

## 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 projects that are often beyond the reach of state funding.

### A letter from the President



This past year, Pro Musica has lived its mission: *Promoting Musical Excellence*. Peruse this list and see if you agree:

1. The 96 grants awarded were funded by 261 members who pledged \$27, 630. Some of the destinations included: Carnegie Hall, Paris, Akron, Montreal, New Orleans, Greece, Ghana, Ireland, Chicago, Denver, Italy, Salzburg and Boston. BGSU Students have touched the world.
2. Jami Haswell and Morgan Rich, student representatives, led two student meetings attended by 31 of the 34 new student members. Since both students graduated this spring, Pro Musica student members elected Anthony Gallina and Mariangela Chatzistmatiou to represent students during this school year.
3. Board members Joan Callecod, Deborah Fleitz, Virginia Marks and Kerry Vandock left the board at the end of their respective terms. Each was recognized for their generous commitment of time, support and inspiration to Pro Musica's endeavors. They will be missed and are trusted to not become strangers.
4. The board welcomed new members David DuPont, Paul Hoverman and Dr. Robert Thayer.

Please join us next year as Pro Musica marks its 25th year of *Promoting Musical Excellence*. There is fun to be had and lives to touch. Join us; please as we make new memories by touching the lives of students who are our future.

Sincerely,

Karol Spencer, president



A special year of  
promoting excellence!

In 2007-2008 nearly  
\$28,000 was awarded  
to 67 College of  
Musical Arts students  
in need of funds  
toward travel expenses  
to attend national  
and international  
competitions, festivals  
and conferences.

**Summer 2008**

## Pro Musica Memories



As I picked up the phone again (for the 200th time, it seemed—that pleasant May afternoon in 1983), a smiling voice asked if Dr. Francis Lenhart could possibly come to the phone to talk

about a very important matter—it was nearly an emergency.

“Yes,” I said, while the nurses and patients scrambled around me, across the halls, into X-ray or lab or patient rooms. I stayed on the phone to hear the conversation.

“Dr. Lenhart... I hear that you give lectures about the American Civil War. Is that true?” asked Dr. Duane Tucker in a pleading voice.

“Well,” answered Dr. Fran (as he is known to Defiance citizens). “I must admit to an inordinate fondness of the subject... I gave a lecture in England attended and feted by Winston Churchill’s widow... her butlers arranged tea for us on the lawn and...”

“Just what I expected,” Duane burst out enthusiastically. “Our speaker for the Sesquicentennial talks for the Friends of the Wood County Public Library canceled and we need someone to fill...”

“Exactly. I’ll cancel late afternoon office hours, and Nan and I will be glad to meet you and your wife for a quick dinner to go over the particulars. Isn’t that right, Nan?”

I looked at the patients sitting and standing in the waiting room and said, “Yes—and the doctor will come dressed in his Confederate Army Colonel’s medical uniform.”

That was long ago and far away. Dr. Tucker died this year, leaving a legacy of faith, hope and love. What better way to honor him than with his own letter as past president of Pro Musica. His charming widow, Margaret, provided it. Thank you.

— *The Editor’s Memory of Duane Tucker*

### Pro Musica Officers

Karol Spencer, *president*  
Andrew Housholder, *vice president*  
Virginia Marks, *secretary*  
Douglas Wayland, *treasurer*  
Joan Callecod, *member-at-large*  
Deborah Fleitz, *ex-officio member*  
Vanessa Chapman, Richard Kennell and Nancy Lenhart, *ex-officio members*

# Profile

## Vincent Justus Corrigan

Rounding the far end of the track outside the College of Musical Arts one late September afternoon, I noticed a lone runner; his gait drew my attention because of its uncanny resemblance to the Babe’s—Babe Ruth—the famous Yankee slugger. His slow, determined and focused cadence, his arms bent at the elbows... I expected him to acknowledge me as he ran by with a touch of his cap and perhaps an eventual chance to glimpse his dark, ash-wood bat (coated with tobacco juice and patted lovingly). But no—he said, “H’low,” and kept on running (or would you call it fast walking, as the Babe did when he hit that ball so far into left field in 1915 that he walked around the bases). But the two men had one thing in common: to excel in what they loved most.

Named for his father, Vincent (Vince) was born March 28, 1945, just before the end of World War II. He was to become the eldest of seven children, raised at Squirrel Hill in Pittsburgh by his father, an attorney in insurance law, and his mother, head librarian at Carnegie-Mellon University Library.

The family lived in a big house with six bedrooms (three or four on the third floor) and a large, rambling front porch. Nevertheless, Aunt Jane Haber, his father’s sister—married, but with no children of her own, would rescue three children at a time and babysit for them in her home in Chesapeake in Upper Marlboro, northeast of Washington. Drowsy summer afternoons were spent playing marathon Monopoly at tables on the front lawn. Autumn saw Vince and his siblings back at St. Philomena Roman Catholic School until they matriculated into Central Catholic High School. Vince began taking (not very enthusiastically) piano lessons at age eight. He played the trumpet and baritone in band, participated in musicals, and later cozied up to keyboard studies. His brother Ricky liked popular music and learned keyboard and played the accordion.

After high school, Vince attended Carnegie-Mellon University where he graduated in 1968 with majors in performance and music education. He enlisted in the army and was sent to Ft. Jackson, Fla., where he spent one month and five days. When the army discovered he was legally blind with 20/400 visual acuity, they said thanks and sent him home.

Back in school at Indiana University he obtained three important things: a penchant for gourmet cooking, a master’s of music in both harpsichord and musicology and a Ph.D. in 1980 in musicology, and—a certain petit redheaded singer named Ann Brenner—the most important savored best. Vince and Ann



spotted each other in chorus. He was a bean pole and she was a doll. They married December 28, 1971, and have two children, Vincent Justus IV (Jay) and Ann Margaret (Annie).

Vince was hired by Paul Kennedy in 1973 as an instructor in music history and teacher in harpsichord. The provost decided to go with a probationary contract, which lead to tenure. Vince likes to tell how he was hired at the same salary as Anton Dvorak was at Columbia University (\$8,000 per year). Colleagues revere him because, like Ado Annie in *Oklahoma*, he can’t say no—although, during rehearsal one time, Barbara Lockard-Zimmerman swears she heard him begging the gods to end his time on earth with Socrates’ elixir in the *Apology* (hemlock).

When I asked Vince what he does for fun, he immediately mentioned two things: transcription and travel. Listening to explanations of transcriptions he does reminded me instantly of Alan Turing’s work that broke the Enigma code in WWII. Vince spent one summer transcribing Francesco Cavalli’s *La Virtù de’ strali d’Amore* performed in collaboration with Ron Shields and BGSU’s theater & film department in November 2007 (also performed that same month at the Eastman School). Ann told me she thought her husband would probably “fend very well in the middle ages as a monk,” because of his love of academics and research. In fact, he doggedly insists, “I will be transcribing when I die!”

Well, we don’t want him to die yet, so thankfully he loves red wine and touring wineries in the Sonoma Valley (or in other far-away places). And he loves Ann—and song—of the harpsichord variety. Vince has given many performances at BGSU, statewide, and internationally in Corfu, Greece, in July 2006 and 2007. He has also given many papers; at least 15 since 2003.

Vince loves to travel with his family. In the past few years they have taken Caribbean cruises to many of the islands.

A venerable stoic as long as he gets his ‘double red-eye’ coffee every day at 5:30 p.m. at Grounds for Thought, Vince will push off, and sitting well in order, smite the sounding furrows.

*continued on back*

# Student Essays

Our music students are so diverse and multi-faceted that I decided to entertain you with three very different versions of an interesting experience in New Orleans; all three essays are inventive and show why *Promoting Musical Excellence* is so important to Pro Musica recipients.

## Kristen Hoverman

On May 1, 2008, I traveled with a group from Bowling Green State University and the University of Michigan to New Orleans for a service-learning project through the campus organization, Arts Enterprise. During our time in New Orleans, we toured the city, learned about its history and people, and created a partnership between Arts Enterprise and a non-profit organization, New Orleans Outreach. We worked in the public schools in an effort to administer surveys, take interviews and observe some of the after-school arts programs offered by outreach. Additionally, we collected data from parents, teachers, teaching-artists and students, and, as a result, we wrote a report for NOO, evaluating the program on its effectiveness. After careful analysis and synthesis of the data we suggested improvements to the program.

This trip was very important to me. Having the chance to work in public schools where 96 percent of the students

are multi-cultural and racially mixed and 94 percent qualify for school lunches enabled me to see first-hand how important these programs are and how powerful arts education is for children.

Touring the French Quarter and many post-Katrina disaster areas, submersion in Jazz Fest, sampling the regional food—all this brought forth the flavor of New Orleans.

The days spent in New Orleans were eye-openers. I learned things that will apply to my career and life.

My thanks to Pro Musica for its support of my educational and spiritual growth in arts education and advocacy.

## Chelsea Schumann

My experience working with Arts Enterprise in New Orleans had a powerful impact on my personal and career growth. Learning and understanding the culture and atmosphere of the city following in the wake of Hurricane Katrina enhanced my appreciation of the positive effects of music.

The goal of AE4NOLA was to perform a program evaluation of the programming executed by New Orleans Outreach. The group is a non-profit organization that facilitates after-school arts enrichment programs for students in New Orleans. Through personal interviews, surveys and observation, I examined the work done by outreach in these schools. After talking with students, teachers and parents; reading comments made by individuals, and watching classroom interaction, I realized the importance of what I saw. The program evaluation of NOO gave me firsthand knowledge of the positive effects that arts can have on students.

My role as multi-sector lead was to examine and facilitate the impact of the outreach program. Because I want to work in arts advocacy, the interaction I had with individuals behind organizations like KidsmART and NOO provided me with links to the valuable work done to enhance arts education.

Involvement of music in New Orleans plays a large role in the resiliency of the area and is integral in other places of community.

## Kate Velazquez

I came into New Orleans in the dead of night after nearly 20 hours on the road. We were exhausted—overwhelmed with emotion. But then, as we drove to the top of the I-10 Bridge, the myriad lights opened the night time sky with a panoply of color. We screamed and cheered, thrilled to be in the Crescent city. The beginning of the trip was representative of the whole; a long, hot journey...but we made it and we made it together. The team worked hard, got lost, laughed and cried, improvised and implemented plans within seconds, but we arrived on time. New Orleans is full of opposites: life and death, jazz and blues, second line funeral or a music festival or Frenchmen Street. Music breathes energy through the city.

We spent most of our time in schools in charge of data collection for a non-profit organization, New Orleans Outreach that implements after-school programs. I was team lead for KIPP:McDonogh 15, a creative arts school in the French Quarter. Nearly all the kids qualified for school lunch programs; paradoxically, I was glad to be working in a

## Kathryn Lent

International Symposium in Belfast, Ireland

I thank Pro Musica for the grant to attend the International Symposium in Belfast, Ireland, in November 2007 titled: "Understanding Bach's *B-Minor Mass*."

Before the conference I read discussion books which included papers to be read at the conference, as well as background information on the *B-Minor Mass*. The papers were fascinating and it was amazing to hear the authors discuss them. They concerned topics such as culture, performance practice, and manuscript studies; I was particularly taken with those that examined the work in theological terms.

On the last day, I met Ruth Tatlow, a Bach scholar from Sweden whose paper concerned proportions in Bach's *B-minor Mass*. It was an honor to meet a scholar. I also met John Butt, professor of musicology at the University of Glasgow. Professor Butt is someone I had been

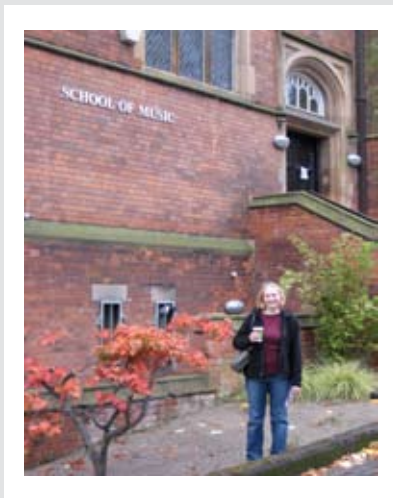
considering applying to study with—meeting and hearing him speak intensified my interest.

The conference presented 14 Bach scholars from different countries. Hearing a variety of languages discussing Bach was a unique experience.

Traveling to Belfast was educational; I read a lot about the history of Northern and Southern Ireland, the British Empire and recent incidents in Belfast. The opportunity to interact with other cultures helped me to be cognizant of my own culture.

While the focus of the conference was Bach's *B-Minor Mass*, I learned a great deal about culture in Bach's time and how he fit into it. I experienced the interaction of professionals on various levels and feel I represented myself and BGSU in positive ways.

Thank you again for making this opportunity possible. International travel is important to personal and professional growth. Your financial help is greatly appreciated.



Kathryn Lent in Belfast, Ireland



Kate Velazquez in New Orleans

school with so little that did so much. The kids, parents and staff were excited about outreach programs.

My favorite experience was when Kristen and I got up early to see the before-school jazz band rehearsal at McDonogh 15. Though most students had been playing their instruments for a year or less, they were already performing pieces from memory at gigs in the French Quarter. It was unlike anything I had seen in my life; hearing a room full of fifth- to eighth-graders breathe music was awe inspiring.

Thank you from the bottom of my heart. This trip was possible because of your generous support and I appreciate the hope and future it has afforded me.

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#### Corrigan cont.

One great adventure he would like to have before he 'dies transcribing' is to see the manuscripts of St. James of Compostela (Santiago de Compostela) located in the northwest region of Spain in the Province of A Coruna—it was the "European City of Culture" for the year 2000.

An important 9th-century medieval pilgrimage route, the "Way of St. James pilgrimage" is still very much in vogue. The name "Compostela" comes from the Latin phrase "*campus stellae*," meaning "field of the star." The belief is that the bones of St. James were taken from the Middle East to Spain and buried where a shepherd spotted a bright star. A church was built over the bones and later replaced with the cathedral.

A major topic of bloggers having completed the pilgrimage is the current bedbug situation in Hontanas hostals; this does not phase the people intent on experiencing the legendary trip to the place where the Celts thought the souls of the dead gathered to follow the sun across the sea.

How fortunate to have such talent and humility; Vince brings together the very best in complexity and simple pleasure.

## June 5, 1992 Spring Meeting

Kennedy Green Room

Being president of Pro Musica these two years was an easy and pleasing assignment.

What's a president supposed to do?

Generate new ideas to keep the members interested, alive, with a sense of individual and organization accomplishment and worth, a feeling of well-being within. Then implement the ideas.

That was easy. I just listened to Dean Thayer.

He said, "Why doesn't Pro Musica establish a new faculty and staff award for excellence in service to students?"

"Certainly," we replied. A most appropriate sort of award for Pro Musica.

So I appointed a committee—a sterling committee—to implement the idea. Ramona Cormier was chair, assisted by Elmer Spreitzer and Charles Bartlett. They chose Judith Bentley as the first recipient. Their judgment was so insightful that the announcement was greeted with a standing ovation at the CMA honors and awards ceremony.

Then Dean Thayer suggested, "Why don't we set up a brown bag lunch meeting of the Pro Musica executive committee to generate ideas?"

I said, "Certainly. Why don't we?"

So we picked a day and Joy sent out the meeting notices and that proved to be another good idea. True, sometimes the brown bag was a Styrofoam box, but the ideas transcended that little environmental glitch.

Again Dean Thayer suggested, "Why don't we create a newsletter especially for members of Pro Musica and people we hope will become members?"

"Sounds like a fine idea," said the executive committee board. So our dean set about finding an editor to implement the idea. The first choice for the job said "Yes." Then she was tapped to be interim editor of *The Monitor!* The second choice did not follow through. So Dean Thayer threw the editor of the University relations newsletter for legislators some compliments about the publication. Awhile later, the president of Pro Musica succumbed to the flattery and offered to take the job sans pay, but hopefully NOT without praise.

In another suggestion the dean said, "Why don't we invite BGSU alumni to the campus for one of our musical events?"

"Another good idea, Robert! Why not?" So I arranged a meeting with the dean, two assistant alumni directors, Virnette House and Allen Zink. They are responsible for the development of alumni chapters throughout northern Ohio and southern Michigan. They are enthusiastic about the idea and work with Marty Porter and their alumni chapter leaders on the details for a spring 1993 event.

Lest you think that your president has been merely a sponge for the creative bursts of the dean, I want you to note a couple of things I DID during my presidency:

Soon after taking the post I became aware of the LPs and CDs and audio cassettes recorded by faculty and students of the college. I reasoned, why doesn't Pro Musica become the catalyst for marketing these splendid recordings to members of Pro Musica and beyond? A good idea—not easy to implement—but, as Bob reported to you, it is very close—just needs a bit of fine tuning to make it play in Bowling Green.

Taking a page from my money-making years at the TV station, I suggested that I write a letter to the faculty and staff at BGSU; what is a university without musical arts? Who should be prime promoters of music performance and education? Faculty members who agree a university can't live without music (fortunately, this letter went out before the governor began his budget-balancing act).

One more idea from the Office of the President: What do you think we should call the Pro Musica newsletter? What do you think of *The ProMusician*? The executive committee thought that absent a better idea, the name would serve. Look for the first issue of *The ProMusician* in September, with issues to follow in December and March.

I can't think of an organization I would rather be president of than Pro Musica, so long as I have Dean Thayer, Joy Kantner, Carolyn Lineback, Pat Fitzgerald, Tom Kinney, Chris Dalton, Gwen Lougheed, Margit Heskett, Suzanne Crawford, Ramona Cormier, Teri Sharp, their committees and other members of the Board to work with.

Thank you all for this pleasant interlude.

This meeting is adjourned.

Duane Tucker, president