

## 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

Pro Musica has mixed people of passion with teamwork this year and achieved an impressive level of support. Last fall, we defined our mission statement, *Promoting Musical Excellence*. It is apparent in the lives of students, professors and staff members at the College of Musical Arts that we have walked the walk we talked. This year, we strive to enhance, increase and to improve on our past efforts.

One goal this year is to increase membership 33 percent over last year. This technically means we are searching for 91.7 new members. It will be truly interesting to see how that 0.7 percent member looks (perhaps a partial membership). Stay tuned for more news.

We are delighted to welcome Jami Haswell and Morgan Rich as student members of the Pro Musica Board: elected by their peers! Pro Musica believes student membership provides a vital life lesson. Students who participate in philanthropic endeavors are more likely to remain active in civic groups that are supportive of the arts. On your next visit to the Moore Musical Arts Center, please look at the photograph (on the wall in the hall) of the Board; the faces of those who are passionate about the talented students of the College of Musical Arts. In the same general vicinity, please peruse our membership progress graphic.

Pro Musica is indebted to Dr. Andrew Pelletier and to Douglas Wayland for their superb support and exceptional planning. Dr. Pelletier has been the Competitions in Music Performance chair and master of ceremonies. His experience and vision have benefited performers through this lengthy, strenuous event.

If you have not yet visited the Pro Musica Web site, you will find it located at [www.bgsu.edu/music/about/promusica/](http://www.bgsu.edu/music/about/promusica/). Visit our site to review past editions of the biannually newsletter.

Pro Musica's strength is you—each of you, its generous members. With your help, students of the College of Musical Arts experience richly varied life lessons.

Gratefully,  
Karol H. Spencer

## 41st Annual Competitions in Music Performance Winners

### Composition Division

*A Santa Compañía*  
for string orchestra  
by Octavio Más-Arocas

### Graduate Division

Artem Anuchin, piano  
Yu-Tzu Huang, marimba

### Undergraduate Division

Li Kuang, trombone  
Simeng Wu, piano

### Virginia Marks

Collaborative  
Pianist Award  
Nikita Ambrosimov

## Winter 2008

## Eloise Elizabeth Clark

"My father had a good voice," she said, "and I am afflicted to books."

Such a simple statement, her delicate hand clasped the stem of a creamy glass of dry white wine, so unpossessingly expressive. Dynamite comes in small packages, and this willowy, intelligent, genuinely interested woman reminded me of the wonderful candor of Dwight D. Eisenhower coupled with a resume as powerful as Henry Kissinger's.

"You know, Nan," said Betsy (as she is fondly known), "I think you should write about the people who hold our performing artist faculty together—don't you?"

I was not surprised. Betsy was the youngest of seven children. With four sisters and two brothers, she was used to sharing, and her southern Virginia manners showed all over her elegant face.

"I took piano lessons and sang in the Presbyterian choir. I simply loved growing up in that big, brick house on the hill, surrounded with farmland; it shaped my character."

Betsy received her doctorate in developmental biology at the University of North Carolina, Chapel Hill. She came to Bowling Green State University in 1983 as vice president for Academic Affairs till 1996 when she was promoted to Trustee Professor of Biological Sciences, and finally to interim chair until 2001. She taught biological science, zoology and worked extensively for the National Science Foundation through the 1970s and early 1980s.

"Let's select two people who work behind the scenes with Pro Musica," she said.

Well, it didn't take long to decide. Dr. Clark and I hope you will enjoy the profiles of those we selected.

### 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*  
Richard Kennell and Nancy Lenhart, *ex-officio members*

# Profiles

## Deborah Lynne Fleitz

I thought Deborah was the most beautiful, petite, cosmopolitan woman standing at the entrance of Kobacker auditorium that night I first remember her—but what was she doing, pretending to work? That mauve velvet dress against white, slightly freckled skin, a perfectly oval face topped with a tuft of pixie auburn hair—surely, the department didn't get this lucky, did they?

Deborah is arts administrator for the College of Musical Arts, in charge of nearly everything, demanding of herself, and of others. She has that rare quality of one (like Dwight D. Eisenhower, who could make his difficult job as Commander in Chief of Allied Forces seem easy) who appears to be all fun and games while juggling multiple facets of her job with ease. She is like watching a great musician make playing the Schubert *Impromptu Op. 90, No. 3* possible for those of us who remember playing the *Skater's Waltz* by John Thompson at our first recital. Excellence lends an air of ease we can all recognize.

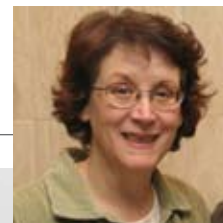
Is she nice? Does she have cats (Butch and Sundance)? Yes. And what about David Lee Fleitz and all those historical baseball books and vintage league material he collects? She also likes to ride horses, work out at the gym and walk the trail, too. All this in one person.

Deborah was raised on Long Island with her parents, Doris and Arnold (a veteran of the Normandy campaign and the Battle of the Bulge) and two brothers, Richard and Stephen. She performed in choirs and musicals, finished high school, and graduated with a bachelor's in voice and music history from Ithaca College in upstate New York. After a Wanderjahr singing at Hunter College Opera Workshop, she was hired by ICM Artists where she was introduced into the world of arts administration. There, she mingled with artists such as Yo Yo Ma, Roberta Peters, and Isaac Stern. After three years, she was hired by the American Society of Composers, Authors and Publishing (ASCAP), where she learned invaluable management skills (not to mention, met everybody in the business). After eight years of experience and success, she applied in 1996 for an arts administration position at Bowling Green State University in an obscure, smallish town in Northwest Ohio. Where? In the great Black Swamp, of course!

The meld of Deborah and the music college is the essence of perfection. She creates esprit de corps as easily as chefs make cakes. She brings this talent, humility and extraordinary effort to our music department.

Thank you, Deborah.

Top: Tina Bunce  
Bottom: Deborah Fleitz  
and Kid



## Tina Sandor Bunce

Once upon a time, a long time ago, way up north in the small village of Leonard, Mich., there lived a family of five little boys and their parents. Now in this cozy little house, a wonderful and terrifying excitement was building all day. For on this day, a new baby was to be born. The doctor arrived, the suspense was mounting, and the boys were breathlessly waiting for another baby brother.

"You can go see Mama and the baby now," said the doctor. "But I have a big surprise for you. First, go in and have a look!"

Five little boys sat on the old plank floor in a circle that night, thinking of a name for their new baby sister. "What about Velveeta?" asked one little fellow in blue BVD's.

"Heck no, that's a rabbit's name! Silly!"

"I know a girl from Ireland named Murine. How about that?"

"Heck no, that's the drops Grandma uses fer her eyes, dumbbell!"

"Well, I'm the oldest and let's name her Tina Marie. Ain't she little enough for that? Dad likes that new Perry Como song *Tina Marie*. How about it, guys?"

"Okay. All agreed, say yes. Any against, say no—and there'd better not be any 'no'—settled? We settled it."

"I sure hope she don't like dolls and house and stuff. We'll git her interested in good stuff, like mud, water and slides."

"Should we guys do that? After all, God might send another girl sometime (he did send another brother). She's our very special only sister."

Tina is the publicity/publications manager for the College of Musical Arts. She serves as the liaison between the Office of Marketing and Communications. In Creative Arts, she is voice coordinator. She also teaches private voice in Findlay, and sings for St. Mark's Episcopal Church as well as singing on Jewish High Holy Days (shofar) at The Temple in the Toledo area. She is also the mezzo soloist for a biannual choral festival in Pitten, Austria.

*continued on back*

# Student Essays

## Alana Kolb

La Musica Lirica Opera 2007

Attending La Musica Lirica Opera program in Novafeltria, Italy, was a most beneficial experience.

We presented four operas: *Betty*, *Suor Angelica*, *Gianni Schicchi* and *Lucia di Lammermoor*. I was in the chorus of "Lucia," directed by conductor Maestro Joseph Rescigno, which allowed me to work on basic stage movement, formation of character and interacting with many people on stage. I also observed mature, more experienced singers in title roles.

We put on two opera-scenes programs. I played a comic part as Marcellina in *Le Nozze di Figaro*, and with help from our coach, Karen Peeler of Ohio State University, I moved outside my comfort zone and expanded my acting and performing abilities.

I performed in three recitals, which developed my stage presence, professionalism and collaboration with my accompanist. I was singing in Italian for Italians, which is a very nerve-wracking experience; needless to say, my Italian diction improved!

Our weekly schedule was very busy. Every morning we had Italian language class. Our teacher, a native Italian, spoke only in Italian, thereby greatly improving our language and conversational skills. We had singers' diction for an hour, three days a week. Famed vocal coach Ubaldo Fabbri led the lectures, along with his students performing recitative.



Patrick Peringer (center) with choir director Dolores Perez Torres and Pepe Pechuan.

We also had two, 45-minute voice lessons each week. My voice teacher was Mary Anne Scott from Butler University in Indiana. I also had voice with Dr. Robert Breault from the University of Utah and from Karen Peeler from OSU. I learned that one always takes away pearls from a voice lesson and puts them away in your box of ornaments and tricks. Italians coaches worked with us on two separate occasions explaining in detail Italian diction, phrasing and interpretation of song.

I thank Pro Musica for the monetary assistance, which allowed me to spend five weeks of intense learning. I "inhaled" Italian society and customs, and traveled to Venetia, Roma and Firenze to see the art, architecture and history of Italy. This was a major contribution to my intellectual, emotional and experiential life.

## Patrick Peringer

2007 European Premiere of  
*Veni Sancte Spiritus*

Thank you for funding part of my trip to Segorbe, Spain, this summer. My choral work *Veni Sancte Spiritus* premiered there at the XIII Annual Choir Festival held July 22-28. The choir sang my composition reasonably well and I was satisfied with the performance, done in a large cathedral, which had lively acoustics. I was awarded a hand-made plate, traditional to the area and a copy of the published version of my piece.

A most amazing part of my experience was living in a different culture and not speaking or understanding the language. The town of Segorbe has a population of only 8,000 and English speakers are scarce. Fortunately, three people in the choir spoke English. I still used my fledgling Spanish, which improved a lot during the week.

My experience was different from ordinary tourists in that I stayed in one small place and interacted nearly every minute with the locals. I felt a part of the town. The people were gracious and hospitable.

Two of my favorite moments happened when a group took me to Valencia. I purchased a professional model classical guitar at a great discount, because the group knew the guitar builder. Second, my friend Pepe (a guitar professor at the conservatory in Valencia) took me to the Olive Oil Museum and through interpretation, helped with the explanations that were in Spanish.

I am grateful that Pro Musica funds students to experience music around the world.



Jesse Griggs (seated on the left) and members of 06-07 Graduate Quartet.

## Jesse N. Griggs

2007 Plowman Chamber Music Competition

This past semester I had the privilege of being selected, along with the graduate string quartet, to represent Bowling Green State University in the 2007 Plowman Chamber Music Competition.

Using the recording from our fall concert in Bryan Recital Hall, the quartet entered the preliminary screening round under the name, Terpsichore String Quartet.

We performed on Saturday afternoon, March 31, along with ensembles from many distinguished universities and conservatories,

such as, Eastman, Juilliard, Northwestern University, the Cleveland Institute of Music and the University of Michigan.

On Sunday, we returned for the results; we did not make the finals, but we learned a lot through the process. Our hard work improved our other performances.

Our college was well represented among many nationally distinguished institutions.

I thank Pro Musica for this grant.



## Daniel H. Schellhas

Gamelan Day: Performance at the Scottish Storytelling Centre

For a week in March, I worked with the Naga Mas gamelan ensemble in Glasgow, Scotland.

I met the leaders of the ensemble, Margaret Smith and Simon van der Walt (who is a doctoral candidate at the Royal Scottish Academy of Music), at a workshop in Rotterdam last summer. We became friends, and I wrote a piece for their ensemble. Serendipitously, one of their performances coincided with spring break, so I flew to Scotland to work with them at the final rehearsals.

The Naga Mas ensemble (named for the golden dragon on their gong stand), performed on a Javanese gamelan that the city of Glasgow owns. Since the players have little traditional training or materials, the majority of their repertoire consists of contemporary compositions written by their members or by Smith or Van der Walt.

Since it is the only mobile gamelan in Scotland, the group has little competition. The ensemble has been invited to a conference in England, where there are many more gamelans. With this freedom, the group can program whatever it likes.

On Gamelan Day at the Scottish Storytelling Centre, Naga Mas gave two performances with two different programs. The first program included a piece for children and the second was my piece titled *Bercerita*. The evening program was adult oriented with an adaptive story of *Calanorang* (a Scottish myth), *Bercerita* and *Treopia* (written by Smith).

I received many lauds from the audience, including one fellow who talked wonderfully about my piece but didn't know I was the composer.

The experience was fantastic and I plan to write for this group again. Perhaps I can write a book of pieces for the Javanese gamelan dedicated to Simon, Margaret and other members of Naga Mas.

*Special thanks to*  
Nancy Lenhart, editor of *Pro Musica News*

Winter 2008



*Anthony Triplett (right) with Blair Bollinger, bass trombonist of the Philadelphia Orchestra.*

## Anthony Triplett

### 2007 Eastern Trombone Workshop Review

This year I attended the Eastern Trombone Workshop (ETW) thanks to a grant from Pro Musica. TW is sponsored by the United States Army Band and is open and free to the public. The event takes place just outside Washington, D.C. on the Fort Myer Army Base in Brucker Hall, the home of the United States Army Band, "Pershing's Own." The three-day conference featured master classes, concerts and testing new trombone related items.

The idea of traveling to the Eastern Trombone Workshop came when SSG. Sam Woodhead played on Dr. Andrew Pelletier's recital in the autumn. Woodhead subsequently mentioned the ETW while discussing music careers in the military. After that, Stefan Stolarchuk and I decided to go.

We left the night before the conference and drove straight through, which made for a long day, but was well worth it. We arrived on Thursday morning, and our vehicle was searched when we entered the base.

The Boston University Trombone Choir performed the first concert. Jorgen Van Rijen, principal trombonist of the Royal Concertgebouw, presented three student trombonists who played solo sections and received advice from Van Rijen.

After dinner, Don Lucas, professor of trombone at Boston University, talked about teaching techniques and common mistakes in pedagogy.

The evening concert featured the U.S. Army Orchestra with Jorgen Van Rijen; Blair Bollinger, bass trombonist of the Philadelphia Orchestra; Mark Fisher of the Lyric Opera of Chicago; Paul Welcomer, principle trombonist with the San Francisco Symphony, and Bollinger. What a lineup!

On Friday, we learned "power practicing" from Harry Watters and heard *Bones Apart*, an all female trombone quartet from the UK.

The final day we had master classes about "basic warm-up routines" and heard a short recital by Ben Van Dijk, bass trombone of the Rotterdam Philharmonic. The highlight was the Philadelphia Orchestra's trombone section playing excerpts from this season's programs.

The gracious gift provided by Pro Musica enabled me to participate in this wonderful workshop.

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### *Bunce cont.*

Tina's music career began when her ninth-grade choir director, Louis Wilson, stopped her in the hallway and asked, "Where in the world were you last year? Will you sing alto (and she's been singing alto ever since)."

Strong in character, she learned to play the bassoon in high school by doing the fingerings on a ruler.

Graduating from Olivet College with her bachelor's in voice, she married Mark Bunce in her junior year.

Tina and Mark moved to Bowling Green in 1978 where she was a graduate assistant and earned a master's in voice, and Mark a master's in composition. She worked in the main office and was hired full time in 1981.

Her current office is a pastiche of performance posters and pictures of her pets (my four-footed children, my little dolls, she calls them): cats—Bailey, Bently, Emma, Oban (oriental shorthairs) and Rajah (a traditional apple-head Siamese); Grace, a rescued dog, and two Paso Fino horses, Pavon and Cameo. I think her brothers were right in their speculation; she really does like dolls after all.

Her life delineates her philosophy. "Music is a journey, not an event. It is a pilgrimage of passion, nurturing, and community. If I can convey this to my colleagues and my students, to my friends and my community, I shall have fought the good fight, and won the race."

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