



# The Pro Musician

## Winter 2016

### 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. John Sampen, Pro Musica Faculty/Staff Award for Service to Students



As a boy of six growing up in El Paso, Ill., a town of just under 3,000 residents, John Sampen learned to play the piano. His mother, who also played, provided him with his initial musical experience. Several years later his father introduced the clarinet and saxophone to him. While his parents' main livelihood was owning a hard-

ware store, their appreciation and love of music kindled a matching enthusiasm in all four children who played instruments. By the time John entered El Paso-Gridley High School, he knew that he wanted to pursue a career in music and to play the saxophone.

Sampen spent two summers at Interlochen Arts Camp in northwest Michigan at the encouragement of his father who had served as a counselor. At IAC, he studied with Donald Sinta, an American classical saxophonist and professor emeritus of the University of Michigan. These summers served to reinforce Sampen's post-secondary plans. Enrolling at Northwestern, he studied with Frederick Hemke, a strong influence in the classical saxophone world. Hemke's mentoring influenced and shaped his musical experiences. Not surprisingly, Sampen remained at Northwestern earning his bachelor's, master's and doctoral degrees. Moreover, his achievements secured him a place on the list of Distinguished Alumni of the Bienen School of Music.

While at Northwestern, he met his wife, Marilyn Shrude. He reiterates that she has influenced and mentored his growth as a musician and composer. They've grown together sharing musical ideas, traveling and performing throughout their

(Sampen cont.)

43 years of marriage. They left Northwestern when Sampem accepted a position — one of three openings in the United States — at Wichita State University. They remained there for three years until relocating to BGSU when his current position opened in 1977.

Countless photos and posters cover the walls from floor to ceiling in Sampen's office. A closer look reveals innumerable photos of his former students, reflecting John's pride in their accomplishments. Furthermore, the genuineness and sincerity of his pride is evident when he speaks about them and is mirrored by one of his student's comments about the saxophone studio. "We have an incredibly fruitful dynamic of exchange of ideas, peer support, mentorship, experimentation, innovation, and genuine collaboration and friendships that exists within our studio, and without the vision and leadership of Dr. Sampen, none of that would be possible."

An example of the global impact of Sampen's leadership dates back to the late 80s when few opportunities for students to play the saxophone existed in Taiwan. Several students from Taiwan came to study with him at BGSU. After earning their degrees, they returned home and subsequently established saxophone programs throughout Taiwan. One of his most memorable travel experiences took him there not only to perform, but also to visit those programs. Unquestionably, those programs reflect just how significant and far-reaching his influence has been. They are a testament to the success of his saxophone studio at BGSU. Sampen's steadfast mentoring continues to influence current students and alumni today.

An advocate of healthy living, he cycles and plays basketball. He stresses that the health of a musician is paramount. Playing music requires both physical and mental stamina, as musicians often face injuries from hours of intensive practice. To that end, he is protective of his health serving as a role model for his students. Reading is another form of relaxation as is traveling to the West Coast to visit his children. David, a rock guitarist with the band Expiate, lives in Los Angeles working on movies, while Maria is an associate professor of violin at the University of Puget Sound. Even after a distinguished career of 40-plus years, Sampen continues to love teaching and enjoy performing, so the members of his saxophone studio can be assured that retirement is still in the distant future.



Co-Presidents:  
Ellen Dalton and Kathy Moss

### **Message from our New Co-Presidents**

In the words of the old Bob Dylan song, "The times they are a-changin'."

This is a year of great change in leadership for Pro Musica. Karol Spencer, after many years of sterling, enthusiastic and passionate service as president, finally put her foot down and said "no more." Her shoes are very hard to fill. After many discussions among the executive committee, we stepped forward to be co-presidents. This required some tweaking of the by-laws by the board but it was accomplished and here we are.

At the same time Linda Szych, long-time administrative secretary to the Dean of the College of Musical Arts, the person who kept the records for Pro Musica, retired and was not replaced. Leslie Galan, budget coordinator, stepped in to assume the role of Pro Musica liaison. And the BGSU Foundation is undergoing changes in some of its record-keeping policies. And last but not least, we have a new newsletter editor, Judy Hudson, who is also a new board member.

Celebrity Server V on October 3, 2015, was a success—fun was had by all, music students performed wonderfully and over \$8,000 was raised to add to the money generated by memberships to fund music student travel grants.

As we write this message, the snow is blanketing Bowling Green in its crisp, white glistening flakes and yet we are thinking ahead of our spring fund raiser. Keep reading for more details about this scrumptious endeavor!!

Thank you all for your support of our talented and amazing students who have benefited from your generosity.

Keep warm!

Ellen Dalton and Kathy Moss  
*Co-Presidents*

# Student Essays



**Brian Sears**  
International  
Music Conference  
and Electroacoustic  
Barn Dance  
Denton, Texas and  
Fredericksburg, Va.  
September 26 –  
October 3, 2015

My visit and performances at the International Music Conference and Electroacoustic Barn Dance were enriching educational experiences that taught me great lessons that will be valuable to me as I continue my professional development.

During the week I was able to re-connect with colleagues I had met at previous events and follow up with them to see what new contributions they had been making to the electroacoustic music scene. I was also able to meet new col-

leagues who are working in the same field that I am, and exchange ideas while simultaneously exposing a new audience to my artwork.

The week began in Denton, Texas, at the International Computer Music Conference. Throughout the seven days of the conference, there were concerts, keynote presentations by Jonty Harrison and Miller Puckett, and paper presentations by composers and researchers from around the world. On Saturday, I performed my piece *Reverberance* in Voertman Hall. I shared the stage with many other composers including Russell Pinkston (UT, Austin) and Keith Kirchoff.

Throughout the rest of the week, I was able to see some of the work that my colleagues had been working on first hand, and meet some amazing composers such as Adrian Moore and Panayiotis Kokoras.

After the events of the week came to a close, I traveled to Fredericksburg, Va., for a completely different experience.

also were in attendance, including composers Thomas Beverly, Carter Rice and Matthew Harder, and percussionist Michael Vercelli.

My performance was scheduled for Saturday. I performed my original composition for one performer and live electronics via Max/MSP. The work, titled *Sieang Kob Rong*, was inspired by a small wooden frog that my friend brought to me from Thailand. The frog is hollow, with ridges on its back, and when it is played, it makes a sound similar to a cricket. In addition to playing the instrument, the performer is instructed to whistle and rustle a plastic bag. All of the sounds are produced via live processing of acoustic sounds in Max/MSP. These elements combine to form an atmospheric work. The title roughly translates as “frog sound” in Thai.

The performance was well received, and I learned about the amount of preparation it takes to put on a festival of this magnitude. It

Electroacoustic Barndance is a smaller regional festival, with composers who are well known on the East Coast. This festival was a more intimate event giving me the opportunity to get to know some of my colleagues and fellow composers in a more relaxed setting. I performed *Reverberance* again and spent the rest of the weekend getting to know some of my peers while promoting BGSU and all of the resources the school offers.

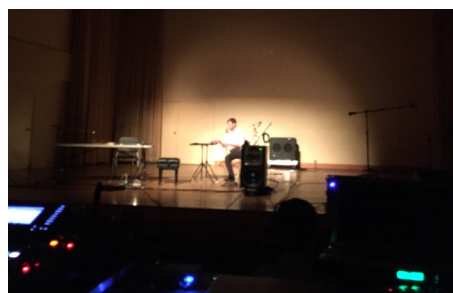
All in all, the time spent at this festival was a positive experience that broadened my understanding of the electroacoustic community, and increased my visibility and contact with other artists and composers.

## Estate Gifts to Pro Musica

Pro Musica is an organization dedicated to supporting travel grants/awards to help students experience musical growth opportunities outside of the traditional classroom.

Every dollar of your membership fee goes to support student grants. Please consider learning more about making an estate gift to Pro Musica

Contact Tony Wagener, director of development, College of Musical Arts, at 419-372-4261 for a confidential conversation about how easy it is to continue your support of future students through Pro Musica.

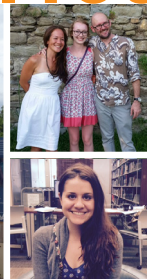


**Jacob Sandridge**  
Root Signals Music Festival  
Jacksonville, Fla.  
September 10-12, 2015

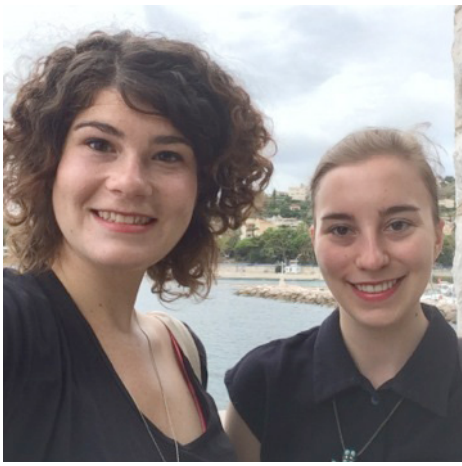
Early in May 2015, I was invited as a guest to the Root Signals Electronic Music Festival. The festival is a three-day event that programs composers from all across the nation. This year over 40 composers attended, myself included. Several Bowling Green State University alumni

was a great opportunity to make connections with musicians from outside academia, and to assimilate their ideas with my own ideas. It was encouraging that BGSU was well-represented at this conference and I am glad that I was able to contribute to furthering the notion that the University is a hub for contemporary music.

## Where will YOU go next with Pro Musica?







From Left to Right: Suzanne Pergal with fellow academy student Stella Wilde.

### Suzanne Pergal

Académie international d'été de Nice (International Summer Academy of Nice) Summer 2015

Through the support of Pro Musica and additional College of Musical Arts organizations, I was able to take advantage of a wonderful opportunity last summer to complete courses at the Académie international d'été de Nice (The International Summer Academy of Nice).

I learned of the academy from a former professor of diction. As an undergraduate

student, I was urged by Professor Jocelyn Dueck, to investigate the AIEN. The program came recommended for its quality of instruction and idyllic French Riviera setting.

Having decided to attend, I found myself with the difficult issue of teacher preference. Each year the academy gathers an excellent music and theater faculty from around France and the world. As it appeared to be a week rich in vocal activities, I decided to attend session four of the program.

After carefully reading biographies of teachers and consulting recommendations from my current professors, I enrolled in the master class session with Elène Golgevit, professor of voice at the CNSM Paris, Le Conservatoire National Supérieur de Musique et de Danse Paris. While the voice faculty that week represented a number of countries and institutions, I chose Madame Golgevit for the opportunity to better understand the French conservatory system and to make contacts abroad.

What first drew me to Professor Golgevit was her reputation as a pedagogue as well as her range of accomplishments—in early music, contemporary music, opera and conducting. While unknown to the American singers in attendance at the academy, the

francophone students participating in the program had traveled to Nice specifically to study with Golgevit. Without a doubt, she is very much in demand as a teacher and clinician in the Parisian region.

From the first class, it was clear to me why so many students had made such an effort to study in this group. All voice lessons were open to observation. Not only did we have our own private lessons daily, but we also had the opportunity to witness fellow students learning similar principles. The positive environment contributed greatly to my development throughout the week and reinforced essential concepts.

In addition to receiving excellent vocal training, I was able to form bonds with professional singers from around Europe. My experience in Nice has shaped my view for a future following graduation from BGSU. It is my intent to apply for a Fulbright Grant to study with Elène Golgevit during the next academic year.

Without the assistance of CMA grants, I would not have been able to benefit from this unique experience to diversify my musical background. I am grateful to have had the opportunity to deepen my knowledge and make important career connections.

## Other News

### Celebrity Server V

Celebrity Server V was held on October 3, 2015 in the Lenhart Grand Ballroom at the Bowen-Thompson Student Union at BGSU. Over \$8,000 was raised during the annual event. All monies from the event are used to fund student travel grants. Thank you for your generosity!

### Douglas Wayland Chamber Music Competition

The College of Musical Arts announces the ninth annual **Douglas Wayland Chamber Music Competition** will be held Saturday and Sunday, March 19–20, 2016 in Bryan Recital Hall. Finals are on Sunday at 3 p.m.

The competition is co-chaired by Dr. Conor Nelson and Dr. Susan Nelson. Pro Musica will provide a reception in the Kennedy Green Room following the finals. Pro Musica members are invited to attend any part of the competition.

In honor of Wayland's love of chamber music and his contribution to BGSU, the College of Musical Arts has dedicated the competition in his name. This competition was founded by Doug and Carolyn and Robert Lineback

to enable students the opportunities to create and perform in chamber music groups.

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 Tony Wagener at (419) 372-4261 or atwagen@bgsu.edu.

### Naslada Bistro Fundraiser

Mark your calendar for a special Pro Musica fundraiser from April 18–23, 2016 at Naslada Bistro, 182 S. Main Street, in Bowling Green.

The bistro will donate a portion of your bill to Pro Musica during this weeklong event. Just be sure to mention Pro Musica when you order.

Naslada Bistro takes great pride in using only the freshest ingredients to prepare authentic European and American cuisine, and to promote excellent, healthy meal choices. Home-made meals with no preservatives and unique signature soups are its specialty.

To view the menu and the bistro's hours, visit [www.naslada-bistro.com](http://www.naslada-bistro.com).

Please let others know about this special event!

### Executive Committee Members

Ellen Dalton and  
Kathy Moss, Co-Presidents  
Christopher Dietz, Vice President  
Vincent Corrigan, Secretary  
Jane Milbrodt, Treasurer  
Jeffrey Showell, Dean

Myra Merritt and  
Conor Nelson, Members-at-Large  
Judy Hudson, Editor, *Pro Musician*  
Tina Bunce, Publicity

Tony Wagener, Director of  
Development, Foundation Office

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