

W

THE PERFECT PITCH

2012



school of music
100TH
ANNIVERSARY
1913-2013



W In 2012-13 we begin to celebrate the 100th anniversary of the School of Music.

Listed below are the special centennial events featuring our students, faculty, and alumni.

Numerous guest composers have been commissioned to write new music to commemorate this significant milestone. Please see the WMU School of Music website (www.wmich.edu/music) for more details of times and venues.

- **Saturday 6 October (Homecoming game)**
BRONCO MARCHING BAND
Halftime salute to the School of Music's 100th Year
- **Saturday 6 October**
DISTINGUISHED ALUMNI SERIES
Barbara Lieurance, Piano
- **Friday 12 October**
DISTINGUISHED ALUMNI SERIES
Kate Reid, Jazz Singer and Pianist
- **Wednesday 14 November**
KALAMAZOO LAPTOP ORCHESTRA (KLOrk) & BIRDS ON A WIRE
Featuring new works by Dan Trueman and alumnus John Griffin, Guest Composers
- **Wednesday 30 January**
WESTERN BRASS QUINTET
Featuring a new work by Pierre Jalbert, Guest Composer
- **Thursday 7 February**
BIRDS ON A WIRE
Carl Ratner, Baritone Soloist
Featuring a new work by Robert Patterson, Guest Composer
- **Sunday 17 February**
UNIVERSITY SYMPHONIC BAND
Featuring a new work by Kathryn Salfelder, Guest Composer
- **Wednesday 20 February**
DISTINGUISHED ALUMNI SERIES
Red Sea Pedestrians
- **Wednesday 13 March**
MERLING TRIO
Featuring a new work by Peter Lewis, Guest Composer
- **Friday 15 March and Saturday 16 March**
SCHOOL OF MUSIC & FONTANA CHAMBER ARTS
Stravinsky's "A Soldier's Tale"
D. Terry Williams, Director
Soovin Kim, Violin
Featuring a WMU faculty ensemble
- **Wednesday 20 March**
WESTERN WIND QUINTET
Featuring a new work by Andrew List, Guest Composer
- **Wednesday 3 April**
UNIVERSITY PERCUSSION ENSEMBLE
Featuring a new work by alumnus Dennis DeSantis, Guest Composer
- **Sunday 7 April**
UNIVERSITY CONCERT BAND
Featuring a new work by alumnus Scott Boerma, Guest Composer

THE PERFECT PITCH 2012

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Dear Friends,

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

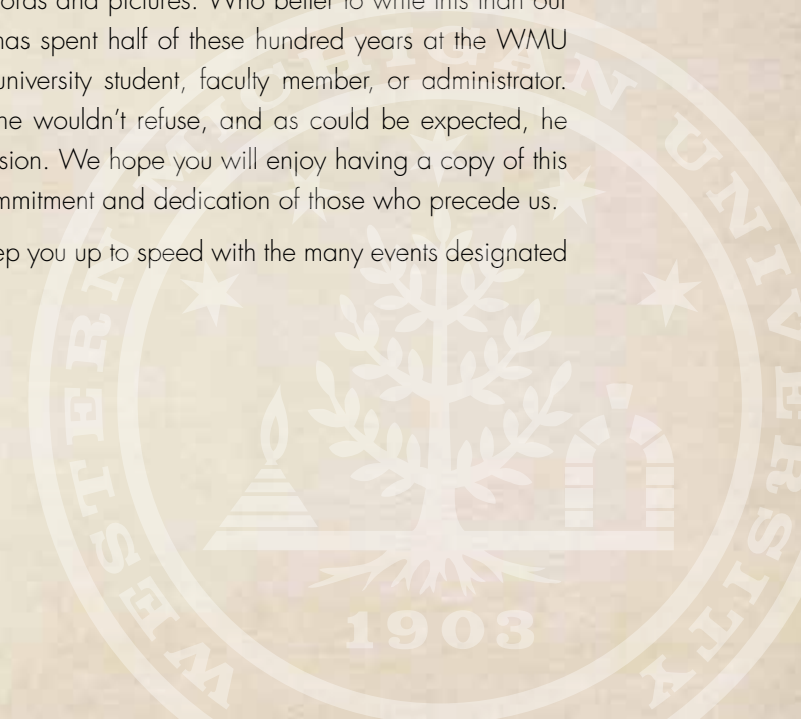
2012-13 marks the advent of the School of Music's 100th anniversary. Yes, in 1913 Harper C. Maybee was named the first chairperson of the Department of Music at what was then Western State Normal School.

You will notice inside these pages that we have reduced our regular features in order to give you a comprehensive history of the School of Music in words and pictures. Who better to write this than our good friend and colleague Carl Doubleday. He has spent half of these hundred years at the WMU School of Music either as a SEMINAR student, university student, faculty member, or administrator. I knew when I asked Carl to do this article that he wouldn't refuse, and as could be expected, he attacked this project with his typical focus and passion. We hope you will enjoy having a copy of this history, which demonstrates the unquestionable commitment and dedication of those who precede us.

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

Best wishes,

David Colson, Director



99 years and counting

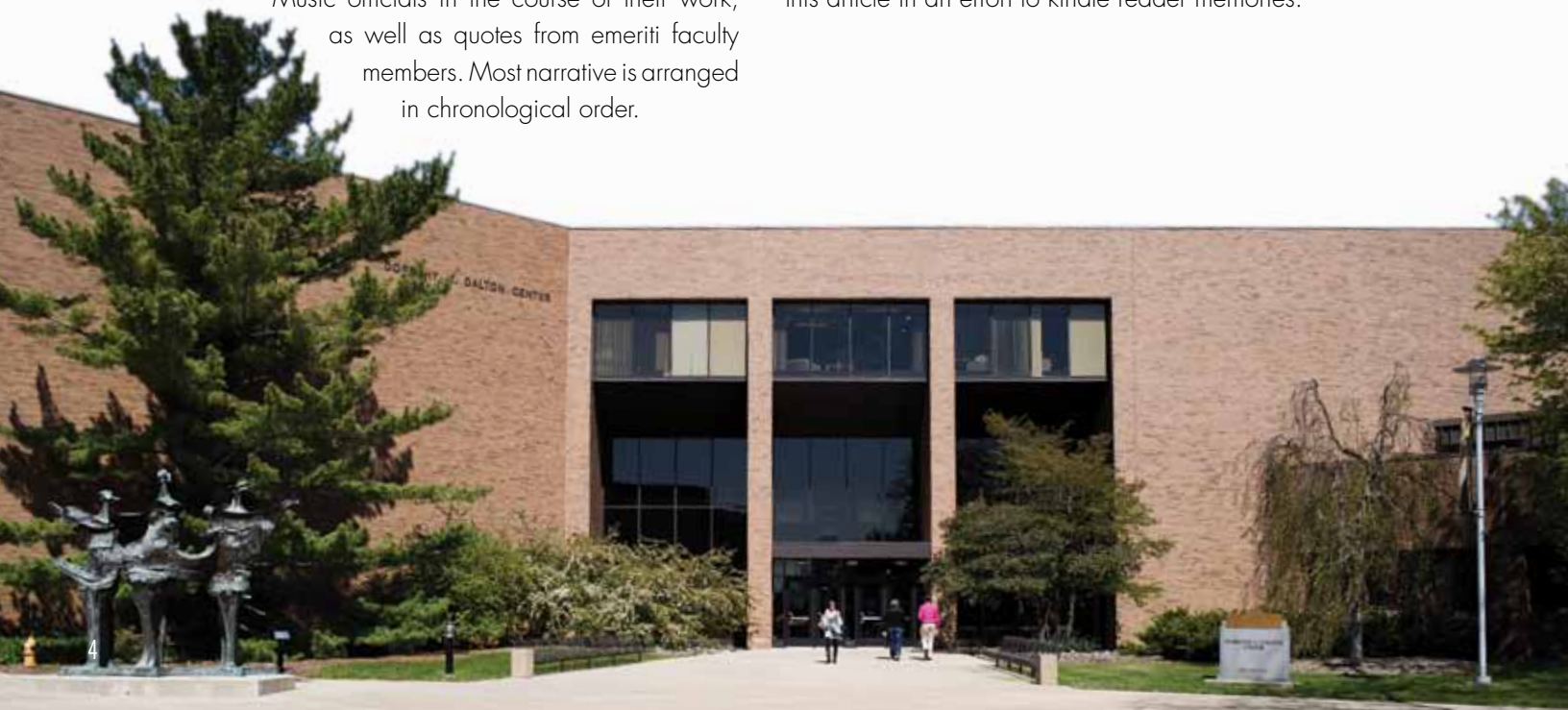
BY CARL DOUBLEDAY

The First Century of Music at Western Michigan University

INTRODUCTION

A primary source for the early information (1903–1953) included in this article is a 40-page manuscript compiled by Ethel Green Adams, Professor of Music from 1946–1973. A major reference for her work was a book titled *The First Fifty Years: Western Michigan College 1903–1953* by James O. Knauss. Quoted material for this period comes from one of these two sources. Information referenced from 1968 to the present comes from documents generated by School of Music officials in the course of their work, as well as quotes from emeriti faculty members. Most narrative is arranged in chronological order.

Bordering this article is a listing of music faculty/staff members who either retired from their careers or passed away during their tenure at Western. They are presented in order by beginning appointment year. Service years and primary assignments are included. A plus (+) indicates those who are now deceased. This tribute is duplicated on brass plates in the rehearsal room hallway on the first floor of Dalton Center, a tradition which began in 1987. Additional faculty names are mentioned throughout this article in an effort to kindle reader memories.



WESTERN ESTABLISHED

1903

Established in 1903 as a teacher training institution, Western State Normal School began its first regular term on **September 27, 1904**.

“Within two weeks of the opening of the Fall Term, a chorus was organized by Miss Martha Sherwood, the director of the training school.”

Given the ongoing debate on the importance of the arts in public education, it is interesting to note that music seems to have been considered a basic subject in the preparation of teachers at the turn of the last century. In that first regular fall term, “The training school, the library, and the department of music began to function.” That term included only 107 students, yet in January of 1905, “A seventh new teacher” (Miss Florence Marsh) had “organized the department of music” in the new training school.

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

The Normal’s administration building, eventually called East Hall, was opened in the fall of 1905. Music classes met in a classroom in the south end of the second floor. Eventually three classrooms in this same area served the music program until 1946. By 1913, the Normal’s enrollment had increased from 107 to 670. Also in 1913, Harper C. Maybee was hired to assume duties as Head of the Music Department, and during that year the music faculty was enlarged to four people, including H. Glenn Henderson.



The orchestra of 1913 was quite different than the current ensemble.



In 1904–05 tuition was \$3/term (12 weeks). Total expenses for one term were estimated at \$52, which included tuition, room (with heat and light), meals, books, stationery, laundry, and incidentals.

Harper C. Maybee +
1913–1945
Choir / Dept Head

H. Glenn Henderson +
1914–1956
Organ / Piano / Theory

Leoti C. Britton +
1919–1951
Music Education

Dorothea Sage Snyder +
1925–1962
Voice / Women’s Glee Club

George Amos +
1925–1945
Band / Orchestra

Mary P. Doty +
1930–1953
Music Education



HARPER C. MAYBEE ERA

1913-1945



Harper C. Maybee served as the chief music administrator from 1913 to 1945.

The arrival of Harper C. Maybee gave rise to using 1913 as the traditional date for the beginning of an organized music program at what was to become Western Michigan University.

It also marked the beginning of an era which extended to the end of World War II.

Maybee began at once to organize a music curriculum to succeed the two-year

life certificate in public school music plan which began in 1905 and was revised in 1909. His efforts were made easier in 1918 when teacher training schools were authorized by the State Board of Education to develop B.A. and B.S. degree programs. A four-year course in music first appeared in the school catalog in 1924, but it was still attached to the teacher training program.

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

By 1920 the marching band was performing fully uniformed and twenty members strong. It was to improve in 1925 when George Amos

was hired as the instrumental music director. His 1925 band included 35 members; it grew to 70 by 1930. At that time, the marching band's membership was all male. The orchestra numbered 50 players in 1927 and 60 in 1939, but the orchestra also included faculty members and spouses as well as community instrumentalists and some of the better high school players from the campus school.

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

These large choirs were also commonplace at high schools and churches. This is no doubt what inspired Florence Marsh to begin her ambitious Choral Union in 1905 (Haydn's *Creation* was presented in 1908), and Harper C. Maybee to continue organizing large choral festivals including annual *Messiah* performances and May Festivals involving hundreds of singers. The 1916 May Festival featured the New York Symphony conducted by Walter Damrosch, with Josef Hofman as piano soloist. Later festivals featured the Philadelphia Orchestra and the Chicago Symphony. This tradition eventually gave rise to the venerable Southwestern Michigan Vocal Festival (SWMVF), which traces

its roots to the 1935 May Festival and was in its current format by 1936. Interrupted only by World War II, plans are now under way for the 75th SWMVF in 2013.

Curriculum developments were ongoing, and the 1936 college catalog began to include elective music courses for non-specializing students. Becoming Western State Teacher's College in 1927, the first Master's degree (in Education) was inaugurated in 1939. That was also the year music ensemble participation first appeared in a curriculum outline as a requirement with credit. (Previous participation had simply been expected.) That credit, however, applied neither to certification nor graduation. Imagine that. In 1942, shortly after the United States entered World War II, music majors and minors appeared in the music department section of the college catalog.



In 1940-41 tuition was \$15/semester (18 weeks). Additional fees for one semester were \$19.25. A student could attend two 18-week semesters for \$68.50. This bargain, however, included neither meals nor a room (with or without heat and light).

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

Owen Berger +
1947-1966
Piano

Ada E. Berkey +
1947-1975
Music Librarian

Daniel A. Kyser +
1947-1981
Clarinet

Holon Matthews +
1948-1973
Composition / Music History

Marcella S. Faustman +
1949-1977
Voice

Russell W. Brown +
1951-1986
Trombone

Tom R. Fulton +
1953-1983
Music Theory

PROGRAM DEVELOPMENT

1945-1970

The post-war era produced a dramatic increase in Western's enrollment, and this was accompanied by the next generation of music faculty members. Three of them (Elwyn Carter choir, Leonard Meretta band, Julius Stulberg orchestra) were recruited in 1945 almost single-handedly by Paul V. Sangren, Western's second president. Elwyn "Doc" Carter was named to succeed Maybee as head of the music department and would serve in that capacity for 20 years.

Under the leadership of Carter, faculty growth moved ahead with Ethel Green (Adams) theory, Sam Adams voice, Elmer Beloof education, and Margaret Felts Beloof





Carol Collins was the first music therapy faculty member hired.

Thomas C. Hardie
1957-1986
Voice / Choir

Charles E. Osborne
1957-1990
Flute

Herbert G. Butler +
1960-1983
Cello / Orchestra

Robert G. Humiston
1961-1999
Oboe

Jack J. Frey
1962-1989
Music Education

Willard Hahnenberg
1962-1983
Music Education

Alexander Boggs Ryan +
1962-1974
Organ

piano in 1946. Twelve more full-time positions were added by 1960: Owen Berger piano, Ada Berkey library, Daniel Kyser clarinet, Holon Matthews composition, Russell Brown trombone, Tom Fulton theory, Thomas Hardie voice, Robert Fink horn, Charles Osborne flute, James Hause education, Carol Collins therapy, and Herbert Butler cello.

Music program and curricular growth during this period was both immediate and impressive. The Bachelor of Music degree was offered in 1945 and first awarded in 1949. The first high school band day at a home college football game in Michigan (according to Leonard Meretta) took place in Waldo Stadium in 1946. The Harper C. Maybee Music Library was established in 1948. That same year, Western's Delta Iota chapter of Phi Mu Alpha Sinfonia was chartered, and the Beta Eta chapter of Sigma Alpha Iota followed in 1949. The brand new Harper C. Maybee Music Hall was dedicated in October of 1949 and was touted to be "One of the most up-to-date music buildings belonging to any teacher training institution in the country." The NPR radio studios of WMUK were located on the top floor, and Maybee Hall was crowned by its broadcast tower.

In 1950, the first music programs were accredited by the National Association of Schools of Music. The first summer high school music camp was held in 1952. Now called SEMINAR, its 50th year was celebrated in 2001, and its 61st session is in July of 2012.

Western's now nationally regarded music therapy program began in 1958; its first student graduated in 1961. Speaking on behalf of the therapy program, its current director, Brian Wilson, writes, "With support from Doc Carter, Carol Collins certainly deserves all of the credit for her efforts in developing and nurturing the program in the early years."



In 1961-62 resident tuition and fees for two 18-week semesters was \$215. Non-residents were now paying a whopping \$445.

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

Progression of School Names

- 1903-1927 Western State Normal School
- 1927-1941 Western State Teachers College
- 1941-1955 Western Michigan College of Education
- 1955-1957 Western Michigan College
- 1957 Western Michigan University

In recognition of Western's maturity to a full university, new school songs were written in 1959-60. The music for both our current fight song and *alma mater* was composed by physics major Walter J. Gilbert, BA'60, who also penned the fight song's words. The *alma mater* lyrics came from engineering major James Bull, BS'57, MA'63. The first Master of Music degree was awarded in 1965, and in 1966 two now nationally regarded resident faculty ensembles were established: The Western Brass Quintet and the Western Woodwind Quintet



Harper C. Maybee Music Hall

(now Western Wind Quintet). Oboist Robert Humiston (Professor of Music 1961-1999) was a founding member of the wind quintet. He notes, "Having full-time faculty specialists on all of the instruments of the quintet made our school tours much more effective for recruiting."

Also in 1966, Robert Holmes succeeded Elwyn Carter as chair of the music department. Twenty years later, in 1985, Carter's tireless and historic dedication to the development of Western's music program was preserved by his family in the naming of the Elwyn Carter Rehearsal Room in Dalton Center. Up to 1966, Western's music program had been guided by only two individuals for over a half century.

☞

Chief Music Administrators

- 1913-1945 Harper C. Maybee
- 1945-1965 Elwyn F. Carter
- 1966-1972 Robert W. Holmes
- 1972-1978 Robert R. Fink
- 1978-1988 Donald P. Bullock
- 1988-1992 Don Gibson
- 1992-2007 Richard N. O'Hearn
- 2007- David J. Colson

In 1967 the weekly Convocation Series of programs for music majors was established; it is now in its 45th season. The first convocation on September 13 of that year was presented by pianist Phyllis Rappeport (Professor of Music 1966-1996) who has a humorous memory of the occasion: "I played some of the *Sonatas and Interludes* for prepared piano by John Cage. The piano preparation took me around an hour. Imagine my horror to go to Kanley [Chapel] to practice and find the piano completely empty of all the hardware! Later I discovered that our organist, Boggs Ryan, thought [all of that stuff in the piano] was a prank!"

Also in 1967, under new director William Appel, Western presented its first fully-staged opera in collaboration with theatre director Robert L. Smith. Appel (Professor of Music 1965-2001) writes, "It was opera's good fortune that this collaboration continued annually for many years and continues occasionally to this day." Appel feels that this kind of cooperation between music and theatre is "a rare phenomenon in universities." The most recent such collaboration was a production of Copland's *The Tender Land* in February of 2012.

Western's Beta Sigma chapter of Pi Kappa Lambda was chartered in 1968, the same year Miller Auditorium and Shaw Theatre opened. "The Little Theatre" on east campus was then remodeled to become Oakland Recital Hall. Even though Kanley Chapel

- Joyce R. Zastrow
1962-1990
Voice
- Donald P. Bullock +
1963-1988
School Director / Trumpet
- Joseph T. Work
1963-1993
Viola
- Robert M. Davidson +
1964-1983
Percussion / Jazz Band
- William C. Appel
1965-2001
Voice / Opera
- Marilynn Y. Heim
1965-1991
Music Education
- Olive G. Parkes +
1965-1976
Violin

Joan Boucher +
1966–1975
Music History / General Ed

Audrey J. Davidson +
1966–1993
Music History / General Ed

Phyllis J. Rappeport
1966–1996
Piano

David A. Sheldon
1966–2004
Musicology

Robert L. Whaley
1966–2001
Tuba

Curtis Curtis-Smith
1968–2011
Piano / Composition

continued as a performance venue, the recital hall on Oakland Drive was the first concert hall specifically designated for the music program. Music theory/history faculty and classes also moved to Oakland. Six campus buildings now sheltered portions of the rapidly growing music department. In addition to Maybee Hall, Kanley Chapel, and Oakland Recital Hall, music education and music therapy classes were in East Hall, organ instruction was in Miller Auditorium, and several voice faculty members now taught in Steers House, a dilapidated old home on west campus. Traveling to classes on both campuses caused music majors to lose one valuable hour daily. Ah, the good old days.

1968 also marked the beginning of the Concerts Office and its role in centralized scheduling, publicity, and public/alumni relations for music. By 1970, the resources of that new office made possible the inauguration of an annual giving campaign specifically for music. This effort was one of the first of its kind for an academic unit at Western, and it remains to this day as one of

the most successful. Thriving on numerous gifts of all sizes from its faithful alumni, friends, music major parents, and patrons, annual giving has virtually enabled the music program at Western to sustain its various programs during times of economic downturn and budget reduction. The fund received nearly 800 individual gifts in 2009.

New Faculty | 1961-1969 🍁

Robert Humiston oboe, Jack Frey education, Willard Hahnenberg education, Alexander Boggs Ryan organ, Joyce Zastrow voice, Donald Bullock trumpet, Joseph Work viola, Robert "Bobby" Davidson percussion, William Heiles piano, William Appel voice, Marilyn Heim education, Olive Parkes violin, Joan Boucher history, Phyllis Rappeport piano, David Sheldon musicology, Gerald Lloyd theory, Robert Whaley tuba, Curtis Curtis-Smith piano, Robert Ricci theory, William Allgood bassoon, Neill Sanders horn

IMPACT OF MILLER AUDITORIUM

1968

The Knauss history noted an appropriation in 1915 for the construction of four major buildings at Western Normal, including an "auditorium and conservatory," but all was set aside when the United States entered World War I. A mere half century later, however, construction began on an impressive 3,500-seat edifice initially called University Auditorium. It opened to a full house and a concert by the University Symphony Orchestra on January 12, 1968. A week later, the WMU Grand Chorus performed with the Detroit Symphony. The auditorium was soon named to

honor James W. Miller, Western's third president. Even after 40 years, as per its website, "Miller Auditorium is still ranked as one of the top ten facilities in the United States, and is the third largest theatre in Michigan."

It would be difficult to overstate the significant role Miller Auditorium has played in the development of Western's music program. While not part of any academic unit, the professional and technical staff at Miller soon became an integral part of our artistic capability. Our large music ensembles went from performing in gymnasiums and student center ballrooms to



presenting concerts in one of the finest new auditoriums in the nation. Our first Christmas Concert there in 1968 featured portions of Handel's *Messiah*, historically chosen because that work had been presented regularly under Harper Maybee's direction in the first half of the century. Attendance was 3,000.

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

The Southwestern Michigan Vocal Festival of high school choirs, inaugurated by Maybee in 1935, moved to Miller Auditorium from Read Fieldhouse. The mission of this festival remains unchanged: *To offer an experience in mass singing of quality repertoire under the direction of an inspiring and distinguished conductor.* The 74th festival was presented in 2012.

Above all, Miller Auditorium made possible the presentation of major works. These ranged from the Benjamin Britten *War Requiem* (1970) to a staged production of Humperdinck's *Hansel and Gretel* (1973); from Beethoven's ninth symphony (1971) and the *Brahms Requiem* (1977) to fully staged, costumed, and danced performances of Orff's *Carmina Burana* (1979). Western's internationally recognized Gold Company vocal jazz program has presented its annual Miller Show since 1979. There is even room on stage for the Bronco Marching Band, and it has been featured there each fall since 1969.

Bill Appel recalls the circumstances surrounding the decision to perform Britten's *War Requiem* in 1970. "I, as director of our Grand Chorus, had suggested [it] as a title for our December concert at Miller. Other faculty thought it was too much too early for us, and it was rejected. However, the killing of students at Kent State University motivated department chair Robert Holmes to grab me by the lapels and declare that we

Miller Auditorium opened to a full house and a concert by the University Symphony Orchestra on January 12, 1968.

Carl W. Doubleday
1968–2010
Director of Concerts

Robert J. Ricci
1968–2011
Theory / Composition / Jazz

Neill Sanders +
1969–1982
French Horn

Celia Yonkers
1969–1988
Receptionist



The Southwestern Michigan Vocal Festival was housed in Read Fieldhouse from 1958 to 1967.

Ramon Zupko
1971–1997
Composition

Trent P. Kynaston
1973–2012
Saxophone / Jazz

James F. McCarthy
1975–2005
Education

Valerie J. Warren
1976–1997
Faculty Secretary

would do the *War Requiem*." Furthermore, because our horn professor, Neill Sanders, had been the solo hornist for the original recording, "Ben Britten had written us a letter encouraging us to do his work." A total of 4,400 people came to the performance. Overflow seating was provided next door in Shaw Theatre.

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

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



The Detroit Symphony Orchestra, with Sixten Ehrling conducting, performed on campus in 1972 as part of a three-day residency.

New Faculty | 1970–1979

Ramon Zupko composition, Steven Hesla piano, Stephen Jones trumpet, Donald Para theory, Gerald Fischbach violin, Mel Ivey choir, Trent Kynaston saxophone, James McCarthy education, Brian Wilson therapy, Eddie Green band, Larry Hutchinson double bass, Kathryn Loew organ, Candace Greer voice, Michael Varner percussion, Judith D'Arcangelis therapy, Gregory Talford band, Stephen Zegree jazz, Richard Suddendorf band

COLLEGE OF FINE ARTS

1972

In November of 1971, WMU's Board of Trustees unanimously approved the creation of its College of Fine Arts – the first in Michigan – effective July 1, 1972. The brainchild of Cornelius Loew, associate dean for fine arts and humanities, the concept was supported by President Miller as well as Russell Seibert, vice president for academic affairs. The departments of music and art were transferred from arts and sciences, and dance changed from being part of physical education to becoming its own department in the new college. The first dean was former music department chairperson Robert Holmes. His replacement in music was Robert Fink. The department of theatre moved to the new college from the communications department in 1976.

The College of Fine Arts – now known as a "College of Distinction" – has been a success story for both its units and the University. It is now one of only 14 in the nation encompassing music, theatre, dance, and the visual arts; it is one of only eight in which all four disciplines are nationally accredited. Its 40th anniversary is being celebrated this year.

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

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

A significant music program change – the Core Curriculum – appeared in the 1973 university catalog. Beginning study for all Bachelor of Music degree candidates would now commence with Core Course Requirements in performance, theory, aural skills, music history, conducting, and class piano. The plan allowed two years for each student to cover the basic knowledge required

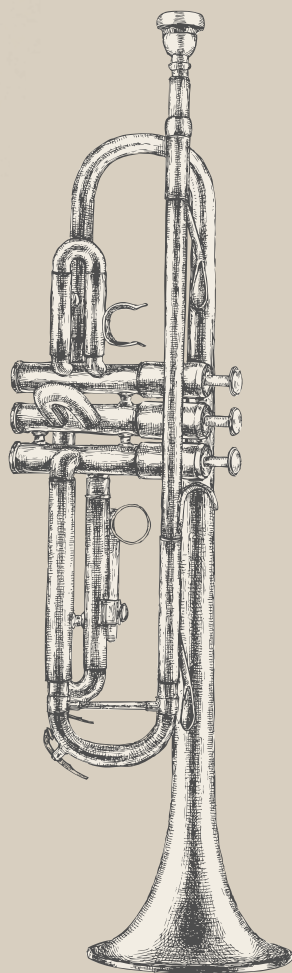
Joan D. Bynum
1977–2010
Director's Secretary

Kathryn K. Loew +
1977–1990
Organ

Richard J. Suddendorf
1979–1991
Director of Bands

College of Fine Arts Deans

1972–1980 Robert W. Holmes
1980–1999 Robert H. Luscombe
1999–2000 Janet E. Stillwell
2000– Margaret M. Merrion



of any musician, evaluate his/her own potential for a specific professional/vocational major, and obtain faculty counsel before committing to a major area of concentration.

The Western Jazz Quartet was established in 1975. It has become the most internationally traveled of our resident faculty ensembles. That same year the Western Brass Quintet made its Carnegie Hall debut. The Western Wind Quintet performed at the National Association of College Wind and Percussion Players convention in Atlantic City the following year. A regular music newsletter also made its debut in 1975. Over the next quarter century, each of 70 issues of *The Musical Offering* was distributed to over 8,000 destinations including alumni, music major parents, concert goers, NASM schools, and public school music educators in Michigan and beyond. One issue each year featured alumni news. Modeled after components of both the Spring Conference on Wind and Percussion Music and the Southwestern Michigan Vocal Festival, the Western String Festival for high school orchestra strings was established in 1977; it continued for 25 years.

WMU's first horn specialist and music chairperson Robert Fink (Professor of Music 1957–1978) left WMU in 1978 to become Dean of the College of Music at the University of Colorado in Boulder. Among his accomplishments as chair, Bob Fink is "most proud of leading the planning effort for the Dalton Center." A quarter century later, he and his wife, Ruth, decided to make a commitment to the School of Music by establishing an

endowment for the horn studio. The Robert R. and Ruth J. Fink Horn Studio was dedicated in the fall of 2005.

Donald Bullock succeeded Fink as music chairperson. He was destined to oversee the construction and occupation of what was to become – after its dedication – one of the most celebrated music buildings in the nation. The Bachelor of Music degree in jazz studies was added in 1979. Trent Kynaston (Professor of Music 1973–2012) remembers being part of the effort to create the Western Jazz Quartet and to offer jazz courses. "We began by offering classes in jazz arranging, improvisation, and history under the independent study number." He then worked with colleagues "to write the syllabi and course descriptions to get these classes officially on the books. That led to the establishment of our [undergraduate] jazz studies program."

During 1980, the Music Therapy Clinic opened, and two new festivals were established: The Western Invitational Jazz [band] Festival and the Gold Company Invitational Vocal Jazz Festival. Most significantly, however, the second School of Music at a Michigan university was established with great celebration.



Tuition was now priced by credit hour. 1980–81 was the last year a beginning undergraduate student could enroll in two 15 credit hour semesters for less than \$1,000.

Ramon Zupko with SEMINAR 1975 composition students in the electronic music studio.

SCHOOL OF MUSIC ERA BEGINS

1980

On April 18, 1980, the university's Board of Trustees created the School of Music at Western Michigan University. In making this recommendation to the board, Philip S. Denenfeld, acting vice president for academic affairs, remarked: "The department of music has for many years met all the criteria for being a professional school – size, complexity, structure, program, and quality – so the name change to School of Music is simply recognition of an established fact." The board named Donald Bullock as the first Director of the School of Music. He issued this statement:

In creating a School of Music at Western Michigan University, the Board of Trustees has recognized the qualitative development of the music department which identifies us – through the diversity and professionalism of our programs – with the other 100-odd music units across the country which have been designated

as Schools of Music. We are grateful for this recognition, and we look forward to the benefits that may accrue in the form of student and faculty recruitment and additional funding through private and government sources.

New Faculty | 1980–1989

Maurita Murphy Mead clarinet, Judy Moonert percussion, Elizabeth Patches voice, James Wright band, Anthony Elliott cello, Johnny Pherigo horn, David Pocock piano, David Updegraff violin, Bradley Wong clarinet, Richard O'Hearn education, Marion Pratinicki voice, Matti Raekallio piano, Mary Scovel therapy, Lee Seibert bassoon, Matthew Steel musicology, Marc Satterwhite double bass, Lisa Derry theory, Steve Wolfenbarger trombone, John Campos recording, Patrick Dunnigan band, Renata Artman Knific violin, Thomas Knific double bass, David Little voice, Bruce Uchimura cello, Dee Gauthier education, Charsie Sawyer voice, Silvia Roederer piano, Scott Thornburg trumpet

DALTON CENTER OPENS

1982

In 1982, after nearly 15 years of planning and 30 months of construction, a new music facility became a reality. Replacing Maybee Hall, Dalton Center was occupied in early June and dedicated on October 1. It became home to the entire School of Music, the Department of Dance, the administrative offices of the College of Fine Arts, and the Harper C. Maybee Music and Dance Library. The library expansion alone was from 900 square feet in Maybee to

10,000 square feet in Dalton. The total cost of \$16,234,000 was impressive at the time, and that amount included \$1,374,000 in music equipment. One of the easiest equipment stats to remember was 88 new pianos (just ask a pianist). Its useable space was 157,000 square feet, yet it included only four traditional desk-and-chairs classrooms. Earlier that year, the Board of Trustees had named this new "fine arts building" to recognize beloved Kalamazoo citizen and

Dedicated to Dorothy Upjohn Dalton



John Campos, director of the Western Sound Studios, at the console in 1987.

philanthropist Dorothy Upjohn Dalton. The economy was not so good in the early 80s, and Mrs. Dalton had made a significant gift that kept the building project alive.

In his State of the University address that fall, President John T. Bernhard declared 1982–83 a “Fine Arts Year of Celebration.” His address was presented in the new Dalton Center Recital Hall, and most State of the University addresses have been presented there ever since. The School of Music branded the academic year as one of *Fanfares & Celebration*. Along with

Dalton Center came the Dalton Series of guest artist events and the Western Sound Studios. (During the opening of Dalton Center, student employees in the Concerts Office became known as “Trolls.” Their significance has even been lauded in an official NASM accreditation report.)

Conducted by Richard Suddendorf, the University Symphonic Band performed at the 1983 national convention of the College Band Directors National Association in Atlanta.

PROGRAM SOPHISTICATION CONTINUES

1983-2000

Carol H. Schreiner
1982–1994
Concerts Assistant

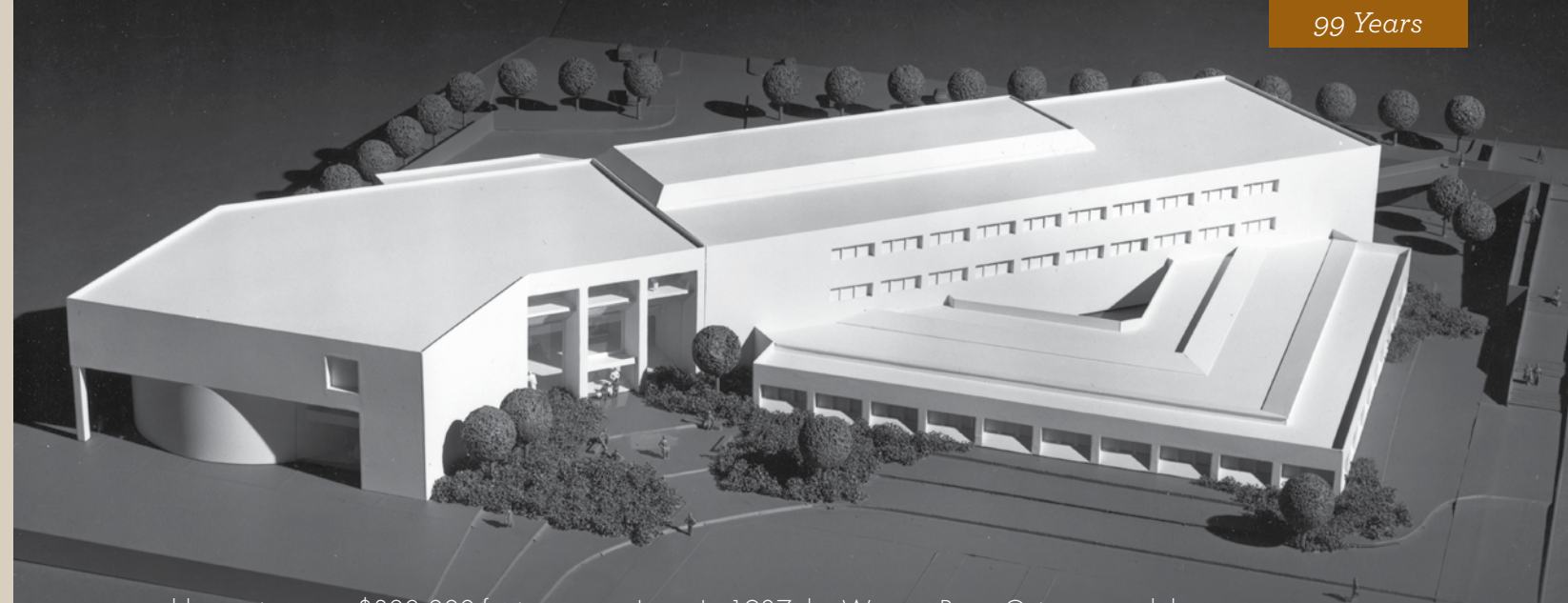
Richard N. O’Hearn
1984–2007
Education / School Director

Alene Markillie
1988–2002
Receptionist

Richard O’Hearn (Professor of Music 1984–2007) recalls school director Don Bullock charging him with two NASM mandates when he was hired in 1984. “The first was to bring the student teaching [mentor] supervision program from the College of Education into the School of Music. The second was to update the music education programs to make them more current and more independent of the College of Education.” In 1985, the supervision of our student teachers was, indeed, transferred to the School of Music. Continuing to quote O’Hearn, “Then, over a four-year period, the Professional

Education Area worked [toward] a field based methods program. The goal was to have our students graduate [...] looking more like second-year teachers than entry [level] teachers.” These music education improvements have been very successful.

A Music Performance Institute was established in 1985 to “plan activities and opportunities which attempt to develop a closer artistic and personal relationship between guest artists and their audiences.” One of Don Bullock’s many visions, he was the primary motivator behind the institute’s creation, and over the years he was



able to raise some \$300,000 for its support. In 1988, recognizing Bullock’s many contributions to the School of Music, College of Fine Arts, and University, the Board of Trustees approved the naming of the Donald P. Bullock Music Performance Institute.

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

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

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



The University Symphony Orchestra presented the 53rd annual Concerto in April 2012.

New Faculty | 1990–1999

Christine Carlton voice, Betty Pursley organ, Linda Trotter voice, Susan Uchimura piano, Barbara Hong non-Western, Craig Arnold choir, Stephen Grugin band, Jeffrey Renshaw band, Christine Smith flute, David Loberg Code theory, Thomas Kasdorf education, Wendy Rose bassoon, Robert Spradling band, Diana Spradling jazz, Sunny Wilkinson-Newman jazz, Karl Schrock organ, John Lychner education, Grace Mannion music theatre, Eric Shumsky viola, David S. Smith education, Susanne Armbruster voice, Daniel Jacobson musicology, Richard Adams composition, Lori Sims piano, Karen Wicklund voice, Igor Fedotov viola, William Pease band, Joe Miller choir, Michael Miller oboe

Orchestra Director Legacy

- 1925–1945 George Amos
- 1945–1968 Julius Stulberg
- 1968–1983 Herbert Butler
- 1983–1987 Anthony Elliott
- 1987–1990 Richard Suddendorf
- 1990–1995 Robert Whaley
- 1995–1998 Eric Shumsky
- 1998– Bruce Uchimura

Gail Otis Birch
1989–2010
Business Manager

Linda Trotter
1990–2006
Voice

Christine Smith
1990–2009
Flute

Corky O'Rourke Thomas
1993–2000
Advising Secretary

Karen Wicklund
1997–2011
Voice

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

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

Current Graduate Degree Programs

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

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

Director of Bands Legacy

- 1925–1945 George Amos
- 1945–1972 Leonard Meretta
- 1972–1976 Carl Bjerregaard
- 1976–1979 Eddie Green
- 1979–1991 Richard Suddendorf
- 1991–1993 Jeffrey Renshaw
- 1993– Robert Spradling

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



The Bronco Marching Band has grown from 20 members in 1917 to over 300 in 2011.

Marching Band Directors

- 1916–1920 Lloyd Manley
- 1920–1922 Virgil Altenburg
- 1922–1923 C. Z. Bronson
- 1923–1925 A. B. Castle
- 1925–1944 George Amos
- 1944–1945 Harold Barlow & MSG Phillip Proud
- 1945–1972 Leonard Meretta
- 1972–1977 Carl Bjerregaard & Richard Swinsick
- 1977–1978 Michael Williamson
- 1978–1983 Greg Talford
- 1983–1987 Jim Wright
- 1987–1991 Patrick Dunnigan
- 1991–1997 Stephen Grugin
- 1997–1998 Chris Ward
- 1998–2004 William Pease
- 2004– David Montgomery

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

New Faculty | 2000–2012 🍀

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



A NEW MILLENNIUM

2000-2012

A recent delivery of Steinway pianos take up temporary residence on the Dalton Center Recital Hall stage. © 2012 MLive Media Group/Kalamazoo Gazette. All rights reserved. Used with permission of MLive Media Group/Kalamazoo Gazette.

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

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

Conducted by Joe Miller, the University Chorale performed at the 2003 national convention of the American Choral Directors Association in New York City.

Under the direction of Stephen Zegree, Gold Company performed for ACDA's 2011 national convention in Chicago.

Western's two jazz festivals were held for the 25th year in 2005. The growth and success of the jazz studies program has been repeatedly recognized by *DownBeat* magazine. According to the WMU Jazz Studies website, its ensembles and individual students have "... amassed over 100 [DownBeat] awards since 1984, ranking it among the top three collegiate award winners in the nation since that time."

In 2007, David Colson succeeded retiring Richard O'Hearn as School of Music Director. In recognition of O'Hearn's significant contributions during his distinguished 23-year career, alumni, family, colleagues and friends created an endowment to honor him with the naming of the Richard N. O'Hearn Conference Room in the School of Music. At his request, the funds earned by this endowment are dedicated to support faculty travel and creativity.

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

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

In an effort to bolster its music scholarship funds, the School of Music introduced admission fees for its popular holiday concert series, and a major scholarship fundraiser was inaugurated in 2010. Held at the end of the first month of classes in the fall semester, the WMUsc

Director of Choral Studies Legacy

1913–1945 Harper C. Maybee
 1945–1959 Elwyn Carter
 1960–1973 Thomas Hardie
 1973–1990 Mel Ivey
 1991–1998 Craig Arnold
 1999–2006 Joe Miller
 2006–2010 James Bass
 2011– Kimberly Dunn Adams

Showcase Spectacular is staged in Miller Auditorium. Attendance at this impressive collage production doubled from the first year to the second. Also in 2010, the first 100 years of a women's chorus at Western was observed by our award-winning Cantus Femina chorus.

The appointment of Dr. Kimberly Dunn Adams in the fall of 2011 brings the final honor roll of principal ensemble conductors up to date.



College of Fine Arts Dean Margaret Merrion (far left) and School of Music Director David Colson (center) with "From the Top" performers.

As 2012 began, the School of Music hosted a show taping for NPR's celebrated *From the Top* program series (#244) hosted by concert pianist Christopher O'Riley, and the Western Wind Quintet added to our international presence with a week-long residency in Honduras.

During the second half of Music's 100-year history at Western, its national and international footprint has grown exponentially. Since the Concerts Office was established in 1968, its meticulous record keeping has documented music faculty/student performances/presentations in the District of Columbia and all states of the union except Rhode Island and Vermont. Events have also been documented in these nations: Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, Chile, China, Costa Rica, Denmark, Dominican Republic, Ecuador, England, Estonia, Finland, Fiji, France, Germany, Greece, Guatemala, Honduras, Hong Kong, Hungary, Ireland, Israel, Italy,



Japan, Kazakhstan, Korea, Luxembourg, Mexico, Mozambique, The Netherlands, New Zealand, Norway, Poland, Puerto Rico, Russia, Scotland, Serbia, Slovenia, Spain, South Africa, Sweden, Switzerland, Taiwan, Thailand, Turkey, Uruguay, and Yugoslavia.

Robert Whaley (Professor of Music 1966–2001) recalls a wide variety of tour experiences with the Western Brass Quintet: “I remember an audience of 1,500+ in Nanning, China.” This can be contrasted by one of the quintet’s high school tours when: “The band director wanted us to do a formal evening program. So, in full white tie and tails, we performed for one student, the band director, his wife, and their baby!” Whaley was a founding member of the quintet and the first full-time tuba professor hired in the state of Michigan.

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

Representative Growth of Music Presentations

Year	Events	Attendance
1968–69	231	56,575
1970–71	268	88,395
1974–75	379	107,285
1980–81	474	124,512
1985–86	541	126,865
1990–91	644	161,004
1997–98	651	176,740
2005–06	836	199,950

Western’s music major enrollment has been stabilized by an orderly audition and testing process. Some 350–400 undergraduate candidates audition annually, and circa 90 beginning students are admitted each fall. At present, the School of Music enrolls 387 undergraduates and 82 full-time graduate students. Additionally, 28 more graduate students are involved in the 4-summer master’s in music education degree program. These music majors are served by 40 full-time faculty, 30 graduate assistants, and 11 professional staff. The school is accredited by the National Association of Schools of Music and the National Council for Accreditation of Teacher Education. Programs in music therapy are certified by the American Music Therapy Association.

Current Undergraduate Degree Programs

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

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

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

Student services in the School of Music are equally noteworthy. Centralized music advising, for example, was established by Robert Holmes in 1971. Early advisors included Donald Bullock and Donald Para. Margaret Hamilton has served as undergraduate advisor since 1987. This one-stop service for both music and non-music coursework advising is, perhaps, the best such operation on campus. Music students are blessed.

THE NEXT CELEBRATION
2013-2014

Plans are under way to celebrate the First One Hundred Years of Music at Western Michigan University during the 2013–14 academic year. This history is but a prologue. It also gives us the opportunity to express our appreciation to the many constituencies which are a part of this success story. Thousands of former students have become dedicated, faithful, and generous alumni. The WMU family and arts community of Southwestern Michigan have enjoyed, appreciated, and generously supported “music as an art form that elevates the lives of all who experience it.”

Above all, this presentation attempts to recognize the dedicated service and optimism of music faculty/staff members and administrators who have given of themselves tirelessly throughout this history. How fortunate we are that Professor Ethel Green Adams provided these words 35 years ago to recognize her colleagues and appreciate this same tireless dedication:

In those early years, the enthusiasm of the faculty was so great that they accepted the burden of teaching long hours without question. Even as late as 1946 [when I became a member of

the faculty], many teachers were still being hired for a specified yearly salary which included teaching two semesters each school year plus two summer sessions out of each three years. It was also not unusual at that [time] to have a teaching schedule of over 20 hours in the classroom or over 28 hours of applied teaching. Academic equation of teaching loads according to semester hours of credit was possible, but it was largely ignored by an enthusiastic faculty who were interested in building the reputation and size of the school.

They did just that.

Carl Doubleday, BM’66, MM’68, established the Concerts Office in 1968. He was a music administrator at WMU for 42 years before retiring in 2010 as Director of Concerts and Associate Director of the School of Music. (Kevin West, BBA’91, MPA’10, Doubleday’s colleague since 1994, was appointed as his replacement.) To honor his four decades of service, the naming of the Carl W. Doubleday Concerts Office Suite in Dalton Center was made possible by gifts from over 400 alumni, faculty/staff colleagues, university/community patrons and family members. At his request, these funds will serve as a Concerts Office operations endowment.



What's **NEW**

BRAIN Lab

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

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

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

BRAIN Lab members with guest Daniel Levitin, and David Colson



Entrepreneurial Extravaganza

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

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

International Women’s Brass Conference

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

Currently women hold less than three percent of the positions in the trumpet and low brass sections of the top 22 orchestras by budget size (even though a much larger percentage of women receive diplomas and degrees

on these instruments). Symphony orchestras continue to be important institutions in artistic culture. However, the diversity of their brass sections has significantly lagged behind that of other cultural institutions.

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

Saturday Music Lab

It’s 8:45 a.m. on Saturday, and the Dalton Center lobby quickly fills with parents, grandparents, guardians, and children anxious to make music. Music Education undergraduate students scatter around the lobby, greeting children who, for the next two hours, will be students in kindergarten through fifth grade groups. Families have driven from far and near, responding to an invitation from WMU Music Education faculty to participate in a free music enrichment program.

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

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

Soundpainting – What Is It?

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

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

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

All-Steinway School Update

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

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



Soundpainting with Walter Thompson

every seat tells a story

listen closely



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

Ellizar Abalos

MyWMU.com/som100





Each year the School of Music hosts nearly 100 visitors. Listed below are just a few artists and experts who have added value to our WMU music students' education. The distinctive student opportunities presented by these guests is one that can only be described as WORLD CLASS.



Roger Chase

Roger Chase, a violist known the world over for his teaching and performances, visited WMU to lead master classes and act as judge for the 53rd Annual Concerto Competition. Chase has performed as soloist throughout Europe, South Africa, the United States, Canada, Australia,

New Zealand, Japan, the Middle East, India, China and Scandinavia. He is violist and faculty member at Roosevelt University's Chicago College of Performing Arts and has been a member of many ensembles including The Nash Ensemble, London Sinfonietta, Esterhazy Baryton Trio, Quartet of London, Hausmusik, and the London Chamber Orchestra.

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



Samuel Ramey

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

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

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

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

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



Paquito D'Rivera with Gold Company

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

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

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

Christopher O'Riley



His compositions explore the rhythmic tension between traditional dance music and machines, the unusual phrasings and counterpoint of traditional Norwegian music, and the influences of composers like Bach, Stravinsky, Reich, and Cage. Trueman's work has been recognized by the Guggenheim and MacArthur Foundations, among others. He teaches composition and electronic/computer music at Princeton University.

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

Internationally acclaimed tenor John Duykers made his professional operatic debut with the Seattle Opera. Since then, he has appeared with many of the world's leading opera companies. He is particularly known for his performances of contemporary music, having sung in more than 100 contemporary operas including more than 50 world premieres. Among these, he created the role of Mao Tse Tung in John Adams' *Nixon in China*, which he performed throughout the world. He can be heard on numerous recordings of opera and contemporary music including the Grammy Award-winning CD of *Nixon in China*.

performances of many works written especially for her, and the Scandinavian premiere of John Corigliano's *Concerto for Flute*. Ms. Sandvik holds a professorship in music performance at the Grieg Academy, University of Bergen. Her articles on flute playing in wind bands are widely recognized, and she is a sought-after guest lecturer and flute educator.



Music Therapy student Eric Busch with Dan Levitin

In November 2011, more than a dozen Western music therapy students visited **Dan Levitin** and his Laboratory for Music Perception, Cognition and Expertise in Montreal, Quebec, Canada. In April 2012, Levitin returned to the WMU School of Music where he met with music students and WMU's BRAIN Lab.

A prominent American cognitive psychologist, neuroscientist, and writer, Dan Levitin is currently James McGill Professor of Psychology and Behavioral Neuroscience at McGill University, with additional appointments in music theory, computer science, and education. He has published scientific articles on absolute pitch, music cognition and neuroscience and is more widely known as the author of two best-selling books, *This Is Your Brain On Music: The Science of a Human Obsession*, and *The World in Six Songs: How the Musical Brain Created Human Nature*. Prior to his academic career, he worked as a producer and sound designer on albums by Blue Öyster Cult and Chris Isaak; as a consultant to Steely Dan, Stevie Wonder and Michael Brook; and as a recording engineer for Santana and The Grateful Dead.

Gro Sandvik



Flutist **Gro Sandvik** was Visiting Professor of Flute during the spring semester. Ms. Sandvik has served as solo flutist in the Bergen Philharmonic since 1967. Her exceptional versatility is evidence of an intense interest in communication through music at all levels. She has an active career as soloist and chamber music performer, which includes premiere

Leone Buyse presented a recital and master class as part of the School of Music's Flute Fest on Feb. 18 at the Dalton Center Recital Hall.

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

Vera Danchenko-Stern



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

Ms. Danchenko-Stern is sought after worldwide as a judge, master teacher, Russian diction coach, and collaborative pianist. Her recent master classes were presented at Princeton University and at Michigan State University. Since moving to Washington, D.C., in 1990, Ms. Danchenko-Stern's concert appearances include accompanying Pavel Pekarsky's Kennedy Center debut, the Washington debut of Ilya Kaler (triple prize gold medal winner of the Tchaikovsky, Paganini, and Sibelius competitions), and voice recitals with Medea Namoradze, Mikhail Manevitch, Sergei Leiferkus, Jerome Barry and Nikita Storozhev, to name a few. In 1997, she accompanied soprano Carmen Balthrop singing Rachmaninoff's romances at the Carnegie Hall gala in honor of the 850th anniversary of the founding of Moscow.



Tenor John Duykers, percussionist Joel Davel, and *Birds on a Wire* (new music ensemble)

Student ACHIEVEMENTS

Trombonist **Kirsten Schaffert** has been named a finalist in the International Trombone Association's Larry Wiehe Solo Competition. Kirsten was selected as the School of Music's Presidential Scholar for 2012, WMU's highest academic award. As one of 46 Presidential Scholars throughout the entire university, President Dunn honored Kirsten in a special reception in March.

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

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

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

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

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



Cantus Femina in Colorado

Cantus Femina (Women's Chorus) performed at the National Collegiate Choral Organization (NCCO) national conference in Fort Collins, Colo., on November 5, 2011, and on March 8, 2012, performed at the American Choral Directors Association (ACDA) Central Division conference in Fort Wayne, Ind.

Horn major **Jancie Philippus** received the School of Music Graduate Award for Excellence in Leadership/Service and finished the Master of Music degree in horn performance. Jancie made significant contributions to the School of Music through her outstanding leadership and service activities. She served as Treasurer with the Music Graduate Student organization (MuGS) and was the lead student organizer of the two-day Entrepreneurial Extravaganza that was held on campus in February, a collaboration with WMU's School of Business. Jancie applied for and received over \$10,000 in funding through several different campus organizations for this event. She was also helpful in her work on the local planning committee of the International Women's Brass Conference, which the School of Music hosted in June 2012. This fall, Jancie will be a Graduate Assistant at the University of Illinois School of Music, where she will begin work on a doctoral degree.

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

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

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

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

Nominees for the Outstanding Senior Awards must have at least a 3.5 grade point average, have earned at least 56 credit hours, and be enrolled at WMU for at least three semesters prior to the commencing date of the award. Those who qualify receive faculty consideration regarding their academic/artistic excellence and promise.



From left to right, 2012 Concerto Winners violinist Ishtar Hernandez, soprano Kirsten Schaffert and pianist Sowon Kim

Finalists are interviewed by an administrative committee, after which the scholarship awards are determined. Theodore Presser Scholar: **Cassandra Kaczor**; Beulah & Harold McKee Scholar: **Molly Zebell**; Harper C. Maybee Scholar: **Skye Hookham**; William & Fiona Denny Scholar: **Melissa Taddie**; and Monsour-Shobeck Scholar (CFA): **Youyang Qu**

For the second year in a row, WMU graduate student **Nate Musch** has been selected as an honorable mention selection in the International Trombone Association's Lewis Van Haney Philharmonic Prize Competition.

These outstanding scholar-musicians have been offered Pi Kappa Lambda membership this year: **Ellizar Abalos, Alexander Armstead, Sean Brennan, Thalea Davis, Naomi Droge, Rachael Eid-Ries, Bradley Hatfield, Paul Hendrixson, Lynn Hodorek, Skye Hookham, Mark Kleyn, Charlotte Munn-Wood, Ayako Nakamura (alumna), Courtney Neff, Jason Ostrander, Jancie Philippus, Kirsten Schaffert, Corey Shotwell, Jarred Small, Evan Snyder, Emily Solomon, Deanna Swoboda (faculty), Melissa Taddie, Benjamin Werne, Ross Wixon, Molly Zebell, and Sarah Zegree.**

Three outstanding soloists were named winners in the 2012 Concerto Concert Competition and were featured with the University Symphony Orchestra on April 22. They are pianist **Sowon Kim**, violinist **Ishtar Hernandez**, and soprano **Kirsten Schaffert**.

Trombonist **Alyssa Madeira** was awarded a graduate assistantship at the University of Massachusetts. Alyssa has been working for the Detroit Symphony Orchestra's Marketing Department while completing her undergraduate degree.

The National Association of Teachers of Singing (NATS) Regional Auditions were held in March at Grand Valley State University. First Place awards went to **Kirsten Schaffert, Chelsea Helm, Shelby Bishop, and Matthew Gifford**. Second place awards went to **Alexandria Shiner, Renee Macdonald, and Bridget Cappel**. Third place awards were presented to **Kevin Taylor, Kyle Ball, Danae Picklo, and Matt Hazel**. In addition, **Shelby Bishop** won the John Vickers Award for the most promising undergraduate in the first and second year of college, and **Chelsea Helm** and **Kirsten Schaffert** won Jessye Norman Awards for most promising undergraduate in the third and fourth year of college.

DownBeat Student Music Awards were announced in the June 2012 issue of *DownBeat* magazine. Undergraduate college winners include **Melissa Taddie** (classical soloist category), **Matthew Landon** (blues/pop/rock soloist), **Gold Company** (large vocal jazz ensemble). The graduate college winner is **Gold Company Sextet** (vocal jazz group). College outstanding performance awards include **Desolation Row** (blues/pop/rock group category) and **Good Night Mr. Max** (blues/pop/rock group category).

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

College Honor Award: **Kristen Jansens**
Scholastic Award: **Kari Caretti**

Honorary citations are available for graduating seniors of Phi Mu Alpha Sinfonia. The Collegiate Honor Award is given to a graduating senior who has demonstrated outstanding musicianship, scholarship and service to the music department or university. The Scholastic Award is given to the graduating senior with the highest grade point average.

Collegiate Honor Award: **Paul Cunningham**
Scholastic Award: **Alexander Armstead**

Eric Bowman has received a full tuition waiver to attend the University of Miami, Florida, where he will major in Jazz Studies for a master's degree. He was selected as a finalist in his 2nd International Trombone Association competition for 2012, the J. J. Johnson Jazz Competition, and in the ITA's Frank Smith Solo Competition. Eric will travel to Paris, France, to compete in July along with Kirsten Schaffert and Evan Clifton.

Erik Johnson has been awarded a Graduate Assistant position in the clarinet studio at the Ithaca College School of Music beginning Fall 2012.

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

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

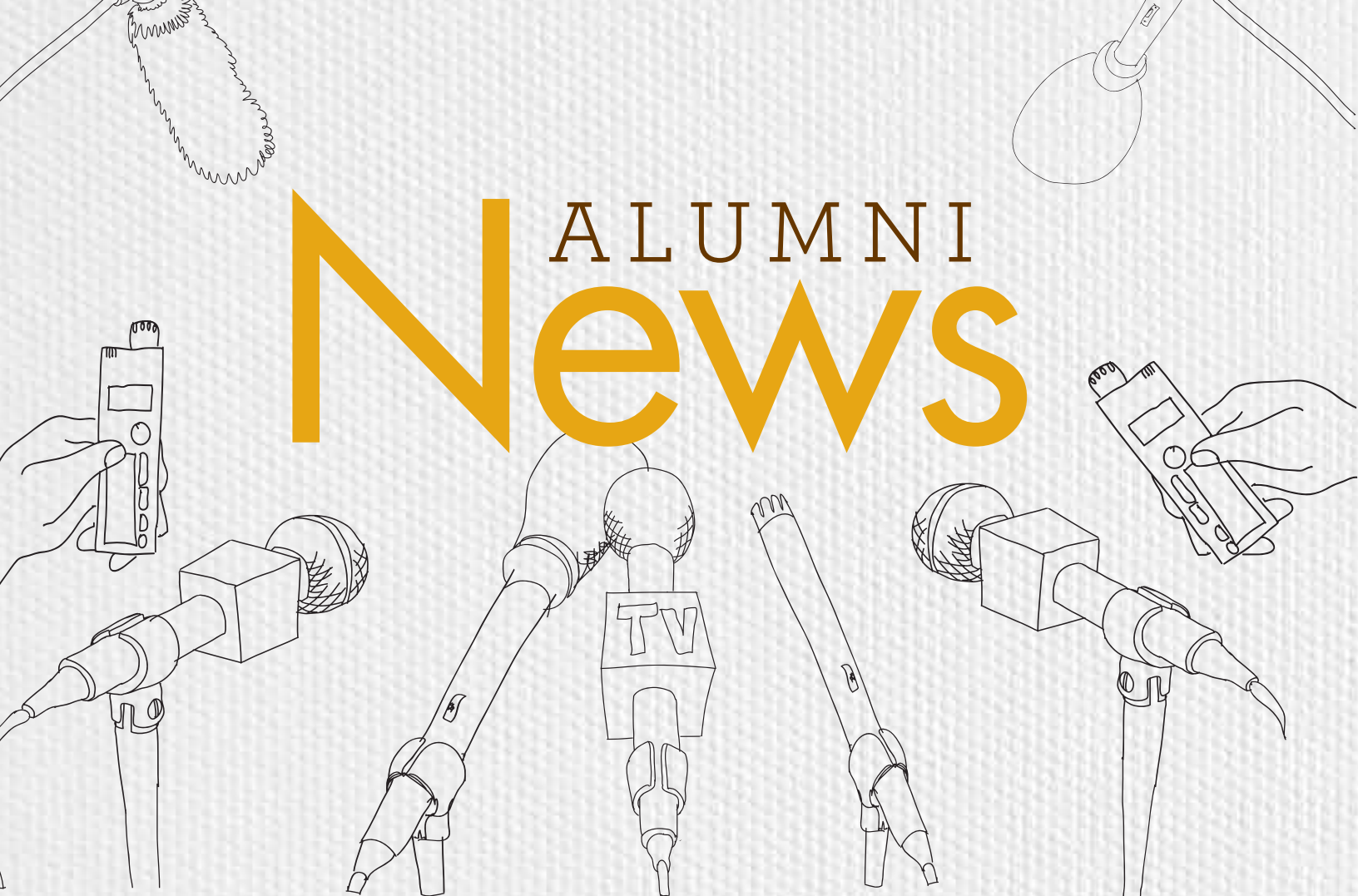


Mica Trupiano and **Libby Spinniken** received an Honorable Mention and scholarship award from the National Federation of Music Clubs. The NFMC scholarships are part of a national competition in which three awards are given to music therapy students annually.

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

Ann Armbruster teaches general music at Northeastern Elementary in Kalamazoo Public Schools and is a part-time music teacher with a new, grant-funded program called Kalamazoo "Kids In Tune," an after-school music program that is being piloted at Woods Lake Elementary in Kalamazoo Public Schools, inspired by El Sistema in Venezuela.

ALUMNI News



Nate Adams (BA'08) sings with The Cat's Pajamas, an a cappella quintet based in Branson, Mo. In February the group toured the Midwest, with a performance at WMU in February. Nate's arrangement of "What Songs Were Sung" was performed by the St. Charles Singers.

Tonya Adams (BM'10) was hired in November to be a Life Enrichment Coordinator at Heritage Community of Kalamazoo.

Ryan Andrews (BM'09) won a 2012 ASCAP Foundation Young Jazz Composer Award. He will receive his master's degree from the University of Miami in Florida.

Justine Aronson (BM'09) graduated in May 2011 with a Master of Music degree from Westminster Choir College. She has been singing with The Crossing, a Philadelphia professional choir. In January 2013 she will be premiering a work by composer Daron Hagen with the Philadelphia Lyric Festival, and she recently launched her website: www.justinearonson.com.

Justin Avery (BM'04) is part of a new venture called The Radio Project: www.theradioprojectmusic.com.

Chris Beckstrom (BA'06) released two new albums: *Beckstrom Holiday Extravaganza Volume III* and *Disk Too Slow*.

Shawn Bell (BM'06) received his master's degree from Northern Illinois University. He released his debut album, *Things Yet Unknown*, in the fall of 2010. His big band writing has been published by Walrus Music Publishing.

Waldir Bertipaglia (BM'99) won a double bass position in the Brazilian Symphony Orchestra in Rio de Janeiro.

Joe Beutel (BA'07) earned his master's degree from Indiana University. He had a very successful summer as an apprentice at Santa Fe, where he was the understudy for Mephistopheles in the mainstage production of *Faust* and sang Sparafucile in the Rigoletto Trio on their scenes program. He will be a Resident Artist at the Minnesota Opera in the fall of 2012, singing the principal bass role

of *Raimondo in Lucia di Lammermoor* and supporting roles in three other operas there.

Peter Breithaupt (BA'10, MA'11) is a graduate assistant at the University of Illinois.

Tim Buchholz (BM'05) and **Taylor O'Donnell** (BM'10) are members of the Dolphins Voices, the professional vocal group for the NFL's Miami Dolphins.

Katie Campbell (BM'04) released her debut CD, *End of the Beginning*, which also includes Music alumni Justin Avery and Jeremy Bieber.

Sean Carney (BM'11) sings in an a cappella quartet on Celebrity Cruise Lines.

Beth Clark (MM'07) won the 2011 American Music Therapy Association's Arthur Flagler Fultz Research Award, the organization's largest research award, for her study titled "Music therapy as a pain modifying intervention in children with life-limiting neurological impairments and metabolic disorders."

Evan Conroy (BM'09) was selected as the new full time bass trombonist with the Louisiana Philharmonic.

Deb Cordell (MM'00) was appointed last fall to the music therapy faculty at Ohio University in Athens, Ohio.

Tracy Cowden (BM'93) is an associate professor of piano and vocal coach in the Department of Music at Virginia Tech. She commissioned a song cycle by internationally renowned composer Daron Hagen to the poems "Vegetable Verselets." The cycle was premiered at Virginia Tech in April and will be featured in a New York City premiere in the 2012-13 season as part of the Phoenix Concerts.

Carl Doubleday (BM'66, MM'68) was named a 2011 Signature Sinfonian by Phi Mu Alpha Sinfonia Fraternity. The award is given to those who bring honor to Phi Mu Alpha through their professional, musical, or philanthropic endeavors.



Waldir Bertipaglia (center) with his former teacher Tom Knific (right)

Laura Dubin (BM'11) and **Denis Shebukhov** (MM'09) perform in a jazz trio on a cruise ship touring the Mediterranean and the Caribbean. In February, Laura launched her website: www.lauradubin.com.

Matt Falker (BM'95) is Piano Instructor at MiraCosta College and Director of *Frequency* Vocal Jazz Ensemble, which hosts the Oceanside Jazz Festival each year.

Brett Farkas (BM'02) played in a band called Lord Huron at Lollapalooza in August. The band was mentioned by name in *Rolling Stone* magazine's review of Lollapalooza.

Derek Fawcett (BM'00) launched www.facebook.com/derekfawcettmusic and released *The Winter Clothes*, a new album and collaboration with Chicago visual artists and Chicago charities.

Matt Feltner (BM'08) plays woodwinds in a jazz band for Royal Caribbean. His website is: www.mattfeltner.com.

Maura Foley (BM'11) was hired as the new general music teacher at Maple Valley Elementary in Sandusky Community Schools, Mich.

Funktion, a band featuring music alumni **Andrew Schrock** (BA'06), **Hugh Little** (BM'09), **Terrence Massey** (BM'08), **Randy Gist** (BM'09), **Sean Hill** (BM'09), and **Brittany Waddell** (BA'09), released a new album, *Step Into It*, in May 2011.

David Gailey (BM'10) was hired as the new choir director at Eaton Rapids (Mich.) High School. He and **Katherine Rohwer** (BM'09) performed as the sole U.S. representatives in the World Youth Choir for a ceremony honoring the 2011 Nobel Peace Prize winners in Norway.

Christine (Helferich) Guter (BM'93) was one of the pre-recorded vocals on T-Mobile's "Home for the Holidays" video.

Scott Hamilton (BBA'08) was one of "The Boys" (a singer/dancer) behind Rosie O'Donnell on one of the final Oprah Winfrey shows in May 2011. In October, Scott performed in the touring production of *My Fair Lady* that made a stop at Miller Auditorium.

Nayanna Holley (BM'07) released her debut album, *On Love & Fear*, in December.

Keith Horn (BM'99) released his new song, "Too Cool for Cupcakes," on iTunes in October.

Evan Hyde (BM'11) is a graduate assistant at William Paterson University.

Several jazz alumni were featured at the January 2012 Jazz Educators Network conference. **Kate (Prather) Reid** (BM'92) performed as the leader of her own group. **Keith Hall** (BM'99) performed with the Ron Di Salvio Trio. **Jennifer (Shelton) Barnes** (BS'96), **Daniel Gregerman** (MM'91), and **Jeremy Fox** (BM'99) led clinics or interest sessions.

Matt Jensen (BM'08) is Operations Manager with Auto Truck Transport, reporting to the Vice President of Operations.

Aubrey Johnson (BM'07) launched her new website in March: www.aubreyjohnsonmusic.com.

Hiroki Kato (BM'11) was recently hired as a contractual music therapist for Leaf Music Therapy Center in Tokyo, Japan.

Sammy Kestenholtz (BM'02) is busy performing and recording in Los Angeles and beyond and was hired as the Drum Set Instructor at Yamaha's Music For All Camp.

Ashley (Kirby) Kimbrough (MM'11) has been hired as an adjunct professor of jazz voice at Middle Tennessee State University, where she also assists Cedric Dent with the vocal jazz ensemble.

Paul Loesel (BM'92) returned to Kalamazoo in September to see the musical he co-wrote, *The Extraordinary Ordinary*, be presented at Farmer's Alley Theatre.

André Mika is a contributing author on TheBleacherReport.com and Senior Vice President-Creative of TBA Global.



Kelly Ann Nelson

Kelly Ann Nelson (BS'91, MA'97) is Director of Education & Outreach with the Cincinnati Boychoir and Managing Artistic Director of the Young Professionals' Choral Collective of Cincinnati.

Manna Nichols (BM'07) performed the role of Princess Tuptim in *The King & I* in Boston and Philadelphia.

Kathleen O'Donnell (BM'11) is a volunteer music therapist at the Riley Mother and Baby Hospital and Sally Test Pediatric Center in Eldoret, Kenya. She recently was awarded a grant to provide Kindle Fires for use with pediatric patients she serves at the hospital. To read more details, visit her blog at <http://runningwithkenyans-kathleen.blogspot.com>.

Vance Okraszewski (BM'98) performed in Grand Rapids at DeVos Performing Arts Center with a group called Under the Streetlamp, which is made up of the former Chicago cast of *Jersey Boys*.

Kate (Prather) Reid (BM'92) was featured in the December issue of the American Federation of Musicians' International Musician magazine. She also released a new CD, *The Love I'm In*, and performed at the Jazz Educators Network Conference in Louisville, Ky., and the West Coast Jazz Party in Newport Beach, Calif.

Johnny Rodgers (BM'98) is mounting productions of his musical ("well, it's partially mine, at least"), *Motherhood The Musical*, in various cities throughout the U.S. Johnny and his band toured the Middle East under the auspices of the U.S. State Department and traveled to Malaysia to perform at the Kota Kinabalu Jazz Festival in June.

Gretchen Ross (BM'04, MM'11), MT-BC, was hired in March to be a music therapist with Hospice of Southwest Michigan.

The Martez L. Rucker Core-Tet, an ensemble composed of music alumni **Martez Rucker** (MM'10), **Chris Beckstrom** (BA'06), **Randy Gist** (BM'09), **Sam Weber** (BM'10, MA'11) and **Jay Sawyer** (BM'09), performed in May at the prestigious and historic Jazz Showcase in downtown Chicago.

John Russell (BM'99) is the new Director of Choral Activities at Albion College.

Brittin (Radcliffe) Schumaker (MM'10), MT-BC, started a new job in January at Bronson Lakeview Hospital as a Music Therapist.

Zechariah Shrum (BM'11) is the new choral director at Plant High School in Tampa, Fla.

Ron Slabbinck (BM'94) and **Holly (Shaw) Slabbinck** (BM'94) team-teach eight choirs in a high school program in Sacramento. They also have five textbooks in print with KJOS Music Publications. In addition, Holly released her debut solo CD, *Flying Easy*, which features many of the finest players in Sacramento.

Adam Smale's (MM'09) e-book, *New Approach to Scales for Guitarists: A Practical Modern Direction*, received written praise from GuitarInternational.com.

Logan Thomas (BM'07) and his trio presented a feature performance at the 2012 Gilmore International Keyboard Festival in May. His band Manner Effect released its debut album, *Abundance*, in April 2012.

Andy Van Allsburg (BM'11) is performing on Celebrity Cruise Lines.

Wendy van Gent (BM'80) earned her Ph.D. in August 2011 and is Assistant Professor of Music Education at Northern State University, S.D. She was featured in an article by the *Aberdeen News* in December 2011.

Christopher Van Hof (BM'06) has finished his first year of doctoral degree work at the University of Wisconsin as a University Fellow.

Emily Verdonk (BM'11) accepted a choral music director position at Nekoosa High School in Wisconsin.

Matt Warnock (MM'05) is a Senior Lecturer at Leeds College of Music, United Kingdom.

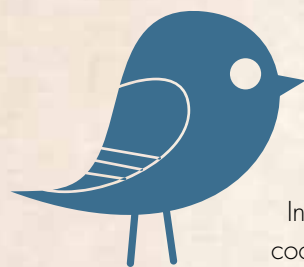
Shijiao Zhang (MM'09) won a double bass position in the National Performing Arts Center Orchestra in Beijing.

Lisa (Barnhart) Ziemelis (BM'11), MT-BC, was hired last summer as a Life Enrichment Coordinator at Seminole Shores Assisted Living Center in Muskegon, Mich.



Matt Warnock

WELCOME new staff and FACULTY



Karen Kness, Assistant Professor of Voice, received her Doctor of Music degree from Indiana University, where she served as coordinator for the Department of Secondary Voice and was an Associate Instructor. Before coming to WMU, she served on the faculties at the University of Nebraska at Omaha and Doane College. She is a member of the faculty and a performer for Opera Maya in Playa del Carmen, Mexico.

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

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

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

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

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

Deb O'Keefe joined WMU in June 2011 as Business Manager for the School of Music. Her responsibilities in the business office are to support faculty, students and staff with a variety of activities that range from business processes to budgeting. Deb brings to her role a broad array of skills in business, accounting, finance, project management, marketing and human resources. She has an entrepreneurial background giving her in-depth experience in many aspects of the business environment. She has developed start-ups and consulted in the private sector and non-profit organizations with strategic development. Deb holds a Bachelor of Science degree in finance from California State University Long Beach and will continue to work on her graduate studies in business at WMU.



KNESS



RATHBUN



COONS



BRADFORD



O'KEEFE

NEWS

FACULTY

Christopher Biggs had five premieres of his compositions, including a premiere of a work for cello and digital media at the Thailand International Composition Festival, and a work for toy piano and live electronics at the Symposium on Arts and Technology. As a result of winning the MACRO/Truman State International Composition Award, Biggs served as the guest composer at the Truman State New Music Festival, where their Wind Symphony premiered his work. Biggs adjudicated for the 2012 SEAMUS Conference in the audiovisual category and was a guest composer at Montana State University. He collaborated with other WMU faculty on *Jinsha*, an intermedia project involving dance, projection, digital audio, singers, and sculpture.

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

Martha Councill-Vargas performed solo recitals and master classes at Ball State University and University of Wisconsin, Milwaukee in the fall of 2011. She is also

thrilled to welcome her first baby, Alma Susana Vargas, born April 13, 2012.

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

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

Lin Foulk, pianist Helen Lukan, and WMU horn students Jancie Philippus, Kelsey Anthon, and Molly Zebell presented Ann Callaway's *Four Elements* for horn and



Scott Cowan CD release concert

piano at the International Alliance for Women in Music Congress at Northern Arizona University in September 2011. TubaCOR was a featured ensemble at Kalamazoo's New Year's Fest, and the ensemble presented a full recital at the Women in Music Festival at the Eastman School of Music in March 2012. Foulk and Deanna Swoboda will host the International Women's Brass Conference on the WMU campus June 6–10, 2012.

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

Renata Knific was an artist-in-residence at the Orfeo Festival in Italy, where she taught master classes and performed solo and chamber concerts with piano artist Gilles Von Sattel and premiered a new work by Richard Cionco. Knific was artist-in-residence for the second time in three years at The China Conservatory,

Beijing, where she presented a week of master classes and a solo/duo recital with bassist Tom Knific. Professor Knific presented over 30 concerts and master classes with The Merling Trio in North Carolina, South Carolina, Georgia, Colorado, Utah, Ohio and Michigan. She also appeared in recital at San Francisco State University for the International Society of Bassists convention.

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

Trent Kynaston was honored at the 32nd annual Western Invitational Jazz Festival on the occasion of his retirement at the end of the 2011–12 academic



Trent Kynaston directs the University Jazz Orchestra on March 17, 2012, performing "The Great Divide," the same piece he directed with the orchestra during his first year at WMU 39 years earlier.

year. The Festival's closing concert featured remarks by WMU Provost Tim Greene and Kalamazoo Mayor Bobby Hopewell, and the announcement of an endowed scholarship bearing Kynaston's name.

John Lychner served on the Executive Board for the Michigan Music Conference and was a presider for four sessions. He was invited to be the guest conductor for the Michigan Home School Music Network Honor Band, as well as guest lecturer at Wayne State University. Lychner hosted the National Home School Music Ensembles Advanced Band for an afternoon clinic, as well as the 4th Annual Joy of Middle School Band Conference, featuring guest composer and conductor Larry Clark. He also co-hosted the Suddendorf All-Star Repertory Band with David Montgomery during the annual Spring Conference on Wind and Percussion Music. In May, Lychner completed his two-year term as President of the Michigan Music Educators Association.

The **Merling Trio** (Susan Wiersma Uchimura, Bruce Uchimura, Renata Knific) had a busy year of performance and recruitment activities. At Walton

High School in Marietta, Ga., a top string program in the Atlanta area, the trio coached several chamber music groups and worked with the orchestra. In Mankato, Minn., they worked with the Minnesota State University Orchestra. The trio also worked extensively with the venerable Itasca Orchestra and Strings Program at the Reif Center in Grand Rapids, Minn. At InConcert Sierra in California, the trio presented a clinic for young chamber music performers, while at the Community College of Baltimore County, they gave individual master classes to college students.

In March of 2011, **Michael Miller** performed with the Western Wind Quintet in the Bullock Concert Series with such works as "Maladi" and "Shop Chorus" for Woodwind Quintet. Also in March, the quintet provided numerous outreach performances in western Michigan for recruiting purposes. In June of 2011, Miller was hired to play English horn for the Fort Wayne Symphony's Summer Season. In August, he traveled to the Eastman School of Music to do some research on a sabbatical proposal regarding an early 18th century collection of oboe sonatas by Giuseppe Sammartini.

In July 2011, **Judy Moonert** and Greg Secor (Coalescence Percussion Duo – coalescencepercussionduo.com) were guest artists for the "V Festival de Percusion" hosted by La Escuela Nacional de Musica in Tegucigalpa, Honduras. In September, Moonert researched African drumming styles at the Magbana African Drum Retreat in Rhinebeck, N.Y., where she studied with Ibrahima Kolipe Camara, M'Bembe Bangoura, and Famaro Dioubate from Guinea, Africa, and Michael Marcus, founder of Magbana Drums in NYC. In December, Moonert visited Havana, Cuba, to further research African influences in the traditional music of Cuba.

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

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

Carl Ratner toured as baritone soloist with the Bach Ensemble of Naples, Fla., to Germany and the Czech Republic in July of 2011. In September he performed Verdi's *La Traviata* with the Kalamazoo Symphony Orchestra. He then completed a 14-city recital tour of songs by Russian, American, and Russian-American composers, with performances in St. Paul, Wheaton (Ill.),

and Kalamazoo. In February, Ratner was instrumental in bringing Metropolitan Opera bass-baritone Samuel Ramey to WMU to give master classes, individual coachings and a concert with the University Symphony Orchestra and Collegiate Singers. In May, Ratner participated in Tchaikovsky's opera *Eugene Onegin* with Opera Naples in Florida.

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

Wendy Rose had a vibrant performance schedule with the Western Wind Quintet, appearing in Evanston, Ill.; Cleveland, Ohio; Tegucigalpa, Honduras; and Chengdu, China. Rose organized and carried out a Bassoon Ensemble recruiting tour in fall 2011, visiting Saline High School, Churchill High School (Livonia), and Plymouth-Canton High School. She was featured in a clinic for bassoonists at the Michigan Music Conference in Grand Rapids, accompanied by students from the WMU bassoon studio. In January, Rose began to conduct auditions via Skype with students in China and Greece. Rose coordinated the annual School of Music Chamber Music Festival on April 1, featuring the theme "Music of the Americas."



Silvia Roederer



Professors Ed Roth and Ken Smith in Montreal with music therapy students

Ed Roth traveled in November with **Ken Smith** and undergraduate students interested in music cognition to Dr. Dan Levitin's lab at McGill University and the Laboratory for Brain, Music, and Sound Research (BRAMS) at the University of Montreal. Professor Roth was also awarded another grant through the 21st Century Program of Communities in Schools funded by the U.S. Department of Education. The award has provided support for the continuation of his Promise Project, which delivers Music Therapy services to five elementary schools, four middle schools, and both Kalamazoo Central and Loy Norrix High Schools in Kalamazoo.

Lori Sims played with the Ohio Valley Symphony and the Lehigh Symphony Orchestra. She performed Bach's *Goldberg Variations* at several Michigan colleges, culminating with her performance at the 2012 Gilmore International Keyboard Festival. She will release two new solo piano CDs on the Naxos label, one CD with Romantic favorites and the other with American masterpieces.

David Smith and his co-author of an article titled "Community Music Activity in the United States: An Overview of Origins and Evolution" were recently contacted by the editors of the International Journal of Community Music for permission to reprint the article in a special focus issue. A recent community music related presentation at the 2012 Michigan Music Conference was titled "Music Educators: A Vital Force in Community Music." Other recent presentations included sessions at the 13th Annual American Music Therapy Association Conference in Atlanta, Ga.

One of the highlights of **Robert Spradling's** fall semester was the opportunity of spending a week in residence at Kansas State University, where he taught rehearsal techniques and error detection to undergraduate conducting classes, worked with graduate conductors in individual and class sessions and guest conducted their Concert Band and Wind Ensemble in rehearsals and a performance.

Spring highlights included a Symphonic Band tour to the east side of Michigan and hosting Jack Stamp as the guest composer at the 44th annual Spring Conference on Wind and Percussion Music in April. Spradling has also been invited to adjudicate the Florida Bandmasters Association High School Band Performance Assessments being held in Tampa.

In 2011, **Matt Steel** was selected by publisher Pearson Prentice Hall to be a chief consultant for the new edition of Mark Evan Bonds' widely used music history text, *Music in Western Culture*. On March 8, Steel presented the paper "Restoring Faith in the Manuscript: A Copy of Hildegard von Bingen's Ordo virtutum" for the 18th Biennial New College Conference on Medieval and Renaissance Studies in Sarasota, Fla.

As a conductor/educator, **Bruce Uchimura** guest conducted high school orchestra festivals in St. Joseph, Jenison, Forest Hills, Walled Lake, Hudsonville, and Wayland, Mich. He also served on the jury of the distinguished William C. Byrd String Competition 2012 held by the Flint Institute of Music. He was a faculty member at the Sleepy Hollow Chamber Music Festival and taught at the Calvin College String Summit. He also became a charter faculty member of "Cello: An American Experience" held at St. Olaf College in Northfield, Minn. Uchimura also taught at the ARIA International Summer Academy at Mt. Holyoke College in Massachusetts.

The **Western Jazz Quartet** had an exotic year, performing around the U.S., in the WMU community and also appearing on two hour-long episodes of WMUK's Jazz Currents. In May 2011, the WJQ

became the first jazz group invited to appear at the International Festival of Music in Maputo, Mozambique. The WJQ appeared at the gala opening in the capital's city hall for international dignitaries, in recitals, and with American opera stars. **Trent Kynaston** and **Steve Zegree** also performed at the home of U.S. Ambassador Leslie Rowe to a packed audience of international diplomats and African artists. The WJQ also made a repeat performance at The Marly Room series at The Museum of Fine Arts in St. Petersburg, Fla.

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

Steve Zegree gave clinics and workshops at state music educator conventions in New York, Michigan, Connecticut and Indiana, and at the ACDA Eastern Division Convention in Providence, R.I. He conducted the all-state vocal jazz ensembles in Nebraska and Missouri, and served on the jury of the World Choir Games in Cincinnati. Zegree wrote four new choral arrangements published by Hal Leonard: "Bring Him Home," "More I Cannot Wish You," Theme from

"Sesame Street" and "Knock Me a Kiss." He also hosted the 32nd Gold Company Invitational Vocal Jazz Festival and the 9th Steve Zegree Vocal Jazz Camp at WMU. His ensemble, Gold Company, gave a featured performance at Jazz at Lincoln Center in NYC.



Western Jazz Quartet

Margaret Hamilton, College of Fine Arts Advising Director and School of Music Assistant Director, was selected for a WMU Make-A-Difference Award this past fall. Hamilton was

recognized for her outstanding service to students and faculty. In the School of Music she is responsible for undergraduate music students, scheduling music classes and rooms, and coordination of New Student Audition Days and Freshman Summer Orientation. Her professional affiliations include membership in the Kalamazoo Symphony Orchestra; the Kalamazoo Musicians Union, Local 228; and Pi Kappa Lambda honor society. Hamilton first worked in the School of Music after receiving a Master of Music degree from Western.

Margaret Hamilton



RECENT Retirements



Curtis
CURTIS-SMITH

Curtis Curtis-Smith joined the WMU faculty in 1968, where he has taught piano, music theory, and composition. An internationally recognized composer, he is the recipient of over 100 grants, awards, and commissions, including a Guggenheim Fellowship, the Koussevitzky Prize at Tanglewood, the Prix du Salabert, and grants from the American Academy of Arts and Letters, the Rockefeller Foundation, the National Endowment for the

Arts, the New York State Council for the Arts, and most recently commissions from the Barlow Endowment and the Harvard University Fromm Foundation. His music is published by Theodore Presser, Marks Music, and Editions Salabert. At age 38, he was the youngest faculty member ever awarded WMU's Distinguished Faculty Scholar Award, the university's highest academic honor. In 2001, his *Twelve Etudes for Piano* were selected for the repertoire list for the Eleventh Van Cliburn International Piano Competition.

As a faculty member at Western since 1973, **Trent Kynaston** taught not only hundreds of classical and jazz saxophonists, but founded and led the University Jazz Orchestra. Along with Professor Robert Ricci, Kynaston helped to create the School of Music's Jazz Studies program.

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



Trent
KYNASTON

Robert Ricci was Professor of Composition and Jazz Studies at WMU since 1968. He has been published by the Music Educators Journal, and is a frequent contributor to the *Keyboard Classics* and *The Piano Stylist* magazines with articles pertaining to jazz harmony and composition.

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

THANK YOU...



Robert
RICCI

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

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



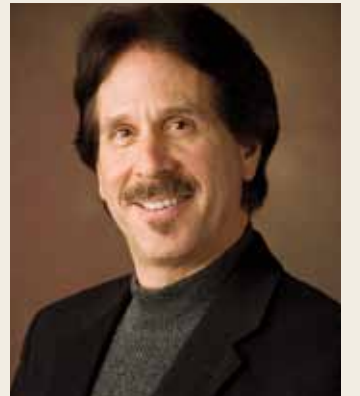
Karen
WICKLUND

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

Dr. Wicklund is the winner of numerous awards, among them the First Place Winner of the San Francisco Opera Center Auditions, Metropolitan Opera Regional Semi-Finalist, National Finalist in the American Opera Auditions and Emma Roe Award Winner, Ragland Opera Fellowship at Northwestern University, Emma Roe and Union League Awards, and National Finalist in the 1981 National

Association of Teachers of Singing Artist Awards. Dr. Wicklund's performances have included a *Messiah* at DeVos Hall in Grand Rapids, recitals in St. Petersburg, Russia, at the Sheremetyevsky Palace, *Carmina Burana* in Austin, Texas, and solo appearances with the WMU Orchestra and Grand Chorus in Beethoven's Ninth Symphony and Mozart's *Requiem*.

Steve Zegree, the Bobby McFerrin Distinguished Professor of Music, retired from Western Michigan University after 34 years as director of Gold Company, and an instructor of piano and jazz theory.



Steve
ZEGREE

Internationally recognized as a vocal jazz conductor and educator, Dr. Zegree is also active as a pianist, arranger, and producer. As pianist with the Western Jazz Quartet he has recorded four CDs and performed throughout the world.

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

Steve Zegree will join the faculty of Indiana University in fall 2012 as the Pam and Jack Burks Professor of Music and director of the Singing Hoosiers.



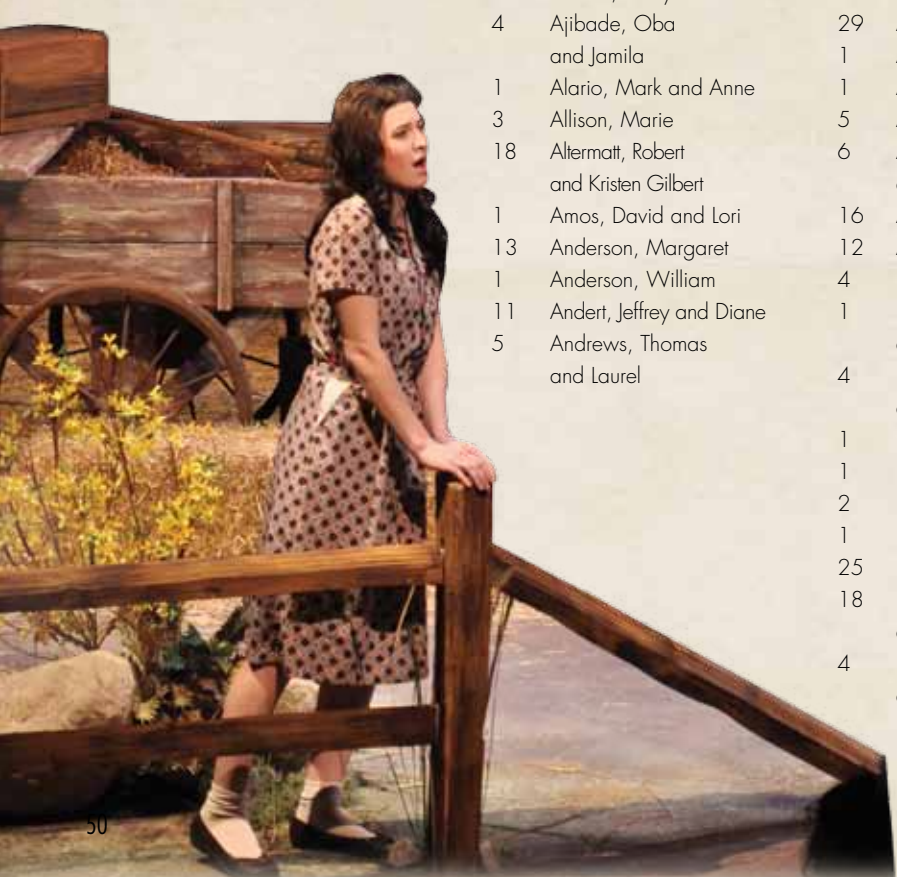
2011 Honor Roll

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

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

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|--|--|-------------------------------------|
| 15 Adams, Mary L. | 8 Anne, Loretta | 3 Beauregard, Patrick and Christina |
| 4 Ajibade, Oba and Jamila | 29 Appel, William and Jean | 1 Beck, Benjamin |
| 1 Alario, Mark and Anne | 1 Archer, Ronald | 20 Beech, George and Beatrice |
| 3 Allison, Marie | 1 Aronson, Justine | 1 Bell, Leatrice |
| 18 Altermatt, Robert and Kristen Gilbert | 5 Artist, Jim | 3 Benedict, Barbara |
| 1 Amos, David and Lori | 6 Atkinson, James E. and Loretta L. | 11 Bennett, Jack and Elsie |
| 13 Anderson, Margaret | 16 Avery, John D. | 1 Bennink, James |
| 1 Anderson, William | 12 Azkoul, Robert | 1 Betz, Michael and Connie |
| 11 Andert, Jeffrey and Diane | 4 Bailey, Jennifer | 1 Bild, Stephen |
| 5 Andrews, Thomas and Laurel | 1 Bailey, Richard and Gudrun | 39 Bjerregaard, Carl and Marcia |
| | 4 Baker, Bernard and Carol Ann | 1 Black, Carla |
| | 1 Ballen, Harold | 4 Blanchard, Dale |
| | 1 Balz, Alice | 1 Blashill, Mary Gail |
| | 2 Barr, Thomas | 4 Blickle, Peter |
| | 1 Bartel, Candace | 18 Bluett, Maureen |
| | 25 Bate, Sherry | 16 Boelkins, Paul and Mary |
| | 18 Baxter, Terry and Stephen Jefferson | 1 Boersma, Teresa |
| | 4 Beal, Pamela and William Walma | 5 Bothwell, Donald and Betty |

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|--|-------------------------------------|-----------------------------------|-------------------------------------|
| 27 Bowersox, Kathlyn | 41 Christian, Daniel and Jill | 1 Dailey, Kathleen | 1 Dzwik, Mark and Niki |
| 7 Bowman, Jean | 1 Ciejka, Jan and Teresa | 9 Daneman, Marc and Linda | 10 Edgerton, Janice |
| 15 Bradfield, James and Mildred | 1 Cioe, Greg and Sally | 2 Dauw, Louis and Beverly | 6 Edwards, Michael B. |
| 1 Bradshaw, Candyce | 5 Clevenger, Robert and Pamela | 21 Davidson, Clifford | 24 Edwards, William |
| 2 Breu, Marlene | 11 Closz, David and Clare | 1 Davidson, Louise | 20 Ehrle, Nancy |
| 24 Briere, A. Robert and Betsy | 5 Clough, Donald and Pamela | 4 Davis, Robert and Barbara | 15 Elder, J. Stewart and M. Irene |
| 36 Brill, Marilyn | 1 Clouse, Janelle | 2 Decker, Larry and Debra | 1 Elkus, Robert and Robin |
| 5 Bristol, David and Mary | 24 Colgren, Joan | 24 DeDee, Bruce and Dorothy | 2 Ellis, Donald and Lois |
| 1 Brooks, Rena | 24 Collins, William and Carol | 11 DeForrest, Maxine | 34 Ellis, Jack and Joellyn |
| 2 Brown, Kurt D. | 1 Combie, Christopher | 35 Dehn, Roger and Barbara | 24 Emerson, Ted and Helen |
| 5 Brown, Larry and Cynthia | 27 Combs, William and Marie | 14 DeLaney-Lehman, Maureen | 1 Endias, Robert and Eileen Stryker |
| 1 Brown, Sherri Jo | 1 Conaton, James and Carolyn | 5 DeLaney, Robin M. | 35 Engelke, Hans |
| 25 Bruce, Barbara | 31 Conly, Lisle and Anita | 1 Della Pia, Joyce Diane | 13 Evans, Julie |
| 3 Bruner, Karen | 27 Connable, Tenho | 6 DeRubeis, Paul and Darlene | 1 Ewers, Landon |
| 5 Bullock, Andrew and Barbara | 1 Cooley, Robert and Sarah McFerran | 1 DeRuijter, Ronald and Carol | 6 Facktor, Matthew |
| 35 Bullock, Mary | 3 Corak, Robert and Susan | 37 Detgen, Corbin and Dixie | 15 Facktor, Michael and Carolyn |
| 22 Bunda, Mary Anne | 6 Cordier, Sherwood and Mary | 19 Detter, Larry and Diane | 30 Farrand, James C. |
| 19 Burkley, Jeff and Merrikay Oleen-Burkey | 3 Cornhill, Harold and Barbara | 1 Dieward, Leo and Janet | 12 Farris, Barbara |
| 2 Busch, Ellen | 4 Courtney, Bob and Laura | 17 Doerr, Robert | 40 Faustman, Marcella |
| 1 Bush, Terry and Lori | 1 Covault, Maureen | 7 Dolan, James | 1 Ferguson, Stephen and Constance |
| 33 Bussard, Leonard and Sharon | 9 Cox, Steven and Janice | 42 Doubleday, Carl | 3 Fischer, David and Mary Ellen |
| 17 Buttermore, Margaret | 4 Crippin, Judith | 17 Douglas, Fred and Nancy | 2 Fisher, Kenneth |
| 1 Cafagna, Carl | 12 Crocker, Sandra Larson | 28 Dundas, Michael and Pamela | 32 Fisher, Marilyn |
| 4 Cafaro, John and Beth | 11 Cron, Kenneth and Jolene | 2 Dunham, Malcolm and Nadine | 2 Fitzpatrick, Heather |
| 7 Cake, Peter and Marilyn | 3 Cropsey, Susan | 2 Dunn, John and Linda | 2 Fitzwater, Milton and Karin |
| 14 Carr, David and Deana | 13 Cuddeback, Bruce | 19 Dvorak, David | 1 Flynn, Patrick and Rennee |
| 1 Carter, Cameron Craig | 8 Culley, Jim and Kathy | 2 Dyer, Michael | 35 Fonken, Gunther and Agnes Hughes |
| 23 Carter, Sara | 4 Curry, Edwin | 6 Frank, Lawrence and Mary Louise | |
| 8 Casebeer, Karen L. | 1 Ceru, Victor and Barbara | | |
| 4 Cavis, Anthony and Janelle | 5 Chormann, Richard and Carolyn | | |
| 1 Ceru, Victor and Barbara | | | |
| 5 Chormann, Richard and Carolyn | | | |



14	Friedman, Franklin and Rae	8	Hamlin, Dixie Lee	2	Johns, Elaine	3	Levenburg, Nancy
		7	Hamm, Howard	1	Johns, Suzanne	11	Lewis, Angela
2	Frizzell, Guy, Jr.	11	Hamner, H. Nicholas	33	Jones, Stephen and Linda	1	Lewis, Sandra
1	Frost, Michael	1	Harrington, Rev. Sally Kay	2	Jose, Lawrence	5	Lewy, Jane
24	Frost, Paul and Mari	3	Harris, Douglas	4	Jung, Norman and Barbro	6	Liechty, Douglas and Diana
5	Gadwood, Robert and Kathleen	2	Hartwell, Brian		Kaczor, Jeffrey and Shannon	6	Lincoln, Joyce
17	Gagie, Joe and Sandra	12	Harvey, Beverly	3		1	Lindeman, Edward and Carole
1	Galer, Mary	1	Hayes, John and Janice		Kahn, Wilma Jean		
5	Gamble, Clara	2	Hayes, Ruth	2			
12	Gardner, J. Alex and M. Arlene	17	Hearron, Martha	41	Kasdorf, Thomas and Gail	31	Loen, Orlin and Helen
		1	Heath, Harry and Nancy		Kasperski, Rich and Judy	16	Longnecker, Josephine
20	Garrett, Andree A.	1	Heavey, Allan and Shirley	1		25	Lorch, Glenn and Claire
15	Garrett, Christopher and Dawn	2	Heckler, Jay and Diane	2	Kempe, David and Karen	19	Lower, John and Lucy
		10	Hegel, Robert and Margaret	6	Kenney, Daryl and Denise	31	Lund, John
16	Geil, Robert and Marilyn	8		17	Kerr, Kathleen	18	Lundgren, Dennis and Colleen
9	Geis, Michael and Barbara	24	Heinig, Edward and Ruth	1	Kessel, Constance		
		5	Heintz, Richard	1	Ketchum, Laura Jane	3	Luther, Marjorie
13	Gettel, Mary	1	Hendrix, Renee and Charles	22	King, Charles III	5	Lyster, Linda
8	Gianakaris, C.J. and Ann	6		1	King, James	1	MacDonald, Judy
24	Gilson, Catherine	11	Heng, Melissa	14	Kirk, Vonda	39	Machowski, Thomas
11	Giovannini, Dorothy	27	Hester, Jackson	1	Kirsten, Marc and Georgienne	12	Macknosky, Dee
3	Gist, Nancy	1	Heyboer, Douglas and Diane	14	Kirton, Kenneth and Marlena	10	Madden, I. Charles and Susan
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Marcella Faustman, professor emerita of music at Western Michigan University, died May 1, 2011. She was 104. Marcella was born on April 14, 1907, in Moberly, Mo. She married Philip F. Faustman III on August 27, 1950, who preceded her in death on September 15, 2008. Her career at WMU spanned nearly three decades, joining the faculty in 1949 as a vocal instructor and retiring in 1977. She was a member of the National Honor Society, Actors Equity, National Association of Teachers of Singing, Sigma Alpha Iota and the American Association of University Professors. Marcella enjoyed 30 years of boating with her husband, cruising the Great Lakes during the summer months on their Trawler, "Spray."



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



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

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2011–2012

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Justin Benavidez, *Tuba*
Gene Bertoncini, *Guitar*
Alex Brown, *Piano*
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