

The Perfect Pitch

2015



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DEAR FRIENDS:

In 2013, the School of Music celebrated its 100th anniversary, and it is worth reviewing the 2012 and 2013 issues of *The Perfect Pitch* posted on our website (wmich.edu/music/about/newsletters) for articles on the Centennial Celebration.

As we move forward into our second century, we continue our mission of preparing students for an ever-changing professional world. To accomplish this, we will continue to build on the things that we have always done well – performance and our core curriculum – while also incorporating innovation and technology into our program in order to offer our students the best professional training possible. Tradition and Innovation is our focus for the future, and our focus for this issue of *The Perfect Pitch*.

I have asked the faculty to write about some of the highlights of their respective programs, which you will read about in the feature article. Since I don't need to duplicate any of that information, I will just say that I am extremely proud of our accomplishments and excited for the future.

After more than 30 years of teaching in the clarinet studio, I was prepared for a different perspective on the School of Music as I transitioned into the position of Director. As I mark my one-year anniversary as Director, however, I am a little surprised at how very different it is. I now take even greater pride in the accomplishments of our remarkable faculty, and there were several times this past year that student performances moved me to tears. I am grateful for the artistry, the scholarship, and the industry of both the students and the faculty, and I am deeply appreciative of the work of the School of Music support staff, who provide critical and necessary support for the many activities you will read about in this newsletter. I would also like to acknowledge the work of my predecessor, Dr. David Colson, who provided excellent leadership and vision for the program, including these newsletters. I am immensely proud of the feedback we continue to receive that these have been among the very best publications of their type in the six years he produced them.

I am asking for your help with our future. With funds becoming increasingly more difficult to come by, we rely on your help to not only sustain but to build on our creativity, to move forward with our mission and our vision. Any gift you are able to make helps us to achieve the things that you will read about in this newsletter, and if you have a particular area that you would like to support, we will be sure the funds are specifically routed to that. Please contact me directly if I can help or if you have anything you would like to discuss. I can be reached at bradley.wong@wmich.edu or by phone at (269) 387-4671. Gifts can also be made online at wmich.edu/music/giving, or contact me for more information. We also appreciate your support in non-financial ways – attending our programs, promoting the school to prospective students, comments on social media, etc. All of these gestures have an impact on what we do – so thank you, on behalf of the students, faculty, and staff of the School of Music.

Sincerely,

Bradley Wong

Bradley A. Wong, Director



TRADITION AND INNOVATION

The School of Music moves into its second century of excellence



47th annual Spring Conference
on Wind and Percussion Music

In 2013, the School of Music celebrated its 100-year anniversary. As we move forward into our second century, we continue to fulfill our mission of preparing students for an ever-changing professional world through rigorous study, research, performance, and application. The productivity of our students and faculty remains at an extraordinary level, but we will remain diligent in our efforts to incorporate new technology and innovative curricula to maintain our standing as an internationally recognized leader in the musical arts.

The many notable accomplishments of our undergraduate and graduate student performance majors, performance faculty, and faculty ensembles-in-residence are well documented in other sections of this issue of *The Perfect Pitch*. Here are some items of note from student and faculty in other areas in the School of Music.

ENSEMBLE ACTIVITIES

Choral Activities

Twenty-four students from the WMU chapter of the American Choral Directors Association (ACDA) traveled to Salt Lake City, Utah, for the biennial national convention. The students attended concerts, workshops, lectures, and reading sessions – and connected with alumni from around the country.

In spring 2015, the choral program hosted **Andrew Megill**, Director of Choral Activities at the University of Illinois, for a three-day residency that culminated with Megill guest conducting at the Southwestern Michigan Vocal Festival. During the residency, Megill gave several conducting master classes, choral workshops, and private coaching sessions.

In February 2015, choral conductor **Mollie Stone** came to campus through the Visiting Scholars and Artists Program. Stone gave choral workshops about South African and Georgian song, and also gave a conducting master class to the choral conducting class.

In March 2015, the choral program hosted Swedish choral conductor **Gisela Hök Ternström**, who gave workshops in Swedish choral diction and Swedish choral tone to the University Chorale and Collegiate Singers. She also gave a guest lecture to the Choral Methods class.

Band Activities

The Bronco Marching Band traveled to Boise, Idaho, in December to perform at the Famous Idaho Potato Bowl, supporting our successful football team.

The University Band Program hosted world renowned composer **Dana Wilson** for its 47th annual Spring Conference on Wind and Percussion Music. Over 100 high school musicians combined to form the Dana Wilson All-Star Band. Our University Symphonic Band performed music by Wilson and Scott Boerma and featured WMU horn professor Lin Foulk as soloist.

The annual three day University Symphonic Band tour took the ensemble to several Michigan high schools (Grand Ledge, Charlotte, Eaton Rapids, and Lakewood) to perform for and with their students. WMU horn professor **Lin Foulk** highlighted the concerts with thrilling performances of Scott Boerma's *Zirk*. The graduate student brass and wind quintets also performed and taught master classes for the high school musicians.

In December, the University Symphonic and Concert Bands presented a "Christmas Card for the Community" holiday concert in Miller Auditorium.

Orchestra Activities

The University Symphony Orchestra collaborated with the Stulberg International String Competition to feature 15 year old Canadian violinist **Emma Meinrenken**, the 2014 Stulberg Competition Silver Medalist, as soloist at Chenery Auditorium in October 2014.

In December 2014, the orchestra performed Tchaikovsky's ballet, *The Nutcracker*, with the famed Moscow Ballet at Miller Auditorium to a packed and appreciative audience.

EMMA MEINRENKEN
2014 Stulberg Competition Silver Medalist





Pioneer Music Educator and Visiting Scholar Symposium



2015 Showcase

MUSIC EDUCATION

The Pioneer Arts Education Symposium in Music Education 2015

by John Lychner, Professor, Music Education

This spring, the School of Music hosted its fifth Pioneer Music Educator and Visiting Scholar Symposium. The event featured **Dr. Robert Duke** from The University of Texas at Austin as the Visiting Scholar, and we honored **Dr. Richard O'Hearn**, Professor and Director Emeritus of the School of Music, as the Pioneer Music Educator

for 2015. The Symposium was held on Monday, March 16 and Tuesday, March 17, 2015. **Thomas and Sandra Reece** established this residency at Western Michigan University that occurs every two years in the School of Music and focuses on music education. The Symposium celebrates those who established and made major contributions to music education at WMU and in West Michigan. **Professor Marilyn Heim, Professor Will Hahnenberg, Mrs. Cindy Swan-Eagan, and Mr. Les Rowsey** have been our previous honorees. In addition to honoring a "pioneer," we encourage the pioneering spirit by bringing a national figure to campus to inspire our students and faculty alike. **Dr. Peter Webster, Dr. Clifford Madsen, Dr. Scott Shuler, and Dr. Timothy Brophy** have been our previous Visiting Scholars.

The focus of the 2015 event was how we learn music. Our Visiting Scholar, **Dr. Robert Duke**, is the Marlene and Morton Meyerson Centennial Professor and Head of Music and Human Learning at The University of Texas at Austin, where he is University Distinguished Teaching Professor, Elizabeth Shatto Massey Distinguished Fellow in Teacher Education, and Director of the Center for Music Learning.



DR. ROBERT DUKE & DR. RICHARD O'HEARN
School of Music – Pioneer Music Educator & Visiting Scholar Symposium

He also directs the Psychology of Learning program at the Colburn Conservatory of Music in Los Angeles. His research on human learning and behavior spans multiple disciplines, including motor skill learning, cognitive psychology, and neuroscience. Duke prefers the concept of music learning rather than music education because it helps people to focus on what we are actually doing: learning music. Duke's presentations addressed a variety of topics including transitioning from student to teacher, research tools in music learning, and inspired musical performance for all learners. He spoke to classes, was the featured speaker for Convocation, presented the keynote address for the Symposium, and met with faculty and administrators in the School of Music, the College of Fine Arts, and beyond.

We honored **Dr. Richard O'Hearn**, Director and Professor Emeritus from the WMU School of Music, as our 2015 Pioneer Music Educator and were inspired by stories from his career and tributes from his colleagues and friends. O'Hearn came to WMU at a time when the School of Music was growing, and he brought truly pioneering approaches to music education, transforming the program. A prime example of O'Hearn's legacy is our current, field-based methods classes that took the standard 40 hours of observation required by the College of Education and incorporated them into those classes, making the experience interactive rather than solely observational. He also established the innovative four-summer master's program in music education, a model that has been copied by

universities across the country. In addition, he was active in numerous professional organizations and worked with a number of local schools on curriculum development. He discussed his career and activities in a presentation for music education students and encouraged everyone to believe in possibilities in spite of difficulties. We were allowed a glimpse into both his professional life and his personal life via pictures, presentations, and quotes at the Award Ceremony on Monday evening in the Dalton Center Lecture Hall, which was followed by Duke's keynote address and a public reception.

We were pleased to have alumni and local music educators join us for this Symposium, which was well attended by WMU students, faculty, and administrators. Attendees continue to report that they were inspired by what they experienced and are applying what they learned to their professional lives.



2015 Showcase

SUMMER GRADUATE MUSIC EDUCATION DEGREE PROGRAM

by David S. Smith, Professor, Music Education

In the summer of 1990, Western Michigan University became one of the first in the area to offer a graduate degree in music education which could be completed entirely through four consecutive summers of graduate coursework. Still continuing today, coursework in the summer graduate music education program focuses on the application of theory to practice, in relation to foundational courses in music education, supporting courses in music history and music theory, and workshop or direct application experiences.

This summer, an intensive workshop in entrepreneurship for music educators begins the programming in late June, with five-week courses in philosophy, assessment and evaluation, and music theory ending during the first week of August. The trademark Tuesday, Wednesday, Thursday class schedule during the five-week classes allows for long weekends to either catch up on homework or take a quick vacation. Degree completion ranges from two summers with coursework during the academic year for those who are highly motivated to finish, to six summers for those who wish a more leisurely pace.

A welcome addition to the summer program for many students has been the availability of scholarships specifically allocated for in-service music educators. Since the summer of 2007, an endowment established by the estate of Elsie Kohlenstein Watson has provided need-based scholarships to graduate music education students, with over \$100,000 in Watson Scholarships being awarded to date. This summer, seven students received awards totaling \$25,000. While Watson Scholarship funds have allowed many recipients to complete Master of Music in music education degrees, others have used the graduate coursework credits earned with Watson Scholarships for recertification purposes.

If you or someone you know is in the market for summer professional development coursework in music education, you may find that WMU has just what you're looking for. If you would like more information about the WMU Summer Graduate Music Education program, or Watson Scholarships, contact Dr. David Smith, Graduate Music Education Advisor (david.s.smith@wmich.edu).

SATURDAY MUSIC LAB

by David S. Smith, Professor, Music Education

Participating in Saturday Music Lab has become an ideal means for students who intend to major in music education, but who haven't been admitted to the upper level methods courses, to gain experience with children and music education. Over the five years that this program has been in existence, assisting the Saturday Music Lab master teachers has helped many early career students to decide that they're on the right path with music education. It's so beneficial that involvement in Saturday Music Lab is now a curricular requirement for students in MUS 1800: Experiencing Music Education and MUS 2480: Teaching and Learning in Music.

This past year, over 200 children in kindergarten through sixth grade participated in singing, moving, drumming, and playing Orff instrument classes, with a pop combo instruments class added this year for children in the fifth and sixth grades. **Brandon Mattson** (MM'10 in music education), elementary general music specialist at Watervliet, agreed to serve as master teacher for this class, joining other WMU School

of Music alumni **Kim Licavoli** (BM'81 in music education), **Stephanie Measzros** (BM'94 in music therapy, MM'11 in music education), and **Carolyn Koebel** (BM'97 in music therapy/performance), along with **Marcia Working** in providing not only enrichment for area children, but also mentoring to the WMU music education students who assisted them.

During opening and closing times, all of the children participated in large group experiences coordinated by the master teachers. A few of the favorite activities were dancing to "Great Big House," participating in a whack-a-doodle passing game, moving to "The Moldau," celebrating the Chinese New Year with drummers, recorder players, and Lion dancers, and singing along with "Thinking Out Loud" performed by the Pop Combo group.

Community interest in the Saturday Music Lab is growing, with reports about the Lab appearing in the Michigan Music Educator, Kalamazoo Gazette, and online in WMU Alumni Stories. It has also become a destination of choice on Saturday mornings for school friends, Girl Scouts, and area homeschoolers. It's not always easy finding space in Dalton Center for our expanding program, but it's a good problem to have!



COMPOSITION

by Lisa R. Coons, Assistant Professor, Composition

The 2014–15 academic year was one marked by a number of exciting composition studio guests and collaborators. Two internationally renowned ensembles visited WMU as part of the New Sounds Festival and the Bullock Performance Institute (BPI). *Ensemble Dal Niente*, referred to as “super musicians” and “some of the best new-music virtuosos around” by the Chicago Tribune, and the *Mivos Quartet*, heralded as “one of America’s most daring and ferocious new-music ensembles” by the Chicago Reader, both performed concerts, led master classes, and read through works by student composers. In addition to these New Sounds Festival headliners, an impressive group of guests offered concerts, collaborations, lessons to composers, and other events through Composition Seminar, including composer and Irritable Hedgehog record label founder David D. McIntire, composer Bruce Trinkley of the Penn State School of Music, composer Dana Wilson of Ithaca College, new music pianist Kari Johnson, Chicago-based harpist Ben Melsky, and the trumpet and cello duo known as Kludge. Three student composers – Matthew Fountain, Nathan Haering, and Eric Hester – collaborated with Emmy Award-winning musician Van Anh Vanessa Vo on new works for traditional Vietnamese instruments for a BPI concert in February 2015.

Several composition students presented their work professionally, including Douglas Osmun, who was accepted to the highSCORE Festival in Pavia, Italy, in August 2015. There he enjoyed a performance of his guitar quartet by festival musicians and two weeks of intensive study with composition faculty from Princeton, Yale, Peabody, and the Verdi Conservatory in Milan. Osmun was also commissioned by American Road Magazine Podcast and received the premiere of his new work for the 2014 Ron Nelson Award by the WMU Symphonic Band. Kevin Kerr’s saxophone quartet was performed at the North American Saxophone Association Region 5 Conference and Bernard Walasavage’s *The Grind* was published as part of PARMA Recordings’ Anthology of Music. Neal Endicott had new works performed by the ConTempora Ensemble

of Macedonia and was commissioned by the Traverse City East Middle School Symphony Band. Eric Hester’s *Perplexed Music* was performed by the Reeths-Puffer Madrigals, and their performance earned one of only five excellent ratings at this year’s MSVMA District Choral Festival. Hester also presented a poster at the Texas Society for Music Theory Conference titled “Accessibility, Flexibility, and Effectiveness: Applying Dr. Matthew Shaftel’s Analytical Method to Alban Berg’s *Wozzeck*.” Robert Squiers had performances of his *Kyrie* by the Battle Creek Men and Boy’s Choir and his *Andromeda* by the Tecumseh Pops Orchestra.

The composition studio also administered two important internal awards. Senior Eric Hester’s string quartet, *Grapeshot*, won the 2014–15 Franklin G. Fisk Composition Award for Chamber Music. The award, endowed by the family of the late WMU professor Franklin G. Fisk, was externally adjudicated by composers active in the field, including Chen Yi (University of Missouri–Kansas City), Mark Phillips (Ohio University), and Joo Won Park (Oberlin Conservatory). Master’s student Kevin Kerr was awarded the 2015 WMU Composition Commission for Large Ensemble, which was adjudicated by Oscar Bettison (Peabody Institute of the Johns Hopkins University), Amy Beth Kirsten (also of Peabody), and Robert G. Patterson (Memphis Symphony Orchestra).

Additionally, many of the students were active professionally and academically beyond their composition studies. Maria Paterno received multiple scholarships, including the President’s Scholarship for Study Abroad, for her spring semester in Bonn, Germany. Douglas Osmun was one of three founders of the Audio Engineering Society’s WMU Chapter, serving as Secretary of that organization. Osmun was also chosen as a student representative for the Society of Composers, Inc. Region V. The Western Student Composers Alliance programmed and promoted four concerts exclusively featuring recent compositions by our student composers, and the group was recognized as a Society of Composers, Inc. student chapter.



2015 Showcase



MUSIC THERAPY

The Music Therapy program continues to grow in enrollment, outreach, and scholarly development. Enrollment for the 2014–15 academic year exceeded 100 students, as it has done for the last several years. Current students in the program are completing internships locally in the Kalamazoo area; regionally, in the Midwest; and nationally, spanning from California to Florida. The program's graduate and undergraduate students continue to make meaningful contributions to the community through their work in clinical practice and garnered several prestigious awards this year.

INDIVIDUAL HONORS AND ACCOMPLISHMENTS INCLUDE THE FOLLOWING.

- Graduate student **Donovan Thakur** has been selected to receive scholarships from four organizations: the Michigan Music Therapists Memorial Scholarship; the Cheryl Krul Memorial Music Therapy Award (Birmingham Musicale); the Burrell-Upton Music Therapy Award (Michigan Federation of Music Clubs); and the Irma Carey Wilson Music Therapy Scholarship (National Federation of Music Clubs).
- Graduate student and recent alumna **Ann Armbruster** was awarded a Graduate Student Research Award for her master's thesis research, titled "The Status of, Teacher Attitudes Towards, and the Impact of Music Therapy Inclusive Music Education in Michigan" (Advisor: Edward Roth).
- Graduate student **Jason Keeler** also won a Graduate Student Research Award for his master's thesis research, titled "The Neurochemistry of Singing: Social Bonding and Oxytocin" (Advisor: Edward Roth).
- Graduate student and recent alumna **Caitlyn Bodine** completed her master's thesis research, which was a collaboration with Spectrum Hospital in Grand Rapids, Mich., where she and WMU alumna **Erin Wegener** partnered with **Dr. Wendy Magee** (Temple University) on a study to examine the use of a music therapy-specific assessment for patients with disorders of consciousness.
- Professor **Edward Roth** received the award for Scholarly Activity from the Great Lakes Region of the American Music Therapy Association at its annual conference in Minneapolis, Minn., in April 2015. Roth has also been a collaborating partner and principal investigator on two studies funded by the Kellogg Foundation: examining the use of music therapy with young children who experience a number of challenges due to issues with dysregulation, and evaluating the outcomes of music and occupational therapies on the ability of mothers and their infants exposed to opiates prenatally.

INNOVATION/TECHNOLOGY

The BRAIN Lab

The Laboratory for Brain Research and Interdisciplinary Neurosciences, otherwise known as the BRAIN Lab, is currently partnering with multiple departments on WMU's campus and with research teams around the country.

CURRENT PROJECTS INCLUDE THE FOLLOWING.

- Professor **Edward Roth** has continued his research collaboration through the BRAIN Lab examining the neural correlates of creative and interactive improvisation in children using fMRI with Dr. Charles Limb, formerly of Johns Hopkins Medicine and now the Chief of Otolaryngology/Neurology and Skull Base surgery at the University of California–San Francisco.
- Graduate students **Jason Keeler** and **Brittany Neuser** conducted their combined study examining the effects of improvised singing on the production of oxytocin and flow state in the Music Therapy Clinic. Blood samples are being stored and will be analyzed in the neurobiology lab directed by Dr. John Spitsbergen and statistical analyses will be completed in the BRAIN Lab. Specifically, the study seeks to determine the feasibility of studying aesthetic behavior (singing, both from a score and improvised) through neurochemical (oxytocin and adrenocorticotrophic hormones) and behavioral means toward developing clinical studies and interventions to better serve individuals who have difficulty with social bonding, trust, and the use of verbal self-expression.
- Other activity in the BRAIN Lab includes the use of physiological measurements such as electrodermal activity and heart rate (measures of arousal) in a project designed to study the effects of hybrid music therapy and occupational therapy interventions to bond mothers to infants who were exposed to opiates prenatally. In a similar study, the lab is participating in a study that includes multiple departments on campus as well as several community agencies examining the effects of separate music therapy and occupational therapy interventions intended to help young children ages 3–6 learn to self-regulate. Both studies are funded by the W.K. Kellogg Foundation's Racial Healing grant.





Multimedia Arts Technology

by Richard Johnson, Assistant Professor,
Multimedia Arts Technology

The 2014–15 academic year marked the first year of the Bachelor in Science in Multimedia Arts Technology at Western. This resulted in an exciting year of innovation at the School of Music as new spaces, new courses, and new opportunities became available for students to work with contemporary digital technologies, create original projects, and collaborate with one another.

Our facilities were expanded and updated to provide students with state-of-the-art workspaces as classrooms and labs. A new student recording lab and classroom was developed, which includes a Whisper Room, a 36-channel mixer, various audio manipulation tools, microphones, and multiple options for recording. This lab functioned as both a workspace and as a classroom for courses in audio engineering. A wide variety of musical genres were represented in the student projects that were recorded, mixed, and mastered in the new space.

Four separate multimedia workstations, including both digital and analog soundboards and two 5.1 stations, were developed and updated to support classes in generative art, video, and programming for media productions. Students studying Electronic Music Aesthetics created projects on these systems that ranged in style from electronic dance music to abstract acousmatic concert music. Students in the new Audio for Video course completed projects in which they recorded Foley (post-production sound effects), provided automatic dialogue replacement,



and developed their own multimedia projects. Students in the new MIDI Orchestration course created both original works and realizations of acoustic music using sample libraries including the East West Symphonic Orchestra and Symphonic Choir.

Students in the Advanced Recording II class worked in the recently-renovated Western Sound Studio (WSS). Professional sessions with clients in the WSS this past year included small jazz ensembles, a big band, singer-songwriters, hip-hop artists, and numerous other groups. Students in this class had the opportunity to experience the process and techniques of production for a broad range of musical styles. To expand upon these studio experiences, **Ian Gorman** of La Luna Recording & Sound provided a guest lecture on mastering.

In the new Sound Reinforcement Practicum course, students had hands-on experience providing live sound reinforcement for concerts held in the Dalton Center Recital Hall. These students provided sound reinforcement for performing artists such as California-based Vietnamese performer **Van Anh Vanessa Vo** and the Chicago-based contemporary music group **Ensemble Dal Niente**. Students worked with a variety of loudspeaker configurations throughout the course, from basic stereo configurations to an 8.1 surround sound system for a multimedia concert. MAT students also provided sound reinforcement for Western ensembles such as the internationally-recognized **Gold Company**.

The 2015–16 academic year will include additional opportunities and experiences for the Multimedia Arts Technology students. Students will exhibit projects from the previous year at a “Best of MAT” event. Additionally, our seniors will be developing their Capstone projects, which are year-long projects that allow students to explore their interests and develop skills to pursue their career goals.

NEW FACULTY & STAFF



Barbara Adams graduated Summa Cum Laude from Western Michigan University and the Lee Honors College. She was awarded the James Knauss Senior History Award for a 4.0 GPA in history along with the most history credit hours of all seniors. Her Lee Honors advisor was Dr. Paul Maier, and her paper was on the first century of the Roman Empire from the reigns of Nero through Nerva. She also received a Secondary Teaching Certificate in History and Political Science. After more than 27 years with the University Bookstore and the WMU Bookstore, Adams joined the staff of the School of Music in September 2014. Her bookstore experience included interacting with faculty and students, textbook ordering, Internet sales, and financial reporting, among many other tasks. Barb loves all instrumental and choral music, but has no training herself. Various family members have had choral, piano, and flute training. She also has friends who have graduated from the School of Music at WMU and continues to be amazed and impressed by the caliber of the talent demonstrated by its students and faculty.



David Code has been appointed to the position of Associate Director of the School of Music. He will continue to serve as the Graduate Coordinator/Advisor, with additional duties including curriculum management, coordinating the mentorship of non-tenured faculty, overseeing the online admission processes, and acting as the delegate for the School of Music Director and the School of Music undergraduate advisor in their absence. He will continue a limited teaching assignment as he assumes his new administrative duties. Code has been a Fulbright Scholar and visiting researcher at the University of Oslo in Norway and the Norwegian Network for Technology, Music and Art, and has taught previously at Hobart and William Smith Colleges and at the University of Maryland. His undergraduate work was in viola performance, and his master's degree and doctorate are in music theory. He is the founder and director of KLOrk, the Kalamazoo Laptop Orchestra, and developer of the Groven Piano, a 36-tone interactive piano network which received its premieres in Oslo, Norway and the Gilmore International Keyboard Festival. A violist, Code also specializes in the performance of Norwegian folk music and dance, and he has taught at the International Workshops in Stavanger, Norway.



Michael J. Duffy IV began his appointment as Performing Arts Librarian and Head of the Harper C. Maybee Music and Dance Library in 2014. Before this, he was Music Librarian at Northern Illinois University since 2002. Currently, Michael is chair of the Resource Sharing and Collection Development Committee of the Music Library Association. He is a member of the Music Library Association, the Midwest Chapter of the Music Library Association, the International Association of Music Libraries, Archives, and Documentation Centres, and the Theatre Library Association. His writings have appeared in Music Reference Services Quarterly, Notes: Quarterly Journal of the Music Library Association, and Choice magazine. He recently co-authored a book with Alan Green titled Basic Music Reference: A Guide for Non-Specialist Librarians, Library Assistants, and Student Employees (Middleton, Wisc.: Music Library Association and A-R Editions, 2013). He holds graduate degrees from Dominican University and Northwestern University, and his undergraduate degree is from Western Michigan University. His teaching interests are music bibliography and information literacy instruction in the performing arts, and his research interests include information literacy in music, reference sources in music and music iconography, and library services and programming in libraries.



Jennifer Fiore holds a bachelor's and master's in music education (music therapy), and a Doctor of Philosophy from the University of Kansas. She has over 10 years of clinical experience working in hospice, oncology, and long-term care. While working in hospice, Fiore started a clinical training site for music therapy practicum students and a university affiliated internship. During her master's and doctoral studies, she worked as a Graduate Teaching Assistant, teaching music therapy courses and providing weekly supervision to students in a variety of clinical placements (medical, hospice, developmental disabilities, early childhood, long-term care, and mental health). Fiore has served as 1st and 2nd Vice President, and Secretary on the Board of Directors for the Midwest Region of the American Music Therapy Association (AMTA), and as a regional delegate to the AMTA Assembly of Delegates. She is a consistent presenter at the local, regional, and national levels. Her research interests include hospice, bereavement, stress and coping, and oncology.



Patricia Godoy is the Clinical Faculty Specialist and Professor of Music Therapy at Western Michigan University. Godoy draws upon her rich interdisciplinary background as a clinician, having earned her master's in clinical social work from Florida International University and her Bachelor of Music in music therapy and psychology from the University of Miami. Prior to teaching at WMU, Godoy worked as a music therapist in several clinical settings with diverse clients in the greater Miami area. Her clinical expertise includes working with populations such as the elderly, bereaved children and adolescents, and individuals with special needs; and complex and challenging problem areas such as mental health and substance abuse, chronic illness, and terminal illnesses. As a professional clinical social worker, Godoy is interested in the application of music therapy for clinical social work settings, and she is an advocate for education in cultural competency, specifically within Hispanic music and culture. She is also an accomplished vocalist, winning the Sigma Alpha Iota National Triennial Jazz Performance Award in 2009. In her private time, she serves on the Archives Committee of the Oshtemo Historical Society. Their current project is restoring the Benjamin Drake Homestead on North Drake Road.



Dannielle Sturgeon was hired in May 2015 as the Concerts Assistant in the Doubleday Concerts Office. Sturgeon graduated from Western Michigan University in 2011 with a Bachelor of Music in flute performance where she studied with Christine Smith and Martha Councell-Vargas. At WMU, she was in the University Orchestra, University Symphonic Band, the contemporary music ensemble Birds on a Wire, and various chamber ensembles and pit orchestras. In 2013, she earned a Master of Music in flute performance from The Ohio State University studying with Katherine Borst Jones. While at OSU, she performed with the Wind Symphony, Symphony Orchestra, OSU Flute Troupe, as part of the Society of Composers, Inc. Conference, and was a faculty member for the OSU Flute Workshop. Since moving back to Kalamazoo in the fall of 2014, Sturgeon has been performing, subbing for the Battle Creek and Southwestern Michigan Symphony Orchestras, and maintaining a small private studio.



RETIREMENT

Tribute to Professor Brian Wilson, MM, MT-BC

Brian L. Wilson was born in St. Petersburg, Fla., and earned the Bachelor of Music and Master of Music in music therapy from Florida State University. Prior to university teaching, Wilson was an active clinician.

In 1977, the master's program was started, making WMU one of a select group of universities offering both undergraduate and graduate training in music therapy. In 1979, the department received a three year grant from the state of Michigan to rehab a portion of East Hall in order to open a Music Therapy Clinic as well as hire a second faculty member and office associate. When the grant ended, the funding for the clinic operation and additional staff was absorbed into the university's base budget. In the early 1980s, Brian helped design the new facilities for the Music Therapy Clinic when the School of Music moved into Dalton Center.

Wilson is a frequent presenter at regional and national therapy associations including serving on the Board of Directors of the American Music Therapy Association (AMTA) for 10 years. He has received numerous accolades, including the Distinguished Service Award from AMTA in 2002 and the Honorary Life Member Award from AMTA in 2007.

In retirement, Brian looks forward to having time to kick back and relax a bit. With Barbara, his wife of 43 years, he plans to do some traveling and spend more time at their vacation home in The Villages, a mega-retirement community near Orlando. Most importantly, he will now have more opportunity to enjoy (and spoil) his two grandchildren who live in Kalamazoo.

STUDENT ACHIEVEMENTS

Ahmed Anzaldúa, graduate assistant choral conductor, was invited as a featured performer and presenter at the 2014 Miguel Bernal Jiménez Symposium. The symposium, organized by Las Rosas Conservatory and the Morelia Music Festival Miguel Bernal Jiménez, brought together 40 scholars and performers from six countries to discuss the music, life, and research of Mexican composer Miguel Bernal Jiménez. Anzaldúa performed the inaugural concert, presenting a recital of Jiménez's works for solo piano. He also gave a conference regarding the interpretation, influences, and context of Bernal Jiménez's most significant work for piano, *Carteles*; participated in panel discussions regarding Jiménez's choral works and role as choirmaster of Las Rosas Conservatory; and performed in a recital of music for piano and violin.

Amanda Bistolfo (graduate student from Davis, Calif.) was selected to conduct in the Michigan-ACDA Fall Conference Conducting Masterclass with guest clinician Simon Carrington, a founding King's Singers member and Yale professor emeritus. **Alyson Wendzel** (junior from Watervliet, Mich.) and **Samantha Doorn** (senior from Naperville, Ill.) were selected to participate in the undergraduate Conducting Masterclass with Emily Ellsworth, the Artistic Director of Chicago-based ensemble ANIMA and faculty at Northwestern University.

Theresa Huiber (senior from Twin Lake, Mich.) accepted the position of music teacher at Walton Charter Academy in Pontiac, Mich., shortly after receiving her bachelor's degree in music education.



EVAN CLIFTON
Bass Trombonist

Bass trombonist **Evan Clifton** (senior from Howell, Mich.) had an exceptional senior year. After being named a finalist in the International Trombone Association's Donald Yaxley Solo Competition (with the finals in Valencia, Spain in July), Evan has been taking auditions for grad school. His two top schools are both renowned programs for music and bass trombone – Northwestern University in Chicago and New England Conservatory in Boston. And in fact, because of who teaches at NEC, the opening at that school is probably the most competitive bass trombone graduate opening in the world! Prior to his audition at NEC, he was told by James Markey (who is also bass trombonist in the Boston Symphony) that he had only one opening this year. Evan was informed by both schools that he had been admitted and would be receiving substantial financial awards to each. After hearing back about their financial packages, he has decided to attend Northwestern University where he is accepting an 80 percent scholarship plus work study. Northwestern has five renowned trombone teachers (most of whom play in major orchestras and fly or drive to Chicago) who teach at various times throughout the semester, so he will have the opportunity to learn from each.



MICHAEL KLEPP
NAfME representative at Advocacy Summit

In June, **Michael Klepp** (junior from Rochester, Mich.) advocated for Music Education in Washington, D.C. He represented the state of Michigan through NAfME (National Association for Music Education) and met with the state representatives of MMEA (Michigan Music Educators Association). The Advocacy Summit was designed to expose students to the world of education policy, especially as it pertains to music education, and prepare them to enter the teaching field with tools, knowledge, and perspective that will contribute to their immediate and future success as educators. Because of the great timing, participants were fortunate to meet with several congressmen face to face as well as their managers to discuss the importance of music education. According to past experience, actually getting to meet with the congressmen is very rare because of their schedules. Klepp ended up being the only collegiate member from the state of Michigan present. Of the experience, Klepp wrote, "Taking everything that I've learned at WMU, and sharing my passion for music education at the nation's capitol was something special. Our main focus was to discuss the (ESEA) proposal, the Every Child Achieves Act of 2015. It retains the core academic subject section from No Child Left Behind and adds music as a core subject! It's hard to put into words the invaluable professional and personal relationships that I developed this week."



MAS QUE NADA
Latin Jazz Music Ensemble

Mas Que Nada, the 11 member Latin Jazz music ensemble, had a week long residency on the Caribbean island of Dominica. The group performed for community events, took part in outreach and cultural sharing opportunities, presented meaningful educational events, and opened the 2015 Jazz and Creole Festival. The group members were particularly touched being able to work with talented and attentive students ranging from middle school through university age. Exchanges included an evening with a traditional Dublanc Flamboyant Group which maintains dance and music traditions from over a century; a session with two leading Dominican musicians, Gregory Rabess and Ras Mo; and perhaps most meaningfully, a workshop with Ophelia Marie. An international performer and prolific songwriter, Marie offered input to each member of the ensemble. She was also visibly touched as it was the first time another ensemble did covers/transcriptions/arrangements of her repertoire to this extent. The tour highlight was opening the Jazz and Creole Festival. MQN was the first U.S. university ensemble to appear on the island, in any capacity, and the only student ensemble invited to the festival. Known as The Nature Island, and quite literally unspoiled since Columbus' time, Dominica provided the group with a number of adventures including snorkeling, swimming in hot springs, swimming to and off of waterfalls (!), hikes through rain forests, and other points of interest. It was a complete cultural and experiential success for everyone involved.



SONGSMTIH COLLECTIVE

The new album of poetry settings by Western Michigan University's Songsmith Collective is irreverent, and it's also wonderful. On eight diverse tracks, the group's 11 members write and play as though they don't know how hard setting poetry is supposed to be or how hallowed scholars consider the poems they've chosen. Whether setting poems by Yeats, Frost, Hughes, or WMU's own Traci Brimhall, the Collective creates music with an ease and freshness that clearly belongs in the present moment, and their creativity was rewarded with a 4.5 star review of the album in the May issue of Down Beat magazine.

"From the first-bloom briskness of *A Dust of Snow* to the martial orchestrations of Nolan and the lyrical richness of *Wealth-Ardella*, the album blossoms with evocation that matches and surpasses the stories in the text. The images, many well worn by time and overuse, are re-energized by the modern soul of the music. This soul is found, in part, in the orchestrations, which feature intriguing touches of muted trumpet, bass clarinet, flute, and rhodes as well as meaty horn harmony backing up singers Brooke Lauritzen and Elliot Weeks, and frequently coming to the forefront for contrapuntal soli. Compelling soloists interject, tackling obscure chord progressions without a hint of fear or reticence, and with a notable respect for their function in uplifting the theme of each piece. The closing setting of Traci Brimhall's *Imagine the Fire* is perhaps the farthest ranging piece of the album, starting with an aggressive swing rhythm, and climaxing with a rock-star-energy-level repetition of Brimhall's memorable line, "Imagine a piano lit on fire and pushed off a roof." The track, and the album, careen to an end with the sounds of the lowest keys of the piano sliding hopelessly into the abyss. The track is wild, unabashed, youthful, and – yes – irreverent. And – yes – it really works."

– Jeremy Siskind, WMU Professor of Piano

"Sometimes I am asked if I think jazz is dead. I quickly say no. Jazz is alive and well in places like WMU where students from the Advanced Jazz Ensemble made a recording of their compositions this spring. Members generated material – mostly settings of the poetry by Robert Frost, Langston Hughs, Yeats and Traci Brimhall. The use of improvisation and counterpoint as dialogue with the text and the human voice prove very effective, and the ensemble listens – they play and sing with dynamics and awareness. The work done by these young musicians reflects their curiosity, which jazz is about – the unanswered question, the constant searching. Throughout the recording you hear the intention of the ensemble – conscious of its mission of creativity and expression. The poetry is beautiful and serves to elicit the emotion echoed in the band."

– Luciana Souza, Grammy awarded Brazilian jazz singer and composer



CONCERTO CONCERT COMPETITION WINNERS

Three outstanding soloists were named winners in the 2015 Concerto Concert Competition and were featured with the University Symphony Orchestra on April 26. They are timpanist **Amber Feltrin**, tubist **Chance Trottman-Huiet**, and flutist **Maria Vizcarra**.

Percussionist **Amber Feltrin** is a senior from White Lake, Mich. majoring in percussion performance, studying with Prof. Judy Moonert. Feltrin graduated from Holly High School in Holly, Mich. She is a member of the University Symphony Orchestra, WMU Percussion Ensemble, and the new music ensemble Birds On A Wire. She has also subbed with the Kalamazoo Symphony Orchestra.

Tubist **Chance Trottman-Huiet** is a master's student majoring in tuba performance and studying with Dr. Jacob Cameron. Trottman-Huiet currently performs with the Graduate Brass Quintet, Western Winds, University Symphony Orchestra, and University Symphonic Band. He is the president of the WMU Music Graduate Student Organization. Trottman-Huiet received his bachelor's from DePauw University (Ind.), where he was awarded the DePauw Music Performance Award and the DePauw Faculty Distinguished Scholar Award. He has performed with the Littleton Symphony Orchestra and subbed for the Boulder Symphony Orchestra. Trottman-Huiet is originally from Berthoud, Colo. His other teachers have included tubist Orcenith Smith and bassist Jack Helsley.

Flutist **Maria Vizcarra** is a sophomore majoring in flute performance, studying with Dr. Martha Councell-Vargas. Vizcarra is originally from the District of Miraflores in Lima, Peru and has been living in the United States for six years. She is a member of the University Symphony Orchestra and has performed with the University Symphonic Band. She went to Madison Memorial High School in Madison, Wis., and studied flute with Danielle Breisach, a graduate of Western Michigan University. Maria was a first prize winner of the Wisconsin Flute Festival Young Artist Solo Competition in 2013, a featured soloist in the University of Wisconsin-Madison Summer Music Clinic, and a Philip Sousa Award Recipient in 2013.

VOICE AREA AWARDS

Opera Grand Rapids
Finalists: Matthew Hazel, Shaina Sanders,
Clare Regan, Alicia Renney
1st place: Alicia Renney

Regional NATS
March 7, 2015
Anderson University, Anderson, Indiana
Senior Women
1st place: Bridget Cappel
2nd place: Alicia Renney
3rd place: Marlyre Thompson

Graduate Women
3rd place: Valerie Martinez

Freshman Men
1st place: David Horwath

David Horwath also received the Jon Vickers
award for the most promising young singer.

GRADUATE AWARDS

Amanda J. Bistolfo
All-University Graduate
Teaching Effectiveness Award
School of Music Excellence in Teaching Award

Amanda Bistolfo completed a Master of Music degree in choral conducting. She is a graduate of Mount Holyoke College, the oldest women's college in the world, where she studied psychology and theatre arts. In the fall of 2011, Amanda became MHC's Choral Assistant, working under the direction of Lindsay Pope and studying conducting, theory, diction, history, and voice, and teaching aural skills and voice lessons. During her two years at Western, Amanda studied conducting with Dr. Kimberly Dunn Adams and Dr. Scott Boerma, and voice with Dr. Carl Ratner and Dr. Ken Prewitt. She was a lab instructor for conducting and choral conducting, for which she was selected to receive this award. She has conducted Collegium Musicum, the University Chorale, Collegiate Singers, Cantus Femina, Grand Chorus, and the Opera Chorus, as well as various community ensembles. Amanda plans to teach at the high school or college level, then get a doctoral degree.

Zachary J. Boyt
School of Music Excellence
in Research and Creative Activities Award

Zachary Boyt holds a Master of Arts degree in music with a thesis on "Gesture-Sensing Technology for Strings" as well as an undergraduate degree in cello performance from Western. He is a cellist, composer, and multimedia artist residing in Eugene, Ore. His work explores the musicality of data-driven instruments and data sonification. His music performance and research have been presented nationally at conferences and venues including EMM (Electronic Music Midwest), SCI (Society of Composers, Inc.), EABD (Electroacoustic Barn Dance), Stetson University, and FMO (Future Music Oregon). Currently, Zachary is pursuing a DMA in data-driven performance at the University of Oregon where he builds, composes for, and performs with new digital instruments. Zachary is also a co-artistic director and co-founder of Ensemble Kalamazoo, a new music ensemble performing works of the late 20th and early 21st centuries.

Joe Busuito
School of Music Excellence
in Leadership and Service Award

Joe Busuito received the Master of Music in wind conducting and was a graduate assistant in the School of Music. As a graduate assistant, he served an integral role in the function and education of the Western Michigan University Athletic Bands. In addition to his responsibilities with the Athletic Bands, Joe has assisted with the Symphonic, Concert, and Campus Bands, instructed courses in undergraduate conducting, and served as a mentor to basic theory students and pre-intern teachers. In August, Joe began a Doctor of Musical Arts in wind conducting at the University of Illinois Urbana-Champaign.

Michigan NATS
November 1, 2014
Michigan State University
Freshman Women
1st place: Isabel Abbott
3rd place: Hayley Girard

Freshman Men
1st place: David Horwath

Junior Women
3rd place: Clare Regan
3rd place: Melanie Walker

Senior Women
1st place: Tamsen Glaser
3rd place: Bridget Cappel

Graduate Women
2nd place: Valerie Martinez

Bach Festival Competition
1st place: Bridget Cappel
2nd place: Alicia Renney



DOWN BEAT
STUDENT
MUSIC AWARDS

Small Jazz Combo

Graduate College
Outstanding Performance
Lasse Grunewald Quartet
Andrew Rathbun, mentor

Vocal Jazz Soloist

Undergraduate College Winner
Sam Alhadid
Greg Jasperse, mentor

Vocal Jazz Soloist

Undergraduate College Winner
Monica Pabelonio
Greg Jasperse, mentor

Small Vocal Jazz Group

Undergraduate College Winner
Out of State
Greg Jasperse, mentor

Blues/Pop/Rock Soloist

Undergraduate College Winner
Kellen Boersma, Guitar
Andrew Rathbun, mentor

Original Composition –
Small Ensemble

Undergraduate College
Outstanding Composition
Elliot Weeks, “Dust of Snow”
Andrew Rathbun, mentor

Original Composition –
Large Ensemble

Undergraduate College
Outstanding Composition
Elliot Weeks, “Dust of Snow”
Greg Jasperse, mentor



CONTEMPLATING WEATHER

The University Chorale and new music ensemble Birds on a Wire are featured performers on the newly released *Contemplating Weather*, an album of works by renowned composer Paul Lansky. The album was released on the Bridge Records label. *Contemplating Weather*, the title inspiration for the album, is a multi-movement work for choir and chamber ensemble by Lansky. It was premiered in 2014 by the University Chorale and Birds on a Wire, and conducted by WMU faculty member Dr. Kimberly Dunn Adams. The piece was subsequently recorded locally on WMU’s campus. In addition to the title work, the album features performances of Lansky’s *Travel Diary* and *It all adds up* by the Meehan/Perkins duo and Quattro Mani. Grammy nominated producer and classical guitarist David Starobin produced the album. The album will be distributed internationally and is available for purchase or download through Amazon.com, iTunes, eMusic, Classicsonline.com, and other retailers. Dunn Adams, WMU’s Director of Choral Activities spoke highly of the students in saying, “The work our students did on this album is of the highest caliber. They brought professional-level musicianship and discipline to their performance of this piece, which – combined with their energy, enthusiasm, and fresh voices – makes for a truly remarkable recording.”

She added, “It’s not often that college ensembles are featured as performers on commercially distributed albums, backed by a label with the prestige of Bridge Records. This is not only a significant accomplishment but an incredible opportunity for our students. “The University Chorale, directed by Dunn Adams, is Western Michigan University’s flagship choral ensemble and represents the university at home and throughout the world. The Chorale has long been recognized as a top choral ensemble on the national and international stage, most recently taking second place in the American Prize Competition. Directed by Dr. David Colson, Birds on a Wire is comprised of graduate and undergraduate students from the School of Music and is dedicated to the performance of contemporary music, collaborating regularly with guest composers. Bridge Records, Inc. is an independent record label based in New Rochelle, N.Y. that specializes in 20th century classical music. This year, Bridge Records topped all classical labels with four Grammy nominations, and a fifth nomination for David Starobin as “Producer of the Year.”



TRAVEL NOTES

The most recent recording by the University Jazz Orchestra received a positive review from allaboutjazz.com. Reviewer Jack Bowers wrote, “*Travel Notes*, the seventh album by the Western Michigan University Jazz Orchestra, is much like the first half-dozen: big-band jazz whose design and performance are as consistently strong and artistic as one can envision at any level. Tom Knific, WMU’s director of jazz studies since 2000, has a keen ear for engaging songs, one of which is his own sunny composition, “That Day in May,” sandwiched nicely between a pair of themes by bassist John Clayton – the tasteful, well-grooved opener, “Blues for Stephanie,” and robust, gospel-flavored “Reverence.”

“Rounding out the impressive studio date are trumpeter Tim Hagans’ “Passing Giants” and a brace of evocative tunes by Israeli-born pianist Alon Yavnai, “Travel Notes” and “Spring Fever.” Soloists are sharp and resourceful, especially trumpeter Jon Ailabouni who is showcased on “Reverence” and the pensive “Passing Giants.” Ailabouni, guitarist Bryan Blowers, tenor Blake Cross, and pianist Mark Niskanen strengthen the cause on “Stephanie,” Blowers, bassist Andrew Rose, and tenor Dominic Carioti on “May,” Niskanen, Ailabouni, Carioti (soprano), and drummer Christian Euman on “Notes,” alto Michael Hudson-Casanova, baritone Marcus Johnson, and bass trombonist Aaron Buczek on “Fever.”

“Even so, it is the orchestra as a whole that carries the day, showing why it is a three-time winner as Best Big Band in Down Beat magazine’s annual student music competition and has earned 25 consecutive Outstanding Big Band awards at the Notre Dame Intercollegiate Jazz Festival. Brass and reeds are remarkably tight and perceptive, while the rhythm section never misses a beat. If, as some say, it is the ballads that separate the winners from the also-rans, “Passing Giants” shows clearly why WMU is at the head of its class.

“From start to finish, *Travel Notes* is an explicit model of superior big-band jazz. If there is a downside, it lies in the album’s modest 45 minute playing time. Aside from that, there’s nothing to reprove.”



METRICS

The Advanced Jazz Ensemble premiered a new work by its coach, Dr. Andrew Rathbun, titled *Metrics*. The Kalamazoo premiere was presented on February 11, and the Chicago premiere was on May 10. *Metrics* is a five-movement suite composed for a 10 piece ensemble. The idea behind the suite is derived from a variety of impressions of what the word metrics means. In jazz and improvised music, there is a trend towards shifting meters and odd time signatures, and this work makes widespread use of these devices. Metrics also refers to measurement and also the study of meter in poetry. The piece attempts to realize these ideals by formulating both “poetic” melodic statements and various forms which evolve in a measured way. The music is at times incredibly dynamic with a deep rhythmic drive, and at other times is plaintive and restrained. Kirsten Harvey has choreographed an engaging, evocative piece which has a deep connection to the music. Her work has a strong emotional core and has been widely praised as engaging and vibrant. In the same manner as the music, the dancers are asked to both realize ensemble passages and improvise with the musicians. The artists are required to navigate asymmetrical forms and phrases, and reflect these in their movements, and interact with the musicians in real time.

Lin Foulk

FACULTY NEWS

Students in a
Master Class with the
Western Wind Quintet

Kimberly Dunn Adams had a busy year filled with performances, workshops, and choral exchanges. Over the summer, she taught at WMU's SEMINAR and the Blue Lake Fine Arts Camp. At Blue Lake, Adams directed the Chamber Choir and also the Staff Choir & Vocal Ensemble, comprised of music majors from universities around the country. In August, she gave a presentation at MSVMA's Summer Workshop titled "Interdisciplinary Programming: Creating Interaction Between Your Choir and Other Academic Areas." In the fall of 2014, Adams was named one of fourteen Conducting Fellows for the 2015 ACDA International Conductors Exchange Program. This fellowship is only available every two years; this exchange will send Adams to Sweden to participate in conferences, residencies, and musical exchanges. In the spring of 2015, she was an invited adjudicator and clinician at several MSVMA District Choral Festivals and the Annual Gold Company Vocal Jazz Invitational. She also hosted workshops on campus at WMU with several high school choirs, including Hastings, Jenison, and Traverse City, and guest conducted at the Forest Hills High School Choral Gala.

Scott Boerma was invited to be the conductor of the Music For All Summer Symposium Honor Band, the KKY/TBS North Central District Intercollegiate Band, the West Genesee (N.Y.) Festival of Bands, and the Mid-Michigan Festival Honor Band. He continued his annual role as conductor of the Detroit Chamber Winds brass holiday concerts. Boerma was invited to serve as a conducting clinician for the Music For All National Concert Band Festival and as an adjudicator/clinician for the Carnegie Hall National Band & Orchestra Festival and the Texas UIL State Marching Band Contest. Locally, he maintained his active schedule adjudicating MSBOA festivals and doing clinics for Michigan high school bands. Boerma was commissioned by the Big Ten chapters of Kappa Kappa Psi to compose a concert band work, which was premiered at a KKY/TBS District Convention. Several of his compositions were performed throughout the nation by university and high school bands and regional and state honor bands. He wrote nearly 50 marching band arrangements for ensembles across the country, many of which were performed in large-scale-audience events like the Macy's Thanksgiving Day Parade, the Cotton Bowl, and several other bowl games and high school state championships. He was recently elected to serve as the president of the Mid-American Conference (MAC) Band Directors Association.

Lisa Renée Coons was selected as Composer-in-Residence for the 2015 Women Composers Festival of Hartford. The festival honored Coons with performances of four of her works by Iktus Percussion Quartet, the New England Guitar Quartet, and emerging ensembles. Coons gave presentations and master classes at the Hartt School, the University of Connecticut, Trinity College, the Young Composers Project, and others in her role with the festival. Her piece, *Music Painted from Memory*, was featured in KRISHA, the short film by Trey Edward Shults that won the SXSW Film Festival Special Jury Award, and she was the string arranger on *Ugly*, the anticipated release by Anurag Kashyap on DAR Motion Pictures and Phantom Films.

Martha Councell-Vargas traveled to Tegucigalpa, Honduras, in October, where she was the featured guest artist at the Festival Internacional de la Flauta Traversa 2014. She gave master classes to advanced Honduran students and performed selections from her CD, *Gran Danzón*, with pianist Richard Steinbach. In January, Councell-Vargas traveled to Washington, where she was a guest artist at the Seattle Flute Society's flute festival, taught a master class at Pacific Lutheran University, and adjudicated the Horsfall Young Artist Competition. Guest artists of the WMU flute studio (spring 2015) included Jeff Zook, piccolo (Detroit Symphony Orchestra), and Caen Thomason-Redus, flute. Councell-Vargas' spring and summer performance and teaching activities took her to Bogotá, Colombia, with the Western Wind Quintet, and Saarburg, Germany, where she participated as a faculty member at the international Saarburg Chamber Music Festival in July.



WESTERN WIND
QUINTET IN COLOMBIA

John Griffin was guest composer at the University of Wisconsin–Eau Claire in October 2014 for the premiere of his work for wind ensemble *Lux Luceat*. In February 2015, the world premiere of his piece *Variations on Barbara Allen* was performed at WMU by pianist Phoenix Park-Kim. Griffin performed another of his solo piano pieces, *Pidgin Piano*, at the College Music Society South Central Regional Conference at Northeastern State University and at the Manchester New Music Festival in North Manchester, Ind. Over the summer, he performed that same piece at the College Music Society International Conference in Scandinavia, for which he is also serving as Chair of the Composition Committee.

Keith Hall held the 9th Annual Keith Hall Summer Drum Intensive and the 5th Annual Keith Hall Drum Choir Xperience. He had successful tours with TRI-FI throughout the Midwest, Pennsylvania, and New York City and recruiting concerts with the Western Jazz Quartet in Indianapolis, Bloomington, and Cleveland. Hall also performed with vocalist Janis Siegel in Michigan and Indiana. He presented clinics and performances at the Michigan Music Conference, Downriver Day of Percussion, Byron Center High School, Kalamazoo Loy Norrix High School, Northern Illinois University, and the Hastings Thornapple Jazz Festival, as well as a rhythmic improvisation workshop for the management of the Millennium Restaurant Group. Hall continues to produce Jazz Currents on WMUK as well as live, in studio performances and interviews for Let's Hear It Live!



Tom Knific was Artist-in-Residence at The China Conservatory, Beijing, with **Renata Artman Knific**. He also was presented in residencies at The Oberlin Conservatory and Cleveland Institute of Music. His quartet performed at Nighttown, Cleveland's premiere jazz venue; Crooked Tree Arts Council; and with the Blue Lake International Big Band. Knific was a featured artist at the International Society of Bassists convention in Fort Collins, Colo., during which he performed as soloist with the USAF Falconaires big band and in bass trios with John Clayton and Falconaires bassist Jason Crowe. With the Western Jazz Quartet he released *Free Fall*, which received a four star review in Down Beat magazine, and presented residencies at Indiana University and Butler University and a featured performance at the Elkhart Jazz Festival. His "Duo No. 2 for Violin and Double Bass: Zhang Song" was published by ISB Editions, and he was commissioned to compose "Duo No. 3 for Violin and Double Bass" by University of Texas professors Martha Walvoord and Jack Unzicker.



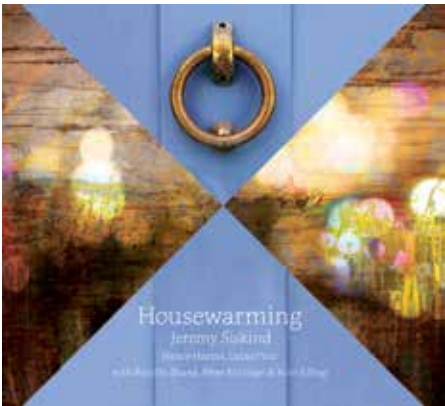
John Lychner had two Teacher Resource Guides published in the new Middle School Edition of the popular GIA resource Teaching Music Through Performance in Band, one for 12873465 by Daniel Bukvich and the other for *An Australian Sea Ballad* by Robert Sheldon. At WMU, Lychner hosted and served as clinician for the East Rockford Middle School Band and the Caledonia High School Symphonic Band and Wind Ensemble. In addition, he was a pre-festival clinician for the Greenfield Middle School Band from Bakersfield, Calif., and teamed with colleague Scott Boerma for a clinic with the Portage Northern High School Wind Ensemble following its performance on a School of Music Convocation.

The Merling Trio (**Susan Wiersma Uchimura**, **Bruce Uchimura**, **Renata Artman Knific**) had a busy year of performance and recruitment activities. In addition to performances in Illinois, Michigan, Tennessee, Colorado, New York, Virginia, Maryland, Pennsylvania, and Indiana, the trio conducted many notable educational outreach presentations. The trio was presented in master class at St. Lawrence University and Hobart and William Smith College in New York, Goshen College, Palm Beach Atlantic University, and Vanderbilt University. February featured an intensive tour to Colorado, with a focus on recruitment at seven notable high school and college programs in the Denver area. The trio now has an extensive online presence on Facebook, YouTube, and through its website at merlingtrio.com.

Silvia Roederer toured Argentina with the Verdehr Trio, performing in five cities in the interior as well as playing in the city of her birth, Buenos Aires. The trio also performed concerts in Oslo, Norway, and Havana, Cuba and worked with Jennifer Muller's dance company, The Works, for a New York City performance and video project.

University Organist **Karl Schrock** was approached to serve as Visiting Faculty at The University of Michigan in 2013–14 in addition to his WMU teaching. In Ann Arbor, he taught a full studio of 17 organ students from first-year majors through finishing doctoral students. This is the second time he has accepted an invitation as Visiting Faculty there. In February 2014, he performed in Monteverdi's Vespers with the Grammy-nominated ensemble Seraphic Fire in Washington, D.C., and Baltimore for the Eastern Divisional Conference of the American Choral Directors Association. In September he was featured as guest solo recitalist for the 54th Conference on Organ Music in Ann Arbor. In December he completed four years as Organist at First Presbyterian Church, Kalamazoo, and he performs frequently with the Grand Rapids Symphony. At WMU, Schrock teaches organ and accompanies the Grand Chorus and has previously taught related keyboard, choral, and theory courses.





Jeremy Siskind fulfilled a lifelong dream in March by literally travelling from Kalamazoo to Kathmandu. Besides Nepal, his international travels this academic year found him performing and teaching in China, Thailand, France, and Tunisia. In February, he served as pianist and musical director for two shows in New York City – one with Lea Delaria at Lincoln Center and one with frequent collaborator Nancy Harms at the Metropolitan Room. His new CD, *Housewarming*, released on February 24, features his trio of Harms, Lucas Pino, and world-renowned guest vocalists Kurt Elling, Peter Eldridge, and Kendra Shank. Other 2014–15 highlights included being named a winner of the 2015 Herb Alpert Young Jazz Composers Awards, serving as Artistic Director for the premiere iteration of the American Jazz Pianist Competition, and giving a well-received presentation at the Jazz Education Network conference on “The Art of the In-Home Concert.” His primary 2015–16 goal is to dominate jazz department student-faculty basketball games.

Bruce Uchimura performed cello recitals and taught at the Sleepy Hollow Chamber Music Festival, Aria Summer Music Academy, and Cello: An American Experience. He gave master classes at Vanderbilt University, the University of Nevada–Las Vegas, and the Nevada School for the Arts. He performed solo recitals at Olivet College and chamber music with the Chamber Music North ensemble in Traverse City. He guest conducted the Wayland, Hudsonville, and Walled Lake high school orchestras. The WMU Symphony Orchestra performed the entire *Nutcracker* with the Moscow Ballet in Miller Auditorium and also performed at Detroit’s Max. M. Fisher Hall under his direction and in collaboration with DSO Maestro Leonard Slatkin. The WMU orchestra also worked with the Orpheus Chamber Ensemble. Uchimura also performed many concerts and gave master classes with the Merling Trio in California, Nevada, Illinois, Maryland, Virginia, Pennsylvania, and New York.

Susan Wiersma Uchimura, Resident Artist, performed throughout the U.S. as pianist with the Merling Trio. She gave solo master classes at Vanderbilt University and for the Kalamazoo Area Music Teachers Association. In the summer, she continued in her fourth year as resident collaborative pianist at Cello: An American Experience at St. Olaf College in Northfield, Minn., where she performed in daily master classes with Tanya Remenikova, cello professor at the University of Minnesota, and Astrid Schween, cello professor at the University of Massachusetts–Amherst. While at CAAE, Uchimura performed a recital with her husband, Bruce Uchimura. The Uchimuras also presented a recital on the Artist Series at Olivet College. Other summer activities included her position as resident chamber artist with Golden Chamber Music.



FREE FALL

The Western Jazz Quartet received a four star review for its CD *Free Fall* in Down Beat magazine. Reviewer John Ephland wrote, “They could have ended *Free Fall* in a blaze of unrepentant jazz glory. Instead, the very melodic, sometimes overtly stated “Sand, Salt Grass and Sage,” composed by bassist Tom Knific, gently steals away. That’s one of the nice surprises on this new disc by the Western Jazz Quartet, out of Western Michigan University. With new personnel, the group places academic acuity on the back burner, instead opting for an impressionistic if still formal delivery across eight more originals, all penned by younger members Andrew Rathbun (saxophone) or Jeremy Siskind (piano). *Free Fall* is built around a theme, the titles all taking inspiration from an historical event in 2012: daredevil Felix Baumgartner’s record-breaking 128,100-foot skydive. And while there’s a boatload of group interaction and well-placed soloing, *Free Fall*’s theme-based journey is, in the end, a composer’s album. On Siskind’s “Lighter Than Air,” Knific, Siskind and drummer Keith Hall quietly, gradually lay the groundwork for Rathbun’s mild, haunting yet beefy tenor. Not that it’s all a variation on serenity. The sunny “Everything Is Hostile” is a fluid rocker with a driving pulse featuring alternating bars of six and seven and a snappy piano solo. Hall’s tasteful stick work ends the balladic but slightly rowdy “Awe And Remoteness,” and opens the next song, “Claustrophobia,” a tune that runs the gamut from churning duets to outright uptempo swing.”



UNIVERSITY SYMPHONY ORCHESTRA

ALUMNI NEWS

Kelsey (McCracken) Adriance (BM'14) passed her music therapy boards and will be taking a private practice position as a music therapist in the Twin Cities, Minn.

Alexander Armstead (BM'12) is the new Director of Instrumental Music for Edsel Ford High School in Dearborn, Mich.

Hana Beloglavec (BM'11) has accepted a position at Midwestern State University in Wichita Falls, Texas, as a Visiting Instructor of Music. She will be teaching low brass applied lessons in addition to two music appreciation courses.

Carrie Brannen (BM'13) received a full Graduate Assistantship from and is attending the University of Massachusetts–Amherst.

C.J. Brooks (BM'06, MM'12) became Director of Bands at the Lincoln International School in Buenos Aires, Argentina. Prior to that, he was the Director of Bands for Dowagiac Union Schools in Dowagiac, Mich.

Sarah Cavis (BM'09) is a general music teacher for Mar Lee Schools in Marshall, Mich.

Paul Clifton (BM'13) officially became Principal Horn for the West Michigan Symphony in June 2015.

Cammie Coffey (BM'13) has been working at the University of Michigan Hospital on the inpatient psychiatric unit since December 2013.

Erin Brown Conroy (BM'81) is a novelist/writer, master teacher, and online course designer for Patrick Henry College Preparatory Academy and HomeschoolConnections.com. Erin also earned a Master of Arts in blind rehabilitation from WMU in 1991 and her Master of Fine Arts in creative writing/genre fiction from Western State of Colorado University in 2014.



Tracy Cowden (BM'93) is Chair of Music in the School of Performing Arts at Virginia Tech University. In May 2013, she was featured as a soloist with the Roanoke Symphony Orchestra, and in June of the same year, she presented solo and chamber performances at the Wintergreen Summer Music Festival. That September she performed as pianist with Mathieu Dufour, principal flute of the Chicago Symphony Orchestra, and the following month presented a recital performance with Jeff Nelsen, horn professor at Indiana University. During the same academic year, she performed at the conferences of the National Association of Collegiate Wind and Percussion Instructors and the Mid-Atlantic Flute Fair. She also won the Albert L. Sturm Creative Arts Award, presented by the Mu Chapter of Phi Beta Kappa at Virginia Tech, for the commissioning and performance of *Vegetable Verselets* by Daron Aric Hagen. Her article, *The Privilege of Collaboration*, was published in *American Music Teacher*. She was involved with an outreach project called OPERAcraft, combining opera and Minecraft. Cowden worked with her Virginia Tech colleague Ariana Wyatt from the beginning to help the students write the libretto, choose the Mozart excerpts to set their libretto to, and to weave the pieces together with transitions, a little overture, etc.

Xavier Davis (BA'97) was recently appointed a professor of jazz piano at Michigan State University.

Daniel De Kok (MM'87) earned his master's degree in library science from Clarion University of Pennsylvania in 2013 and shortly after became the Music Librarian at Rowan University where he supervises student workers, catalogues music, and provides reference assistance to music students. In 2015, De Kok will perform Launy Grondahl's Trombone Concerto with the Warminster Symphony.

Laura Dubin (BM'11) released a new album: *Laura Dubin Plays the Great American Songbook*. Laura puts her own spin on the music of Cole Porter, Irving Berlin, Rodgers & Hammerstein, Gershwin and more. The album includes ten arrangements of her favorite songs and features Laura's brother Nick Dubin on bass and her husband/music partner Antonio Guerrero on drums. The release concert was on June 12 in the Wilmot Recital Hall at Nazareth College. Individuals can email Laura at lauradubin@yahoo.com to purchase a CD. Fifty percent of album sales will be donated to the Pancreatic Cancer Action Network in memory of Laura's former piano professor, Dr. Steve Zegree. The album is dedicated to him.

Michael Duffy (BM'97) is the new Performing Arts Librarian at Western Michigan University and oversees the Harper C. Maybee Music and Dance Library. Please see the related article in the New Faculty and Staff section for additional information.

Christian Euman (BM'13) was featured on *revive-music.com* as one of the "6 Drummers You Should Know About."

Ray Fournier (BA'90) is a producer and co-creator of the Encore Cast Choir and Orchestra at Walt Disney World as part of the Disney Creative Entertainment Show Development and Production. The ensemble includes nearly 300 vocalists and a 90-piece orchestra. It is a vehicle for cast members to participate in a choral/orchestral fundraising concert to raise money for Central Florida charities. Ray is also a board member and chair of the programming committee for the Garden Theatre in historic Winter Garden, Fla. They are celebrating eight seasons of incredible theatre, concerts, movies, and special events.

Brittany Harris (BM'15) was offered a position as the full time 4th and 5th grade string teacher at Foundation Academy in Trenton, N.J.

Sara Harris (BM'13) became a homecare music therapist for Vitas Healthcare in Fort Lauderdale, Fla.

Bradley Hatfield (BM'13) is a music therapist at Woodland Center Correctional Facility and in January of 2015 won employee of the month after working there for only five months.

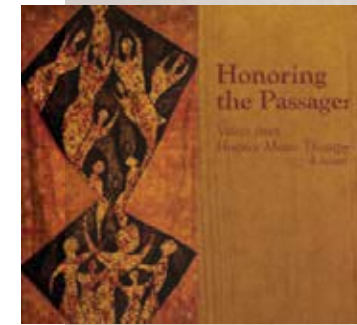
Paul Hendrixson (BM'12) is a Sales, Service, and Copyright Specialist for The Lorenz Corporation in Dayton, Ohio. He is also a member of the Fillmore Wind Band in Hebron, Ky., which performed at the Ohio Music Educators Association and Kentucky Music Educators Association conventions.

Chris Janowiak (BA'08) became the Associate Director of Bands for Antioch High School in Nashville, Tenn.

Beth Jonker (BM'97, MM'05) accepted a position with the Mattawan (Mich.) Bands, after 14 years as Director of Bands for the Parchment School District. She started her new assignment in fall 2014.

Kyle Karum (BM'12) is Director of Choral Music at Seymour (Ind.) High School.

Keith Kelsey (BM'15) accepted a position with Muskegon Heights (Mich.) Academy as the Middle and High School Band Director.



Carolyn Koebel (BM'97) produced and recorded on the three CD set *Honoring the Passage: Voices from Hospice Music Therapy* featuring nearly 40 music therapists (including WMU professor emeritus Mary Scovel, former associate professor

Susan Gardstrom, and alumni Laura Pawuk, Joshua Keller, Angela Biehl, Caitlyn Bodine, and Beth Clark). The project was presented for the closing session of the 2014 Great Lakes Regional music therapy conference in Chicago, Ill., and five regional CD release concerts were held in May in collaboration with Hospice Care of Southwest Michigan. The program was also selected for the American Music Therapy Association's national conference in Louisville this past November. The project can be viewed at cdbaby.com/cd/carolynkoebel. Additionally, Koebel completed a 35 city concert tour of mainland China with Grammy winning flutist Rhonda Larson and Ventus. Koebel also taught three days of music therapy drumming workshops in Beijing to music therapists and music educators. The group is planning a follow-up tour for fall of 2015.



Aaron Kruziki (BM'05) and Jakub Rojek make up the new chamber ensemble Sounds from the Self-Imposed Exile and released the album *Live from Steinway Hall* in the fall of 2015. On the album, there are new classical compositions that utilize improvisation

and live electronic sound design for piano and clarinet, bass clarinet, and saxophone. This recording, which encapsulates Steinway Hall's magnificent Rotunda, was made shortly before Steinway & Sons' relocation. Self-Imposed Exile looks at the human condition of self-exile, by examining our past-self in order to express the present-self.

Carrie (Sikkenga) Ledet (BM'00) is a mezzo-soprano and Choral Conductor at West Ottawa (Mich.) Public Schools. She recently performed the role of Eunice Hubble in the Michigan premiere of Andre Previn's *A Streetcar Named Desire* and Cio Cio in Puccini's *Madama Butterfly* with Opera Grand Rapids last season. Carrie has presented performances and workshops with her middle school singers at the Michigan Music Conference and the MSVMA Summer Conference in Lansing, and will conduct the MSVMA SSA Middle School and Junior High Honors Choir at DeVos Hall in 2016.

Nick Lieto (BM'14) accepted the position of Director of Bands at Laville High School in Lakeville, Ind.

Barbara Lieurance (BM'98) performed this past year for the Gilmore International Keyboard Festival and on the memorial concert for former WMU composition professor C. Curtis-Smith. During the fall of 2015, she had a residency at the Berklee College of Music working with composition students, exploring bowed piano, prepared piano, and more.

Margaret Macdonald (BM '15) will be teaching seventh and eighth grade band and orchestra at Stevenson Middle School in the Wayne-Westland Community School District starting in the fall of 2015.

Jeremy Marks (MM'10) joined the faculty at Southeastern Oklahoma State University as an adjunct professor of trombone and euphonium. He will also contribute to brass chamber music, brass literature and pedagogy, and the low brass ensemble.

Blake Morgan (BM'13) toured the Baltic Countries with NPR's Prairie Home Companion show and with Garrison Keillor this past summer, as a member of Cantus (professional choral ensemble). Blake has performed at Lincoln Center and the Met Museum of Art while touring the final season of Peter Rothstein's acclaimed musical *All is Calm: the Christmas Truce of 1914*. He is also a member of the choral group Conspirare, which won a Grammy for Best Choral Performance 2015 with the CD *Sacred Spirit of Russia*. Blake can be heard on the ensemble's most recent release *Path of Miracles*, recorded and released under the Harmonia Mundi record label. Writing under the moniker of "Esto," Blake completed and released a collection of original songs about Michigan's Upper Peninsula titled *Houghton-Hancock Hum-Alongs*. The CD was featured on NPR in Minnesota and received positive reviews on several leading music magazines/blogs. *Houghton-Hancock Hum-Alongs* includes instrumental performances by WMU alumni and can be purchased on iTunes. Blake recently accepted a full-time position singing tenor with the Grammy award winning ensemble Chanticleer

for the 2015–16 season. Chanticleer has received the title of "The world's reigning male chorus" by New Yorker Magazine. Blake began rehearsing and touring internationally with the ensemble in August 2015. He is the only musician to have sung with both of the United States' full-time choral ensembles, Cantus and Chanticleer.

Gerard Morris (BA'98) completed his sixth year as Director of Bands at the University of Puget Sound in Tacoma, Wash., a position he has held since receiving his doctorate from Northwestern University in 2009.

Jillian Newton (BM'13) is the Director of Choirs for Wickenburg High School and Vulture Peak Middle School in Wickenburg, Ariz. She was elected by her peers to be the Choir Chair of the Northwest Region of Arizona. Jillian will be in charge of organizing the auditions and the Northwest Regional Honors Choir Festival for the next two years. She also performs with the All Saints Episcopal Church Chamber Choir.

Nelson Oliva (MM'11) is the drummer for the Ben Schmidt-Swartz Nelson Oliva Group. In January and February 2014, the group toured extensively throughout Chile, sponsored by the United States Embassy in Santiago de Chile. The group gave 12 high profile performances, including headlining at the Festival Internacional de Jazz de Lebu in the coastal city of Lebu, and Semana Internacional del Jazz en La Patagonia in the Patagonian city of Punta Arenas.

Janelle Owens (BM'96) is a sixth grade teacher in Northeastern Indiana. Her classroom has adopted WMU, and they are participating in the Bronco Buddy Pen Pal Program through the Lee Honors College. They communicate with a few music majors on a regular basis. In March of 2015, they visited WMU to spend time on campus with their Bronco Buddies.

Kendra Peterson (BM'05) recently started teaching fifth through eighth grade band at Bloomfield Hills (Mich.) Middle School.

Virginia Platek (BA'05) is a secondary language arts teacher in Denver, Colo., and recently received her Master of Arts in secondary curriculum and instruction from Grand Valley State University.

Susan Rice (MM'03) began a new appointment as Director of the Heinz Chapel Choir at the University of Pittsburgh. Founded in 1938, the choir is a mixed voice a cappella ensemble comprised of singers drawn from the entire university student body, performing in the Heinz Memorial Chapel. She also teaches musicianship courses as Senior Lecturer in the Music Department.



Bill Ritchie

Bill Ritchie (BM'75) performed two weeks with the Atlanta Symphony at the start of its 2014–15 season. He recently completed his 31st season as the Assistant Principal Bass of the Omaha Symphony and his 30th summer performing at the Grand Teton Music Festival in Jackson Hole, Wyo. Bill frequently performs chamber music with his symphony colleagues and maintains a small private teaching studio.

Dan Scott (BM'96) was named the 2015 "Teacher of the Year" by the American String Teachers Association Michigan Chapter at its annual meeting at the Michigan Music Conference in Grand Rapids. He guest conducted the Michigan Youth Arts Festival Honors Orchestra in May 2015 as a result.

Denis Shebukhov (MM'09) will be teaching elementary strings for Kalamazoo Public Schools starting the fall of 2015.

Sarah (Nikitas) Sielbeck (BM'79) spent 26 years as a bandsman in the U.S. Air Force and was Associate Director at Southern Music Company in San Antonio, Texas, for six years. While in the Air Force, she performed for the 40th anniversary of D-Day at Normandy, France for President and Mrs. Reagan and for the dedication of the George W. Bush Library. While at Southern Music, Sarah had the pleasure of working with many of the composers whose music she played while a student at WMU and edited the first publication of three Debussy piano transcriptions for clarinet and piano by Harold Wright.

Adam Smale (MM'09) played two sets on guitar from his album, *Out of the Blue*, on June 17 at the Why Not Jazz Room in New York City with fellow alumnus **Logan Thomas** (BM'07) on Fender Rhodes (electric piano). For more information on Adam's performances, visit his website at AdamSmale-jazz.com.

Jason Taurins (BM'15) recently became the Director of Bands at Calabasas Middle School in Rio Rico, Ariz. He will be teaching in the same school district as two former Broncos **Rachel Gasper** (BM'12) and **Aimee Wallace** (BM'10).



Logan Evan Thomas (BM'07) released a debut solo piano album, *From the Heart*, in August 2015. "Throughout my life, I have been very blessed and extremely fortunate to meet, learn from, and be exposed to so many great people that have given of themselves in order for me to grow as an artist, and a

man. Although an album is not much to repay all of the acts of kindness bestowed upon me, it's more of a looking glass into my being, for it is what I feel is an honest representation of my character, and where I currently stand in my life. Raw, exposed, true...From The Heart from me to you." Logan performed two solo piano shows at the Kintano in New York City on August 12 and 19 as a CD release event.

Anne Thompson (BM'93), director of the Forest Hills East High School Orchestra, had her top orchestra selected to perform at the 2015 Michigan Music Conference.

Stephanie Torok (BM'14) accepted a position as Managerial Associate with IMG Artists in New York City. She works with artists such as David Newman, Edgar Meyer, John Goberman, and Zakir Hussain. Stephanie also coordinates with other organizations like the New York Philharmonic, Chicago Symphony Orchestra, and Boston Pops, to name a few.

Robert Travis (BM'96) is a music teacher for Matteson School District 162 in Matteson, Ill.

Kelly (Whelan) Waltrip (BA'03) is Executive Director for the Denver Young Artists Orchestra, after serving for five years as General Manager of the Lexington Philharmonic.

Erin (Bristol) Wegener (MM'09) has been part of the pilot program between Spectrum Health Music Therapy and the Grand Rapids Symphony Music for Health Initiative. A patient she has worked with was featured on USA Today in July 2014 for a story about music therapy.

Matthew Westgate (MM'06) was appointed Director of Wind Studies at the University of Massachusetts–Amherst where he conducts the Wind Ensemble and Symphony Band, teaches graduate and undergraduate courses in conducting, and oversees the graduate instrumental conducting curriculum. Prior to his appointment at UMass, he was the Director of Instrumental Activities at Xavier University in Cincinnati, Ohio.

Erin Yanacek (BM'11) earned a Master of Music from Carnegie Mellon University with an Advanced Musical Studies Certificate, won a cornet position with the River City Brass Band, and joined the music faculty at Bethany College.

Para with School of Music Director Bradley Wong (left) and College of Fine Arts Dean Daniel Guyette



Para speaks with WMU President John Dunn



MUSIC GRADUATE HONORED BY COLLEGE

At a ceremony on Friday, Oct. 24, 2014, Dr. Donald Para was honored as the College of Fine Arts Distinguished Alumnus from the School of Music. In addition to being recognized by the College and the University, his visit included presentations to graduate students and the School of Music Advisory Council. At the College ceremony, he was surprised with a performance by emeritus faculty Robert Whaley of two movements from *Four Sketches for Solo Tuba*, a work Para wrote for Whaley in 1970.

Para was Associate Director of the School of Music from 1982 until 1986. As a student at WMU, he received the Bachelor of Music in music education in 1971 and the Master of Music in composition in 1972. He was appointed to the faculty in 1972, later becoming Assistant Director of the School of Music and ultimately Associate Director. He left WMU in 1986 to chair the Music Department at California State University in Los Angeles. In 1988 he was appointed Chair of the Music Department at California State University in Long Beach. During his 26-year tenure, he went on to serve as Associate Dean of the College of the Arts, Dean of the College, Provost and Senior Vice President for Academic Affairs, and finally Interim President of the University.

Para was accompanied on his return to WMU by his wife Sandy, a School of Music alumna (BM'69) and part-time faculty, and daughters Marina and Alyssa.

REMEMBERING



C. Curtis-Smith was born in 1941 in Walla Walla, Wash. After early piano studies, he studied composition with John Ringgold and David Burge at Whitman College, with Alan Stout and Guy Mombaerts at Northwestern University, with Ken Gaburo at the University of Illinois, with Bruno Maderna at Tanglewood, and at the Blossom Music Festival in master classes with Pierre Boulez.

As a composer, he was the recipient of over 100 grants, awards, and commissions throughout his life—including a Guggenheim Fellowship, an award from the American Academy and Institute of Arts and Letters, the Koussevitzky Prize at Tanglewood, the Medaglia d’Oro from the Concorso Internazionale di Musica e Danza G.B. Viotti, the Prix du Salabert, the Concorso Internazionale de Composizione, and 26 consecutive Standard Awards from ASCAP. He also received grants from the Martha Baird Rockefeller Fund, the National Endowment for the Arts, the New York State Council for the Arts, the Arts Foundation of Michigan, and the State of Michigan Governor’s Award, as well as commissions from the Barlow Endowment, the Fromm Foundation, Fontana Chamber Arts, the Kalamazoo Symphony Orchestra, and the Gilmore International Keyboard Festival. At age 38, he was the youngest faculty member at WMU ever to be awarded the Distinguished Faculty Scholar Award, the university’s highest academic honor. Curtis-Smith also taught composition at the University of Michigan.

Commissioned by WMU’s Faculty Creative Activities Fund, his *Twelve Études for Piano* were selected in 2001 for the repertoire list for the Eleventh Van Cliburn International Piano Competition. After a performance of several of the Etudes in Alice Tully Hall by his esteemed WMU colleague Lori Sims, the New York Times wrote: “Mr. Curtis-Smith takes up where Debussy’s lonely, bleakly beautiful last music ends. Yet these pieces have a voice of their own. One hears ideas at work and a momentum that carries thoughts coherently and convincingly from first note to last.”

In 2002, Curtis-Smith gave the first complete performance of the Twelve Études at the Gilmore Festival. Early in his career in 1972, he developed the technique of bowing the piano, using flexible bows made of monofilament nylon line. This technique, exemplified in such pieces as *Rhapsodies of 1973*, has been widely imitated and used by many other composers, including George Crumb.

As a pianist, Curtis-Smith appeared early in his career as a soloist in recitals at Western Michigan University, the National Gallery, and the Phillips Collection in Washington, D.C., as well as the Gilmore Festival. Orchestral appearances included concerts with the Indianapolis, Seattle, Spokane, and Kalamazoo orchestras. In 1986, he premiered the last three etudes of his devoted colleague William Bolcom’s Pulitzer Prize-winning *Twelve New Etudes*, and Knockstück from Bolcom’s *Three Dance Portraits*. More recently, he and Bolcom wrote an unusual collaborative piano piece, *Collusions*, in which each composer took turns writing successive phrases of the music. He performed *Collusions* at the 2010 Gilmore Festival.

His music has been performed many times by the Kalamazoo Symphony Orchestra, the Merling Trio, Fontana Chamber Arts, and regularly at the biennial Gilmore Keyboard Festival. The Festival commissioned and premiered two major works from him: the *Concerto for Left-Hand & Orchestra*, performed by soloist Leon Fleisher and the KSO in 1991, and the *Concerto for Violin, Piano & String Orchestra*, performed by 1994 Gilmore Artist Ralf Gothoni and violinist Elina Vähälä in 2006. The Left-Hand Concerto has been performed several times by Mr. Fleisher, including with the Detroit Symphony Orchestra, Neemi Jarvi conducting; with the New Japan Philharmonic Orchestra; and with the American Composers Orchestra in Carnegie Hall conducted by Dennis Russell Davies. Mr. Davies also conducted Curtis-Smith’s *Great American Symphony* (which he subtitled “GAS!,” displaying his characteristic wit and sense of humor) twice with the American Composers Orchestra in Carnegie Hall and Lincoln Center. Other GAS! performances by Davies include the Stuttgart Opera Orchestra, the Indianapolis Symphony, the Cabrillo Festival Orchestra, and the West German Radio Orchestra where it was recorded for CD release. The eminent violinist Sergiu Luca premiered the Violin Concerto with the ProMusica Chamber Orchestra in Houston. In 2011 the Kalamazoo Symphony and conductor Raymond Harvey premiered his *Fanfare Lyrique* to open their 2010–11 season.

Also notable are Curtis-Smith’s several important vocal works setting the poetry of Walt Whitman and Herman Melville (*A Civil War Song Cycle* of 1987, *The Mystic Trumpeter* of 1991, and *Oh Wondrous Singer* of 2008); Theodore Roethke (*Six Roethke Settings*, 1989, rev. 2008; and *The Shimmer of Evil*, 1989); Sylvia Plath (*Tulips*, 2007); and the cantata/melodrama *Gold Are My Flowers*, 1992, among others. His chamber music includes string quartets, two piano trios, piano-wind and brass quintets, and a host of other varied works.

In his long and fruitful career, Curtis-Smith is cited in The Oxford Dictionary of Music, The Harvard Biographical Dictionary, Bakers Biographical Dictionary, Groves Dictionary of Music, Contemporary Composers, and The Encyclopedia of American Music (Edward Jablonski, Doubleday & Company). His music is published by Editions Salabert (Paris), Elkan-Vogel (Theodore Presser), Mel Bay Publications, and Edward B. Marks Music.



Thomas C. Hardie II, a former director of Western Michigan University’s choirs, died Nov. 15, 2014. He was 93. Hardie joined the faculty in 1957 and retired in 1987 as an associate professor emeritus of music after 30 years of service to the University. He initially taught voice and later also taught choral conducting. He was director of choirs from 1960 to 1972, and starting in 1969, he served for six years as the elected chair of the vocal instruction section. Hardie also conducted the University Choir and the Grand Chorus from 1959 to 1973. The Grand Chorus, the University’s largest choral ensemble, includes some 200 singers from WMU’s three major vocal ensembles—the University Chorale, Women’s Chorus and Collegiate Singers—as well as a dedicated core of singers from the University and Kalamazoo communities.

A baritone, Hardie had studied voice under Mary McCormick, formerly of L’Opera Comique in Paris, and under Myron Taylor and Anna Kaskas, of the Metropolitan Opera. He appeared in recitals and oratorio concerts in Texas, Oklahoma, and Michigan. He also was director of music at the First Reformed Church in Kalamazoo for several years.

Hardie was involved in numerous professional organizations during his career. They included the Michigan chapter of the American Choral Directors Association, which he served as president from 1972 to 1974 and as a three-time advisory committee member. In 1969, he was one of only 50 American conductors in ACDA to be chosen to participate in a choral seminar at the Academy of Music in Vienna.

Hardie came to WMU from Texas, where he had held teaching and conducting positions at four colleges, including Texas Wesleyan and East Central State colleges. He earned bachelor’s and master’s degrees from North Texas State University in 1943 and 1949, respectively, and completed all coursework for a doctoral degree at Indiana University in 1956.

In retirement, Hardie lived in Chicago and continued to be active as a private teacher of voice. He returned to campus on occasion to lead ensembles during special events, including WMU’s centennial celebration in 2003.



Legendary jazz educator and former Western Michigan University Gold Company director **Steve Zegree** died in Bloomington, Ind., on March 7. He was 61. Zegree, known as “Doc” to many, was internationally respected as a giant of vocal jazz conducting and education as well as being a gifted pianist, arranger, and producer. Zegree retired from WMU in 2012, ending 34 years as a professor of music and director of Gold Company, which he developed into one of the nation’s leading collegiate vocal jazz groups. He was the Bobby McFerrin Distinguished Professor of Music, a position endowed by McFerrin in recognition of Zegree’s exceptional talent. In his 34 years at Western, Gold Company toured the world, performed at Carnegie Hall and Lincoln Center several times, and won more than 70 performance awards from DownBeat magazine. Zegree himself was selected for the DownBeat Jazz Educator’s Hall of Fame. Known as a demanding and inspiring teacher, he was a man of great wit, good humor, kindness, and exceptional passion. After retiring from the WMU School of Music, Zegree moved to Indiana to take charge of and grow a similar group at Indiana University. He began his work there in fall 2012 as the Pam and Jack Burks Professor of Music and director of the Singing Hoosiers.

Born in 1953 to Thaddeus and Lili Zegree, Steve spent his childhood in Washington and California. He was a musical prodigy, playing the piano with his father from the age of three. By the seventh grade, Zegree had organized and led a group of older boys in a garage band, The Zigs, that played at school dances and clubs. His first piano teacher, Helen Lackey, was prescient in allowing him to stray from the classical training traditions, thus engaging his interest and keeping him at the piano. He went on to receive degrees and a doctorate in piano performance and choral conducting and was a Steinway Artist. He served on the selection committee for the Gilmore International Keyboard Festival. In addition to his full engagement in conducting and teaching, he continued piano performance with symphony orchestras and national Broadway touring shows, in solo concerts, and for 34 years with the Western Jazz Quartet.

Zegree credited his older sister, Joan, for introducing him to jazz very early on, though his love for the classics—especially his parents’ beloved Chopin—remained with him throughout his life.

His inquisitive spirit, immense talent, and professional drive led him to conducting and teaching gigs at major jazz festivals, international vocal conferences and symposiums, and performances with such luminaries as The Manhattan Transfer, Dave Brubeck, Mark Murphy, Paquito D’Rivera, Jon Hendricks, and Bobby McFerrin. He was the arranger and rehearsal director for Nick Lachey’s winning choir on NBC’s telecast of Clash of the Choirs. During the 2008 Olympics in China, he conducted the World Youth Choir with guest singer Jackie Chan as well as for the opening ceremonies.

More than 100 of Zegree’s arrangements have been published and are in use by choral groups around the world, and he wrote two of the definitive books on jazz singing and performance. Emily Crocker of Hal Leonard, publisher of his book The Wow Factor: How to Create It, Inspire It, & Achieve It, wrote, “Steve was the sweetest man ever and a giant of an educator. We would need a U-Haul truck to remove the exclamation points and ellipses from that manuscript, but like Steve, it was effusive and full of wisdom and humor.”

Zegree is survived by his wife and love of his life, Laurie Hofmann, his two best productions—children Sarah Zegree and Nat Zegree (in whose school lunch boxes he would put handwritten notes each day), both fine musicians—and his sister, Joan Zegree. He also leaves a legacy to a larger family on six continents: the thousands of singers and musicians, both professional and amateur, who had the opportunity to study, learn, and perform with this most extraordinary man of such exceptional talent and warmth.

HONOR ROLL



2 Aldrich, Bruce
 3 Allen, John
 4 Amos, David and Lori
 11 Anne, Loretta
 1 Anusbigian, Kevin
 32 Appel, William and Jean
 22 Armbruster, Terry and Barbara
 7 Atkinson, James
 2 Atwood, James
 14 Azkoul, Robert
 15 Baker, Gail
 3 Ballen, Harold
 1 Barber, Nathan
 2 Barlow, Beth and Steven
 11 Barnes, Cheryl
 2 Barnes, Donald
 2 Barrus, Cynthia
 26 Bate, Sherry and Harold
 6 Benedict, Barbara
 12 Bennett, Jack
 2 Berghorst, Janet
 2 Bernstein, Jeff and Jean Stevens
 42 Bjerregaard, Carl and Marcia
 7 Blanchard, Dale
 1 Block, Jan
 9 Bloomquist, Robert and Beverly
 20 Blount, Betty
 21 Bluett, Maureen
 1 Boardman, Gordon
 1 Bobcean, Lee
 19 Boelkins, Paul and Mary
 5 Boerma, Robert
 29 Bowersox, Kathryn
 7 Bradford, Scott and
 Maureen Lindenberg-Bradford
 3 Bradley, Doris
 10 Brahce, Joel
 3 Bredeweg, Norman and Thelma
 1 Breitenbach, Alison
 5 Bretz, Reed
 5 Breu, Marlene

3 Breyfogle, William and Ruth
 27 Briere, Betsy and Robert
 39 Brill, Marilyn
 7 Bristol, Mary and David
 6 Brown, Cynthia and Larry
 28 Bruce, Barbara
 8 Bullock, Andrew
 25 Bunda, Mary
 1 Burd, Virginia
 1 Burke, Joan
 12 Bursch, John and Angela
 8 Bursch, Robert and Marlyce
 4 Busch, Ellen
 36 Bussard, Leonard and Sharon
 1 Byrne, Jan
 10 Cake, Peter and Marilyn
 1 Callan, Claire
 2 Carie, Travis
 17 Carr, Deana
 1 Carroll, Becky and Pat
 1 Carroll, Kathy and Patrick
 3 Cary, Katharine
 11 Casebeer, Karen
 6 Cavis, Janelle and Anthony
 44 Christian, Daniel and Jill
 8 Cleveland, Curtis
 14 Closz, Clare and David
 8 Clough, Donald and Pamela
 1 Coffey, Jack
 23 Colbert, Gretchen
 26 Colgren, Joan
 2 Colson, David and Liz
 29 Combs, William and Marie
 33 Conly, Lisle
 30 Connable, Tenho and
 Bradley Weller
 2 Copeland, Kevin and Kelly
 6 Courtney, Laura and Bob
 3 Covault, Maureen
 7 Crippin, Judith
 12 Cron, Jolene and Kenneth

16 Cuddeback, Bruce
 6 Curry, Edwin and Audrey
 26 Curtis-Smith, Curtis
 12 Daneman, Marc and Linda
 5 Dauw, Louis and Beverly
 24 Davidson, Clifford
 3 Davidson, Louise
 27 DeDee, Bruce and Dorothy
 38 Dehn, Roger and Barbara
 13 Dekema, Brian
 8 Derr, Frank and Carol
 8 DeRubeis, Paul and Darlene
 40 Detgen, Dixie and Corbin
 21 Detter, Larry and Diane
 1 Domeier, Lisa and Kevin
 45 Doubleday, Carl
 18 Douglas Mercer, Dorothy
 20 Douglas, Nancy and Fred
 31 Dundas, Michael and Pamela
 4 Dunham, Malcolm
 22 Dunlap, Anne
 21 Dvorak, David
 9 Edwards, Michael
 27 Edwards, William and
 Diane Stanard
 23 Ehrle, Nancy
 4 Ehrle, Royce
 17 Elder, Stewart and Irene
 4 Elkus, Robin
 37 Ellis, Jack and Joellyn
 3 Ellis, Lois
 3 Endicott, Douglas and Andrea
 38 Engelke, Hans
 2 Estill, M.
 9 Facktor, Carolyn and Michael
 32 Farrand, James
 15 Farris, Barbara
 12 Fenton, David and Jeanne
 2 Ferrill, Tonya Maxine-Grace
 6 Fischer, David and Mary
 35 Fisher, Marilyn

5 Fitzwater, Karin and Milton
 2 Florin, Carolyn and Michael
 31 Foghino, Diane
 8 Fornarotto, Marie
 6 Frank, Beth and Todd
 10 Franks, Floyd and Virginia
 43 Frappier, Calvin and Cara
 21 Frazier, Louise
 16 Friedman, Rae and Franklin
 27 Frost, Mari and Paul
 19 Gagie, Joe and Sandra
 8 Gamble, Clara
 23 Garrett, Andree
 17 Garrett, Dawn and Christopher
 1 Garzotto, Pauline
 1 Garzotto, Phillip
 31 Gaus, Schroeder
 3 Gazdag, Mariell
 19 Geil, Robert and Marilyn
 20 Gess, Gene and Carol
 15 Gettel, Mary
 11 Gianakaris, C.J. and Ann
 27 Gilson, Catherine
 14 Giovannini, Dorothy
 3 Glaser, Shari and Gregory Rosine
 39 Glinski, Patricia
 1 Gluck, Karen
 1 Golden, Samuel and Paula
 9 Goodman, Gregory and Karla
 4 Gordon, Jaimy
 8 Grabelle, Daniel and Gabrielle
 24 Graczyk, Dennis
 6 Grandstaff, Russell and Anne
 20 Grapes, Dawn and David
 17 Gray, Robert
 8 Greanya, Sharon
 1 Greiner, Keith
 7 Griesbach, Donald and Catherine
 17 Griffin, Robert and Christina
 36 Griffin, Tim and Susan Drow
 1 Groendyk, Constance

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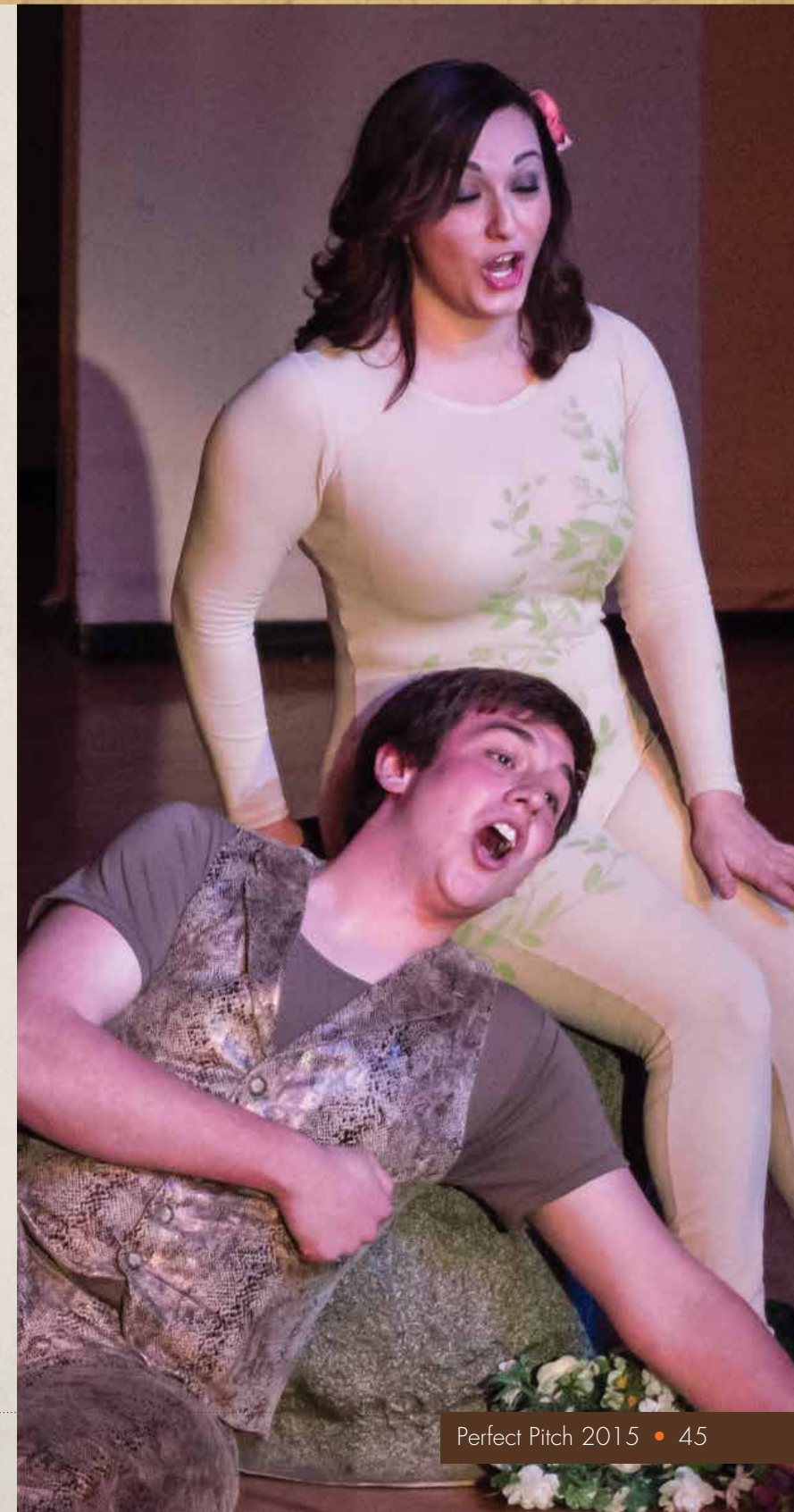
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A MUSICAL LEGACY

by the Office of Development & Alumni Relations

Although he did not follow the career paths of his mother and father, music has always been an area of great passion for James K. Overley (Western Michigan University BBA'57).

"Music is important to the joy of life," says Overley.

His parents, Christopher and Maureen (Castleton) Overley, met in Chicago in the late 1920s and were graduates of the Sherwood School of Music. Christopher was a talented violinist, music teacher, and a charter member of the Kalamazoo Symphony Orchestra. Christopher and Maureen married, settled in Kalamazoo, and had two sons.

Maureen became a well-known piano teacher in the ensuing decades, giving private lessons in her home. For nearly 30 years, she taught for as little as \$1 per half hour. Usually carrying a student load of 55, Maureen was very busy and in demand. Years later, Jim would comment that because of her hard work and a knack for investing, she was able to construct a lovely new home and put both of her sons through college. She was also an early member of the Michigan Music Teachers Association, which advances the qualifications and standards for music teachers. Maureen passed away in 1956.

Jim credits his mother, his dentist, neighbors, local businessmen, and Dr. Arnold Schneider, the founding dean of WMU's Haworth College of Business, with influencing his life and financial goals. Upon graduating from WMU, James worked as a banker, a stock broker, and retired from Eaton Corporation in 1984 at age 50.

While Jim ultimately chose a path in finance, music was always an integral part of his life. Because of this legacy, he and his wife Carol recently created the Maureen Overley Piano and Organ Scholarship. The endowed scholarship is now offered to a piano and/or organ major in the WMU School of Music. The family hopes the scholarship in Maureen's name will help young pianists chart their path for a successful career.

In addition to his love of music, Jim learned early on the importance of giving back. He is grateful that philanthropy gives him an opportunity to be a positive influence on others.

"One ought to leave the world a little better than one found it," he said.



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Marvin Blickenstaff, Piano
William Bolcom, Piano
Brian Bowman, Euphonium
Randy Brecker, Trumpet
Roxy Coss, Saxophone
Ashley Daneman Group
Jodee Davis, Trombone
Alissa Deeter, Soprano
Slawomir Dobrzanski, Piano
Driftless Winds
Robert Duke, Presenter
Ensemble Dal Niente
Estrella Consort
Stephen Framil, Cello
Keith Ganz, Guitar
Michael Haber, Cello
Kip Hickman, Trombone
Jon Holden, Clarinet
Umit Isgorur, Cello
Shachar Israel, Trombone

Stephen James, Trumpet
Kari Johnson, Piano
Galit Kaunitz, Oboe
Fred Knapp Trio
Andrew Koehler, Violin
Kontras Quartet
Cecilia Kozlowski, Horn
Barabara Lieurance, Piano
Jun-Ching Lin, Violin and Viola
Jerry Loenide, Piano
Corey Mackey, Clarinet
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Charles Pikler, Viola
Caen Thomason Redus, Flute

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