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BGSU Pro Musica

The Pro Musican

Fall 2013



Promoting Musical Excellence

Pro Musica supports the College of Musical Arts by inviting the participation of alumni, friends, parents and the Bowling Green community in a wide variety of musical events and by providing financial support for music students.

President's Message

Dear Members and Friends,

Can you believe that Pro Musica will soon be 30 years old? Can you guess how many students have been influenced by this organization? None of this would have been possible without your generous support. I join with all the students in thanking you for your past, present and continued contributions. Countless music students' lives have been enriched and our world is a better place.

In honor of our 30th birthday, we ask you to increase your planned contribution by \$30 or even a multiple of \$30. Perhaps you have friends who would be interested in becoming members, joining our rich history and ensuring our continuation for many years to come. Please remember that membership is renewed each year and the fiscal year begins in July. More information can be found on our website: www.bgsu.edu/promusica.

Plans are underway to celebrate our unique organization and we hope you will join us for each event. In early fall, the Pro Musica Student Council will host a Donor Appreciation Recital followed by an ice cream social. This afternoon event recognizes all donors with beautiful music and an opportunity to talk with student travelers. Next, please join us on Facebook. Details of future events will be shared and you will be continually included in the experiences of travelers. We are grateful to Shannon Bolen, our new student publicist, for exponentially increasing our following on Facebook.

Finally, on March 29, 2014, we will hold our 30th Anniversary Party at the Stone Ridge Country Club in Bowling Green. We will recognize our founders while raising additional funds to support student travel. Pro Musica's founding predates computer records and all information is not in the archive. If you are a founding member, a past president or a 30-year member, please share that information by entering 30 years in the subject line and emailing the newsletter editor, Dr. Penny Thompson Kruse at krusep@bgsu.edu.

Sincerely,

Karol Spencer

Student Essays

Ioana Flonta

2nd Piano Pedagogy Symposium
featuring MTNA Collegiate Chapters
Cincinnati College-Conservatory of Music
November 3-4, 2012

I had the privilege to attend the 2nd Piano Pedagogy Symposium in Cincinnati. Presentations by graduate students covered a wide range of topics related to performance and teaching.

Handouts were given at each presentation. "Modern Approaches to Piano Technique" was presented by University of Michigan students, approaching both technical and musical issues. "Helping Students Progress through Injury," presented by students from the

University of Oklahoma, highlighted one-hand piano repertoire and selected exercises. Students from the University of Louisiana at Lafayette presented "You are not alone: Building a Professional Community of Independent Studio Teachers through Blogs." I was struck by the amount of much free information a teacher can obtain from piano-related blogs.

Faculty advisor teaching demonstrations or master classes were held on both days, allowing me to observe six teachers working with students of different ages and abilities. Master class clinicians were professors at Hope College, Ohio University, University of Louisiana at Lafayette and Northern Kentucky University.

By attending the symposium, I met wonderful people who significantly impact our field of music.



Ioana Flonta (right) with one of the symposium founders, Dr. Jovanni de Pedro, associate professor of piano and piano pedagogy, University of Michigan, School of Music, Theatre and Dance.

Robert Collins

Fifth International Master Class in
Orchestral Conducting
St. Petersburg, Russia
May 28 – June 1, 2013

I was honored to be one of nine conductors participating in the "Fifth International Master Class in Orchestral Conducting" between May 28 and June 1, 2013, in St. Petersburg, Russia, hosted by the St. Petersburg Chamber Philharmonic. I studied conducting under Maestro Alexander Polishchuk and Mark Stringer.

Each day we had a 25-minute session with a pianist on the festival repertoire, allowing us to refine our baton technique without the orchestra, a significant part of the learning process. I valued the opportunity to practice conducting, receive feedback and watch my colleagues as well. Observation gave me time to analyze various gestures and to mentally, and to a lesser extent physically, practice them under less stressful circumstances.

The second half of each day we were allotted 25-minute sessions with the St. Petersburg Chamber Philharmonic, applying what we learned that morning. The language barrier presented new challenges. The majority of the orchestra did not speak English, requiring our physical gestures to be even clearer, indicating the exact sound we desired.

The first two days of the festival were devoted to working on Stravinsky's Apollon Musagète under the guidance of Maestro Polishchuk. The following two days focused on Beethoven's Symphony No. 3, "Eroica," with Maestro Stringer. Polishchuk, a former student of Ilya Musin, focused on clarity of beat and gesture, encouraging us to keep our gestures simple and musical. Stringer addressed leading the orchestra through the music, as well as keeping our gestures inside their sound. One of Maestro Stringer's expectations was that we thoroughly know the score, as if we had composed it. There were similarities and differences in the teaching we received and I enjoyed incorporating perspectives from both of our mentors. At the end of the week,



Robert Collins

I conducted a performance of the *second movement* of Beethoven's Symphony No. 3.

I know the technique I learned will guide me during the rest of my career and the personal contacts I made will assist me in the search for employment. I would like to thank Pro Musica for its generous support of the endeavor.

Save the Date



Dr. Jeffrey Showell & Vanessa Chapman having fun!

Pro Musica 3rd Annual Celebrity Server and 30th Anniversary Party: Saturday, March 29, 2014, 5:30-7:30 p.m., Stone Ridge Country Club, Bowling Green

Bowling Green Chamber Music Competition: March 1-2, 2014

News

High Notes

Congratulations to **Kara Kordella**: 2013 Undergraduate Pro Musica Scholarship winner.

Congratulations to **Phillip Roberts**: 2013 Pro Musica Graduate Scholarship winner.

Congratulations to **Kevin Schempf**: 2013 Pro Musica Faculty Staff Award.

Musical Chairs

Thanks to outgoing Board members **Sharon Hanna** and **Joan McKee** and welcome to new Board members **Kathy Moss**, **Enock Wu** and **Jim Zimmerman**.

A warm welcome to **Shannon Bolen** and **Cody Greenwell**, our new student publicity member and co-chair of the student council, respectively! **Ryan Hurd** will be continuing as co-student council chair. Thank you to outgoing student council co-chair **Cory Kasprzyk** and publicity member **Claire Agresta**.

Shirley Mercer, College of Musical Arts' receptionist and music performance studies secretary, retired at the end of July after 30 years at BGSU and 17 years in the college. Everyone will miss her smiling face!

Estate Gifts to Pro Musica

Pro Musica is an organization dedicated to supporting travel grants/awards to help students experience musical growth opportunities outside of the traditional classroom.

Every cent of your membership fee goes to support student grants. Please consider learning more about making an estate gift to Pro Musica

Contact Vanessa Chapman at 419-372-9213 for a confidential conversation about how easy it is to continue your support of future students through Pro Musica.

Fun Facts

- Thirty years ago, a gallon of gasoline cost \$1.24 and a first-class stamp was 20 cents. The first mobile phones were introduced by Motorola.
- The first *Pro Musician* newsletter was published in September 1992 and the editor was Duane Tucker.
- The first Pro Musica Faculty/Staff Award was given to former flute professor Judith Bentley in 1992.
- Over the past 30 years, Pro Musica has held several different types of fundraising and social events, including the Odyssey, the Divertimento and Il Convivo.
- Pro Musica Student Council was formed in 2007.

Student Essays

Corey Keating

2012 Melos New Music Concert
Philadelphia
December 7-8, 2012

Thank you for supporting my trip to Philadelphia to participate in the 2012 Melos New Music Concert. I met and collaborated with the Philadelphia new music ensemble39. Considered to be an up-and-coming group, ensemble39 is composed of alumni from the Curtis Institute of Music.

Eight chamber works by each of the composers in attendance were premiered before an audience consisting of community members, students, friends and arts/music reviewers. Members of

eight blackbird, a renowned new music group, also attended the Friday night concert.

Last summer, I was commissioned by ensemble39 to write a piece for the unusual combination of oboe, clarinet, violin, viola and string bass, the same instruments used in Prokofiev's *Quintet, Op. 39*. This challenging endeavor resulted in a successful composition that expands the limited repertoire for this particular instrumentation. A recording session is scheduled for February 2013 and a CD featuring each composer's work from the December concert will be produced.

The overall experience provided valuable insight into the myriad of components involved in successfully organizing and promoting a professional-level concert. This opportunity has proven invaluable to my

growth as a musician, as work I receive as a composer will be a direct result of my ability to market my talents and work with other musicians.

Corey Keating
(left) and fellow composer participant Ryan Olivier from Temple University.



Members of ensemble39 (from left to right)
Nigel Armstrong (Curtis) Rex Surany (Curtis)
Stanislav Chernyshev (Curtis) Becky Anderson (Curtis)
Alexandra von der Embse (Curtis) Jessica T. Chang (Juilliard)
Ayane Kozasa (Curtis) Gabriel Cabezas (Curtis)



Profile: Dr. Conor Nelson



Children choose to start a particular musical instrument for many reasons: size, sound, availability of an instrument and/or teacher, cost, or having seen or heard that instrument. Some people, like **Dr. Conor Nelson**, choose an instrument because the first several choices are not viable. He first started piano on a small Casio keyboard when he was seven or eight years old, but stopped and started three or four times. One of his piano teachers in middle school decided to stop teaching him, because he just was not practicing enough. Amidst mixed success with the piano, Conor went on a school field trip to hear the Toronto Symphony. After seeing and hearing the orchestra, he decided that he “simply had to play the bassoon.” When he found out that his school did not own any bassoons or even oboes, he opted for the clarinet.

However, one fateful day he saw an eighth grade student walking with her clarinet. With horror, he witnessed her “nonchalantly put her clarinet back in the case after dumping all the pieces on the pavement.” Conor was quick to decide he did not want to chance sharing an instrument with her. He opted for the flute, knowing it would fit in his backpack and be easy to transport to school while riding his bike, a convenience he still enjoys today!

Playing the flute and studying with a selfless teacher, Donna Sykes, in Oshawa, Ontario, provided a creative and social outlet for Conor’s early musical

development. Sykes made playing the flute fun, even rhythm and scales! She established a strong sense of community within her flute studio, taking the flute choir to perform at amusement parks, encouraging students to enter local competitions and driving hundreds of miles to National Flute Association conventions. When Conor reached a certain level, Sykes arranged for him to study with Dr. Amy Hamilton, flute professor at Wilfrid Laurier University in Ontario.

Entire families make sacrifices of time and money for their children to take music lessons. Conor’s father would drive him an hour-and-forty-five minutes each way for lessons with Hamilton in high school. Conor’s dad also took him to hear James Galway in Toronto, a transformative experience for the aspiring 16-year-old flutist.

Conor started traveling for musical events in the 10th grade and has attended summer festivals ever since. At age 16, he traveled to Danbury, Conn., an international excursion for the young Canadian, having to transfer to a Greyhound bus at the Port Authority in Manhattan. Having waited for the bus on the wrong side of the street the first day of ninth grade, this was a big adventure for him! Now Conor is a regular globe trotter, from state to state, country to country, and across continents. Dr. Nelson was certain by the end of ninth grade that music would figure prominently in his life. As an undergraduate student, he started gravitating towards teaching and performing. He began to consider college teaching when he was auditioning for doctoral programs.

Dr. Nelson credits music for giving him a clear direction in life, teaching him the value of hard work, setting goals and patience. He affirms that the list of skills acquired through music are simply too long to list. Communication, organization, time-management and leadership skills, as well as entrepreneurial abilities, a relationship with technology and becoming a team player are just a few that have shaped him as an individual. Attributing a large part of his success to his public school music teachers and his flute and chamber music teachers, Dr. Nelson stresses the continued need for excellent music teachers for all ages.

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& Dr. Jeffrey Showell (*Dean*)