

# Profile: Dean Jeffrey Showell

Parents pass many traits to their children, whether through genetics, values, or behaviors. Musicians naturally encourage their children to appreciate music. The musical parent desires that their child will develop an appreciation for music that will last a lifetime, whether or not their child chooses music as a career.

But when the musician's child starts music lessons – particularly at the parent's insistence – the battles over practicing may become fierce, especially when the parent has a trained ear. Our new Dean, Dr. Jeffrey Showell, is very familiar with this situation.

Dean Showell's mother, an accomplished pianist, made young Jeff start piano lessons at age nine. Although his mother was not his teacher, she did supervise his practicing. Mother and son fought constantly, until finally Jeff refused to take another lesson.

As he was about to start fifth grade, Jeff's mother conceded that he could quit piano with the condition that he play an instrument in the school band. However, Jeff conveniently misplaced the school permission slip. Of course, Mrs. Showell discovered this after the deadline had passed to join the band. Luckily there was still time to join the orchestra.

When string instruments were chosen, Jeff did not choose the viola because he loved the tone or the inner parts. Rather, the teacher took one look at the tall young man and chose the viola for him.

Surprising even himself, Jeff loved the viola immediately. However, he spent as much time involved in track and cross country as he did practicing.

At the time Jeff was growing up, Missoula was a small college town, much like Bowling Green. Jeff's father was an academic and a chemist, so education was highly valued in their home. So, once Jeff was enrolled in the string program at school, his mother made sure he had the best private teacher available, Dr. Gerald Doty of the University of Montana in Missoula. Dr. Doty, a patient man, taught Jeff from age ten until seventeen.

Although he clearly loved music, Jeff had no intention of becoming a musician. He started his undergraduate career at Stanford University, intent on studying chemistry and German. It was during a six-month overseas program to study German in Vienna that Jeff realized that his true passion was indeed music.

Jeffrey Showell then transferred to Eastman School of Music to finish his bachelor's degree and stayed for the masters. He earned the Doctor of Musical Arts from Yale University.

Dean Showell comes to the College of Musical Arts with a distinguished background as a professional violist, viola professor, and administrator. His most recent position was as Director of the School of Music at James Madison University in Harrisonburg, Virginia. Dean Showell succeeds Richard Kennell as the seventh Dean of the College of Musical Arts at Bowling Green State University.

Having officially assumed his duties on July 1, 2011, Dean Showell is most excited to gain greater national exposure for what he describes as a "gem of a music program." One of his plans is to start a concert series in New York City at one of the major halls to showcase CMA faculty. However, as



Dean Jeffrey Showell

he initially settles into the position, his primary task will be to observe how the College of Musical Arts operates. As a College, rather than a School of Music, he anticipates that there will be different challenges and opportunities. He wants to demonstrate to all of the individuals involved in the CMA that he is accessible and wants to encourage "the free flow of information and opinion."

Dean Showell has been impressed at the role that Pro Musica plays in connecting the CMA with the community and making opportunities for students a reality during challenging economic times. He believes that major academic institutions will become even more influential as the "primary creators and transmitters of our culture."

Fresh faces and ideas are always embraced at BGSU and generate tremendous energy. Pro Musica and the College of Musical Arts welcome Dean Showell to our community.

– Dr. Penny Thompson Kruse

**BGSU**

College of Musical Arts  
Bowling Green State University  
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## 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.*

## The ProMusician

Fall 2011

### A Letter from the President

Dear Pro Musica Members and Friends,

The word CHANGE is on the lips of many as this new school year begins. However, there are constants that matter greatly.

- Music is a constant without which this world cannot live.
- Student travel is a vital part of professional growth and increased awareness.
- Participation is the activity that often gives back to the giver more than they have given.

Your generous pledges have and will continue to support CMA students. In return, you will have the satisfaction of knowing that you have made a difference in the lives of many. Together, Pro Musica members have set a membership and fund raising record.

The thought that has guided much of our work is this:

- Mentors touch two lives.
- Volunteers touch more lives than we know.

In my opinion, some charities' percentage of funds reaching their intended recipients is dismal. Pro Musica's record of returning 100% of your pledges to students is a point of shared pride. Together, we are poised to impact more lives this year.

Please stay in touch by visiting the Pro Musica web site at: <http://www.bgsu.edu/colleges/music/about/promusica/newsletter.html>

Together we will make new memories and enhance many lives.

Gratefully,  
Karol Spencer

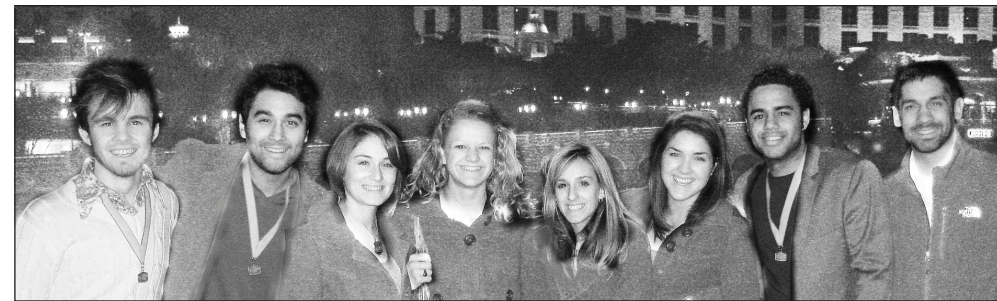
*Pro Musica is an organization dedicated to supporting travel grants/awards to help students experience musical growth opportunities outside of the traditional classroom. Every cent of your membership fee goes to support student grants. Please consider learning more about making an estate gift to Pro 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.*

## Student Essays

### Drew Ochoa

2011 Midwinter Barbershop Convention and The Fourth Annual International Youth Barbershop Chorus Festival, Las Vegas, Nevada

My quartet, Prestige, went to Las Vegas for the 2011 Midwinter Barbershop Convention and the Fourth Annual International Youth Barbershop Chorus Festival, which was held the last weekend in January, 2011.



*Prestige members, from left: Gordon Howe, Drew Ochoa, four women from the 4th Place International Champion Quartet Lovenotes (Caitlin Smith, Stephanie Lawson, Brittany Gilmore, and Mia Dessenberger), Nick Gordon, and Dave Parrett*

During the day on Friday, we had the opportunity to be coached by Joe Connelly, an extremely musical and emotional singer. He focused on how we could use the text to create a more effective performance.

On Friday night, the Seniors Barbershop Quartet Competition took place. The winning senior quartet was actually from our district! After the competition, the other boys and I walked down the strip, seeing all of the bright flashing lights and hearing live music performances.

On Saturday, we watched fourteen youth choruses compete, including a New

Zealand group. The winners, The Northwest Vocal Project, also won two years ago.

The 2010 International Quartet Champions, Stormfront, held a master class and discussed effective comedy and ways to polish your performance. I was impressed to see all of the thought and planning involved in making a joke or situation on stage convincing to the audience.

Saturday evening, we saw the Top 5 International Quartet Medalists and also the International Collegiate Quartet Champions, the group that placed two points ahead of us.

I realized how much time and dedication these groups put in to become medalists and my quartet will work even harder for future performances and competitions.

We also strengthened the bond of friendship between us. We look forward to the upcoming convention this summer and will hopefully return as the 2011 International Collegiate Quartet Champions! Thank you to Pro Musica for helping us to participate in this wonderful weekend.

### Christopher Lewis

Midwest Regional Conference of the International Tuba and Euphonium Association

The Midwest Regional Conference of the International Tuba and Euphonium Association, held every other year, took place on March 4-5, 2011, at Central Michigan University School of Music. This conference was a great opportunity to experience the entire spectrum of teachers and students from the region who specialize in tuba or euphonium.

Professor David Saltzman took the entire BGSU Tuba and Euphonium Studio to perform at the conference.

#### Pro Musica Officers

Karol Spencer, *president*  
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Penny Thompson Kruse, Jeffrey Showell,  
*ex-officio members*  
Penny Thompson Kruse, *newsletter editor*



*From left: Professor David Saltzman, Josh Davis, Graham Roese, Garret Shook, Rocco Duranti, Stephen Bragg, Francis Slife, Chris Moeller, Larry Mulligan, Christopher Lewis, Brendan Ige, Robert Noel, and holding tubas in the back row: Stephen Hanhold, Kaitlin Tucker, and John Woode*

The first performance I attended was Edward Mallett playing a double-belled euphonium. I also attended a recital by Benjamin Miles who played duets with his wife, flutist Sarah Miles, and with tubist Bryan Pokorney. My favorite performance was given by the Central Michigan University Symphonic Wind Ensemble. They played Gustav Holst's famous Second Suite in F, featuring several euphonium solos.

The conference held a competition for tuba and euphonium players and the winners were featured as soloists with the Symphonic Wind Ensemble. Not only was the performance outstanding, but it was rewarding attending with the other members of the tuba/euphonium studio from Bowling Green State University. The exhibit hall at the conference allowed me to view,

try, and purchase virtually any product necessary for tuba or euphonium, including mouthpieces, compact discs and sheet music. Representatives from the military band were present.

Saturday morning was devoted to preparing for our performance with a dress rehearsal in the Staples Family Recital Hall. The School of Music at Central Michigan University has a new building and the hall had excellent acoustics.

Our performance went well and was the culmination of our hard work. I am very thankful to have had the opportunity to attend this conference. The perspective I gained from this experience will help to propel my career in music and would not have been possible without the support of Pro Musica.

### Kayleigh Butcher

Quince Concert in New York City

My familiarity with new music has been acquired only since coming to BGSU. I have the honor of being Professor Christopher Scholl's graduate teaching assistant.

Unfortunately, my schedule has not allowed me to sing in ensembles. When fellow student Amanda DeBoer invited me to form a vocal ensemble outside of classes, I was hesitant due to the time commitment, but ecstatic to have the opportunity.

Today, I am thankful to be associated with the group of women in Quince and equally appreciative to BGSU for their encouragement and support of new music.

The goals of Quince, the all-female, new music vocal ensemble of BGSU, were simple: Perform the works of new composers, particularly the works of Ohio-based composers from BGSU (Jamie Leigh Sampson and Christina Butera) and the works of lesser known composers from the New York area (Ravi Kittapa and Daniel Dehaan). We also hope to obtain more engagements and to commission more works.

### Paul Cohn

Jazz Education Connection of Ohio Intercollegiate Jazz Ensemble

The Jazz Education Connection of Ohio Intercollegiate Jazz Ensemble is selected each year by audition from Ohio college students to perform at the Ohio Music Educators Association National Conference.

Traditionally this is a big jazz band. The group, consisting of saxophones, trombones, trumpets, guitar, piano, bass and drums, was directed by Scott Belck from Cincinnati Conservatory of Music. At the first rehearsal January 16 in Columbus, we sight-read several compositions, including some Count Basie arrangements and compositions by Pat Metheny and Steve Allee.

On January 27, the day before the beginning of the conference, we met at the Cincinnati Conservatory of Music. Joining us was guest artist Bobby

## Student Essays

We performed a concert as part of a series in the New York City area called Contagious Sounds, organized by Vicky Chow, pianist and alumna of Bang on a Can. Amanda DeBoer, a friend of Vicky Chow, organized and planned our concert.

We performed at The Gershwin Hotel in Manhattan along with The Parias Ensemble, a local NYC-based, new music ensemble.

Amanda DeBoer, commissioned several pieces, written specifically for us, including Ravi Kittapa's "Decantations" and Jamie Leigh Sampson's "The Body Electric."

The members of Quince successfully presented wonderful, meaningful music to an open-minded audience, conversed with up-and-coming composers in the New York area, made connections with other performers, and planned future performances in Madison, Wisconsin, and Austin, Texas.

We are pleased to say that our trip was a success and are grateful to Pro Musica for its financial support.



*Members of Quince from left: Aubrey von Almen, Elizabeth Pearse, Amanda DeBoer, and Kayleigh Butcher.*

Sanabria, an Afro-Cuban jazz percussionist and drummer, and professor at Manhattan School of Music. We played four of his tunes with him on drums. The next night we had a short rehearsal before the performance. Scott Belck and David Bixler, attending the performance, also participated by playing a couple solos. I personally was given two or three solos throughout the evening.

My first opportunity to play with jazz musicians outside of Bowling Green was a rewarding experience. I met and performed with the best student jazz musicians in Ohio. Playing under the direction of Scott Belck in the big band with minimal rehearsal was challenging for me. However, the most rewarding part was playing with Bobby Sanabria and playing music in a new unfamiliar style. Afro-Cuban

music features rhythm being based on the clave. Sanabria demonstrated the style of his music. The music, much less rigid in form, included many open sections ended by specific cues.

Overall, I feel I grew as a musician with this band and learning from Bobby Sanabria. I connected with other musicians and was exposed to new musical styles.



*From left: David Guyton (percussion/drums), Lucas Holmes (piano), Bobby Sanabria (drums), Adam DeAscentis (bass), and Paul Cohn (guitar)*