



NOTES FROM MASON

MUSIC NEWS 2015



THE STATE UNIVERSITY OF NEW YORK AT FREDONIA



FREDONIA WELCOMES DR. MELVIN UNGER

Fredonia welcomes Dr. Melvin P. Unger as the new director of its world-renowned School of Music beginning July 1. Dr. Unger recently served as director of the Riemenschneider Bach Institute at Baldwin Wallace University in Cleveland, Ohio.

Dr. Unger has been part of Baldwin Wallace's highly regarded Conservatory of Music since 1998. Throughout this span he has led the Bach Institute, whose mission is to preserve and enhance the university's distinctive and internationally recognized tradition of cultivating the music of J. S. Bach, and to provide students with exemplary models of musicological research and scholarly resources needed for their academic development.

In addition to his leadership at Baldwin Wallace, in 2012-2013, as a Fellow with the Emerging Leaders Program of the American Council on Education, Unger worked at Roosevelt University in Chicago, assisting with the university's strategic planning process.

Highlights of Unger's conducting experience include leading the all-male Singers' Club of Cleveland (founded in 1892) since 2001, and the 80-member Baldwin Wallace Singers, which he founded, from 1999 to 2011.

In addition to his administrative and teaching work, Unger has authored five books as well as numerous first editions, articles and book chapters. He has also delivered presentations at a variety of professional conferences, workshops and festivals in North America and Europe.

Prior to joining Baldwin Wallace, Unger led the music department of North American Baptist College in Edmonton, Alberta, from 1980 to 1998. He also served as a Visiting Professor at the University of Hawaii-Hilo from 1996 to 1997. He began his career as a music teacher in the Toronto Public School System in 1975.

Unger is a recipient of the American Bach Society's William H. Scheide Fellowship, two American Choral Directors Association Research Awards, and the Association of Canadian Choral Conductors Book Award. He is a member of the advisory board of the American Bach Society.

Unger earned a doctoral degree in Musical Arts (Choral Music) from University of Illinois at Urbana-Champaign. He also holds a Master of Music (Choral Conducting) from the University of Oregon, as well as a Bachelor of Music (Choral Music Education with minors in German and English) from the University of Saskatchewan.

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"Notes from Mason" is published by the School of Music once a year. We welcome your suggestions and submissions of articles, alumni news updates, and photos. Please email information to notessubmission@fredonia.edu, or send by mail to: Notes from Mason, Fredonia School of Music, 1145 Mason Hall, Fredonia, NY 14063.

DR. KARL BOELTER REFLECTS ON 12 YEARS



Mason Hall has had additions, remodeled facilities and other changes over the years. How have they made a difference to the School of Music?

The university has really committed itself to a physical plant conducive to teaching the musical arts. During my years here, we finished the impeccable Rosch Recital Hall, the Sound Recording Studio, the Maytum Rehearsal Halls, renewed the tech labs, improved the piano rooms, created many “smart” classrooms, and spruced up Diers Hall. Mason Hall looks good and functions well.

Of the changes, in my view the most significant was Rosch Recital Hall. This was approaching completion when I arrived in 2003. I saw it through its last year of construction, too late to do anything about its concept or design. What a success it has been! It is beautiful, and it is a very comfortable place to see and hear music. It’s been more than a decade now, and we still don’t take it for granted. We love it, and know it is one of the better such halls for music anywhere.

Such facilities help us attract faculty and students. The new rehearsal halls, completed in 2010, were another big boost to the facilities. These ensemble rooms, which serve our largest instrumental ensembles, are kept busy now from early in the morning to late into the evening, and even overnight for some recording sessions.

There is a new addition to Rockefeller Arts Center under construction. How will that influence the School of Music?

Without a doubt, theatre, dance and visual art need more space that directly serves their needs, and elevating the quality of those facilities will bring attention to these programs. Because Rockefeller and Mason will then be connected, Rockefeller will likely become the principal entrance for all of the arts facilities and venues. I suspect that the Mason/Rockefeller spine will be very successful as a focal point for the campus.

What about the faculty? What changes have occurred there?

The foremost resource of any academic institution is its faculty, and I have been involved in hiring a large percentage of ours. We’ve been able to grow an enviable string program through excellent

hires in the studios. The woodwind area has seen a lot of change, and it is remarkably strong. We have made great hires in music education. And we’ve have been able to retain this talent. One can’t move forward if you can’t sustain the progress. We are fortunate to have been able to move forward.

What do you look for when hiring faculty?

A new faculty member is “new blood.” They invigorate and energize others around them, and they add distinction to the ranks. Fredonia is known as a student-centered campus, so when a search committee is looking for the best candidate to fill a position, the applicants are evaluated according to education, professional record, experience, and their potential to add to the quality of the learning environment. Their mentorship of students contributes significantly to the collective good of the school. I am pleased that we’ve been able to build such a community here. That I had anything to do with it is extensively rewarding.

We hear so much about how the landscape is shifting for music and the arts. Has this had any effect on the School of Music?

That’s a big topic. The shift is not only in the arts. Fueled by economic, demographic, social and technological factors, the change that is happening around us cannot be ignored. As one faces change, it can seem like crisis. Some people feel about it that way. I’m not the first to suggest, however, that there can be opportunity within.

I feel lucky to have had my career in music during these culturally turbulent times. The shifting landscape is exciting and can be positive. Moreover, culture is supposed to change and evolve. The turbulence is ongoing, and it isn’t specifically new.

Music, the arts, and our culture are not and have never been static. And art has always struggled to find a practical place. We have conversations about how we got to where we are and where things are likely to go, and while the answers are useful and interesting they don’t prevent the need to talk about it again, and again, and again. This unending evolution can give me sleepless nights, but they also get me up in the morning to think, to strategize, to frame an argument, to problem solve and to create.

How do you think the School of Music is changing, or perhaps evolving?

The word “evolution” suggests a slow, organic change. We must embrace change, but it has to be built on the proven successes of the past. Studying the classical literature is still relevant. It teaches the core of the past as we try to grasp a sense of our humanity. It



actually serves to help point toward the new. Also, there's a lot of evidence that if one tosses out a tradition, it doesn't take long for a resurgence to come rushing back, illuminating us all over again.

In some ways, music is a constant. I'm not referring to musical style or the industry, but to the phenomenon. Music communicates when nothing else can. Music teaches what we can't otherwise learn. Music makes us feel when we fear we cannot feel. None of this is going to change. We look for the works that illustrate and teach the best, and we can find them in the classics, in jazz, in popular music, and in the musics of people throughout the world. At the core, the skills and values that are desirable qualities for an artist and musician today aren't vastly different than they were for Bach, Haydn, or Brahms.

What is changing and requires our adjustment is the marketplace for our work. Teaching our students for the very careers that were plentiful in previous generations certainly isn't a good idea. Students will need to be creative, entrepreneurial, flexible, and distinctive. To address this, we have looked hard at curriculum, creating opportunities for students to explore and prepare for careers that uniquely interest them.

How has your particular philosophy about music informed your work as Director?

My background as a composer leads me to think of music as more of a process than a product. We now present nearly 400 performances per year, and each one can be thought of as a final product. The level of activity is impressive, but few people would miss the point that what leads up to each performance is a process that is scholarly, creative, methodical, soul-searching, physical, emotional, self-fulfilling and deeply human. The process of music making is so holistic that many people feel it holds a unique role in our societal development and our sense of who we are as individuals. The history of the Fredonia School of Music and its commitment to music education places these beliefs front and center in the culture of Mason Hall.

It has been exciting to be the Director of this school. Fredonia



is a residential campus that emphasizes the liberal arts, and the School of Music is a professional school that emphasizes music education. It is a comprehensive program that allows students to explore themselves, not just be practitioners of performance. And it is state-supported institution where a student can get a first-rate experience for a price that doesn't require life-compromising debt.

What's your favorite accomplishment?

My favorite accomplishment... I should clarify. I can't take credit. It's interesting, this title of Director. It sounds as if that person gives directions. These various academic titles – chair, director, dean, head, etc. – are nothing more than a word to indicate the person assigned to carry out the will of those in the group. The only directing going on is to assist the unification of that will – or as you might say, make sure we're all going in the more or less the same direction. The analogy of the conductor of a large professional orchestra seems apt. That person relies completely on the expertise of each individual player to know his or her part, each player chosen for possessing the requisite skills. From there, the successful result comes from all the players having the same music before them and someone able to guide its pace and interpretation.

I'm part diehard academic, part passionate musician, and part business person. There are times when I'm very hands-off, and other times when I'm watching every detail. There are times when the objectives of everyone else are more important than mine, and then others when I insistently work to make sure the parts get aligned. But if everything is going along swimmingly, I prefer to just stay out of the way. It's amazing how often that's proven to be the right choice.



2004

Rosch Recital Hall completed

Pianist Peter Serkin performed Rosch Recital Hall inaugural gala

Bernstein's Candide performed at NYSSMA

2008

Largest Freshman Class ever enrolled

Wind Ensemble toured China

2006

Recording Studio completed

2007

Tafelmusik Orchestral Residency

2003

School of Music's first-ever Strategic Plan unveiled

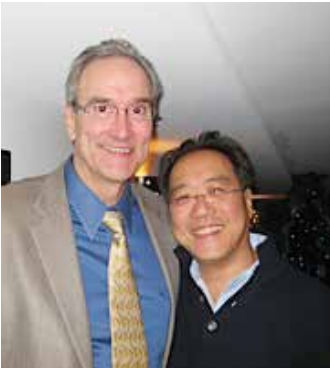
2005

The community program Musical Journeys launched

New Horizons Band of Western New York formed

Of the things that have been accomplished during your time as director, which ones please you the most?

We've accomplished many important goals with guest artists. Pianist Peter Serkin was our artist for the Gala Grand Opening of Rosch Recital Hall in 2004. We wanted to do something significant to place the new hall into its role as a destination for great concerts. Over the next few years, we had a concert series that succeeded in cementing that image. When we brought in Yo-Yo Ma to perform with the College Symphony in 2011, it was designed to serve a strategic goal - that of elevating the experience of the students themselves. That was fantastic, and may be one of my favorite projects, perhaps because it was risky but met with such success. We brought in Arturo Sandoval to do similarly with our jazz program. Also risky, and just as rewarding. Guest artists of such caliber raise the bar for everyone.



Perhaps less glamorous but no less important, is progress in curriculum. A decade ago, we established ensembles for credit and debated and created a consistent musicianship core. Just recently, we redesigned the Bachelor of Arts in Music. This last item is really the culmination of a life's work. A student will be able to audition for the School of Music blazing with their infectious talent, and the program will be so flexible that he or she can find an avenue as traditional or

freely conceived as their skills and interests lead them. The School of Music will become richer and more vital, and nothing will have been discarded to do it. It is the right kind of curriculum for our changing landscape in music. That, absolutely, makes me proud.

What opportunities do you feel you are handing off to a new director?

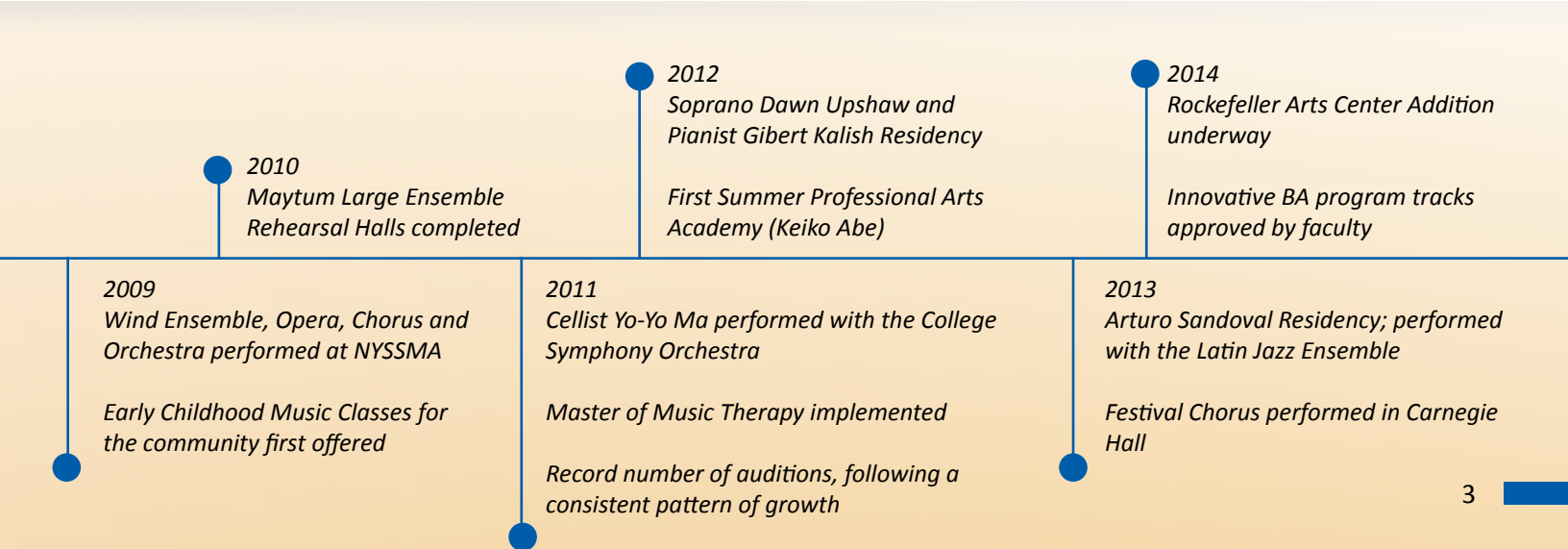
I think the curriculum will continue to evolve, and Fredonia as a university is evolving. There is strong momentum now for national and international enrollment, interdisciplinary collaboration, and career transitions. Achieving these and other goals will be the work ahead, and how it is done will be greatly influenced by the school's new leadership.



When the Rockefeller Art Center addition is complete, I expect that the perception of Mason Hall as the School of Music may quickly evolve into a Rockefeller/Mason Arts Complex. The two buildings will be linked by a corridor, and the flow of students, faculty and community between the two will become more interactive and constant. I would expect that the occupants of these buildings will feel the shift, and the focus of the School of Music as one of the campus's leading programs will expand to be the College of Visual and Performing Arts as one of New York's leading programs. I think this would be a dramatic development, exciting and positive. If people would like to see this happen, I think it could.

Any other reflections for Fredonia alumni and community?

The School of Music is in a good place, I feel. I have always appreciated that this is a comprehensive music school with music education at its core. A student can come here to study music and in a four-year period develop toward a career that evolves with them. A student who likes to sing, for example, can enter by a successful voice audition and exit four years later aimed toward a career in performance, stage, teaching, jazz, conducting, health care, composing, technology, research, recording, community engagement, or business. When I started at Fredonia twelve years ago, I was cautious about conceiving of a program that tries to be everything to all people. Now I feel that it's an imperative to try to do just that, but in a coherent way. Who are we to say what skills our students need for the careers we can't imagine? And when I learn that some of our most successful alumni are those who have fought for their dreams regardless of the restrictions placed before them, one has to ponder... should a school contribute to restrictions, or should it feed the needs of the curious? At Fredonia, I feel the faculty does an amazing job leading students as much as teaching them. I doubt this will ever change.





Rachel Lee Priday performs the Tchaikovsky Violin Concerto in D major with the Fredonia College Symphony Orchestra, under the direction of Dr. David Rudge (left); Toronto-based cross-over classical ensemble Quartetto Gelato performs in Rosch Recital Hall (right).



Guest artist Nadina Mackie Jackson rehearses with the Fredonia Wind Ensemble for a premiere performance of "Avatar" by Dana Wilson (left); and shares technique instruction to young double reed players during the annual Double Reed Day.



Hosted by the Student Opera Theatre Association and The Ethos New Music Society, Jason Robert Brown works with voice students in master class and in a concert of his works.

Guest composer Michael Colgrass gives remarks in preparation for a performance of his work, "The Winds of Nagual."





THE SHANGHAI QUARTET

in Residence:

September 29-October 4, 2015

in Concert:

Saturday, October 3, 2015 at 8:00 p.m.

King Concert Hall

with Sean Duggan, piano



Concert tickets only:

\$35 general/ \$12 students

Concert ticket with Pre-Concert Dinner: \$75

Mix and Mingle (with open bar) 5:00-5:30 p.m.

Dinner served 5:30 p.m.

Called "utterly sublime" by *The New York Times*, the School of Music welcomes The Shanghai Quartet for a week-long residency including class visits, lectures, master classes and a public performance in King Concert Hall, joined by Fredonia piano professor, Sean Duggan. A pre-concert dinner in the Multipurpose Room (Williams Center) with special guest and alumna, Roberta Guaspari-Tzavaras, will begin at 6 p.m.

Renowned for its passionate musicality, impressive technique and multicultural innovations, The Shanghai Quartet has become one of the world's foremost chamber ensembles. Its elegant style melds the delicacy of Eastern music with the emotional breadth of Western repertoire, allowing it to traverse musical genres including traditional Chinese folk music, masterpieces of Western music and cutting-edge contemporary works. The Shanghai Quartet is Weigang Li, violin; Yi-Wen Jiang, violin; Honggang Li, viola; and Nicholas Tzavaras, cello.

The ensemble will also be the featured guests at String Experience on October 3, a day-long workshop for high school string players. Details and registration: www.fredonia.edu/music/community/string.asp

This event is made possible thanks to a generous gift from Stanley and Elizabeth Star and the Williams Visiting Professorship endowment through the Fredonia College Foundation.

BACH: ST. MATTHEW PASSION WITH THE BUFFALO PHILHARMONIC ORCHESTRA

featuring Fredonia Masterworks Chorus and the

Chancel Choir of Holy Trinity Lutheran Church of Buffalo

Wednesday, March 9, 2016 at 7:00 p.m.

King Concert Hall

Tickets: \$25 general / \$10 students

The Fredonia Masterworks Chorus and the Chancel Choir of Holy Trinity Lutheran Church of Buffalo join the BPO to present Bach's masterpiece in its original language. Gerald Gray, conductor.

This event is made possible thanks to a generous gift from the Williams Visiting Professorship endowment through the Fredonia College Foundation.



Fredonia Ticket Office: www.fredonia.edu/tickets
or call 716-673-3501

Upcoming Season Highlights

Faculty News & Highlights



Christian Bernhard (Music Education) published manuscripts regarding the use of improvisation in music education in the *International Journal of Music Education* and

Visions of Research in Music Education, and presented related research at conferences of the New York State School Music Association (NYSSMA) and the National Association for Music Education (NAfME). He also began a four-year appointment on the editorial committee of NAfME's *Music Educators Journal*, and was contracted to co-edit a book, "Musicianship: Improvising in Band and Orchestra," for GIA Publications. Dr. Bernhard remained active in the local music education community by conducting the NYSSMA Zone 1 Middle School Concert Band and adjudicating for several state and county solo festivals.



Jim Davis (Musicology) "Music Along the Rapidan: Civil War Soldiers, Music and Community" was published by the University of Nebraska Press in 2014. He also had articles published

in *Civil War Quarterly* ("Camp Life - Music"), *College Music Symposium* ("Union Musicians and the Medal of Honor During the Civil War"), and *The Virginia Magazine of History and Biography* ("Variety Shows, Minstrelsy, and Social Aesthetics during the Virginia Encampment of 1863-1864"). He is currently working on a book on the Confederate anthem "Maryland, My Maryland." Upcoming engagements include invitations to speak at the Smithsonian Institution and the Walt Whitman Birthplace State Historic Site.



Rob Deemer's (Composition) performances and premieres over the past year included two new works for the Buffalo-based choir Harmonia (including a Carnegie Hall premiere), a silent film score for the Syracuse

International Film Festival, a premiere by the Fredonia College Symphony and University of Vermont Symphony, and several choral works for Fredonia choral director Vernon Huff, including music for the dedication of the new Science Building with the University Choir, Saxophone Ensemble, and Trombone Choir as well as a new work with the Women's Choir for the 2015 commencement ceremony. The Society for New Music and flutist Lindsey

Goodman both recorded Deemer's music for upcoming CDs. He gave clinics on the new theory/composition standards at the NAfME Eastern Division Conference and presented at the first annual New Music Gathering in San Francisco. This summer he will be returning for his fifth year as a composition faculty member at the Interlochen Summer Arts Camp.



Sean Doyle (Music Theory and Composition) completed his Doctor of Musical Arts Degree in Composition at the Peabody Conservatory of Johns Hopkins University in May 2015. His original

compositions have been featured in performances across the country throughout the past year. *A Satire To Decay* (2015) for Pierrot ensemble was premiered by the Lunar Ensemble at the Parma Music Festival in Portsmouth, NH in August of 2014. *Letters From Zelda* (2012) for soprano and chamber orchestra was performed by soprano Lisa Perry and the Great Noise Ensemble at the Atlas Arts Center, Washington, D.C. in May 2015. A performance of Sean's *Ubi Caritas* (2014) for a cappella SATB choir was broadcast on Baltimore Public Radio 88.1 WYPR "Choral Arts Classics" program. Upcoming projects include a new work for the ANA Trio (School of Music Faculty Angela Haas, Natasha Farny and Anne Kissel Harper) a work for the Decho Ensemble (Fredonia alumni Sarah Marchitelli and Jacob Swanson) and Sean's fifth collaboration with director James Ivey and the Fredonia Department of Theatre and Dance. Sean will be providing incidental music for the upcoming production of Pirandello's *Six Characters in Search of an Author*.



Gerald Gray (Voice, Conductor) presented at the graduate colleges of Cincinnati Conservatory and the University of Iowa on conducting pedagogy. He was also a guest artist at the University of Iowa

as tenor soloist in Monteverdi's *Vespers of 1610*, and was a guest artist as tenor soloist in Hindemith's one act opera *Hin und zurück* at Boston University.



Vernon Huff (Conductor, Music Education) had an article published in the September edition of the *American Choral Directors*

Journal entitled "William Levi Dawson's Life in Speeches, Letters, and Writings." He presented lecture-demonstrations on Dawson's music at the NAfME National In-service conference in Nashville, the NYSSMA Winter Conference in Rochester for the Erie County Music Educators Convention in Buffalo, and at the University of Toronto. He also served as the high school clinician for the Chautauqua All-County High School Chorus in June.



In February, **Sonja Inglefield** (Harp, Musical Journeys Program) premiered *Nocturne for Harp* by Glen Cortese with the Western New York Chamber Orchestra. In April, she

served as a preliminary adjudicator for the 21st American Harp Society, Inc. National Competition. As chair of the Harp Society's Literature Committee, she edited and supervised the re-publication of *Space Odyssey* for four harps, by Aristid von Würtzler.



Barry Kilpatrick (Assistant Director, Trombone/Euphonium) was awarded a Zhi-Xing China Academic Leaders Fellowship to participate in the China Studies Institute (CSI), which

was held in Shanghai, Beijing and other sites in China from June 7-26, 2015. He is one of 15 university professors nationwide to win this fellowship. Professor Kilpatrick's interest in the CSI is an outgrowth of his admissions work as Assistant Director of the School of Music, particularly from interacting with international applicants in recent years. During the 2014-15 academic year, he became an unofficial mentor for several Chinese graduate music students, learning much from them about the many challenges facing international students.



This past December, **Laura Koepke** (Bassoon) performed as soloist with the CityMusic Cleveland Chamber Orchestra, playing the Mozart Bassoon Concerto in five concert performances

throughout the greater Cleveland area. The *Cleveland Plain Dealer's* Mark Satola gave a glowing review: "Koepke was a subtle and supple soloist, easily navigating Mozart's tricky writing with skill and humor. Her cadenzas were marvelous, and she especially

shone in the dreamy Andante, finding its romantic center with unerring artistry.”



John Maguda ('72)
(Conducting) was named Citizen of the Year in Music by the *Am-Pol Eagle* newspaper in Buffalo, NY.



Michael Markham
(Musicology) published two essays in the *Los Angeles Review of Books*: “Bach Psychology: Gothic, Sublime, or Just Human” and “The significance of Glass.” The articles can be found at <http://lareviewofbooks.org/contributor/michael-markham/>



Carl Mazzio (Trombone, Conductor) conducted the Ulster County Senior High and Jefferson-Lewis Bi-County Senior High Honor Bands. He adjudicated at the Music in the Parks Festival and also at the Darian Lake Music Festival Competition. Fredonia's Wind Symphony and Trombone Choir featured the music of visiting composer John Mackey during his residency. Additionally, the trombone choir is part of an East Coast consortium commissioning a new work by Fredonia's Rob Deemer. The Trombone Choir featured guest artist Ken Thompkins (Detroit Symphony) and Jim Nova (Pittsburgh Symphony) in Rosch Recital Hall as well as outreach concerts to East Aurora and Fredonia High School.



Lynne McMurtry (Voice) was on a leave of absence in the Spring semester to perform. She sang the role of Marcellina in two different productions of *Le Nozze di Figaro*, one with Calgary Opera in Calgary, Canada and the other with Opera Lyra in Ottawa, Canada.



In September of 2014, Distinguished Teaching Professor **Julie Newell** (Voice, Opera) hosted an Italian ensemble from the Pescara Conservatory in Italy for a series of performances of Italian opera and song literature. In addition to a Rosch Recital Hall performance, the ensemble, which also included Fredonia

voice faculty member Daniel Ihasz presented their program at the Chautauqua Institution and as guests of the Friends of Music Series in Buffalo. This series of performances with soprano Stefania Donzelli, mezzo soprano Sandra Buongrazio, and pianist Vincenzo De Blasis was a celebration of the now established academic exchange program with the Pescara Conservatory. In February 2015, Julie returned to the stage in performances of Mahler's *Songs of a Wayfarer* with the Western New York Chamber Orchestra (WNYCO) in a world premier chamber arrangement of the work for chamber orchestra by WNYCO Music Director Glen Cortese.



Linda Phillips (Class Piano, Musicology) continues to co-ordinate the piano class program, teaching History of Jazz and organizing the annual 1970s and 1980s Fredonia Jazz Ensemble alumni concerts, which take place at Homecoming and in November.



In early February, **James Piorkowski** (Guitar) and the Western New York Chamber Orchestra gave the premiere performances of Piorkowski's *Carmen Fantasy for Solo Guitar and Orchestra*. Seven movements from George Bizet's opera *Carmen* were the foundation for a new work which featured the guitar as the soloist, complimenting the Spanish themes and the opera's setting in Sevilla, Spain. A recording of nine original compositions by James Piorkowski will be released in July on the Centaur record label, “NINE: The Guitar and Beyond.” The album features works for voice, cello, piano, choir, and guitar. Guest musicians include Fredonia faculty Angela Haas, Anne Kissel Harper, Daniel Ihasz, Natasha Farny and the Boston Chamber Chorus. The recording was engineered by Fredonia music alumnus, Chris Sclafani.



Jill Reese (Music Education) recently published a research study titled “Virtual Mentoring of Preservice Teachers: Mentors' Perceptions” and a research-to-practice article titled “Music and Mindset.”

At the Suncoast Music Education Research Symposium, she presented research related to her work with the Fredonia iPad Ensemble. She shared practical sessions on iPads in general music at the NYSSMA conference and

on early childhood pedagogy at the National Association for the Education of Young Children (NAEYC) conference. As scholar-in-residence at Hope College last fall, she presented workshops for pre-service teachers and practicing teachers on musicians' mindsets, composing with elementary students and ukulele pedagogy. She also presented a ukulele clinic for elementary students at schools near Hope College. This year, she expanded service-learning opportunities for music students by establishing weekly music classes in multiple preschools in the community. She founded the community group, Fredonia Ukulele, and organized monthly ukulele jam sessions within the Fredonia community.



Brett Shurtliffe (Double Bass), in addition to over 100 performances with the Buffalo Philharmonic Orchestra, performed an unaccompanied recital at the International Festival Institute in Round Top, TX in October 2014 and a lecture-recital at the International Society of Bassists biannual convention in Colorado, June 2015.



Kay Stonefelt (Percussion) has been appointed by the State University of New York Board of Trustees as a Distinguished Professor in the fall of 2014.



Wildy Zumwalt (Saxophone) announced the publication of the “Raschèr Reader,” a collection of writings by and about the classical saxophone pioneer Sigurd M. Raschèr. Compiled and edited by

Dr. Lee Patrick, the book covers topics such as pedagogy, the history of instruments, interpretation and the essence of music, and contains letters and typescripts published for the first time. There are press materials and many rare photos. Bound in a linen hard cover, the book can be purchased online at <http://tinyurl.com/rascher-store>

1950s

Richard Stephan, '52, (music ed.) is still composing/arranging for orchestra and choir, fishing and keeping in touch with old friends.

1960s

Jacquelynn (Geiffert) Maye, '69, (music ed.) recently performed "Mozart and Me," a one-woman musical show she wrote.

1970s

Kathryn (Jarvis) White, '70, (music ed.) is the music director for Batavia Players, Inc. Harvester 56 Theater since her retirement in 2011.

Paula Brinkman, '71, (music ed.) Retired from Niskayuna Central Schools, she has moved to Wallace, NC where she is conductor of the Wilmington (NC) Choral Society.

Gerald Grahame, '72, (music ed.) retired from his position as Professor of Music at Broome Community College.

Joan Estrup Troyer, '73, (music ed.) is a charter member of Indiana Opera North, South Bend, IN and has led the Elkhart County Symphony Chorus for five years and the Elkhart Alumni/Community Chorus from 2010-2013. She has taught in the Concord Public Schools and at several area colleges and universities.

Nancy Schult Driver, '74, (music-applied) was given the Austin District Music Teachers Association "Teacher of the Year" award for 2011-12.

Gary Keller, '75, (music ed.) was inducted into the Buffalo Music Hall of Fame. He is a nationally known saxophone player and a teacher at the University of Miami.

Robin (Mason) Horne, '76, (music perf.) retired from 26 years as Principal Flute with the Northwest Florida Symphony Orchestra and 8 years with the Sinfonia Gulf Coast.

Daniel Bromsted, '77, (music ed.) retired from teaching music in the Silver Creek Central School District and was honored to be invited to conduct the All-County choruses at the Chautauqua Institution in Spring 2014. Mr. Bromsted continues to be an active accompanist, guest conductor, and NYSSMA adjudicator.

Kathy (Kate) Caton, '79, (music ed.) has been teaching music and theatre education for over 20 years. Now in Williamstown, MA, she is choral director for Mt. Greylock Regional High School and theatre instructor at Drury High School. She has implemented a preschool music program for Williams College, founded a choral festival, and authored a book on reflective practice entitled, "Da Capo from the Beginning."

Howard Potter, '79, (music perf.) is currently the Associate Dean for Community and Continuing Education at the Eastman School of Music and Director of the Eastman Community Music School.

1980s

Joseph Borrelli, '81, (music ed.) has been teaching secondary vocal music for over 30 years. He currently teaches for the Greece Central School District at the Greece Odyssey Academy.

Sandra (Maile) Dudley, '83, (music perf.) has been Assistant Professor of Commercial Voice at Belmont University since 1995 and Coordinator of Undergraduate and Graduate Commercial Voice Degrees. In 2014, she celebrated the release of a new jazz CD "All Of My Life" with pianist Lori Mechem.

Jay (Wieloszynski) Willis, '84, (sound rec. tech./music perf.) has enjoyed an audio engineering career working with Pink Floyd, Barbra Streisand, Stevie Wonder, Talking Heads, Tom Petty, The Eurythmics, Cyndi Lauper, George Benson, Whitney Houston, Aretha Franklin, and more. In 2014, he was awarded his third Emmy award. Willis performs with his band Rush Hour in the Buffalo area.

Michelle Lindsley, '85, (music-applied) was awarded the Most Distinguished Teacher Award from Harvard University. She has worked as Director of Choral Activities and Vocal Performance at Farmingdale High School for the past 23 years.

Jeff Nelson, '85, (music perf., sound rec. tech.) played on "Late Night with David Letterman," with the CBS Orchestra for its annual Christmas show with Darlene Love. He finished the Broadway revival of *Annie*, in January, and started the new Broadway revival of *Les Miserables*, in February. He

also recorded a new CD with Dave Liebman featuring the music of Wayne Shorter.

Mike Kaupa, '86, (music-applied) is enjoying teaching Jazz Ensembles, Jazz Theory and Jazz History at The Harley School, Eastman Community Music School and The Institute for Creative Music in Rochester, NY. He was the interim instructor of Jazz Trumpet at the Eastman School of Music for the spring semester, 2010. In March, 2014, he appeared with pianist Bill Dobbins at the "Remembering Marian McPartland" concert at The 92nd St. Y, New York City.

Michael Hake, '87, (music theory) served as musical director at the 24th Annual Artie Awards at the Town Ballroom in Buffalo, NY.

David Heid, '87, (music-applied) is in demand in North Carolina as one of the top vocal accompanists, including playing for two Metropolitan Opera Young Artists during their NC appearance in the summer of 2014. Heid is on the music faculty at Duke University.

1990s

Kevin Kruger, '94, '99, (BM, MM music ed.) taught General Music and Chorus in West Seneca Central Schools from 1994 to 2006, was Assistant Principal of Kenmore West High School from 2006 to 2010, and is currently Principal of Benjamin Franklin Middle School in Kenmore.

Marie (Koester) Persch, '96, (elem. ed.) and **Philip Aguglia, '98**, (music ed.) were two of five finalists for the fifth annual M&T Bank Touchdown for Teachers Program co-sponsored by the Buffalo Bills. Marie is a teacher at Brocton Central School and Philip teaches at Kenmore East.

Benjamin Berghorn, '99, (music ed./music perf.) completed his D.M.A. studies at Michigan State University in December 2014.

2000s

Robert McIntyre, '04, (music perf.) is a 2015 recipient of two Daytime Emmy Awards for *Kung Fu Panda: Legends of Awesomeness*. Previous awards include a 2014 Daytime Emmy and three nominations for the Golden Reel Award (2015, 2014, 2013) in Sound Editing.

Maria Fasciano, '05, (music perf.) recently completed San Francisco Opera's prestigious Merola Opera Program where she covered Blanche DuBois in Previn's *A Streetcar Named Desire* and Donna Anna in Mozart's *Don Giovanni*. She also performed Cio-Cio San Act II of Puccini's *Madama Butterfly* in the Schwabacher Memorial Concert Series. She is also a three-time Metropolitan Opera National Council Audition regional finalist.

Raymond Chenez, '06, (music perf.) won a George London Foundation award for professional classical singers.

Nicole (Nirchi) Mushalla, '07, (music ed.) has completed her fifth year as elementary band director at Chenango Valley Central School District in Binghamton, NY. She is a member of Southern Tier Concert Band which was the featured ensemble at the 2014 New York State Band Directors Association Symposium in Syracuse, NY.

Andrew Martin Smith, '07, (music comp.) earned a DMA from Bowling Green State University in 2014 in Contemporary Music with specializations in Music Composition and Cognition. He is the co-founder of ADJ•ective New Music, LLC, which strives to introduce contemporary music to new audiences.

Susan Weinman, '07, (music perf.) took part in a short performance at the United Nations that was streamed worldwide, with multiple heads of state, ambassadors and dignitaries in attendance. It marked the opening of the UN General Assembly. The link to the performance is: <http://webtv.un.org/>.

Mitchell J. Greco, '08, (music perf.) earned a Master of Music in Ethnomusicology from Kent State University and a Master of Music in Performance from Appalachian State University. He is currently a Doctoral Fellow at West Virginia University.

Alicia Louttit, '08, '11 (BM music ed., MM music. perf.) is currently the director of the Lake Shore Middle School Orchestras, which encompasses 120 students and three ensembles.

Steve Hoagland, '09, (music-applied) traveled to San Diego, CA, to sing as a chorister for San Diego Opera's 2014 spring season.

2010s

Jay Mobley, '10, (music comp.) was music director and guitarist at the New York Musical Theatre Festival in July of 2013 with Liars & Believers (Cambridge, MA), an experimental theater company. Mobley returned as music director in May 2014 when the company became Artists in Residence at American Repertory Theater. He also served as musical consultant for OperaHub's adaptation of Marschner's *Der Vampyr*.

Sarah Ellis, '11 (music ed.) received a Master of Music from Ithaca College in 2013. She currently teaches middle school music in the Bronx and performs on flute.

Cáitlín O'Reilly, '10, '13, (BS, MM music therapy) earned her New York State license as a Creative Arts Therapist (LCAT).

Dennis Bergevin, '12, (music ed.) serves as Assistant Director of Orchestras for Jenison Public Schools and is a section bass performer for the West Michigan Symphony. Additionally, he is a substitute bass for the Grand Rapids Symphony.

Kathy Haynes, '12, (music ed.) is a graduate assistant for the Sandia Brass Quintet at the University of New Mexico, and is pursuing a M.M. in music performance for trumpet.

Kerry O'Mara, '12, (music ed.) is a music teacher at School of the Arts in Rochester, NY and a graduate student at Nazareth College in Rochester, NY.

Torrell Moss, '12, (music perf.) was selected as the next EQT Orchestra Training Program for African American Musicians Fellow by the Pittsburgh Symphony Orchestra to begin in September. He will spend two years studying with orchestra members to train and prepare for professional opportunities and auditions.

Stephanie Patterson, '12, (music ed.) received an M.M. in Oboe Performance from Stony Brook in 2014. She now lives in Fort Wayne, IN, where she works as an oboe specialist at Fox Products. She is also the principal oboist of the Symphony of the Lakes in Warsaw, IN.

Greg Wakeman, '12, (music ed.) was hired as a band teacher for grades five through 12 at Holyoke School District in Colorado.

David Chatterton, '13, (music ed.) was hired as an instructor for Infinity Visual and Performing Arts.

Carl Lam, '14, (music-applied) received his M.M. in Performance at the University at Buffalo.

In Remembrance

A. Cutler Silliman, 92, emeritus professor of horn, music history and music theory died on February 13, 2015. Cutler was a graduate of Northwestern University, and earned his PhD at The Eastman School of Music. He interrupted his undergraduate studies to enlist in the Navy during WWII, and was an Ensign in charge of Naval Communications on a Merchant Ship bound for Marseille when VE Day was declared. Following the War, Cutler was employed as Band Director at Ashland College in Ohio. In 1949 he joined the faculty at Fredonia and became a full Professor in 1966. During his professional career, Cutler performed with The Erie Philharmonic and Fredonia's White Eagle Band. He was also a music arranger and a published composer. Dr. Silliman was a member of The American Musicological Society acting as Secretary/Treasurer of the NY State Chapter, and a member of The American Library Association, serving as President of the Fredonia Chapter.

Cutler retired from Fredonia in 1985. Even in his 90s he was still attending performances at the 1890 Opera House and at the university.



Scholarships & Awards 2014-2015

CAROL HEPP ADRAGNA MUSIC
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Melissa Barnett, Rachel Isbell, Kenneth
Conrow, Fabricio Logan

CHARLES ARNOLD STRING
SCHOLARSHIP
Hannah Kuhn

BROMELEY PIANO SCHOLARSHIP
Muxue Fan, Jesse Bonaventura,
Mikyung Kim

DONALD BOHLEN COMPOSITION
SCHOLARSHIP
Matthew Kowalski

LUCIA GRACIA BOLTON SCHOLARSHIP
Emily Brown

LISA NIELSEN BURKETT PIANO
SCHOLARSHIP
Callen Lange

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Joshua Gilbert

ELIZABETH S. CARLYON SCHOLARSHIP
Jacob DeGare, Callen Lange

CLASS OF 1953 AWARD FOR
EXCELLENCE
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CLASS OF 1954 SCHOLARSHIP
Morgan Hartley

SUNY FREDONIA COMPOSITION
COMPETITION
Philip Landini, John Secunde

MAX AND ANNE DAVIS PIANO
SCHOLARSHIP
Jiadian Zeng

JOHN C. DUBNICKI JR. SCHOLARSHIP
Shannon Richards

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Daniel Magee

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Alexander Rockwell

CHARLES R. AND SHIRLEY MILLER
ERBSMEHL MUSIC SCHOLARSHIP
Mackenzie Smith

ETHOS LAUREATE PRIZE IN
COMPOSITION
Daniel Knorr

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PERCUSSION AWARD
Brianna Hoige

DAVID EVANS VOICE
PERFORMANCE SCHOLARSHIP
Jennifer Brounstein

FRAZEUR PERCUSSION SCHOLARSHIP
Daniel Gillen, Tyler Marvin

ADELAIDE MARSH GAEDDERT
AWARD
Emily Tarantino

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Nicholas Dubin

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Hennessy, Jennifer Johnson, Danielle

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DeCotes, , Caitlyn Derrick, Eric Doud,
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Fitzgerald, Anna Fortais, Korrin Harvey,
Elena Igoe, Douglas Keller, Samantha
King, Helen Lewis, Melanie Lora,
Chelsi Lue, Allen Maracle, Michael
Maroney, Matthew McGrath, Robyn
McNeilly, Sueh Ohno, Andrew Pacht,
Jacob Payne, Nicholas Pepino, Thomas
Perna, Nicole Perrine, Cynthia Perrone,
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MARGARET SCHULER WYCKOFF
SCHOLARSHIP
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Jason Baeck, Mikyung Kim

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Keeler, Devon Kelly, Margaret Van
Norden, Danielle Beckvermit

CONCERTO COMPETITION WINNERS
Erin Baker, harp
Michael Hawk, voice
Tyler Pfalzer, clarinet

News From the Fredonia College Foundation



■ Established by Fredonia alumnus Christian Granger '66, the **Granger Percussion Discretionary Educational Fund** was created to help to support and strengthen the percussion area by providing funding for music students. The Fund will provide financial support for full-time undergraduate or graduate students or those students who are participants in special percussion program initiatives. Funds will be applied toward the student's cost of attending Fredonia by crediting the award directly to the student's account. Discretionary funds may also be used for student degree fees and other fee related expenses.

■ Dr. A. Edward and Carolyn Uprichard have established the **Albert E. and Lillian Uprichard Scholarship** endowment, named for Dr. Uprichard's parents. The endowment will provide scholarship support for Fredonia students as well as name the King Concert Hall Lobby in the Michael C. Rockefeller Arts Center. The **Albert E. and Lillian Uprichard Scholarship** will support students majoring in Music Education and Musical Theatre. In addition, this generous gift will designate the Arts Center's King Concert Hall Lobby as the **Albert E. and Lillian Uprichard Lobby**. Carolyn attended Fredonia for her sophomore and junior year and Edward is a graduate of Fredonia's class of 1964. Both Carolyn and Edward have had successful careers in education, between them, spanning pre-school through higher education administration.

■ In 2009, Fredonia friend Bob Young established the **Bob and Betty Young Endowment** to benefit music students. The following year, he became a Dallas K. Beal Legacy Society member and Bob designated a portion

of his estate to grow the music endowment. Bob passed away during the fall of 2014, and in honor of Bob and Betty's memory, a Mason Hall piano studio was recently dedicated in celebration of the Young's legacy and shared love of music.

■ Alumni Mary Anne Harp, Class of 1963 and Norman Lydell, Class of 1986, are the lead founding donors of the **C. Rudolph "Rudy" Emilson Memorial Scholarship**. Once fully endowed, this endowment is meant to provide scholarships to music majors, with first preference to tuba, followed by brass instrument majors.

At the time Rudy passed, Norm wrote a powerful letter about Rudy as a teacher, musician and man that Mary Anne and others have cited as capturing their reasons for supporting this new scholarship.

"Most can probably think of someone in our life who has had a significant influence over us. For me it was a music teacher, and for that reason, I would like to take a moment to share my Emilson experience with all of you. Lessons with Rudy Emilson taught me about the tuba, about music, and about myself. There wasn't a facet of my life that hasn't been positively impacted by Rudy Emilson. I'm a better musician, teacher, father, husband, and co-worker because of my association with this great man. He once explained that his goal for me was to become a man of substance. This meant that I had to strive to be ethical, moral, knowledgeable, honest, kind, dedicated, and professional in life. Like much of his teaching, he only had to explain it once. He simply modeled these behaviors as a matter of character."

Please consider making a gift to the School of Music by supporting an existing fund, creating your own fund or designating a gift through your estate plan. All gifts should be made payable to the Fredonia College Foundation, 272 Central Avenue, Fredonia, NY, 14063 or online at www.fredonia.edu/foundation. If you have any questions about creating an endowment fund or if you wish to make a bequest, please contact College of Visual and Performing Arts Liaison June Miller-Spann at (716) 673-3321 or spannjm@fredonia.edu.

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From top left: guest artist Ian Clarke (flute) in master class; Third Coast Percussion performs in Rosch Recital Hall; guest artist Randy George (theramin); members of Presidio Brass perform in master class; composition and choreography students present a collaborative concert of new works in King Concert Hall; She-e Wu in marimba master class; Quartetto Gelato members discuss the business of musicianship and entrepreneurship during their residency; Nadina Mackie Jackson works with Double Reed Day students; recent Buffalo Hall of Fame inductee, Gary Keller presents a master class in Diers Recital Hall; Jason Robert Brown performs in Rosch Recital Hall during his two-day residency.