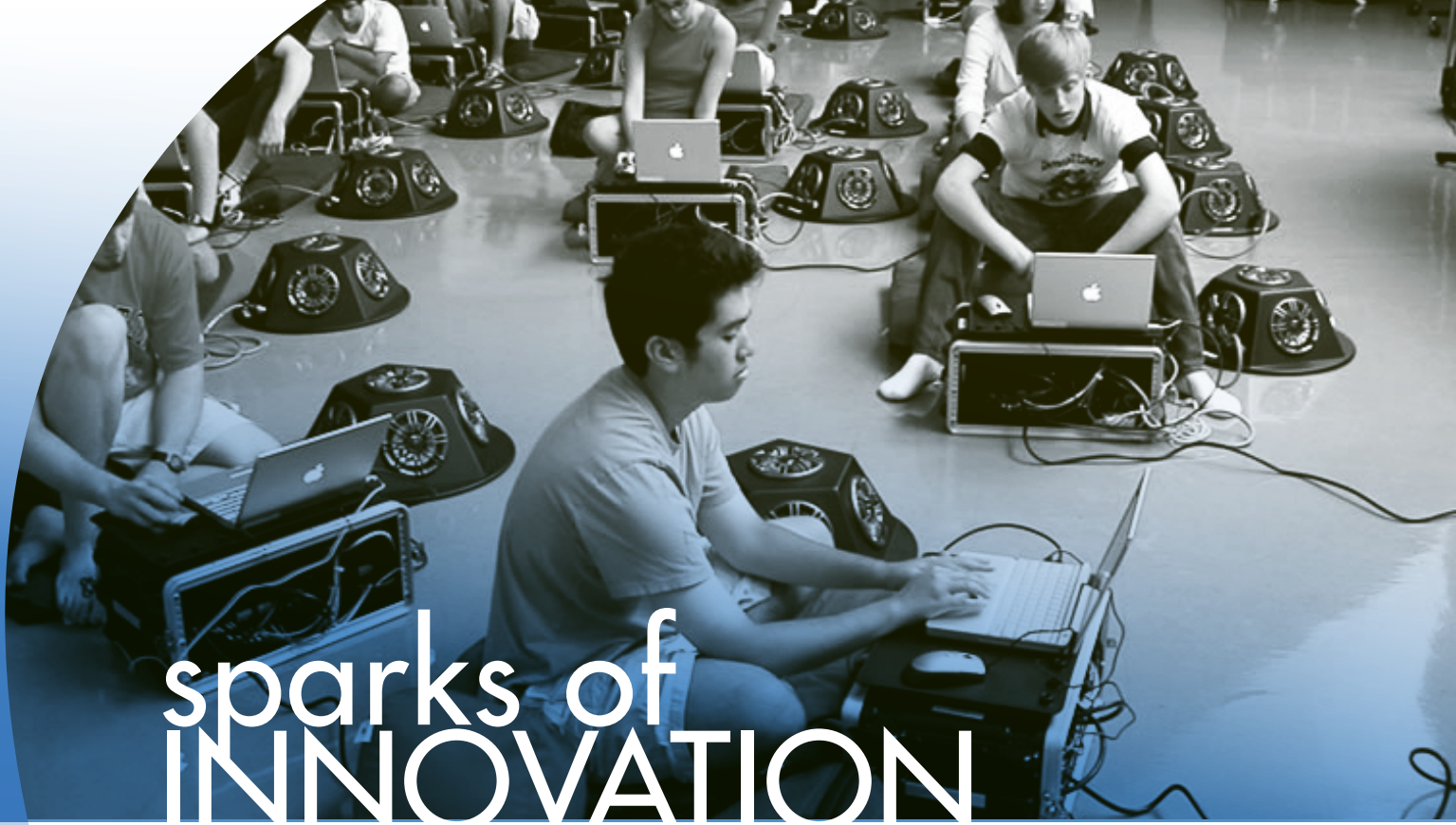
The 21st Century musician is a new generation of musician who functions more like a small business owner. Music schools throughout the United States are integrating music and business in order to prepare their students for success in the music industry. The Manhattan School of Music is opening a new Center for Music Entrepreneurship. Eastman School of Music offers the Institute for Music Leadership. One of the first arts entrepreneurship programs was the College of Music at the University of Boulder, which opened the Entrepreneurship Center for Music with a grant from the Price Foundation in 1998. What is entrepreneurship in music? It is a way of thinking, reasoning, and acting. It is combining talent and hard work with organizational skills, business skills, and the self-motivation necessary to promote oneself and manage a career in music. People often think that a successful career in music depends on "being in the right place at the right time" or getting "discovered" or just being lucky. Most musicians spend a portion of their careers as self-employed professionals. In addition to a full or part time teaching job, orchestra job, or a job in arts administration many musicians will freelance on the side playing wedding gigs, church gigs, or teaching private students. In order to be successful in this type of lifestyle, it is important to figure out how to manage gigs, finances, and time effectively. It is critical that we prepare our students for the musical landscape of today and the future, and that has to be different from the way we prepared students 50 years ago. With a shift of attitude and behavior, students can determine their own success in a music career. Entrepreneurship can be taught, and it is an environment that we are creating at Western Michigan University's School of Music.

Since fall of 2007, we have incorporated elements of entrepreneurship into our graduate music student organization (MuGS). We had several guest speakers, including music faculty and staff as well as business professionals within the Kalamazoo Community, share experiences and ideas for designing a successful career in music. During the 2008–09 academic year, the School of Music, in partnership with the Arts Council of Greater Kalamazoo, provided capital to fund student proposals.

There are many facets of entrepreneurship that can be taught, and in the first years of workshops we explored a few:

- How to map a career path in music;
- How to build your image (bio, resume, promo kit);
- How to build a reputation (writing a press release, compiling a contact list);
- How to connect with audiences (residency work, talking to audiences);
- How to search for and create grant proposals;
- How to manage gigs, time, and money.





# sparks of INNOVATION

By David Loberg Code

*If you were to sneak behind the movie screen at WMU's Little Theatre, you would find an unremarkable room made out of cinder blocks not much bigger than a walk-in closet. Back in 1971, the "Little Theatre" was called "Oakland Recital Hall," the home of the School of Music, and that closet was the original Studio for Electronic and Computer Music. Founded by composition professor **Ramon Zupko**, the studio marks the beginning of a long and continuing tradition of music and technology here at Western.*

Joining the faculty a few years later was **Jim McCarthy**, who started the School of Music's computer lab and developed some of the first computer applications for music instruction. The Electronic Music Studio (now directed by **Richard Adams**) and the Computer Lab (run by **Ken Smith**) both continue today in Dalton Center, along with the thriving Western Sound Studios, which, under the direction of **John Campos**, is not only a professional recording studio, but offers courses in audio and recording technology. As a school, we now have a wide number of faculty involved in courses and research (too numerous to name) directly linking technology with music performance, education, composition, and therapy.

A more recent technology trend which is expected to flourish here at Western is the capacity for collaborative and cross-disciplinary endeavors. We are developing new projects with colleagues in other departments here at WMU, and forming alliances with other institutions across the continent. In 2005, **Dan Jacobson** (Musicology, General Education) inaugurated the first Digital Bridges Conference, involving performances and lectures from faculty across Michigan in all areas of the arts and technology. **Ed Roth** (Music Therapy) has begun a collaboration with Daniel Levitin at McGill University on research with magnetic resonance imagery (MRI) and music cognition. **Ken Smith** (Music Education) has developed online courses and a college-wide technology course for fine arts majors. Working together with the College of Engineering, the Frostic School of Art and Princeton University, **David Code** (Music Theory) is establishing the Kazoo Laptop Orchestra (KLOrk): a musical ensemble comprised of performers using computer laptops to create and process musical sound live on stage. The Laptop Orchestra is both a new art form and an interdisciplinary learning environment bringing together individuals with diverse backgrounds and talents: performers, composers, programmers, and engineers. The artists bring knowledge of musical form and style, and experience with live performance. The scientists bring knowledge of computer programming and expertise in building and working with electronic devices.

These are all exciting developments for the School of Music and contribute to an ongoing strategic plan for the College of Fine Arts to establish itself as a center for digital media and performance. Within the School of Music, we want to build upon our offerings in music and technology with the hopes of one day establishing a music technology minor or perhaps even an interdisciplinary major with the College of Fine Arts.



PHOTOS COURTESY OF PRINCETON LAPTOP ORCHESTRA

# Faculty Ensembles-in-Residence PORTRAIT

*The School of Music has a valued tradition of fostering four faculty ensembles-in-residence. These celebrated chamber music ensembles have brought great distinction to the university; their capacity has been purposeful, and their functions are multiple.*

The enduring dedication of these faculty members has served as a model of world-class performances to significant generations of aspiring music students. Perhaps more than any other entity at the university, these ensembles have a reach that is truly global in scope. Through their many national and international tours, each ensemble has communicated an indelible impression that Western Michigan University's School of Music possesses a quality that is simply incomparable. As ambassadors for the university, the faculty ensembles-in-residence continue a multi-decade tradition of bringing the rest of the world back to the classrooms in the Dalton Center.

Celebrating 20 years, **The Merling Trio** has been hailed as a brilliantly distinguished group endowed with remarkable gifts of communication and an impeccable blend of sound. The trio made its New York debut at Carnegie Hall in 1993 and was named a finalist for the Naumburg Foundation Chamber Music Award in 1994.

The Trio has released a number of critically-acclaimed recordings. Their first CD, a collaboration with conductor Dennis Russell Davies, featured works of **C. Curtis-Smith** and was released by Albany Records (1995). About the CD, Fanfare wrote, "The composer could not ask for better interpreters." Their most recent recording, *postcards in e*, features works of Shostakovich and Dvorak, and was issued on MSR Classics (2009).



Western Wind Quintet



Western Brass Quintet

The **Western Brass Quintet** has established a reputation for excellence over the past 36 years. Notable achievements include performances at the Kennedy Center; Carnegie Recital Hall; three International Trumpet Guild Conferences; the International Horn Symposium; the International Trombone Workshop; the T.U.B.A. Convention; tours to the People's Republic of China, Russia, Sweden, and Germany; five recordings; and concerts at more than 100 American universities.

The quintet has premiered numerous works by composers such as **Ramon Zupko**, Elgar Howarth, **C. Curtis-Smith**, Mark Schultz, and Pulitzer Prize-winning composer Karel Husa. An interest in authentic performance practices for the music of the Renaissance and Baroque has inspired several significant arrangements of music from these periods.

Formed in 1974, the **Western Jazz Quartet** combines performing and teaching with uncommon success as it promotes jazz music and jazz education through a very active schedule of tours and festivals in Canada, Europe, South America, and the United States. The quartet has recorded with such artists as Art Farmer, Stefon Harris, Kenny Werner, Billy Hart, Mark Murphy, Randy Brecker, Dave Liebman, Janis Siegel, and Bobby McFerrin. The Western Jazz Quartet has released five CDs in the United States: *Mayan Myths* (2006); *Premiere* (2005) with trumpeter **Scott Cowan**; and *Sabine's Dance* (2000), *Blue Harts* (1995), and *Firebird* (1992) with drummer Billy Hart.



Western Jazz Quartet

The **Western Wind Quintet** originated in 1966. In addition to on-campus concerts, the quintet is active throughout the Midwest presenting frequent recitals and clinics. It has also accepted invitations to perform at the Music Educators National Conference, College Music Society Annual Conference, Midwestern Music Conference, National Flute Association Convention, International Horn Symposium, and International Double Reed Society Conference. Appearances at American universities have included concerts in Indiana, Ohio, Wisconsin, Michigan, Massachusetts, Texas, and Oklahoma.

The quintet has performed at Carnegie Hall, where the New York press praised the quintet's commitment to the music and innovative programming. The Western Wind Quintet is planning a fall 2009 tour in Belgium.



Merling Trio

# The Joy of Middle School Band—

## Kids, Music, Teachers

BY JOHN LYCHNER



As yet another way to celebrate and honor middle school bands, the organizing committee, which included middle school band directors Rennee Flynn, Beth Jonker and Christien Rupp, wanted to include a noteworthy guest middle school ensemble as part of this event. We were honored that the Mattawan 8th Grade Band, directed by Mark Greer and Bill Boswell, was the first to perform for this conference. At the end of their performance, guest composer Timothy Broege spoke about his work *The Headless Horseman* which the Mattawan Band played on its well-rounded and very musical program.

The day included numerous rehearsals for the Timothy Broege All-Star Middle School Honor Band, three concerts including one by our graduate quintets, and several clinics. The middle school students experienced clinics with music education students from the School of Music, and their directors experienced a clinic with Timothy Broege.

*Through their participation in the activities of the day, the attending middle school directors were involved in unique opportunities for professional development and had the opportunity to earn continuing education credits.*

The evening concert featured the University Concert Band, the Timothy Broege All-Star Middle School Honor Band, and two numbers featuring the combined forces of the two bands. The repertoire for this three-part concert highlighted the wide variety of styles found in band music as well as the sheer joy of playing music, especially when you are in middle school. It was a fitting ending to a very busy, productive, and fun day.

When the organizing committee, augmented by Mark Greer and Bill Boswell, met in November, they shared stories of many happy students, directors, and parents. It was agreed that the inaugural conference was a success and that we should make this an annual event. So, we began planning for the future: considering guest composers, middle school bands to honor, and ways to polish the various activities throughout the day.

As a result of that discussion, we have asked Douglas Akey to be our guest composer for the second annual conference next October, and we have invited the Galesburg-Augusta Middle School Band conducted by **Jan Edgerton** (BM'85, MM'96) to perform on the afternoon concert. We are delighted to announce that both have accepted our invitation. The next conference will take place on Tuesday, October 27, 2009. Watch the University Bands' website for details as they become available, including instructions for how to nominate students to be in the honor band.

### A FALL CONFERENCE ON MIDDLE SCHOOL BAND MUSIC

*This past fall, the University Bands and the School of Music in conjunction with a committee of middle school band directors inaugurated a new conference for middle school band students, their teachers, and everyone who finds joy in everything middle school band. We called it "The Joy of Middle School Band – Kids, Music, Teachers," and it was a great success.*

For a full day on Tuesday, October 28, 2008, we celebrated middle school band music. Timothy Broege joined us as our guest composer and clinician. Similar to our annual Spring Conference on Wind and Percussion Music, this conference gives middle school students and their teachers a chance to interact with a living composer. In addition, the students who attended had the unique opportunity to play not only in an honor band with a famous composer conducting, but also in an ensemble combining the honor band and the University Concert Band.

*The School of Music would like to acknowledge the efforts of all of the organizing committee members and the regional middle school band directors who made this event possible and successful. We look forward to many years celebrating the Joy of Middle School Band.*

# Farewells & Welcomes

Two faculty members, Christine Smith and Diana Spradling, retired at the end of the 2008–09 academic year. We wish them a fond farewell and look forward to hearing about their future careers.



## CHRISTINE SMITH

by Bradley Wong

While listening to a senior flute student perform her recital hearing, I was struck by the graceful, elegant playing; the confident stage presence; the attention to detail. Just like her teacher, I thought. Several weeks later, Christine surprised us all with the announcement of her retirement. And as I

reflect on her 18 year tenure at Western, it of course has to start with the flute studio. Her influence on her students is unmistakable. As demonstrated by the previously mentioned student, all of the flutists at Western were trained to not only play well, but to be professional. They learned that not only was it important to perform well, they had to present themselves well. The performance majors were pushed to develop their technical and musical skills to be competitive. The proof of their success: five of Christine's students have won Western's highly competitive Concerto Competition. She has had students who have won national competitions and positions in orchestras and premier service bands. Western students have been placed in top graduate schools throughout the country. It is not just the performance majors who have blossomed under her tutelage, but also the music education and music therapy students. She has helped these students develop into confident musicians, becoming proficient enough in their flute skills to meet and surpass

the needs of their curriculum. All of her students have made meaningful contributions to our ensembles, and in the future, they will likewise contribute to the greater arts community. In this, their teacher again provides the ideal role model, as Christine has been a vital part of Kalamazoo's artistic community. She has been principal flutist with the Kalamazoo Symphony since 1993, during which she has distinguished herself with her solo work within the orchestra and as a soloist in front of the orchestra. As a chamber musician, she has performed with Fontana Chamber Arts and the Chamber Music Festival of Saugatuck. Christine's departure will definitely leave a void in Kalamazoo's musical scene. Christine maintained an impressive national profile while at Western. An active member of the National Flute Association, she came within percentage points of being elected president of the organization. Certainly a high point of her career is her recording of the *Ott Concerto for Alto Flute* with the London Symphony at the famed Abbey Road Studios in London. But my most enduring memories will be our work together with the Western Wind Quintet. She has been part of a significant growth of the ensemble, and part of some very special performances. But the memories will not be just of the prestige of Carnegie Hall; the spectacular scenery of the Canadian Rockies in Banff; concerts in Boston and Texas; etc. – I will also remember the high school band rooms, the trips in the van, and the occasional side-trip for power-shopping. But mainly I'll remember my friend and colleague, who always does everything with style, and whose impact on our program is the kind of legacy we would all be proud to have.

## MARTHA COUNCELL,

new flute instructor, is an energetic and inventive solo and chamber musician, having performed in Europe, Central and South America, and across the United States. She is a top prizewinner in several national competitions, including the National Flute Association's Young Artist Competition (2000), Frank Bowen Flute Competition (Albuquerque, 1996), and the Flute Talk Competition (Chicago, 1996). She has performed internationally as part of the Festival Internacional de Flautistas in Lima, Peru, the Asociación Nacional de Conciertos in Panamá City, Panamá, in Paris, France, where she was invited to perform at the Jean Pierre Rampal International Concours de Flûte in 2005, and Uelzen, Germany, where she was the only American to participate in the International Friedrich Kuhlau flute competition (2007), and was honored as a semi-finalist. In the summer of 2007 she toured the United Kingdom, with performances in London and Dublin. Ms. Councill earned degrees from the Oberlin Conservatory, where she studied with Michel Debost; Rice University's Shepherd School of Music, where she studied with Leone Buyse; and the University of Iowa where she studied with Gro Sandvik.



## DIANA SPRADLING

by Stephen Zegree

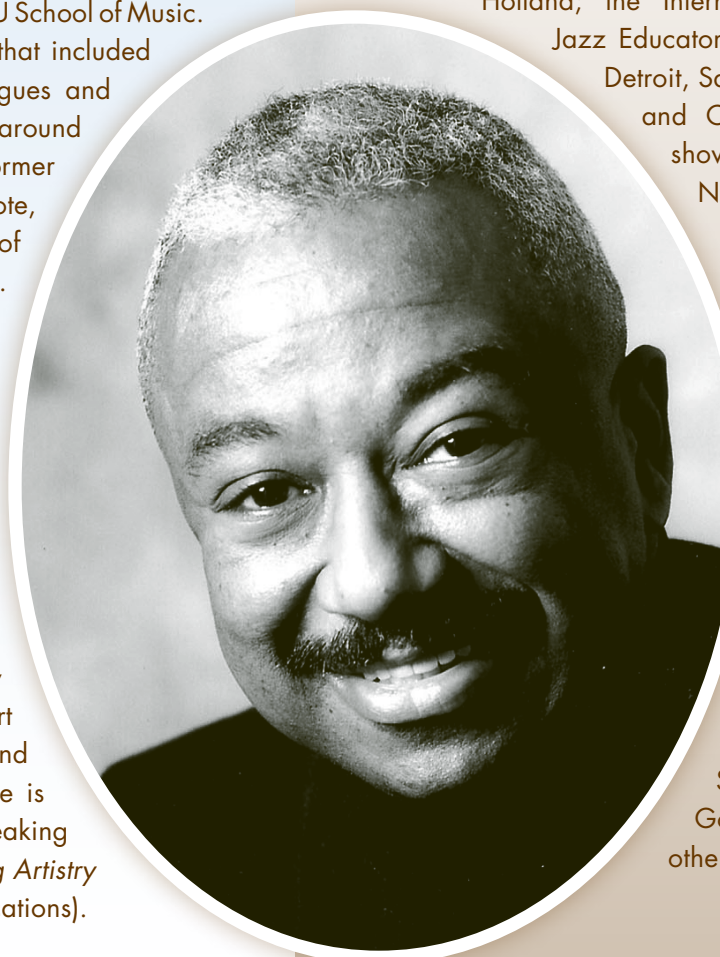
The work of WMU professor of jazz voice Diana Spradling was celebrated at the 29th annual Gold Company Invitational Vocal Jazz Festival with an endowed scholarship named in her honor.

School of Music Director David Colson, Jazz Studies Program Director Tom Knific, and Gold Company

Director Steve Zegree all gave spoken tributes to Professor Spradling at the sold-out event.

The Diana Spradling Endowed Scholarship will benefit future jazz voice students in the WMU School of Music. Spradling was given a scrapbook that included over 130 submissions from colleagues and current or former students from around the world, including one from former student Kelsey Grammer who wrote, "I am forever grateful for your love of music and your compassionate soul. You remain a singular highlight of my youth."

Spradling's former students include Broadway performers, members of national touring companies, recording artists, club singers, studio musicians, jingle singers, and cabaret performers. She is the founding Director of WMU's Applied Studio Technology Laboratory (ASTL), a state-of-the-art lab that acoustically analyzes sound and measures vocal behaviors. She is also the author of the ground breaking text book, *Jazz Singing: Developing Artistry and Authenticity* (Sand Music Publications).



## DUANE DAVIS

The School of Music is pleased to announce that Professor Duane Davis has accepted the position of Instructor of Vocal Jazz beginning fall 2009. He has taught in the Grand Rapids, Michigan, area since 1969 where he recently retired as Director of Vocal Music at Grand Rapids Community College. He has also served on the WMU faculty where he directed Gold Company II and Gold Company.

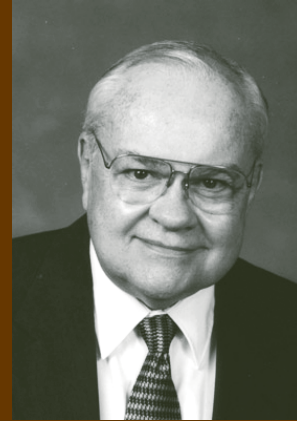
Since 1986, Davis has served as Chorus Master for Opera Grand Rapids. He is the recipient of the 2003 ARTS Award, presented by the Arts Council of Greater Grand Rapids, and most recently he received the Maynard Klein Award for Choral Excellence, presented annually by the American Choral Directors Association of Michigan.

Under his direction, the Grand Rapids Community College vocal jazz ensemble, "Shades of Blue," has performed for Archbishop Desmond Tutu, John Houseman, Coretta Scott King, David Letterman, Tony Bennett, and with Bobby McFerrin and Bob McGrath ("Sesame Street"). They have presented workshops and programs for the American Choral Directors Association and the March Festival of Holland; the International Association of Jazz Educators conventions in Dallas, Detroit, San Antonio, Washington, and Chicago; and collegiate showcases in Chicago, Nashville, and Orlando.

Davis has served as director for many all-state and district choral festivals in Arizona, California, Illinois, Missouri, New York, Oklahoma, Wyoming, and Wisconsin as well as in Canada. His compositions and arrangements have been premiered by the Grand Rapids Symphony Orchestra, Gold Company, and many other ensembles.

# 2009 Pioneer Symposium

BY KEN SMITH



This year, the School of Music celebrated the second biennial Pioneer Music Educator and Visiting Scholar Symposium. The Pioneer Symposium is made possible by an endowment from Thomas L. and Sandra M. Reece, and its purpose is to honor alumni or emeriti faculty members who have distinguished themselves in music education as a role model for passionate dedication to teaching in the arts.

We honored emeriti music education faculty member and alumnus **Will Hahnenberg** as this year's pioneer music educator. Hahnenberg graduated from Western Michigan University in 1949 and received his master's degree from the WMU School of Music in 1954. He was the choir director at both Galesburg-Augusta and Paw Paw high schools prior to joining the music faculty at WMU in 1965. Additionally, Hahnenberg served as chair of the music education area. He retired from the university in 1983.

The Pioneer Symposium also provides the resources to invite a nationally known pioneer in music education to address students and the faculty. This year's visiting scholar was **Clifford Madsen**, eminent researcher and pedagogue in music education from Florida State University. Madsen is known widely for his publications related to music education and music therapy. He has been a mentor and teacher to several current music faculty members at the WMU School of Music. Madsen addressed various music education and therapy courses, and he gave the symposium keynote address on how music contributes to the lives of individuals.

The WMU School of Music will again host the Pioneer Symposium in 2011 by honoring a distinguished alumnus or faculty member and by hosting an eminent voice to encourage our students to passionate and dedicated success in the teaching of music education.

# Giving Back

By Margaret Merrion, Dean, College of Fine Arts



## My Dear Friends of Music,

This fall I begin my twentieth year as a dean, ten of which have been at WMU. Over the years I've had the great privilege to meet with music alumni all over the United States. One of the most dramatic differences I noticed when meeting music alumni is that they never ask, "Is Dr. so-and-so still there?" Or "What ever happened to Professor XYZ?" Our alumni *know* the happenings in the School of Music. They stay in touch with their former teachers. Many of the faculty members still serve as mentors to alumni.

This is indicative of the quality of outstanding students we educate and the complete dedication to student learning among the faculty. Professional relationships, camaraderie, and personal interest do not stop at commencement.

While alumni may know that faculty and staff continue to celebrate accomplished careers and a few retire, alumni may not know that very special gifts have been established to honor faculty and staff. This is a beautiful way to carry on the legacy of the studio or program.

Recently, our good colleague Diana Spradling retired, and her colleagues and former students surprised her by establishing the *Diana Spradling Vocal Jazz Scholarship!* Many years ago a scholarship was begun in honor of Thomas Hardie for a choral conducting scholarship. You might remember Dean Emeritus Robert Luscombe and his wife, Faye. Together they created the *Robert and Faye Luscombe Scholarship*. The list goes on.

My dad was a pianist by avocation, and when he passed away, my family was inspired to honor him with a gift to name a piano studio. In addition to studios, friends and alumni have started endowments for programs, such as music therapy and music education. There are endowed scholarships that have begun for specific purposes, too, such as tuba studies, flute majors, instrumental jazz, and SEMINAR.

You'll notice I'm using the words "started," "begun," "created," and "established" to describe these gifts. They are open-ended. We have room for you to make a gift and build the principal – a grand gesture of appreciation for an influential person at WMU, area of study, or degree program. You may be inspired to establish a new scholarship to honor a person or career.

I invite you to think about giving back so we can go forward with musical excellence. When you make a gift, we have the opportunity to make an award to a worthy student or program. Not only will the legacy continue, but your generosity will beget further generosity.





A cadre of music students and alumni participated in the 2008 summer session of the World Youth Choir, which performed during the opening ceremonies at the equestrian venue of the Beijing Olympic Games. Student participants were **TORIAN JOHNSON** (a junior from Kalamazoo) and **PATRICK LASLIE** (a senior from Fort Wayne, Ind.). Alumni members were **NATE ADAMS** (BA'08) and **DEREK FAWCETT** (BM'00). The accompanying band had WMU connections in pianist **DAVE IZARD** (BA'07), bassist **AARON TULLY** (BM'06), and drummer **RYAN ANDREWS** (a senior from Kalamazoo). Professor **STEVE ZEGREE** conducted the ensemble.

Drummer **RYAN ANDREWS** (a senior from Kalamazoo) presented the release of his first CD, *Requiem*, with two evening performances at The Union Cabaret and Grille in April. Ryan was also named one of the Jazz Studies Area's Senior Award recipients for 2008–09. Other recipients were saxophonist/vocalist **PATRICK LASLIE** (from Fort Wayne, Ind.), drummer **JAY SAWYER** (from Kentwood, Mich.), and vocalist **KATIE SEILER** (from Durham, N.H.).

Trombone performance major **HANA BELOGLAVEC** (a sophomore from Kalamazoo) won the U.S. Army Band's National Solo Competition, division II. Hana traveled to Washington, D.C. in March to compete in the finals.

**ERIC BOWMAN** (a sophomore from Portage, Mich.) was named a finalist in two International Trombone Association Solo Competitions: The Robert Marsteller Competition and the Carl Fontana Jazz Trombone Competition. He will compete in Aarhus, Denmark in June.

The Graduate Committee presented its 2009 School of Music Graduate Awards to the following recipients. **ERIN BRISTOL** received the award for Excellence in Academics/Scholarship. Erin completed her Master of Music degree in music therapy in April and has distinguished herself through conducting research projects, one of which she is preparing to submit to *Perceptual and Motor Skills* for publication. **VICTORIA MCCARTHY** received the award for Excellence in Teaching. She completed her Master of Music degree in piano performance in April and was recognized for being conscientious, mature in her communication with students, administrators and faculty, and good at finding solutions for the problems she encounters. **CLAUDIA SCHMITZ** was selected to receive the award for Excellence in Leadership/Service. Claudia finished her Master of Music degree in trombone performance in April and distinguished herself through a number of activities: working many hours to facilitate the marching band's activities; meeting with conducting students outside of class; organizing the Campus Band, a non-

auditioned ensemble open to individuals of any major; and exceeding expectations as President of the Music Graduate Students (MuGS).

**EVAN CONROY** (a senior from Commerce Township, Mich.) was the only student admitted for 2009 into the trombone studio of James Markey (New York Philharmonic bass trombonist) at the Juilliard School. He was also accepted into the highly-competitive orchestral performance program at the Manhattan School of Music.

Violinist **IDA FINDIKU** (a senior from Albania) won admission to the prestigious Lamont School of Music at the University of Denver, where she will be a candidate for the Master of Music degree.

Last summer, **CHARLIE GOODMAN** (a junior from Kalamazoo) attended both the Institute for Performance Success for Brass and the Rafael Mendez Brass Institute with **DAN KRAMER** (a junior from Columbus, Ind.), along with competing as a finalist for the International Tuba/Euphonium Association's Mock Band Tuba Audition and attending the Falcone Festival as one of ten finalists in the Artist Tuba division, which is the most prestigious annual tuba competition in the world. Charlie was the second youngest tubist in his division, which does not have an age limit. In March, he was a finalist at the Southeast Regional Tuba Euphonium Conference's Tuba Solo competition, and the winner of its Mock Band Audition. He will attend the Festival Institute at Round Top this summer as the festival's principal tubist.

**NOAH KRZAN** (a senior from Portage, Mich.) was awarded one of only six double bass spots at this summer's Festival Institute at Round Top.

**MICHELLE LAWRENCE** (a graduate student from British Columbia, Canada) received a \$50,000 grant from the Canadian government in support of a preschool program that offers group music classes for children under the age of 6 (and their parents) to address social, academic, and gross motor skill development through music. The program was initially started by Michelle to fulfill the graduate clinical practicum requirement for her master's program at WMU. In addition, Michelle's work with a stroke patient was highlighted in a feature article on "Music as Medicine" in *Homemakers*, a popular press publication in Canada.

**KIRSTEN SCHAFFERT** (a freshman from Sanford, Mich.) received recognition as an honorable mention selection in the International Trombone Association's Gilberto Gagliardi Solo Competition.

Graduate students **CLAUDIA SCHMITZ** and **KRIS DUNLAP** successfully organized the University Campus Band again during the spring semester. The ensemble offers weekly performance opportunities for music students who want to gain more experience on secondary instruments as well as general university students

who would like to play their instruments in a non-auditioned ensemble. The Campus Band concluded the semester with a concert in April.

Articles by **DENIS SHEBUKHOV** (a graduate student from the Russian Federation) were published in two issues of *Bass World*, the journal of the International Society of Bassists.

Two awards were presented to WMU students in *DownBeat* magazine's annual Student Music Awards announced in the June issue. The **SPIRO SINIGOS QUARTET** was named College Winner in the Jazz Group category, and **GORDON VAN GENT** (a graduate student from Virginia Beach) was given a College Outstanding Performance honor in the Engineered Studio Recording category.

A new student ensemble was formed this year. The **UNIVERSITY CHAMBER STRINGS** is a non-auditioned ensemble open to all WMU students, faculty, and staff. The group focuses on standard string repertoire and provides non-music majors who play stringed instruments a way to connect with the School of Music. Several music majors play secondary instruments in the ensemble. The UCS was created by **BRIAN MAST**, a graduate student in conducting. Mast also assists Bruce Uchimura with the University Symphony Orchestra and conducts the Maple City Chamber Orchestra in Goshen, Ind., and has taught at Goshen College and Bethany Christian Schools.

**MARIELLE WALKER** (a senior from Mason, Mich.) received the \$2,500 Dean's Summer Research Thesis Scholarship for her project "Clarinets of the Early Romantic Era: Technical and Sociopolitical Evolutions." She hopes to use the funding to study and examine collections of clarinets in the United Kingdom.

The **WESTERN HORN CHOIR** was invited to perform in Lincoln, Neb., and at the International Horn Symposium in Denver, Colo., in 2008. Members of the group who play in the University Symphony Orchestra were selected to perform in a master class for the Cleveland Orchestra horn section as part of the Symposium. The ensemble's director, horn professor Lin Foulk, also performed at the Symposium with TubaCor, a trio composed of horn, tuba (WMU professor Deanna Swoboda), and piano (WMU artist-in-residence Yu-Lien Thé).

Trumpeter **ERIN YANACEK** (a sophomore from Midland, Mich.) was awarded a fellowship to the Kennedy Center/National Symphony Orchestra's Summer Music Institute, a four week program in Washington D.C. Her time in the nation's capital will include lessons with a member of the NSO, chamber music coachings, master classes and seminars, and a spot in the NSO Youth Orchestra. Erin is one of only two trumpeters to be selected to play in the orchestra.

# alumni news



Western Alumnus and American Idol Finalist Matt Giraud poses with Gold Company

**DAVID ARMBRUSTER** (BM'00, MM'05) was named Director of Bands at Plymouth-Canton (Mich.) High School.

**JUSTIN AVERY** (BM'04) and fellow alumni **JOE AYOUB** (BA'02), **BRETT FARKAS** (BM'02), and **JEVIN HUNTER** (BA'07) form the band Population Game, which has toured with a number of celebrity artists.



**JENNIFER SHELTON BARNES** (BM'90) and **GREG JASPERSE** (BM'93) sing in Sixth Wave, a vocal group based in Los Angeles. Jennifer, Greg, and Christine (Helferich) Guter (BM'93) can be heard on the soundtrack of the new

"Star Trek" movie. Jennifer also sang on the "Seven Pounds" and "Earth" film scores and will be in the soundtracks for the upcoming films "Ice Age 3," "A Thousand Words," and "Tooth Fairy."

**CHRIS BECKSTROM** (BA'06) graduated from Columbia College in Chicago with a Master of Fine Arts degree in music composition for film. He recently worked with Burke Daneman of See Spot Run Productions to create original music for a commercial and will soon begin working on an original feature-length film directed by Los Angeles-based Raj Thiruselvan and produced by Omantra Films. Chris and fellow WMU alumni **BENJE DANEMAN** (BM'07), **NAYANNA HOLLEY** (BM'07), and **JON WERT** (BM'05) are going to be adjunct faculty for Concordia University in Seward, Neb., where they will teach jazz through Skype or iChat. Read more at [www.chrisbeckstrom.com](http://www.chrisbeckstrom.com).

**SCOTT BOERMA** (BM'86) is Associate Director of Bands, Director of the Michigan Marching Band, and the Donald R. Shepherd Associate

Professor of Conducting at the University of Michigan. Prior to this appointment, he was the Director of Bands at Eastern Michigan University.

After a national search, **TIM BRENT** (BM'97) was appointed Director of Vocal Jazz at the University of North Texas.

**KATIE CAMPBELL** (BM'04) appeared on "The Tonight Show" in June singing backup vocals for pop singer Sheryl Crow. She will also perform with Crow on tour in Lansing, Mich., and St. Louis, Mo., in July 2009.

**BRYAN CHADIMA** (BS'97) has been singing in a quartet with Dick Van



Dyke since moving to Malibu, Calif. in 2000. The ensemble recently finished a children's album, *Put on a Happy Face!* They appeared as guests on "The Bonnie Hunt Show" on May 22, performing a song from the album, and sang the National Anthem for game one of the NBA Western Conference finals on May 19. Visit them online at [www.vantastix.com](http://www.vantastix.com).

Violinist **NELLY SHMUKLER** (MM'08) won admission to the prestigious Lamont School of Music's artist diploma program.

**EDUARDO GARCIA** (BM'05) was named Director of Bands at Grandville (Mich.) High School.

**MATT GIRAUD** (BA'07), who was a member of **GC II** in 2003 and 2005, made it to the top five of the popular television show "American Idol." He has the distinction of being the first contestant in the show's history to be saved from elimination by the judges. In addition to a long run on the eighth season of "Idol," Giraud has made appearances on a number of national news and talk shows since leaving the competition. They include "Ellen," "The Tonight Show," and "The Today Show." Michigan Governor Jennifer Granholm declared May 7, 2009 "Matt Giraud Day," and a welcome home celebration in Kalamazoo drew more than 4,500 area residents to see Giraud and witness a performance by **GOLD COMPANY**. Giraud is pictured on the facing page with members of Gold Company, Duane Davis (far left), Kalamazoo Mayor Bobby Hopewell (in front of Davis), and Steve Zegree (far right).

**JULIE GUY** (MM'01) co-created a DVD titled *Kibbles Rockin' Clubhouse* to help children with autism learn social interaction skills. The DVD stars Kibbles, a dog puppet, and his

friends teaching social techniques and basic life skills through original songs, interactive exercises, games, and stories. To learn more, visit [www.noteabilities.com](http://www.noteabilities.com).

**DAVID HAGLUND** (BM'87), trumpet, continues to perform with the "President's Own" U.S. Marine Band.

Drummer **KEITH HALL** (BM'94) has been touring with singer Curtis Stigers for the last eight years and appears on his last three recordings. Hall has travelled extensively in the United Kingdom, Germany, France, and Denmark. Notable appearances include performances at Hampton Court Palace (Henry VIII's former palace), the famous Queen Elizabeth Hall and Royal Albert Hall in London, the Montreux and North Sea Jazz Festivals, double bills with George Benson and Herbie Hancock, and the Blue Note in New York City.

**MIKE HARVEY** (BM'85) has toured with Seal and performed with Steely Dan, Rod Stewart, and Beyonce. His voice can be heard, for the past two years, on UPS commercials.

**AARON HEINEN** (BM'05) accepted a position in his district to open a brand new high school and be the band director in the fall of 2009.

**NAYANNA HOLLEY** (BM'07) has toured with pop stars Queen Latifah and Sheryl Crow. Nayanna also sang on the Grammy Awards telecast in February 2009 and soon will be in France with Johnny Hallyday.

**KEITH HORN** (BM'99) received his master's degree in film composition in 2002 and moved to Los Angeles in 2005. Since making the move, Keith's music has been featured on over 40 TV shows, including "Survivor," "The Apprentice," "Last Comic Standing," and "Are You Smarter Than a Fifth Grader?" and the theme music for "Trivial Pursuit" and "I'm a Celebrity,

Get Me Out of Here." His music was recently featured in the Honda commercial "Respect the Van," and other works have been placed in spots for UPS, Sprint, Allstate, McDonald's, Cadillac, Petsmart, and Office Max.



**AUBREY JOHNSON** (BM'07) graduated from the New England Conservatory in May 2009 with her master's degree. She received the Gunther Schuller Award for "making an extraordinary impact on the life of NEC." It was the only award given to a graduate student. Last January she requested that the jazz faculty implement a regularly meeting *a cappella* vocal ensemble, offering to assist in directing it. The proposal was approved, and NEC now has an official vocal jazz ensemble coached by Dominique Eade and assisted by Aubrey.

**BETHANY JONES** (BM'08) has just been hired by one of the "premier neurologic music therapy companies in the country" according to WMU music therapy professor Ed Roth. Bethany is moving to Phoenix to work for Suzanne Oliver at Neurologic Music Therapy Services of Arizona.

**JOHNAYE KENDRICK** (BM'05) is living in New Orleans and recently received her master's degree from the Thelonious Monk Institute, a two-year program in which a handful of students are chosen to study in an intense jazz ensemble setting; she was one of only six students, and the only singer in the class. Johnaye appears weekly with the Next Generation jazz ensemble, the Johnaye Kendrick Quartet, and in a duo setting with legendary pianist Ellis Marsalis. She also performs occasionally with the New Orleans Jazz Orchestra and has performed with trumpeter Nicholas Payton at the 2009 New Orleans Jazz & Heritage Festival.

**SAMMY KESTENHOLTZ** (BA'02) was the drummer on the "Song and Album of the Year" for the 2008 Unity Awards. Known as the "Catholic Grammys," the Unity Awards are the highest honors presented for Christian music by the organization. The album, *Anointing*, was produced by Ted Perlman and features Valimar Jansen. [www.slammingsammyk.com](http://www.slammingsammyk.com)

WMU clarinet alumni are well represented at Conn-Selmer, Inc. **SCOTT KURTZWEILL** (BM'92) continues as Marketing Director of Clarinets, and **PATRICIA BILLINGS** (BM'08) is a clarinet tester for the company, while she prepares for graduate school auditions.

**LA CATRINA QUARTET** was recently offered the position of quartet-in-residence at New Mexico State University. Members are violinists **DANIEL VEGA-ALBELA** (MM'04) and **BLAKE ESPY** (BM'03), violist **JORGE MARTÍNEZ** (MM'04), and cellist **ALAN DAOWZ** (MM'04).

**PAULLOESSEL** (BM'92) is playing keyboards in *Wicked* on Broadway and can be heard on the original soundtrack. In February, he presented a performance on the Kennedy Center's Millennium Stage as part of the Center's season-long initiative "Broadway: The Third Generation," which celebrates today's Broadway composers. The performance can be viewed by visiting the Millennium Stage's archives on the Kennedy Center Web site [www.kennedy-center.org](http://www.kennedy-center.org).

**ANDREW MITCHELL** (BM'06) received a full tuition scholarship to attend the Chicago College of Performing Arts at Roosevelt University in the artist diploma program.

**DAN MYERS** (BM'99) was hired to write songs for "Hoodwinked 2: hood vs. evil," the sequel to the successful animated movie, set for release in January 2010. Three of the songs were full big band and were recorded in Chicago. Dan hired WMU alumnus **AARON MCEVERS** (BM'98) to write some of the horn charts. Dan shares, "The funniest part is that I'm also the singing role of a character in the film...and believe it or not, scattin'g! I kid you not. I don't think I had scatted in 10 years."

**MANNA NICHOLS** (BM'07) graduated from Oklahoma City University in May 2009 with her master's degree in music theatre. In January, she was cast as the female lead in a new Alan Menken musical, *Weird Romance*, at OCU. In March 2009, she was selected as one of 15 OCU students to perform on a showcase concert in New York City for talent agents, after which she signed with Bauman Redanty Shaul, the same agency that

represents many leading Broadway stars. She has accepted the title role in a production of Disney's *Mulan* set to run November 2, 2009 through January 10, 2010 near Washington, D.C.

**JUSTIN O'DELL** (BM'99) is Assistant Professor of Clarinet at Michigan State University. With his Trio Sofia, O'Dell recently won first prize with gold medal at the Mercadante International Clarinet Chamber Music Competition in Italy. He previously held appointments with Louisiana State University, the Baton Rouge Symphony, and the Acadiana Symphony.

**VANCE OKRASZEWSKI** (BM'98) spent most of his summer in San Francisco doing a gig with the assistant Music Director for "American Idol" and some of the show's 2008 finalists. He did a Christmas tour with the same group in December.

**CANDIS PARRISH** (BA'06) was recently named a Fellow in the orchestra management program of the League of American Orchestras. Now in its 29th year, this prestigious year-long leadership training program is designed to launch executive careers in orchestra management. Each year five Fellows undertake a series of residencies with orchestras of various sizes across the United States. Over 160 Fellows have participated in the program; more than 75 now hold orchestra leadership positions throughout the United States and abroad and 28 are executive directors.

**MARY PEARSON** (BM'06) and Robert Barber formed the experimental pop and electronic duo High Places. Known for its unique approach to sample-free wizardry, the duo started in Brooklyn and now calls Los Angeles home.

**REBECAH PULSIFER** (BM'08, BA'08) completed an internship with National Public Radio in California, working on NPR's "Morning Edition" with Renee Montagne.

**JUAN PEDRO RAMIREZ LANDIN** (MM'09) won the Principal Second Violin chair in Mexico's Orquesta Sinfonica De Aguascalientes.



**KATE (PRATHER) REID** (BM'92) lives in Los Angeles and reports the following, "Good things have been happening with my CD, *Sentimental Mood*. It is getting significant and consistent airplay throughout the country. All tracks are being played from Washington, D.C. to Miami to Los Angeles to Moscow, Idaho and beyond! In November, the CD made it to the national JazzWeek.com chart, premiering at number 42."

**JOHNNY RODGERS** (BM'98) has toured and performed with iconic entertainer Liza Minnelli. The show, "Liza's at the Palace," played on Broadway at the Palace Theater in early December to rave reviews. *The New York Times* wrote, "From the moment Minnelli joins forces with a male singing and dancing quartet to resurrect parts of a famous nightclub act Kay Thompson created in the late 1940s and early '50s with the Williams Brothers, the Palace Theater blasts off into orbit. Ms. Minnelli and the quartet execute production numbers that are the last word in modern pop-jazz virtuosity from an era when the term modern meant sleek, cool, jet-propelled

sophistication. Clad in identical black suits, white shirts and skinny ties, delivering impeccable, jazz-inflected barbershop harmonies as they swoop and glide, Johnny Rodgers, Cortes Alexander, Jim Caruso, and Tiger Martina perform astounding feats of singing and dancing coordination." With the Johnny Rodgers Band, Johnny released two new EPs following the critically acclaimed release of his debut album *Box of Photographs*. The new recordings are *Let's Make a Date*, with Liza Minnelli, and *Bound Together*, with Ben Taylor. A CD release concert for the new recordings was presented on Dec. 29 at the famed Birdland to a sold-out audience.

Jazz vocalist **KATIE SEILER** (BM'09) has been admitted to the graduate program at the New England Conservatory of Music.

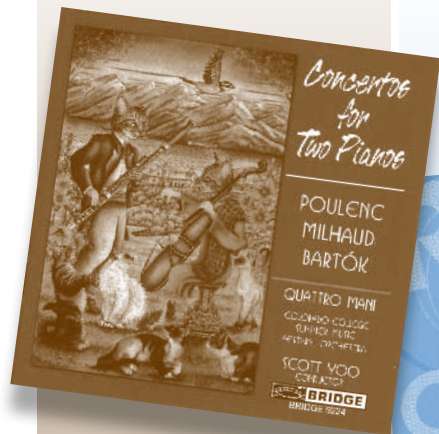
**CHRISTOPHER SMITH** (BM'99) was named fourth trumpet in the Montreal Symphony Orchestra. He previously was a member of the "President's Own" U.S. Marine Band.

**SCOTT TERRELL** (BM'93) has been appointed Music Director of the Lexington (Ky.) Philharmonic Orchestra. He was previously Resident Conductor of the Charleston (S.C.) Symphony Orchestra.

**RICHARD TIRK** (MM'99) is Assistant Professor of Trumpet at Luther College (Iowa). He is also principal trumpet of the Wichita Grand Opera.

**SPENCER WHITE** (BM'08) completed his first year as Director of Bands in Edwardsburg, Michigan. His ensembles qualified for State Championships in MCBA competition, and all received first division ratings at MSBOA Festivals.





School of Music Director and percussionist **DAVID COLSON** is heard performing in two twentieth century concertos on the recording **CONCERTOS FOR TWO PIANOS** (Bridge Records). Darius Milhaud's rarely performed *Second Concerto for Two Pianos and Percussion* in three movements is a tip of the hat to Bela Bartok's masterful *Sonata for Two Pianos and Percussion*, a work Milhaud admired, referring to it in his autobiography (1953). In 1943, Bartok was asked to score his *Sonata for Two Pianos, Percussion and Orchestra*, Bartok added pairs of woodwinds, four horns, two trumpets, three trombones, celesta, and strings. The orchestration adds color and intensity to a piece already brimming with invention.



**RHYTHM SPIRIT** is the culmination of four years' (2005–08) worth of recorded material by one of our premier small jazz ensembles, the **ADVANCED JAZZ COMBO**. The combo's repertoire includes music composed or arranged exclusively by ensemble members. The diverse repertoire ranges from classic compositions of Duke Ellington and Cole Porter to contemporary works by Stefon Harris and Fred Hersch to student originals. The instrumentation of no less than five horns offers students the opportunities to explore contemporary arranging techniques in combination with improvisational skills.



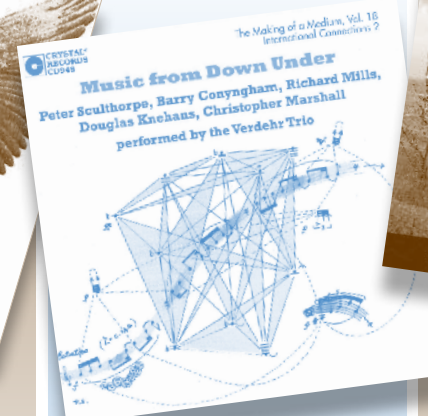
Pianist **STEVE ZEGREE** has released a new CD on the Sea Breeze Jazz label. **STEVE ZEGREE & FRIENDS** features the pianist playing solo classical and jazz selections; duets with Tim Noble, Trent Kynaston, and Duane Davis; a trio with Tim Froncek and Tom Knific; with the Western Jazz Quartet (featuring Billy Hart); and a cut recorded by Gold Company of a vocal arrangement written by Zegree.



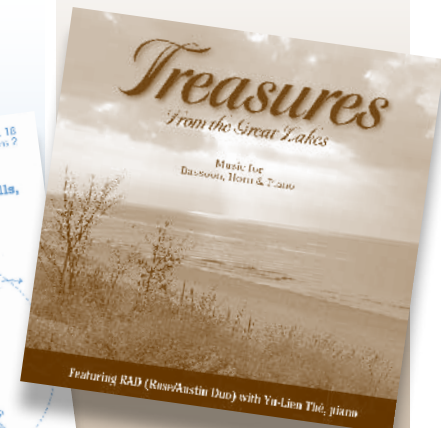
**TOM KNIFIC'S** newest CD, **LINES OF INFLUENCE** (Azica Records), was released in February, and he appears on two additional CDs: Kevin Cole's *In the Words of Ira* and a recording by Hope College faculty and students titled *Inward Out*, which also features pianist Fred Hersch. *Lines of Influence* features WMU alumni Keith Hall (drums), Chris Beckstrom (saxophone), and Ryan Andrews (percussion), as well as Knific's son John (piano). *In the Words of Ira*, a project supported by the Gershwin estates, was featured nationally on NPR stations in April.



**A CHORAL CHRISTMAS** features live recordings made at the beautiful and historic First Presbyterian Church of Kalamazoo. The concert, which has become a community favorite, includes five choirs, brass and percussion, as well as faculty soloists and University Organist Karl Schrock.

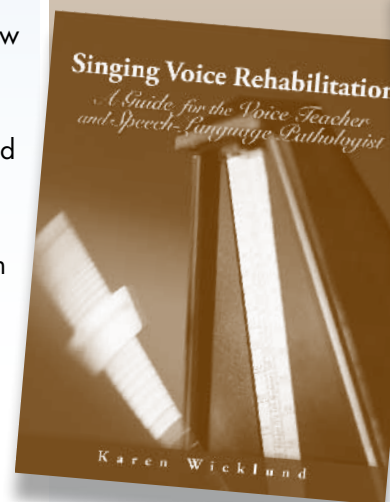


Pianist **SILVIA ROEDERER** and the Verdehr Trio (clarinet, violin, piano) released Vol. 18 of their CD series *The Making of a Medium*. The recording, **MUSIC FROM DOWN UNDER** (Crystal Records), includes trios composed for the ensemble by Peter Sculthorpe, Barry Conyngham, Douglas Knehaas, Richard Mills, and Christopher Marshall. The trio members are clarinetist Elsa Ludewig-Verdehr, violinist Walter Verdehr, and Roederer.



**TREASURES FROM THE GREAT LAKES: MUSIC FOR BASSOON, HORN AND PIANO** is a premiere recording for RAD (Rose/Austin Duo) with pianist **YU-LIEN THÉ**. RAD is **WENDY ROSE**, Associate Professor of Music (bassoon) at WMU, and **PAUL AUSTIN**, Associate Principal Horn of the Grand Rapids Symphony. The disc is comprised of three works by composers with ties to the Great Lakes, Alec Wilder, Paul Basler and Eric Ewazen, performed by musicians who currently live in West Michigan. Through this premiere recording of music for bassoon, horn and piano, it is hoped that these fine compositions will no longer be *hidden treasures*.

**KAREN WICKLUND** wrote *Singing Voice Rehabilitation: A Guide for the Voice Teacher and Speech-Language Pathologist*, a unique book that instructs readers in a two-fold approach to vocal rehabilitation. Firstly, it provides voice teachers and speech-language pathologists with an easily accessible and user-friendly guide to the workings of the vocal mechanism and processes of singing voice rehabilitation. Secondly, it encourages all voice teachers (when the opportunity arises) to have the courage to undertake the vocal rehabilitation of their own students with as much vigor as they do their students' voice building. As a special feature of this book, Wicklund shares her first-hand experiences as a singing teacher and speech pathologist in her work with singers. The text is scheduled to be available October 2009.



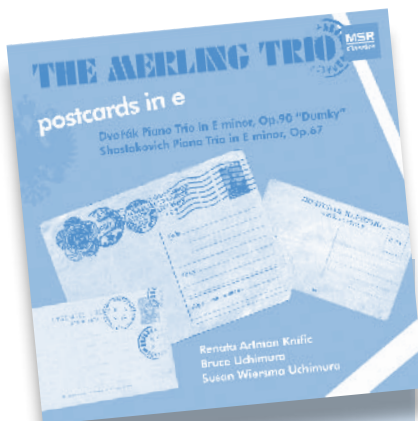
**DIANA SPRADLING** has combined her 40+ years of teaching and research by bringing music and science into partnership in her ground breaking new text book, *Jazz Singing: Developing Artistry and Authenticity*, published by Sound Music Publications. After years of acoustic research which takes a look at how the jazz voice actually works physically and technically, she has written this pedagogy text addressing vocal behaviors including, but not limited to, degrees of resonance, vowel production, text treatment in the vernacular, the many uses of vibrato, onsets, releases, singing with a straight tone, and legato in jazz as text phrasing. Several university jazz studies programs in both the U.S. and Canada have already adopted the text as required reading, and nationwide teachers of high school and college aged private voice students who are

(cont.)

studying solo jazz/pop and contemporary Christian music are using it as a part of their instructional materials. The book has been widely endorsed by educators, performers, recording artists and even six-time Grammy nominee, Mark Murphy. This is the first pedagogy book of its kind to ever be published.

**ROBERT SPRADLING** has completed a new conducting workbook for undergraduate and graduate conducting classes titled *Error Detection Exercises for the Instrumental Conductor*. The text includes 43 instrumental scores with exercises that include note errors, rhythm errors, expression errors and random errors for each score. Students will conduct from accurate scores while class members perform from parts that have the errors embedded in them. Conductors learn to identify and effectively solve the errors as a part of developing efficient rehearsal techniques. The text will be published by Carl Fischer Publications and available in January 2010.

**THE MERLING TRIO** released its newest CD, *postcards in e*, in January. This MSR Classics release features works of Shostakovich and Dvořák and was recorded to mark the trio's landmark 20th anniversary. A review from the Atlanta Audio Society states, "Postcards in e is the title of an attractive offering by The Merling Trio of famous works by Dvořák and Shostakovich. In this program the Merlings show the primary quality that distinguishes their art, which the American Record Guide aptly described as 'a properly stylistic balance between abandon and control.'"



Composer **Richard Adams** is working on a commission from the Albany Symphony Orchestra for its "New York Portraits: Letters from the New York State Archives" project. The research and creative components involved reviewing the many personal letters, diary entries, and service reports collected by the New York State Adjutant General's office from New Yorkers who served during the Civil War, resulting in a creative musical/theatrical work with an historical narrative scheduled to be premiered in Spring 2010 by members of the Albany Symphony with two narrators.

**James K. Bass**, Director of Choral Studies, performed as bass soloist with the New World Symphony and Seraphic Fire in Miami's Adrienne Arsht Center for the Arts. His solos with the Back Bay Chorale and Orchestra at Harvard University were warmly received and reviewed by the *Boston Globe*. Bass also appeared as soloist with the Calvin Oratorio Society and the Kalamazoo Bach Festival Singers and Orchestra in works by Bach, Handel, Haydn, and Faure. He was named to the American Choral Directors Association National Executive Board as the College Repertoire and Standards Chairperson for the Central Division (serving seven states). In April, he was one of four judges for the Florida State Vocal Association State Choral Festival; adjudicating and serving as clinician to 116 high school choirs. During the summer of 2009 he will be preparing and conducting Haydn's *Die Sieben letzten Worte* and *Theresienmesse* for the Classical Music Festival in Eisenstadt, Austria.



**Donald P. Bullock** was posthumously awarded the ITG Award of Merit at the 2009 International Trumpet Guild Conference in Harrisburg, Pa. Mary Bullock, his wife, was present at the ITG Conference banquet to accept the award for Don. The ITG Award of Merit is given to those individuals who have made substantial contributions to the art of trumpet playing through performance, teaching, publishing, research, composition, and/or support of the goals of The International Trumpet Guild. The ITG Award of Merit can be given only by the Officers and Board of Directors of the ITG through a nomination and election process.

**David Colson** completed *2 Alone* for Opus 21, which was performed in June at the Kalamazoo Institute of Arts as part of the Georgia O'Keefe exhibit. The new work was played by colleagues Bradley Wong, clarinet, and Judy Moonert, vibraphone. Colson is also composing new compositions for the Western Brass Quintet's October tour of Russia and a new piece for the North/South Consonance Chamber Orchestra. This past November Colson conducted Messiaen's *Oiseaux exotique* with pianist Lori Sims and the Western Winds. As a percussionist he performed

Carlton Gamer's *New Beginnings* for piano and percussion at The Colorado College in February as a part of a celebration of the composer's 80th year. Colson joined the piano duo "Quattro Mani" and percussionist John Kinze in March for a performance of George Crumb's *Music for a Summer Evening* in Dalton Center's Recital Hall with the composer in attendance.

**Scott Cowan** and the WMU Advanced Jazz Combo performed a spring tour to Michigan area high schools. Cowan was also the featured guest artist at the East Kentwood Jazz Department fund raising event. Cowan composed four new works for jazz quartet, which were premiered by the Scott Cowan Quartet, featuring TRI-FI, an internationally renowned quartet from New York City. He produced the new jazz studies CD titled *Rhythm Spirit*.

Composer **C. Curtis-Smith** received a 2008-09 ASCAP PLUS Award in the Concert Music Division from the American Society of Composers, Authors, and Publishers. It is his 32nd award from the organization. He also enjoyed premieres of two of his works. *O Wondrous Singer*, set to the poetry of Walt Whitman, was premiered in November by the Stony Brook Contemporary Chamber Players at Stony Brook University and at Merkin Hall in New York City. Another new work, *More African Laughter*, was premiered by WMU professor **Judy Moonert** and alumnus **Greg Secor** (BM'87) at the 2008 Percussive Arts Society International Convention.

Violinist **Renata Artman Knific** taught and performed at the Schlern International Festival this past summer. The Festival, in the Italian Alps, is a chamber music intensive, three week program boasting an internationally diverse faculty whose members came from throughout the U.S., Europe, and Russia. There were several concert venues, but Knific had the good fortune to always perform at Schloss Prosels, an 800 year old castle with great acoustics. By coincidence, one performance was on July 4, and her all-American program proved a great hit. Five WMU violin students made the journey to study with Knific and perform in the magnificent setting.

**Tom Knific** was a featured artist at the Paris Conservatory, the ISB International Convention, and the Wroclaw Poland International Festival. He also toured with Ken Peplowski and Vincent Herring. His newest CD, *Lines of Influence* (Azica Records), was released in February, and he appears on two additional CDs: Kevin Cole's *In the Words of Ira* and a recording by Hope College faculty and students titled *Inward Out*, which also features pianist Fred Hersch. Knific has written several new pieces of music, including a commission by the International Society of Bassists for its 2009 Solo Division competition. His quartet gave a featured performance at the ISB convention in June, performing music from *Lines of Influence* and the soon-to-be-released *A Bridge for Mostar*.

**John Lychner** was the guest speaker, in his role as MMEA 2008 Music Educator of the Year, for the MSVMA/MMEA Summer Workshop for Choral Directors and General Music Teachers. He also served as reviewer for the new 4th edition of Richard Colwell's

*Teaching of Instrumental Music*, the text used in WMU's Instrumental Methods curriculum. Lychner also was the guest conductor/clinician for the "March Madness" clinic concert at Lakeland (Mich.) High School and the clinician for the Michigan Wind and Percussion Festival at Portage Northern (Mich.) High School.

**The Merling Trio** performed for the Chamber Music North Series in Glen Arbor and at the Dogwood Center for Performing Arts in Fremont over the summer. They also participated in **C. Curtis-Smith's** 40th Anniversary Celebration at WMU with a performance of the Second Piano Trio, a piece they commissioned and premiered at Carnegie Hall. In September, the Merling conducted a residency at Lake Superior State University which included not only a gala evening concert to celebrate the inauguration of the university's new president, but a school concert for 500 children. October found the trio in Hart, Mich., for a concert and school residency for 600+ students as part of the Hart Community Performing Arts series. In November, the trio toured to Chicago for a performance on the Harper College Performing Arts Series. January was an exceptionally busy month with the CD release and a concert on the Bullock Performance Institute series to celebrate the recording and their 20 years together. Following the concert, the trio hit the road with concerts in Michigan at Schoolcraft College, Grand Valley State University, the Franke Center in Marshall (including an afternoon workshop series for area string students), Nardin Park United Methodist Church in Farmington Hills, and the Carnegie Center in Three Rivers. In March, the trio toured throughout the Midwest to Northland Baptist Bible College in Wisconsin, the Plymouth Fine Arts Festival in Kansas, the Cedarhurst

Arts Center in Illinois, and a teaching and performing residency at William Penn University in Iowa.

Percussion professor **Judy Moonert** performed with Opus 21 at the Chamber Music of America National Convention in New York City this past January. Last November, Moonert premiered **C. Curtis-Smith's** *More African Laughter*, a composition for two percussion players, at the Percussive Arts Society International Convention.

**Stanley Pelkey** has been named the 2009 recipient of the Ralph Vaughan Williams Fellowship. The award will support six weeks of research in the United Kingdom this summer.

**Ken Prewitt** presented a session at the Michigan Music Conference in Grand Rapids, Mich. He performed concerts and master classes at Converse College (Spartanburg, S.C.), Columbia (S.C.) College, and Kalamazoo College. In February, he performed on an "Evening of Opera" in Holland, Mich., and with **Monica Griffin** and **James Bass** on The Milwood Series at Milwood United Methodist Church in Kalamazoo. In May, he was a soloist in Haydn's *The Creation* in Holland, Mich.

**Carl Ratner** directed Verdi's opera *Rigoletto* for Opera Naples in March. He performed in recital at Chicago's Jewel Box Series in May with WMU colleagues Lori Sims, piano, and Renata Artman Knific, violin. He will direct *Marriage of Figaro* at the Bay View Festival and *Madama Butterfly* in Illinois and Michigan, both to be presented in August 2009.

Professor **Edward Roth** recently published a study in which he and his team found that stroke patients who engaged in rhythmic auditory stimulation and cognitive imagery as part of their gait training performed significantly better than patients undergoing traditional training methods. The study is titled "The Effects of Rhythmic Auditory Stimulation and Cognitive Rehearsal in Gait Training for Individuals Post-Stroke" and is published by the American Heart Association journal *Circulation: Quality Care and Outcomes*. Roth also presented a study titled "Patterned Sensory Enhancement vs. Cognitive Learning Strategy in a Complex Motor Learning Task" at the "Learning and the Brain" conference in Washington, D.C. In November 2009, he will chair the Neuroscience and Music Institute in San Diego, Calif. preceding the American Music Therapy Association's annual conference. The institute will feature some of the world's most celebrated neuroscientists conducting state of the art research in neuroimaging and music, and facilitate collaborations between the research and clinical neuromusicology communities.

**Lori Sims** gave numerous on campus performances this year. During the Messiaen festival, she performed the *Oiseaux exotiques* for piano, winds, and percussion, the *Quartet for the End of Time* and the *Visions d'Amen* with colleagues. She performed Beethoven's "Emperor" Concerto in a concert to benefit the Kalamazoo Junior Symphony. During the spring semester, she performed the *Goldberg Variations* at Schoolcraft Community College Concert Series in Livonia, on the "Hausmusik" Series in Lehigh, Penn., and at WMU. Sims was on the jury for the American Pianists' Association National Piano Competition in Indianapolis, for which she attended three concerts of young artists pursuing

a \$50,000 prize. Next year Sims will present a Schumann series to feature solo, chamber, and vocal works in recognition of the 200th anniversary of Robert Schumann's birth. She will be featured during the 2010 Gilmore International Keyboard Festival playing a Schumann recital and as well, playing the music for a monologue about Clara Schumann, written by Judith Maze.

**David S. Smith** was one of seventeen music educators across the community music spectrum assembled January 18-20, 2008, at Hewitt School in Manhattan to discuss the possible development of a continental organization focused entirely on community music practices. The result of that meeting was the establishment of the North American Coalition for Community Music, an organization which serves as a catalyst in enhancing the quality of life in communities and societies by advancing active lifelong music participation among all people. Two subsequent meetings have been held, with a third planned for this October in conjunction with the Music and Lifelong Learning Conference at the University of North Texas, Denton. Smith serves as coordinator for the following coalition action items: to advance community music in North America by taking actions that will initiate innovative practices and programs, broaden the base of community music practitioners, and deepen and expand knowledge and understanding of community music.

**Ken Smith** completed an article titled "Online Learning and Music Teaching" published in the May issue of the *Michigan Music Educator*. The article presents strategies for publishing course content in an online learning environment, and it discusses means of engaging students in active learning from a distance. He has also been working with Professor Edward Roth analyzing the data and writing for an article on memory for music and tempo.



**Robert Spradling** presented clinics and workshops with the bands at Forest Hills Central and Eastern high schools, Zeeland

High School, and Portage Central High School. He also hosted British conductor Timothy Reynish on campus as he conducted the Concert and Symphonic Bands and met with the graduate conducting master class. Spradling presented at the College Band Directors National Conference meeting in Austin, Texas. He hosted composer Brian Balmages for the 41st annual Spring Conference on Wind and Percussion Music, and Spradling conducted the University Symphonic Band in performances on tour at Avondale High School in Auburn Hills, Brandon High School in Ortonville, and Charlotte High School in Charlotte. Members of the band also presented master classes, clinics, and chamber music sessions for the students at each of the high schools.



**Matthew Steel** co-authored "Demonstration Performance of the *Civiale Planctus Mariae: A Report*" with Eric Strand

and Clifford Davidson. The article, which was published in *Comparative Drama*, stemmed from a performance the WMU Collegium Musicum presented in collaboration with Early Music Michigan for the 42nd International Congress on Medieval Studies.

**Bruce Uchimura** performed at the Saugatuck Chamber Music Festival and taught at the newly created Calvin College String Seminar, WMU's SEMINAR 2008, and the Sleepy Hollow Chamber Music Festival. He was invited to conduct the Vermont All-State Orchestra in May and the Illinois Music Educators Association All State Honors Orchestra (District 4) in February. The Michigan Band and Orchestra Association invited him to plan and create a Michigan Youth Arts Festival Orchestra for 2009; He will conduct the orchestra at the 2010 MYAF. He was also guest conductor for the Walled Lake (Mich.) Schools String Day in January and worked with the orchestras at Hudsonville, Elkhart (Ind.), Detroit School for the Arts, Lakeview, Jenison, and Forest Hills Northern high schools. He adjudicated the semifinals of the American String Teachers Association National Bi-Annual Solo String Competition, the collegiate division in the live Michigan semifinal competition in Ann Arbor, the Calvin College Concerto Competition, the Michigan State University Concerto Competition, and the District 12 Solo and Ensemble Festival.

The **Western Brass Quintet** has recorded two CDs. A fall 2009 release on the Summit Records label is being planned. One disc features arrangements of English Renaissance music by members of the quintet, and the other features new works written especially for the ensemble by Karel Husa, **C. Curtis-Smith**, **Ramon Zupko**, and **Richard Adams**. The quintet and selected WMU brass students recorded pieces from the 2008 Christmas Brass concert, and

that CD should be ready in the fall, as well. This past year, the quintet toured Minnesota and South Dakota, visiting colleges and universities. Future plans include a tour to Russia and appearances as featured artists at both the International Brass Chamber Music Festival at East Carolina University and the South Dakota Music Educators Conference.

The **Western Jazz Quartet** conducted another international tour under the auspices of the U.S. State Department. The tour took them to Italy, where they visited schools and universities and performed at venues in Naples, Salerno, Matera, Lecce, and Rome.



**Steve Wolfinbarger** was awarded the 2009 International Trombone Association

Award. The award recognizes the highest level of creative and artistic output in such areas as performance, composition, arranging, teaching, conducting, research, and service. Along with the Humfeld Award for Teaching Excellence, the ITA Award is one of the two highest honors presented by the International Trombone Association each year. Wolfinbarger will travel to Denmark to receive the award at the International Trombone Festival in June.



**Bradley Wong** performed at ClarinetFest 08 at the University of Missouri-Kansas City, along with faculty

colleagues **Christine Smith** and **Silvia Roederer**. Assisting at the festival were former WMU students **Michael Tolbert** (MM'08), who is in his first year of doctoral study at UMKC, and **Jill Pattock** (MM'00), who has completed her doctorate there. Wong also performed at Michigan State University for MSU Clarinet Day in October, playing in a quartet with WMU alumnus **Justin O'Dell** (BM'99). With the new music ensemble Opus 21, Wong performed at Wabash College (Ind.) and at the Chamber Music America Conference in New York. He also continues to play with the Chamber Music Festival of Saugatuck and the Southwest Michigan Symphony, which will include a performance of Copland's *Clarinet Concerto* in March 2010. Wong continues to coordinate the activities of the Western Wind Quintet, which performed at a number of Detroit Public Schools as part of "WMU in Detroit Week" in November (including a performance at Martin Luther King High School, attended by WMU President and Mrs. Dunn). The quintet is arranging a tour to Belgium in the fall of 2009, hosted by WMU alumna **Carolyn Stock-Chapin** (BM'96), Director of Bands at the International School of Brussels (and new mother, having given birth to daughter Zoe in February!)

**Steve Zegree** conducted the Indiana All-State Jazz Choir, wrote five new choral arrangements published by Hal Leonard, and has started writing a new book. This summer, he will give a performance and master class with baritone Tim Noble at Bay View Music Festival, host the sixth annual Steve Zegree Vocal Jazz Camp at WMU, and teach a graduate course at Westminster Choir College.

# Aaron Dworkin

## TO VISIT THE SCHOOL OF MUSIC

Aaron Dworkin will be a guest of the School of Music in 2010 when he will address music students on diversity in classical music. He will also talk with graduate students about entrepreneurship in the arts.

Named a 2005 MacArthur Fellow and Member of the Obama National Arts Policy Committee, Aaron P. Dworkin is the Founder and President of the Sphinx Organization, the leading national arts organization that focuses on youth development in classical music. An author, artist-citizen, and an avid youth education advocate, he has received extensive national recognition for his vast accomplishments. He has been featured in *People Magazine*, on NBC's "Today Show" and "Nightly News" with Brian Williams, CNN's "Airport Network-Innovator Series" and "Anderson Cooper 360°," named one of *Newsweek's* 15 People Who Make America Great, NPR's "The Story" and "Performance," in addition to articles in *The New York Times*, *Chicago Tribune*, *Detroit News and Free Press*, *Washington*

*Post*, *Chronicle of Philanthropy*, *Emerge* and *Jet* magazines and many other media outlets.

A passionate advocate for excellence in music education and diversity in the performing arts, Dworkin has been a frequent keynote speaker, lecturer, and panelist on various national arts committees. A lifelong musician, Dworkin is an accomplished violinist, spoken-word artist, and visual artist. He has strong interests in politics, world history, and issues of economic and social injustice.

Dworkin received the Bachelor of Music and Master of Music degrees in violin performance from the University of Michigan. He also attended the Peabody Institute, the Philadelphia New School, and the Interlochen Arts Academy, studying with Vladimir Graffman, Berl Senofsky, Jascha Brodsky, John Eaken, Renata Artman Knific, Donald Hopkins, and Stephen Shippis.

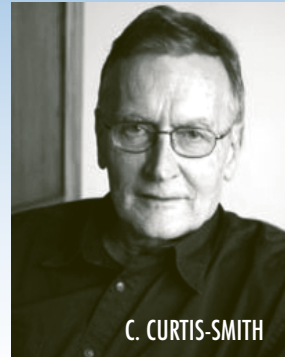


# Bullock Performance Institute 2009-10 SEASON

TICKETS FOR EACH CONCERT ARE \$12 (SENIORS \$10, STUDENTS \$5) AND ARE AVAILABLE FROM MILLER AUDITORIUM AT (269) 387-2300 OR (800) 228-9858.



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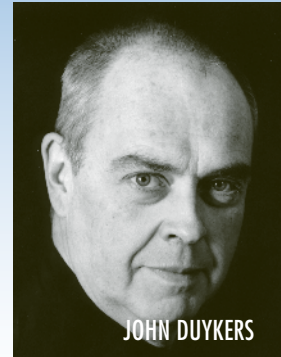
C. CURTIS-SMITH



JEFFREY BUTLER



HERBERT BUTLER



JOHN DUYKERS



RHONDA LARSON



JOSHUA HOPKINS



LORI SIMS

## CLEVELAND JAZZ ALL-STARS

This concert marks the emergence of the "Cleveland Jazz All-Stars," the brainchild of trombonist, bandleader, and educator Jiggs Whigham and WMU Director of Jazz Studies Tom Knific. The ensemble unites international jazz artists with Cleveland roots, including clarinetist and saxophonist Ken Peplowski; pianist Shelly Berg, Dean of the Frost School of Music at The University of Miami; and drummer/percussionist Jamey Haddad, who tours with Paul Simon and along with Danilo Perez, who directs the new World Music Institute at the Berklee College of Music.

September 13, 2009 – 7 p.m.  
Dalton Center Recital Hall

## REMEMBERING CELLIST, CONDUCTOR, & TEACHER HERBERT BUTLER

A recital performance by Kalamazoo native and Houston Symphony Orchestra cellist Jeff Butler recalls the fond memories of his father, WMU School of Music faculty member Herbert Butler. Included on the program is C. Curtis-Smith's *Farewell*, written as a memorial to friends lost, including his colleague Herbert Butler.

October 9, 2009 – 8:15 p.m.  
Dalton Center Recital Hall

## BY GEORGE!

The Keyboard Area gathers together to showcase the music of George Gershwin in combinations of solo and 2-piano works such as *Rhapsody in Blue*, *Porgy and Bess*, and *Cuban Overture*. The concert will conclude with a "monster piano" piece utilizing multiple pianos on stage. Come enjoy an afternoon of great music featuring celebrated piano faculty, students, and alumni.

October 18, 2009 – 3 p.m.  
Dalton Center Recital Hall

## BORSCH AND BRASS

In October 2009, the Western Brass Quintet will travel to Russia to perform at St. Petersburg's International Conservatoire Week. This evening's concert will feature a sampling of music included on their Russian tour, such as a work by the late Russian composer Yuri Falik titled *Retro Music* along with music by Pulitzer Prize-winning composer Karel Husa. Also on the concert will be works by WMU composers Richard Adams and C. Curtis-Smith, and a new composition by School of Music director David Colson. This concert will be a living souvenir of the quintet's journey to Russia.

November 9, 2009 – 8:15 p.m.  
Dalton Center Recital Hall

*"The Western Brass Quintet gave unremitting evidence of their individual talents and ensemble training; chords were precisely weighted and registered, instrumental blends were sensitively arranged, and there was rarely a tentatively attacked or released note."*  
(The New York Times)

## THE MADNESS OF KINGS

Renowned tenor John Duykers and Birds on a Wire (WMU New Music Ensemble) perform *Eight Songs for a Mad King*, a monodrama by Sir Peter Maxwell Davies with a libretto by Randolph Stow based on words of George III. Lasting half an hour, it is scored for male voice with an extraordinary command of extended technique covering more than five octaves, and six instrumentalists. The concert also includes Pierre Jalbert's *Visual Abstracts* and C. Curtis-Smith's *Unisonics* in a sure-to-be-legendary performance by the composer at the piano and saxophonist Trent Kynaston.

November 13, 2009 – 8:15 p.m.  
Dalton Center Recital Hall

*"Duykers' performance dominated the stage, drawing this audience member into appalled and sympathetic understanding of the king's state as he portrayed it. One could hear the collective gasp of the audience."* (Seattle Post-Intelligencer)

## FLUTIST RHONDA LARSON AND VENTUS

Ventus, Latin for "wind," expresses the essence of Larson's vision and approach to music: "music without label or genre boundaries, with inherent musical qualities of inspiration that celebrate the human spirit." It is a merging of the most soulful elements of sacred, classical, jazz, folk, Celtic, and ethnic music derived from ancient folk sources as well as original compositions. Rhonda Larson & Ventus' music is performed with the

precision and virtuosity of their individual classical training, and the accessible charisma of world music rhythms and melodies, making their music appealing to audiences of all ages.

January 15, 2010 – 8:15 p.m.  
Dalton Center Recital Hall

*"Rhonda's evening of flute music radiated. There was a straightforward positive musicality to what she did and it cheered the listener."*  
(The New York Times)

## SCHUMANN-A-THON

School of Music pianist Lori Sims and friends present three programs of music celebrating the 200th birthday of composer Robert Schumann. Each program will consist of half chamber music and half solo piano works. Concerts are on successive Saturdays:

**Schumann-a-thon I**  
January 23, 2010 – 3 p.m.  
Dalton Center Recital Hall

**Schumann-a-thon II**  
January 30, 2010 – 3 p.m.  
Dalton Center Recital Hall

**Schumann-a-thon III**  
February 6, 2010 – 3 p.m.  
Dalton Center Recital Hall

Chamber music will include *Adagio and Allegro for Horn and Piano*; *Andante and Variations for 2 Pianos, 4-Hands*; *Violin Sonata in D Minor*; and *Phantasietuecke for Cello and Piano*. Professor Sims has selected a range of solo works to include *Carnaval*, *Kreisleriana*, *Davidsbuendlertaenze*, and the *Abegg Variations*.

On Jan. 30, Sims and baritone Joshua Hopkins will perform *Liederkreis*, a song cycle for voice and piano composed by Schumann on nine poems by Heinrich Heine. This song cycle was one of the earlier products of Schumann's *Liederjahr* (Year of Song), referring to his nearly exclusive devotion to song composition from 1840-41, immediately after his marriage to Clara Wieck. Hopkins comes to Kalamazoo straight from performances of *Turandot* at the Metropolitan Opera.

Other collaborative artists include hornist Lin Foulk, pianist Yu-Lien Thé, violinist Renata Artman Knific, and cellist Suren Bagratuni.

*"Joshua Hopkins possesses a thoroughly attractive instrument: a solid, warm tone, clear diction, and particularly fine intonation."*  
(The Vancouver Sun)

## LIGETI AND LAPTOPS

Composer György Ligeti's works are well known in classical music circles, but to the general public, he is best known for the various pieces featured in the Stanley Kubrick films "2001: A Space Odyssey," "The Shining," and "Eyes Wide Shut." This evening's concert features Ligeti's *Chamber Concerto* and other works played by Birds on a Wire (WMU New Music Ensemble). Also featured is the inaugural performance of the Kalamazoo Laptop Orchestra (KLOrk). Inspired by similar ensembles at Princeton and Stanford, the Kalamazoo Laptop Orchestra is led by WMU professor David Code and features music specially composed for this fascinatingly fresh new ensemble.

February 24, 2010 – 8:15 p.m.  
Dalton Center Recital Hall

# KALAMAZOO ANIMATION AND MUSIC COMPETITION

WMU students were given the opportunity to collaborate in a project blending their talents with animation students from Kalamazoo Valley Community College. KVCC and the WMU School of Music were pleased to announce the Kalamazoo Animation and Music Competition (KAAMC). This is a unique opportunity for two creative arts forms, music and animation, to partner local student talent and create a blended masterpiece of animation and music. Animators and musicians from both schools worked as teams to create an original animated film with an original score. Teams vied for \$5,000 in prize money. A panel of judges awarded \$2,500 to the Team for Best Animation and \$2,500 to the Team for Best Musical Composition during the 2009 Kalamazoo Animation Festival International.

This interdisciplinary inter-college collaboration provides an opportunity for students from both institutions to have real world experiences within their own disciplines. They also have to manage the real world issues of team building, group decisions, and personal time lines, and yet create effective works of art. The project was compelling enough for the pilot year's prize money to be funded by the Irving S. Gilmore Foundation. A special screening at KAFI 2009 (Kalamazoo Animation Festival International) showcased the top entries and winners were announced at the Awards Ceremony on May 15, 2009.

VISIT: <http://kafi.kvcc.edu>



The School of Music starts a new tradition of holiday music at 3 p.m. on Sunday, Dec. 6, in Miller Auditorium. More than 200 musicians will present the new holiday concert "Messiah and More!" Performers include the University Chorale, Collegiate Singers, Cantus Femina, and the University Symphony Orchestra. Proceeds from the concert will help fund scholarships for WMU School of Music students.

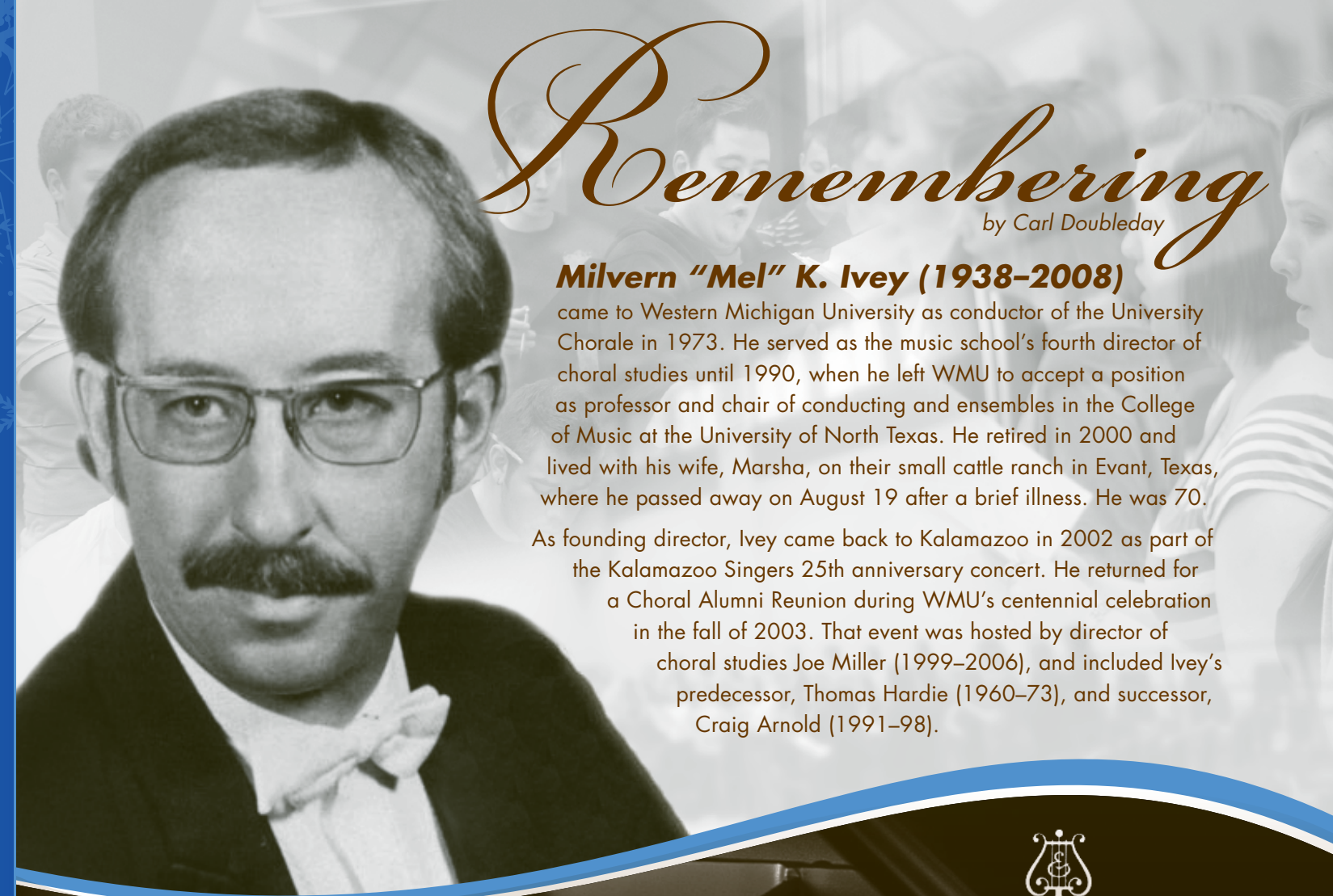
The first half of the concert includes medleys of holiday tunes highlighted with excerpts from Handel's classic oratorio *Messiah*. On the concert's second half, the WMU Symphony Orchestra and Grand Chorus will combine forces to present Robert Russell-Bennett's *Many Moods of Christmas* and "Ring out ye Christmas" from *Hodie* by Ralph Vaughan Williams. Other holiday tunes to include John Rutter's arrangement of *O Holy Night* and David Wilcox's arrangement of *O Come All ye Faithful*.

The University Symphony Orchestra will perform Leroy Anderson favorites *Christmas Festival* and *Sleigh Ride* along with musical selections from Tchaikovsky's *Nutcracker Ballet*. There will be several opportunities for the audience to join with the performers in singing a number of holiday classics.

Tickets are \$12 for all seats and available in advance at the Miller Auditorium Box Office (\$15 at the door the day of the performance). In very recent times, the economic situation has affected students' ability to afford college and the state's ability to fund higher education. You can help support students at WMU's School of Music by purchasing tickets to attend this heart-warming holiday concert. All earned income for this performance will benefit WMU music scholarships.

# Remembering

by Carl Doubleday



## Milvern "Mel" K. Ivey (1938-2008)

came to Western Michigan University as conductor of the University Chorale in 1973. He served as the music school's fourth director of choral studies until 1990, when he left WMU to accept a position as professor and chair of conducting and ensembles in the College of Music at the University of North Texas. He retired in 2000 and lived with his wife, Marsha, on their small cattle ranch in Evant, Texas, where he passed away on August 19 after a brief illness. He was 70.

As founding director, Ivey came back to Kalamazoo in 2002 as part of the Kalamazoo Singers 25th anniversary concert. He returned for a Choral Alumni Reunion during WMU's centennial celebration in the fall of 2003. That event was hosted by director of choral studies Joe Miller (1999-2006), and included Ivey's predecessor, Thomas Hardie (1960-73), and successor, Craig Arnold (1991-98).



STEINWAY & SONS

## ALL-STEINWAY PROJECT UPDATE

The School of Music added ten new Steinway & Sons pianos to its inventory in October, continuing its quest to become an "All-Steinway School." WMU plans on being the first All-Steinway School in Michigan and one of only 83 in the world.

The ten new pianos were purchased from funds made possible by the Gilmore Foundation. Five of the instruments were "B" models, one of the largest and most expensive Steinway makes, and the other five were smaller "M" pianos. At one point, eight of the shiny instruments were on the Dalton Center Recital Hall stage as piano faculty members Silvia Roederer, Lori Sims, Yu-Lien Thé, and Steve Zegree tested them. The instruments were placed in the Recital Hall and Lecture Hall, in piano faculty studios, and in piano major practice rooms. The remaining portion of the plan calls for the purchase of an additional 23 grand pianos and 67 verticals (for practice rooms) totaling \$1.8 million.

The pianos were purchased from the Steinway Piano Gallery in Detroit. Gallery representative Wilbur Miller was impressed by the school's plan to specialize in Steinways. "In a piano town like this," he said, "this is a wonderful thing."

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# 2008-09 Guest Artists & Master Classes

**Susan B. Anthony**, *Soprano*  
**Brian Balmages**, *Composer*  
**Cyro Baptista**, *Percussion and Vocals*  
**Patricia Barber**, *Vocals/Jazz*  
**Bob Becker**, *Xylophone*  
**Lisa Bontrager**, *Horn*  
**Roger Braun**, *Hand Drums*  
**Timothy Broege**, *Composer*  
**Kenji Bunch**, *Composer*  
**Derek Chester**, *Tenor*  
**Kevin Cole**, *Vocals and Piano*  
**Colorado String Quartet**  
**George Crumb**, *Composer*  
**David Dalton**, *Lecturer*  
**Marc Dickman**, *Euphonium*  
**Anthony Di Sanza**, *Percussion*  
**Peter Ellefson**, *Trombone*  
**Renaud Garcia-Fons**, *Double Bass/Jazz*  
**Frank Glazer**, *Piano*  
**David Haglund**, *Trumpet*

**Stefon Harris & Blackout**  
**Fred Hersch**, *Piano*  
**Fred Hess**, *Tenor Saxophone*  
**Sarah Holman**, *Mezzo-Soprano*  
**Tommy Igoe**, *Drumset*  
**Pierre Jalbert**, *Composer*  
**Ingrid Jensen**, *Trumpet/Jazz*  
**Benjamin Kamins**, *Bassoon*  
**John Kinze**, *Percussion*  
**La Catrina String Quartet**  
**Jacqueline Leclair**, *Oboe*  
**Daniel Levitin**, *Author*  
**Jean Moorehead Libs**, *Trumpet*  
**Max Lifchitz**, *Piano*  
**Jeannie Little**, *Trombone*  
**Susan Lyle**, *Voice*  
**Pan Lyras**, *Adjudicator*  
**Clifford Madsen**, *Lecturer*  
**Angelo Manzo**, *Tuba*  
**Linda Maxey**, *Marimba*  
**Donny McCaslin Trio**

**Jesse McCormick**, *Horn*  
**Jerry McCoy**, *Conductor*  
**Alexa Muhly**, *Cello*  
**Makoto Nakura**, *Marimba*  
**New Zealand Chamber Players**  
**North Star Jazz Sextet**  
**Jessie Palter**, *Vocals/Jazz*  
**Ken Peplowski**, *Saxophone/Jazz*  
**Quattro Mani**, *Piano Duo*  
**Timothy Reynish**, *Conductor*  
**Anthony Ross**, *Cello*  
**Seraphic Fire**  
**Sones de Mexico**  
**Neil Tatman**, *Oboe*  
**Carla Trynchuk**, *Adjudicator*  
**Michael Udow**, *Percussion*  
**United States Marine Band**  
**Esther Vandecar**, *Koto Drums*  
**Verdehr Trio**  
**Jeffery Zook**, *Piccolo*