

**BGSU**

College of Musical Arts  
Bowling Green State University  
Bowling Green, Ohio 43403-0290

Our new logo was designed by senior graphic design major Lucas Hughart from Edgerton.

**PRO MUSICA**  
BOWLING GREEN STATE UNIVERSITY

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 projects that are often beyond the reach of state funding.

## Dear Friends,

Through your generous support, Pro Musica will, by the end of the 2005-06 academic year, have enhanced the educational experiences of many students in the College of Musical Arts. This summer, students will be traveling to Europe with the University Choral Society to perform Mozart's *Requiem* and Barber's *Prayers of Kierkegaard* in Salzburg, Prague and Vienna; others will be touring in Ohio, Pennsylvania, Virginia and North Carolina with the Collegiate Chorale to perform works by Mozart, Rachmaninoff, Hogan and Whitacre; still more will spend the summer studying in Germany, Austria and Greece. Also this past year students have participated in competitions, attended conferences and master classes, and visited research libraries. All these activities have met musical, cultural and research goals that could not have been accomplished without the travel opportunities you have funded.

However, what I am most pleased to report is that our scholarship endowment is now close to \$180,000. This endowment's interest enabled us to offer four, rather than two scholarships this spring: two \$1,000 undergraduate and two \$1,500 graduate scholarships. On behalf of Pro Musica, I extend special thanks to Dr. Marjorie Conrad Peatee for her generous donation to the Pro Musica Scholarship Fund. We are hoping that you will follow her example so we can assist worthy students who are not only talented and academically superior, but also service oriented.

Membership donations to Pro Musica, which have increased this academic year, and your contributions to the scholarship endowment enable students in the College to compare their talents, skills and learning with those of their peers here and abroad—an undoubtedly challenging and profitable experience.

The students, faculty and staff of the College of Musical Arts greatly appreciate your interest in and support of their activities.

Thank you,

**Ramona Cormier**  
President



## Celebrate Excellence!

Pro Musica awards  
over \$26,000 in  
student grants  
for 2005-06!

## Officers

Ramona Cormier, president  
Karol Spencer, vice president  
Virginia Marks, secretary  
Douglas Wayland, treasurer  
Andy Housholder,  
member-at-large  
Special thanks to:  
Nancy Lenhart,  
editor of *Pro Musica News*



# News Spring 2006

## Profiles In Pedagogy: Helen DeJager Lakosfky

Standing at a window in her home, Helen and I held up to the light two ancient hand x-rays dated Nov. 16, 1938. While we examined them, Helen said, "My parents first noticed this hand problem when I was 10 years old, you see, and by age 12 I knew I had extremely short fourth and fifth metacarpals with a long third finger in both hands. Of course, I have to turn my hand to play a fifth on the piano because my fifth finger isn't nearly long enough." She smiles radiantly and says, "Of course, I *manage somehow*. I work out with diminished seventh chords, you know."

*I manage somehow* is Helen's unique diminution of what her New York City teacher and mentor Maestro Ernst Rosenberg said long ago of her playing, "*She just has guts!*"

Helen DeJager was born Oct. 4, 1921, in Grand Rapids, Mich., the eldest of four children. Her strict Dutch parents enrolled her, at age seven, in piano lessons with Alyce Lantinga. Helen cried to her mother about practicing, wanting to quit. Her parents intuitively bought season tickets to the Grand Rapids Symphony Orchestra, which piqued Helen's interest to the point of her momentous pronouncement at age 13 that 'she intended to make a career in concert piano!' Being piqued themselves by this startling desire, her parents (always supportive) introduced her to a new teacher, Chester Berger, who worked assiduously with Helen on keyboard technique. It was with him that she performed and won a concerto competition, playing the first movement of the Grieg *Concerto* with the WPA (Work Projects Administration) Symphony. Later, Berger accompanied Helen when she performed the Mendelssohn *Piano Concerto in G Minor*.

Helen graduated from Grand Rapids Christian High School in 1939 and entered Calvin College in Grand Rapids; that same day, September 1, 1939, the Germans marched into Poland. This juxtaposition provided the backdrop of WWII that flavored Helen's later training in New York City with Ernst Rosenberg, a brilliant Viennese refugee who had been a

violinist with the Vienna Symphony Orchestra before the war. In 1941, at age 20, Helen was accepted at the Eastman School of Music.

At Eastman, her professor, Cecile Staub Genhart, taught her classics from the Romantic point of view. She played concerts every two weeks. "I played so much that I didn't actually realize how much I played. It was extraordinary, this continuous playing," Helen muses. "I accompanied vocal baritone William Warfield (who married Met performer Leontyne Price) in two concerts. Later, he came to Bowling Green State University and performed on the concert series. BGSU and Eastman have quite a connection, you understand. Robert Casadesu accompanied me in Brahms' *B-flat Concerto*, which became the piece I played, with Howard Hanson conducting, for my Artist's Diploma in piano. I was only the third person ever to receive Eastman's Performer's Certificate and the Artists' Diploma (which is the highest award in piano granted by Eastman) in the history of the school."

In 1946, armed with her diplomas, Helen bravely chose New York City as her next conquest.

With little money and the dainty naïveté of a Midwesterner, Helen took a job in public relations at the Sloan-Kettering Institute there. Henry N. Pratt, M.D. and CEO of Sloan, noticed Helen and asked around about her. Sensing her intellectual and artistic abilities, not to mention her *good looks*, he asked Helen if she would like to live with him, his wife, and two children in their elegant mansion as a maid and sometime nanny in return for room, board, laundry and exclusive use of their Steinway grand. Helen accepted and thus began her New York period. It was during this time she was introduced to the rich and famous via her position at the piano during Dr. Pratt's fashionable parties. She particularly remembers the night she was introduced to Betty Smith, who had written the 1943 bestseller, *A Tree Grows in Brooklyn*. With some luck and a lot of talent, Helen secured the famous Ernst Rosenberg as teacher and coach for the next seven years. He taught classical method, with less romanticism, helping her to

Of course, I manage  
somehow...



learn stricter form, phrase and structure, and playing with exact rhythms *vis-a-vis* romantic interpretation.

In 1952, Helen reached a new stage in her life. She wanted to teach piano professionally.

She accepted a position in piano pedagogy at BGSU in September of that year. She coached 20 students each week, with many being serious piano performance majors. She also taught a determined and wiry professor of art who insisted he was a frustrated musician in disguise. This became *curiouser and curiouser* as time passed. Lessons turned in to dinners, and small baskets of flowers popped up in Helen's studio where none had been before.

Helen's studio was in the women's lounge in Hanna Hall. Although it was more than accommodating with powder room facilities for

the ladies, it had no ceiling except for a high roof that was shared by other practice rooms. Also, the building had chimes that played on the hour. Every pianist would stop and wait till the chimes faded away and then the cacophony would resume, sounding akin to a Wagnerian study in the manner of Charles Ives.

When her three children came along, she taught privately at home. She joined the Creative Arts Program at BGSU in 1974, retiring in 2000.

Sitting with Helen in her beautifully appointed home, I felt the rush of pleasure one gets when smelling a lovely, old English rose.

Oh! And yes! Helen did marry that querulous, tenacious art professor, Charlie Lakosfky. "It's the funniest thing I ever did," she says, her merry eyes casting around at Charlie's pottery. Smiling, she mused, "Charles and Robert Thayer started Pro Musica you know ..."

# Student Essays



**Robert Zolnowski**  
Percussive Arts Society  
International Convention 2006

I thank you greatly for assisting my attendance at the convention. I experienced outstanding performances by great percussionists and attended master classes in all aspects of percussion. Eric Sammut was the highlight of the weekend with his engaging program on marimba technique.

The convention provided a great atmosphere in which to learn percussion. I found most of the music I will use to perform at my graduate recital in April 2006.

This trip was an invaluable experience. Had I not taken the opportunity to go, I would probably still be puzzled as to what music to choose for my recital.

Thank you again, Pro Musica!

Overall, the clinic was a wonderful learning experience, and I thank Pro Musica for supporting my endeavors.

**Cheng Hu**  
The Chautauqua Institution

Unique, beautiful, and idyllic, Chautauqua is a perfect setting in which to develop musically and artistically.

The six-week program provided me with:

1. Six private violin lessons with Almita Vamos, professor of violin at Northwestern University and a prominent pedagogue,
2. Two weeks of coaching with the Audubon Quartet,
3. Performing on five concerts: Mozart's *Symphony No.31*, Stravinsky's *Firebird Suite*, Puccini's *La Boheme*, Copland's *Billy the Kid* and Saint-Saëns's *Organ Symphony*,
4. Performing in master classes with Almita Vamos, Jacques Israelievitch and Sally O'Rally,
5. Student recitals.

Overall, the festival is the best summer camp I've ever attended. I wish to express my deep and sincere appreciation to Pro Musica for supporting me.



**Steven Kemper**  
Project Madrid, Spain

My journey to Spain to attend the performance of my composition *Gliding Through a Misty Phosphorescence* provided a wonderful opportunity to interact with internationally renowned performers and to hear an excellent realization of my piece.

I attended three intensive rehearsals with the saxophone quartet, each lasting around four hours. During these focused sessions I became familiar with the work of another young composer, Mariano Mora, as well as the works of Cristobal Halffter (*Fractal*) and Luis de Pablo (*Rumania*). I also expanded my knowledge of saxophone techniques and witnessed the interactions of a highly skilled group of musicians who have performed together for many years.

The concert provided the opportunity to talk with the audience about my composition. Preceding the performance, a panel discussion made up of the leader of the ensemble (a critic who was affiliated with the Fundacion Sax-Ensemble), Mariano and myself, gave the audience a general understanding of the music. I was pleased with the excellent performance that was re-transmitted by Radio Clasica of Spain.

Overall, this experience gave me an understanding of what it means to be a composer, and to meet and mingle with the Spanish people. The ties I made with performers are binding and will benefit me on my way to a career.

Thank you for this opportunity, Pro Musica.



## Samantha Mudge

Society for Ethnomusicology  
50th Anniversary Conference

Fifty years ago, a group of men sat down and decided to create a publication of their research in non-Western music. This scholarly publication, *Ethnomusicology*, became the forum of anthropologists and musicologists involved in the study of folk and primitive music and their relationship to the peoples and cultures of the world.

My interests are in Spanish-speaking music and culture, and in the history and future direction of the field. My first day was filled with activities, papers and a fantastic concert. The "Musical Cultures of Mexico"

discussed the black Mascogos of Mexico, mariachi music in northern Mexico and the influence of mariachi music in the United States.

My favorite paper of the day was the "Narcocorrido and the Spanish Imagination." Cathy Ragland discussed the use of the Spanish corridor and the influence of drug trains through Mexico and the United States.

On the two other days, papers titled "Fifty Years of Ethnomusicological Research in Peru: the Quechua Community of Q'eros, Latin American Music in the History of SEM" and "New Developments in Central American Ethnomusicology" were given. These were informative, especially since I am interested in these areas.

I also attended sessions of leading foreign ethnomusicologists from Australia, Ghana, Brazil and Newfoundland in Canada.

Saturday's sessions included my attendance at papers on the past, present and future of ethnomusicology—tracing the history of the movement's founding.

Tony Seeger (son of Pete) was the keynote speaker at the conference. With humorous songs to begin and end his speech, Seeger discussed his father's part in the founding of ethnomusicology. He ended his discussion with questions of where the field can go.

After being a bit intimidated by the conference and enormous numbers of scholars, I began to feel very comfortable and excited about my future field of study. Without Pro Musica's grant, I would not have been able to attend this wonderful conference in Atlanta. Thanks so much!



## Shannon Paschall

### 30th Annual Clarinet Symposium

I am thrilled to have had the opportunity to attend the 30th Annual Clarinet Symposium in Oklahoma—thanks to Pro Musica!

There were master classes, clinics and recitals from 9 a.m. till 5 p.m. every day. Jon Manasse, Larry Combs and Ricardo Morales (the three top clarinetists in the country) led master classes, with students being coached in standard clarinet repertoire. I squeezed in an especially informative session led by Paula Corley about teaching young clarinet students.

I heard many recitals by Ben Redwine, The Verdehr Trio, Robert Spring, Kim Cole Luevano and Richard MacDowell. These were phenomenal performances.

The highlight of the Symposium was the evening concerts. Jon Manasse gave an incredible performance of the *Quintet for Clarinet and Strings* by Carl Maria Von Weber. Ricardo Morales, principal clarinetist of the Philadelphia Orchestra performed Brahms' *Clarinet Quintet* and Muczynski's *Time Pieces*—both beautifully executed. The last concert was a recital by Larry Combs, principal clarinetist of the Chicago Symphony Orchestra, followed by an hour of jazz clarinet featuring Eddie Daniels. It was humbling but also wonderful to hear some of the greatest musicians in this field.

Thanks again, for a special opportunity.



## Joel M. Crawford

### Midwest Clinic 2005

A goal of mine was to explore the performing opportunities offered by the United States military band programs. The bands had many booths and representatives at the conference, and I was able to speak with officers about what the ensembles have to offer and how to prepare for an audition.

The first evening, I attended a concert presented by the United States Army Band,

a premier group stationed in Washington, D.C.

I attended sessions that helped improve my teaching in high brass methods as a graduate assistant. One presentation by Sergeant Major Dennis Edelbrock, "Hyperflexibility: An Owner's Manual to Embouchure Development," focused on a series of simple steps and ideas for success in removing much of the frustration and mystery which seems to complicate teaching embouchure.

The American Brass Quintet presented a session on "Interpreting Chamber Music." The members took turns explaining basic tips and techniques to use when beginning to approach music in terms of style, communication, balance and blend. The ability to perform well in a chamber group is an important part of an audition for college teaching positions.

Overall, the clinic was a wonderful learning experience, and I thank Pro Musica for supporting my endeavors.

## Announcing Pro Musica Officers for 2006-07

Karol Spencer, president  
Andy Housholder, vice president  
Virginia Marks, secretary  
Douglas Wayland, treasurer  
Joan Callecod, member-at-large  
Nancy Lenhart,  
editor of *Pro Musica News*