



The Pro Musician

Summer 2017

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.

Dr. Lisa Martin

2016 Pro Musica Faculty/Staff Award for Exceptional Service to Students



Growing up in New Jersey, Dr. Lisa Martin fondly remembers that music was ever-present in her home. Either an 8-track tape or a record was always playing. One of Martin's strongest musical influences was her Mom, who plays both the piano and the French horn. Although her mom didn't pursue a career in music, Martin states that her mom remains a life-long music enthusiast. Her Mom's influence continues to be a presence, through her French horn that is displayed in Martin's office.

Martin met her seventh grade band director, Kristen Siebenhuhner, in fifth grade. Siebenhuhner assisted with the purchase of her first trombone and became her private lesson instructor throughout her high school years. Martin is the first to admit that she was a reluctant student until she reached the eighth grade. Reaching a turning point, she realized that playing the trombone was what she wanted to do. After earning a Bachelor of Music in Education from the University of Illinois, Martin traveled to the University of Colorado at Boulder for her graduate studies.

A morning person, Martin devotes the early hours of her day to academic writing. Because her goal is to make progress each week, she tries to maintain a consistent writing schedule. Additionally, each week she visits schools to coach graduate students working with BGSU's partner Catholic schools, to observe student teachers or to work with K-12 student musicians. In her own words, "It would feel strange if I didn't see a child in any given week." Not surprising then to see her collection of paper trombones constructed by art students from the Bowling Green Middle School or a photo of her former eighth-grade band students presenting her with a potato they had autographed. Among her weekly routines, she includes reading something new that provides a spark and connects with what she might be teaching. Oftentimes, she'll share the article with her students. Alternatively, her reading might simply be proofing an article for a colleague. Engaging in meaningful conversation during the week is another important part of her routine, as well.

One grant-funded outreach program that she oversees at the College of Musical Arts is Music Plus. Through this program, high school students from the Toledo Public Schools are transported to the BGSU campus on Wednesday evenings. These students receive free supplemental music lessons for two hours, including music composition instruction, private lessons and piano instruction. BGSU's undergraduate and graduate students in music education, along with faculty members of the college, work with the students that evening. At the conclusion of the 10-week program (which is offered during

both the fall and spring semesters), the students participate in a recital in Bryan Recital Hall, showcasing their original compositions and performing on their instruments alongside BGSU students.

Another outreach program under Martin's supervision is the Middle School Academy Band. Sixty middle school students participate in this 10-week program, which also meets both fall and spring semesters. The students rehearse on Sunday evenings at BGSU for two hours. During the two-hour session, music education students coach the students in small group sectionals and play alongside the middle schoolers in a full ensemble rehearsal. Near the end of the ten weeks, the group performs at Kobacker Hall for family and friends. According to Martin, enrollment in this popular program is up 30% from the fall semester.

I asked her to respond to the reality of music classes and teachers in the public schools often being the first area to be targeted when levies fail or states reduce funding for public schools. Her response was purely simple. Students should be exposed to music for the sake of music. She believes that being exposed to music is integral to the shaping of character. It develops underlying qualities that help us to be empathetic. She posed the question, "Isn't that the kind of student the public school wants to prepare?"

For relaxation, Martin knits, kayaks, attends martial arts classes and enjoys cooking. In fact, she was planning to make spinach and cheese tortellini soup for dinner the day we chatted and an orange bison dish the following day. Upon the arrival of summer, Martin loves to "go off the grid" by backpacking and hiking. When the Rocky Mountain National Park celebrated its 100th Anniversary in 2015, she hiked 100 miles in seven days.

As I draft this profile of Dr. Martin, she is presenting research that she conducted with one of her graduate students at a national music education conference in Arizona. This experience is pretty "cool" to her because this conference was her first as a graduate student and now she's at the other end as a professor, presenting research she helped mentor. Martin loves BGSU! Working with pre-service teachers, graduate students and children in the public schools is the best of all worlds available to her. She is grateful for the challenges of her position in the College of Musical Arts. I found her enthusiasm to be genuine and contagious, and I especially liked her brown and orange athletic shoes!

Written by Judy Hudson

Student Essays



From left to right: Samuel Teeple, Dr. Eftychia Papanikolaou and Jesse Kiser

Samuel Teeple

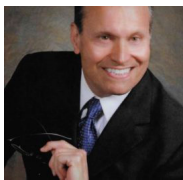
American Musicological Society/Society for Music Theory Annual Meeting
Vancouver, British Columbia
November 3–6, 2016

Due to the generosity of Pro Musica, I was able to attend the American Musicological Society (AMS)/Society for Music Theory Annual Meeting in Vancouver, British Columbia, from November 3-6. During the meeting, I listened to paper presentations from leading musicologists, attended several professional development sessions, and networked with professors and graduate students from across North America.

A particular highlight for me was the lecture-recital "Songs of the Jewish Enlightenment: Vocal Music in the Circle of Sara Levy (1761-1854)," in which songs were performed from the collection of Sara Levy, a prominent Jewish hostess of salons in Berlin during the late 18th and early 19th century.

The lecturer and fortepianist Rebecca Cypess discussed Levy's role in the historicist tradition that influenced composers like Felix Mendelssohn-Bartholdy (1809-1847) and led to the development of the concert hall canon. Prior to the performance, Nancy Sinkoff, a scholar within Jewish studies, provided the historical context surrounding Jewish salon culture of the period, elaborating upon the ways in which the salon's bourgeois environment enabled Jewish cultural assimilation. This session was extremely relevant to me as my thesis will focus on the connection between music and Jewish/Christian syncretism in Berlin during the first decades of the 19th century.

Other News



In Memoriam

The Bowling Green community lost a very civic-minded resident when **Harold M. Hanna** passed away in January.

A local attorney, Hanna practiced law for 45 years with his father and brothers. He was supportive of the Wood County District Library and Bowling Green Parks and Recreation. A lover of music, he served as the President of Pro Musica from 1996-1999.

Douglas Wayland Chamber Music Competition

The College of Musical Arts held the 10th annual **Douglas Wayland Chamber Music Competition** on March 18–19, 2017 in Bryan Recital Hall.

Pro Musica provided the event's reception in the Kennedy Green Room following the finals. The competition honors Wayland's love of chamber music and his contribution to the college.

Each year, the competition costs approximately \$5,000. An endowment has been established for the annual event. If interested in contributing to this cause, please contact Kristina Devine at (419) 372-9213 or kmdevin@bgsu.edu.

Undergraduate Division Winner
Epsilon Quartet comprised of Jacob Braslawscw, soprano saxophone; Nicole Grimone, alto saxophone; Tess Marjanovic, tenor saxophone, and Andrew Hosler, baritone saxophone



Graduate Division Winner
Pitnix comprised of Samantha Tartamella, flute; Stephen Dubetz, clarinet, and Emily Morin, piano.

Student Performances at the Way and the Wood County Public Libraries

Two chamber music concerts were held in March and April at the Wood County Public Library (Coffee Classics) in Bowling Green and the Way Library in Perrysburg. Each concert featured CMA students who received Pro Musica Travel Grants this past year.



From left to right: Performers at the Wood County Library's 10th Annual Coffee Classics, included Jonathan Britt (trumpet), Matt Ramage (piano), Mikhail Johnson (piano), Hillary LaBonte (soprano), Christopher Murphy (soprano saxophone), Aleksander Tengesdal (cello) and Benjamin Crook (piano).

– photos provided by Pro Musica member, David Dupont

Samuel Teeple (cont.)

The most professionally useful sessions that I attended were those sponsored by the AMS Committee on Career-Related Issues targeting common problems faced by musicologists at all stages in their career. The second of these sessions, titled "Vaulting Over the Ivy Wall: Alternatives for Musicologists to a Traditional Tenure-Track Academic Career," brought together a round-table of professionals with diverse experiences outside of academia, such as public musicology and working with online databases. Although I will be applying to a doc-



From left to right: Stephanie DePauw, Alysha Szczublewski and Zoe Bagal who all received a Pro Musica grant to attend the conference.

Alysha Szczublewski

Ohio Music Education Association
Professional Development Conference
Cleveland
March 2–5, 2016

The Ohio Music Education Association's Professional Development Conference rolls around every winter at the beginning of the new calendar year, and it never fails to inspire the hundreds of educators, exhibitors, collegiate students and performers in attendance. The 2017 conference was held in Cleveland and provided for me many incredible opportunities for growth in my professional and academic life.

While this was not my first time attending the conference, it was by far the most beneficial to me. With my recent change to a concentration of Classroom Music Education, I found myself separated from many of my peers attending the conference with me, which attributed greatly to my growth and networking prospects.

In a session about incorporating recorder into the classroom, I learned a great deal about how to extend the recorder past just a unit and how to implement it into almost any curriculum. This particular session also introduced me to the different types of recorders, outside of the soprano recorder, which is most commonly used in classrooms. Likewise, in a session focused on basic ukulele skills for the teacher, I learned that there are many more ways to accompany your students outside of just the piano, and that the ukulele can be utilized as an introductory instrument just as well as the recorder, granted the cooperating school has the budget for such equipment. I enjoyed filling in my hotel roommates about my endeavors and what I'd learned once the days were done, excited about the content that I'd learned.

I attended sessions by Bowling Green faculty as well: a session led by Dr. Lisa Gruen-

toral program after graduation with the eventual goal of earning a tenure-track position, the possibility of working in a field like public musicology is an exciting new possibility.

After attending the AMS/SMT Annual Meeting, my first national academic conference, I have a stronger grasp of the paper presentation process. Rather than simply reciting a paper, an engaging presentation needs to incorporate visual and audio examples that amplify the relevant argument. In my opinion, the most successful presentations had relatively few slides, using them only to remind the audience of important information or display quotes and images addressed in the paper. In addi-

tion, the best presenters made sure to periodically scan the audience and made impromptu remarks, reflecting their preparation. Following this experience, I am confident in my ability to publicly share my research.

hagen in conjunction with Nancy Pistone, the Fine Arts Consultant for the Ohio Department of Education in the Office of Curriculum and Assessment, presented a riveting program on how to expand the vision of student achievement in music. It gave me insight on my autonomy as a teacher to develop my own curriculum and my own assessments. I learned how to give students the opportunity to be the leaders of their own learning, and was given examples on how to build a structured classroom driven by student choice.

Outside of the sessions, I also was given the opportunity to network. As I have interests in all areas of music education, I was intrigued by a colleague of my roommate who teaches all areas of music in his school district. Given our mutual contact, my roommate helped me to set up a time to meet with this educator, where we had meaningful conversation which led to an offer of guidance if I should ever need it, especially in the areas of curriculum development. I was also given the unique opportunity to build upon a professional relationship with an educator, whom I first met when he was my student teacher in high school. Seeing the growth in each other as educators and swapping ideas and experiences was a great and memorable part of my OMEA experience.

Some experiences were unexpected. At the Bowling Green State University reception for alumni, students, and friends, I was united with a group of alumna sisters of my music fraternity, Sigma Alpha Iota. There, we sang the Chorale and the Pipes of Pan in round, a song from our fraternity songbook. This experience was unique and incredibly special to me, as it is not often that I get to meet groups of sisters

from the Gamma Omicron chapter, especially alumna who have gone into and prospered in the field of music education. It will forever stick in my mind as one of the best social aspects of the professional development conference.

And the last night before another early morning and a drive home, I found myself sitting in a ballroom, waiting to hear the Ohio All-State Band perform. I initially was not going to attend, however was intrigued by their performance of a movement of John Mackey's *Wine-Dark Sea: Symphony for Band*. I recollected that our own Bowling Green Wind Symphony was performing this piece, and was interested to see how it translated to a group composed of high school students. The performance was incredible, and truly showcased the work of music education in our state, as well as the dedication of the students involved.

I am continuously grateful for the opportunity I was granted to attend this phenomenal conference. I look forward to future conferences and professional development events, as I continue to grow my potential as a music educator there, and here at Bowling Green State University.

Dr. William Mathis named dean of the College of Music Arts



Dr. William B. Mathis was selected as the dean of the College of Musical Arts on February 24. Mathis has been serving as interim dean since last July.

BGSU conducted a national search, and Mathis was one of three finalists brought in for final interviews. He "received strong support from faculty, staff and students," Provost Rodney Rogers said.

Rogers also wrote: "In addition to serving as dean, Dr. Mathis will be responsible for leading the broader interdisciplinary arts strategy for BGSU."

Mathis joined the University as an assistant professor of trombone in 2000 and was promoted to full professor in 2013. In 2003, he began serving as coordinator of graduate studies and in 2006, he became chair of the Department of Music Performance Studies. He served in that position until he was appointed interim dean in 2016.

"Dr. Mathis has a vigorous history of performance and has held a variety of teaching, mentoring and administrative positions, making him a well-rounded choice for this position," Rogers wrote.

He received his bachelor's degree in music education from Wichita State University in 1986 and his Master of Music from the University of Michigan in 1987. He earned a D.M.A. in musical arts from the University of Michigan in 1992.

— Pro Musica Member, David Dupont in *BG Independent News* (bgindependentmedia.org)



From left to right: Jake Fekete, Collin Schafer and Alexa York

Alexa York

International Trumpet Guild Conference
Hershey, Pennsylvania
May 30–June 3, 2017

From May 30 to June 3, I attended my first International Trumpet Guild Conference in Hershey, Pennsylvania. I was able to immerse myself in a community of fellow trumpet players and students like myself, as well as attend recitals, concerts, clinics and competitions.

I think one of my favorite aspects about the conference was the showroom. It housed thousands of different trumpets and mouthpieces that were available to play, as well as mutes, sheet music, cleaning supplies and just about any trumpet-related item you could think of. During my time spent in the showroom, I got the chance to play a historical Baroque rotary trumpet, which was an incredible experience.

I was extremely impressed with the high quality of performance in the concerts presented

at the conference. The first night, the opening concert featured several trumpet features accompanied by the Eastern Wind Symphony. It is a rare thing to have a concert consisting of pieces written for trumpet, and I will never forget it. Another fantastic concert was given by the Gomalan Brass, a well-known brass quintet that came all the way from Italy to perform at the conference. This was my first time seeing a professional brass quintet live and the musicianship and showmanship displayed was unreal. I was left in awe for quite some time following the concert.

Of course, being in “the Sweetest Place on Earth,” we also took an afternoon off and visited Hershey’s Chocolate World, which (naturally) had an overwhelming amount of chocolate with some pretty crazy flavors like “Texas BBQ” and “Strawberry Cheesecake.”

At the end of the week, as a conference scholarship recipient, I had the opportunity to attend the awards banquet with several famed trumpet players, including Doc Severinsen, Allen Vizzutti, and David Hickman; the latter two I met and got a picture with after the banquet. Being able to attend the International Trumpet Guild Conference was amazing. I learned so much about my instrument and being around so much talent gave me the inspiration I needed to practice hard over the summer.

What a fantastic and memorable experience!

Nathaniel Haering

Noisefloor, Experimental Sound and Image Festival 2017
Stoke-on-Trent, United Kingdom
May 4–6, 2017

Noisefloor festival at Staffordshire University in the United Kingdom was a resounding success. Kenneth J. Cox and I presented my piece *Cimmerian Isolation*, for flute and live electronics, on the final concert of the festival, which provided a powerful addition to the instrument and electronics focused finale. We were joined with electroacoustic composers from across the United Kingdom, as well as participants from China, Vienna and other distant locations.

The performance was extremely well received and it was made clear that both of us were at the festival representing Bowling Green State University and the United States.

Lasting bonds and friends were made with many individuals from across the world, all of which are part of the genuinely enthusiastic and tight-knit electroacoustic community. We remain in contact and actively support each other’s endeavors, admittedly mostly through social media!

We were also able to visit London during our



Kenneth Cox performing Nathaniel Haering’s “Cimmerian Isolation” at Noisefloor Festival 2017.

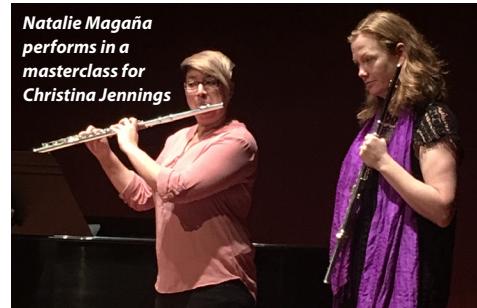
time in the UK and were fortunate enough to find time to tour Westminster Abbey!

We learned that vast arrays of significant figures are buried there, including Isaac Newton, Charles Darwin and Charles Dickens.

Perhaps most noticeably for musicians however, we were able to visit the grave of George Frideric Handel! Handel happened to be the first to suggest that the fantastic cathedral be used as a concert venue, a tradition that carries through to today. Near Handel were the graves of Ralph Vaughan Williams and Henry Purcell among other renowned composers and performers.

This visitation created a fascinating connection between classical music’s potent roots and its modern extension and development.

Thank you genuinely for Pro Musica’s support.



Natalie Magaña performs in a masterclass for Christina Jennings

Natalie Magaña

Texas Summer Flute Symposium 2017
Commerce, Texas
June 11–16, 2017

I was very fortunate to be able to attend the 2017 Texas Summer Flute Symposium in Commerce, Texas, with the generosity of Pro Musica.

At the symposium, I was able to perform in masterclasses and attend recitals by prestigious members of the flute community.

This year the guest artists were Christina Jennings (University of Colorado at Boulder), Elizabeth McNutt (University of North Texas), Carol Wincenc (Juilliard School and Stony Brook University) and Dr. Conor Nelson (Bowling Green State University).

I performed in a masterclass with Christina Jennings and Elizabeth McNutt, with whom I also had an hour-long private lesson.

It was a fantastic week of learning from masters of the flute and networking with other members of the flute community.

I am extremely thankful for the opportunity to attend an event that was so impactful on my education.

PRO MUSICA

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Special Thanks to Naslada Bistro in Bowling Green

Special thanks to Naslada Bistro in Bowling Green for supporting Pro Musica!
The 2nd Annual Pro Musica Benefit Week was held March 27 – April 1.