

University of Missouri School of Music

Music at Mizzou

Volume 20 • Fall 2013



Inside this Issue:


Marching Mizzou Ireland Tour

Diversifying the Curriculum

Update on New Facilities and the Missouri Theatre

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School of Music

University of Missouri

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On the Cover: Our cover photo celebrates both the ongoing successes of Show-Me Opera (see page 7) and the School of Music's new relationship with the Missouri Theatre (see page 6). Pictured are Nathan Ward (current senior), Rachel Marschke (MM '13), and DJ Jordan (BA '11, MM '13) in an April 2013 production of *Così fan tutte*.

Photo Credit: Shelly Young

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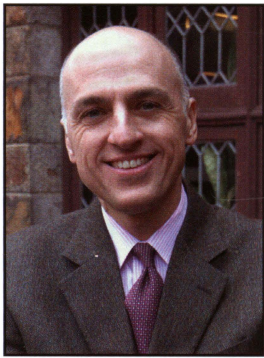
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Message from the Director



Dear Friends,

There has been much to celebrate at the MU School of Music since the last issue of *Music at Mizzou* appeared two years ago! I hope as you read through the following pages you—our broader family of alumni, supporters, and friends—will sense that you are sharing in these successes. What we are able to do today is built on a solid foundation of past accomplishments and the generous support of so many kinds we have received from all of our stakeholders.

In addition to the usual alumni, student, and faculty updates, and reports on newsworthy happenings, this issue highlights areas of growth and development within the School of Music. Entering its fifth year in 2013-14, the Mizzou New Music Initiative (see pages 4-5) has significantly deepened its impact on students and faculty alike. We are so thankful for the visionary support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. With a new \$1.4 million commitment, announced earlier this year, the Sinquefields' total support for the School's composition and new music programs has now increased to over \$3 million.

We have also taken some important steps in the area of facilities. As most of you know, the School outgrew the Fine Arts Building several decades ago and has been making do by expanding into several “retrofitted” spaces around campus. Two years ago, MU took over the administration of the Missouri Theatre in downtown Columbia and has plans to purchase it in 2014. The Theatre has now become the primary performance venue for the School's large instrumental ensembles and Show-Me Opera, and—significantly—has been made available to us for several rehearsals preceding each concert. Moreover, the acquisition of the Theatre has caused us to rethink our other facilities needs completely, and I believe we are closer than we have ever been to addressing our longstanding need for entirely new facilities. Read more about this on page 6.

As I enter my sixth year as Director, I also reflect on the tremendous impact my faculty colleagues have made in recent years. We have added new faculty lines in musicology and ethnomusicology (see page 3), composition, music entrepreneurship, and piano pedagogy, while attracting outstanding new colleagues to fill openings resulting from retirements and departures. (You can read about some of the newest faculty on page 15.) Through faculty leadership, we have added or are adding new programs in jazz, classical guitar, and music entrepreneurship; created many new courses; hosted numerous distinguished guests; and pursued an ambitious agenda of off-campus performances, highlighted by Marching Mizzou's highly successful tour of Ireland in 2012 (see page 2).

Six years has also been long enough to see students come and go, and as I was reading through this issue of *Music at Mizzou* I was especially struck by the accomplishments of our young alumni. You will find many amazing success stories in the “Alumni Notes” (see pages 22-25). I think of someone like Kyle Stegall (BM '09), who performed marvelously as Tamino in our production of *The Magic Flute* in 2009 (my first year at MU), went on to graduate study at the University of Michigan and Yale University, and is now emerging as a sought-after tenor soloist for the major works of Bach. Stephanie Berg (BM '09, MM '12) also comes to mind. Having completed her BM in clarinet performance, Stephanie decided to remain at MU for graduate study, deciding ultimately to complete the MM in both performance and composition. Her growing compositional gifts gained her a spot in the 2012 Mizzou International Composers Festival, which in turn led to the St. Louis Symphony selecting one of her compositions for a subscription series performance in January 2014. There are other great stories; I submit Kyle's and Stephanie's as examples of the many successful outcomes of our recent graduates. These of course include the wonderful and essential contributions our graduates are making as music teachers, in other music- and arts-related fields, and as graduate students at other institutions.

As I think about the great work of our faculty, staff, and students, I am reminded that the relationship among our stakeholders can be illustrated through a simple analogy—a three-legged stool. If the faculty and staff make up one leg, and the students another, the stool still falls down. The third, necessary leg is made up of our supporters. At a time when our best hope, from year to year, is to keep pace in terms of state support (nearly all public universities feel similarly challenged these days), we must look to supporters. Their efforts equal the difference between adequate and excellent, allowing us to fund a robust program and address a growing enrollment (we have grown by about eighty new music majors over the last five years). I have already mentioned the exemplary generosity of the Sinquefields, and I want to name here others who have launched new scholarship endowments or funds over the last two years: Bill Bondeson and Linda Cupp, the family of the late Father Edwin Cole, Donald Flora and Janet Stallmeyer, John Perkowski, and Hannah Gurin Selznick. Of course, I am deeply thankful to all of the supporters listed at the end of this issue, and I must specially thank the faithful contributors to our two essential annual campaigns: the Friends of Music (for student scholarships) and Strike Up the Band! (for Marching Mizzou). If you are not already a supporter, please consider joining us in these efforts. I assure you that all contributions are put to use fully to make the School of Music a better place. In a real sense, your support allows us to dream about an even brighter future for music at Mizzou!

In closing, I want to acknowledge Chancellor Brady Deaton, who will retire from his position this fall, and his wife Anne, who themselves have founded and grown an endowed scholarship fund in the School of Music. Well beyond this, though, they have been passionate, outspoken supporters for music and all the arts, understanding their vital role at a place like MU. We wish them all the best as they embark on the next chapter of their lives.

Yours sincerely,

Robert Shay,
Director, School of Music



Marching Mizzou Travels to Ireland, March 2012

The following derives from a blog maintained by Christopher Baumgartner, at the time an MU doctoral student and teaching assistant, during Marching Mizzou's Ireland trip. Chris went on to complete his PhD in music education in May 2012 and joined the School of Music faculty for 2012-13, as Assistant Director of Athletic Bands. This fall, he joins the faculty at Middle Tennessee State University as Assistant Professor of Music Education and Bands (tenure-track). Congratulations and best wishes, Chris!

Marching Mizzou members, staff, family, and friends—242 in all—departed for Ireland early on a Wednesday morning. Despite a long day of travel, the group eagerly began sightseeing in Dublin. After cruising through the city, countryside, and fishing ports of Dublin Bay, we checked into Bewley's Hotel, with the rest of the afternoon free for exploring Dublin on foot.

Our second day began with a visit to the library of Trinity College, Dublin, where we had the opportunity to see the original Book of Kells, an important collection of illuminated scriptures. We also visited the Long Room on the top floor, which houses thousands of centuries-old books. Afterward, the band traveled to the Guinness Store House, where a group of Marching Mizzou members played for a crowd at the entrance of the museum.

On the third day, Marching Mizzou made its debut performance in the annual Dublin St. Patrick's Day Festival. It was the largest band ever to perform in the city's parade, which hosts more than 500,000 visitors each year. The spectators were very friendly, many of the kids grabbing "high-fives" from band members as they passed by. We even spotted a few Mizzou fans. It was great to hear "M-I-Z" chanted from the crowd as we passed by! The parade route on O'Connell Street took us past Dublin's Georgian townhouses, monuments, and government buildings—a beautiful scene for such a historic event.

Marching Mizzou headed to Limerick the next morning to perform in the St. Patrick's Festival International Band

Championship. The band marched through downtown Limerick (pictured at right) to the city center, where it played a few traditional selections for the judges and spectators. Marching Mizzou was selected as the International Band Champion, taking first place over twenty bands from Ireland, the U.S., and Russia.



A scenic bus ride took us through the countryside of southern Ireland on day five, toward the port city of Cork. We visited Blarney Castle, which houses the famous Blarney Stone. After a walk up the tiny, spiral staircase of the Castle, students layed on their backs to hang over the edge of the castle and kiss the stone. In the evening, we gathered at Dolan's Pub for a private party. A traditional Irish band provided music for dinner and dancing. The most popular selection of the evening—one of the Missouri fight songs (*Every True Son*), which is also an Irish folksong!

Our last day in Ireland took us to the Cliffs of Moher, for a view of the Atlantic Ocean (pictured above). After hiking around the 700-foot-high Cliffs, we traveled along the coast to the port city of Galway. Students walked the city streets, taking in the sights and shops of this historic Irish town. Afterward, we returned to the hotel for dinner and some more traditional Irish music. Everyone packed and prepared for the early morning return home. It was truly a musical, educational, and overall wonderful life experience!

Editor's note: In May 2012, both houses of the Missouri State Legislature presented Marching Mizzou director Brad Snow with special commendations in recognition of the band's outstanding successes on this tour.

Diversifying the Curriculum:

A Conversation with Michael Budds, Maya Gibson, and Stephanie Shonekan

Musicologist Maya Gibson and ethnomusicologist Stephanie Shonekan joined the School of Music faculty in 2011, bringing new insights in such areas as American popular music and African and African-American music. With expanded numbers in the Musicology and Ethnomusicology faculty, the School has launched several new courses for both music and non-music majors, such as Introduction to Country and Soul, and Historical Perspectives in African-American Music. Early returns suggest that students greatly appreciate these opportunities to diversify their musical thinking. *Music at Mizzou* asked Michael Budds (MB), Area Coordinator for Musicology and Ethnomusicology, Maya Gibson (MG), and Stephanie Shonekan (SS) to reflect on these developments.

MB: What is the enlightened role of diversity in a music history and appreciation curriculum?

MG: One of the true strengths here at Mizzou is our unique ability to reinforce music studies—historical and cultural—from a variety of perspectives. Reinforcement is operative—I see our roles more as complementary than diverse—and I think that the level of diversity we present reinforces rather than competes with what each of us brings into the classroom. (Analogy: It's like working a muscle from different angles to encourage better strength and growth.) And yet, regardless of what we teach, our students tend to appreciate the Musicology and Ethnomusicology faculty because they know we care about them and we want them to think deeply about all kinds of music.

SS: As the world gets smaller and as globalization nudges us toward broadening our lens and acknowledging the value in other cultures, I think it is critical we offer students classes that allow them to consider different meanings and modes of music. As an ethnomusicologist, I am passionate about what we can learn about our world through the study of traditional and popular music from other parts of the world. Not only does a diverse curriculum provide an excellent opportunity for our music majors to broaden the scope of their knowledge, it also helps them to sharpen their own focus on Western art music and appreciate it as part of a much wider history of musical and cultural expression. For instance, the student composer might think more critically about his or her own work from a consideration of how ragas are used in Indian Hindustani music. Our students can only grow more rounded and knowledgeable from a diverse curriculum.

MB: How might our curriculum be enhanced to encourage students to take matters of diversity more seriously?

MG: The expression of diversity within our curriculum reflects the vibrancy of Mizzou's music community. As the frames for music study expand—that is, as they become both more inclusive (American music, African music, African-American music, popular music, new music, and jazz) and blurry—it is only right that music curricula do what they must to adapt. The evolving nature of music consumption (with new technologies and the Internet) has



Stephanie Shonekan, Michael Budds and Maya Gibson

fragmented and globalized our listening habits. Therefore, while I suppose a spectral approach to teaching such as ours might be considered somewhat unconventional, it, too, is highly reflective of the increasing globalization of how we listen.

SS: As the saying goes, “you’re preaching to the choir” here. The nature of what I teach and research makes me a big believer in a diverse curriculum that opens pathways to new (for most of our students) areas of study. How do we encourage our students, who have had a lifetime of education that values and privileges one perspective, one history, one canon, to consider other perspectives and other histories? For me, I always start from my own platform as an outsider to my students’ typical and understandable ethnocentric—and Eurocentric—position. I tell them about my own journey searching for value in my heritage through educational systems that were heavily based on colonial and Western influences. I ask them to think about the texts we read, the music we hear, the assumptions we make, and the paradigms that form barriers to accessing other stories and histories. Building a curriculum that gives students access to new perspectives and encourages them to take these seriously is vital for us as a faculty; it should be our hope that our students go on to take their places in a world that expects them to be thoughtful and sensitive human beings.

MIZZOU NEW MUSIC INITIATIVE SEES REMARKABLE GROWTH



Michael O'Brien, Dean of the College of Arts and Science, Robert Shay, Director of the School of Music, and Brady Deaton, Chancellor, listen to Jeanne Sinquefield's remarks at the announcement of the Sinquefields' new \$1.4 million gift in support of the Mizzou New Music Initiative, prior to the annual Chancellor's Concert at the Missouri Theatre in March 2013. Photo Credit: Rob Hill, MIZZOU Magazine.

Composition and new music performance have been flourishing in the School of Music the last several years, the direct result of the launching of the Mizzou New Music Initiative (MNMI) in 2009. The MNMI has been fully funded by gifts from Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. After supporting for several years the Creating Original Music Project (COMP), the School of Music's composition outreach program aimed at identifying young composers in grades K-12, the Sinquefields announced a \$1 million gift in 2009 to launch the MNMI, which includes undergraduate full-tuition scholarships for composition majors, graduate assistantships for new music ensemble members, Composer Connection (a distance-learning effort that connects Missouri composers with a graduate teaching assistant), the annual Sinquefield Prize

awarded to the top MU student composer, a major summer festival with the New York-based Alarm Will Sound as the ensemble-in-residence, and various other programs.

The Sinquefields' 2009 gift was intended to fund four years of MNMI activity, and earlier this year they announced their plans to provide an additional \$1.4 million to fund COMP and MNMI activities through the summer of 2016. Including their earlier support for COMP, the Sinquefields' total commitment to composition and new music in the School of Music has now exceeded \$3 million. The new gift will support all of the current COMP and MNMI programs and expand opportunities for MU faculty to commission new works, bring guest composers to campus, and pursue new music recording projects. Faculty and staff support has been increased to include a new full-time faculty line, and the composition lab will be renovated and expanded with the latest hardware and software for film-scoring.

There have been many recent highlights of COMP and MNMI, and the following is just a sampling of the activities since the last issue of *Music at Mizzou*. Numerous composers have visited the School of Music to present on their music and work with MU students, including David Cutler, Don Freund, Conrad Kehn, Andrew List, John Mackey, Jorge Muñiz, and John Orfe. Prominent ensembles have visited MU for multi-day teaching residencies and performances: the multiple-Grammy-winning eighth blackbird, in March 2012, and the Verdehr Trio, in April 2013. Two more students were named Sinquefield Prize winners: Michael Anderson (2012), BM '13, and David Witter (2013), BM '10, MM '12, MEd in progress, both composing new works for the University Philharmonic

as part of their awards. And three additional undergraduate composition majors were named Sinquefield Scholarship recipients: Benedetto Colagiovanni and Shaun Gladney in 2012, and Erin Hoerchler in 2013.

The New Music Ensemble has pursued an increasingly professional agenda with regular appearances in St. Louis at such venues as the Contemporary Art Museum and World Chess Hall of Fame, as well as at the Mizzou International Composers Festival. St. Louis performances have included a continuation of the “Sound of Art” series, giving MU student composers the chance to interact with prominent visual artists and compose new works in response to specific artworks. Grant Fonda (MM ’12), Joe Hills (MM ’13), Haley Myers (current junior), Robert Strobel (current graduate student), and Joseph Weidinger (BM ’12) have been the participating student composers the last two years.

The Mizzou International Composers Festival (formerly the Mizzou New Music Summer Festival) has become a destination event for composers and new music aficionados. The intensive interactions among the members of Alarm Will Sound, the distinguished guest composers who serve in a mentoring role (Pulitzer Prize-winner Steven Stucky and Donnacha Dennehy in 2012, followed by Augusta Read Thomas and Daniel Kellogg in 2013), and the eight resident composers make for a highly stimulating week of performances and presentations for participants and attendees alike, including a final concert featuring Alarm Will Sound’s world premiere performances of the resident composers’



The Verdehr Trio in April 2013, with MU faculty composer Stefan Freund (far left) and Indiana University composer—and father of Stefan—Don Freund (far right).

works. The resident composers have proven themselves to be rising stars, moving on from the Festival to receive numerous recognitions, with the 2013 class having been selected from over 150 applications from around the world.

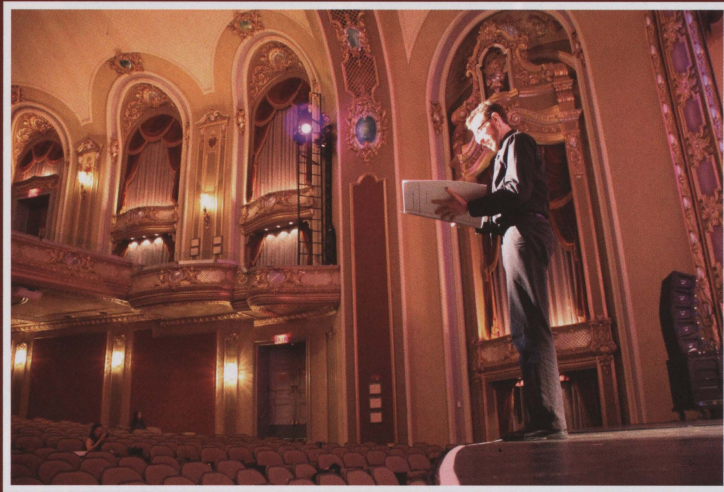
Over 300 new works have been composed through COMP and MNMI programs to date, and MU music students (and the many others in the audiences) now have frequent and regular opportunities to hear new works, if they are not participants in them as composers or performers. “The New Music Initiative is significantly expanding the educational profile of our School,” Robert Shay, Director of the School of Music, notes.

“The kinds of experiences our students are gaining will make them even more competitive in their future pursuits. Very soon, every music major will come away from MU having had a significant experience performing new music or working with a composer. We are nearly there now.” Meanwhile, Jeanne Sinquefield continues to expand her vision, adding and supporting new projects that dovetail with MNMI activities, such as a series of commissions celebrating the 2012-13 centennial season of St. Louis’s Sheldon Concert Hall or working with the Columbia Civic Orchestra to create the Missouri Composers’ Orchestra Project. As Jeanne has said, “We’ve been having fun, and I feel that we have to continue ... we’re going to make Missouri a mecca for composition.” So far, she has been proven entirely correct!



The MU New Music Ensemble performs a “Sound of Art” concert at the World Chess Hall of Fame in St. Louis, in May 2013.

Changes at the Missouri Theatre Lead to New Building Plans



The Missouri Theatre, at 203 S. Ninth Street, just a short walk from the Fine Arts Building, has become an increasingly consequential facility for the School of Music the last two years. Owned by the Missouri Symphony Society since 1987 and beautifully renovated five years ago, the Theatre is now under the management of MU, which has plans in place to purchase it in 2014. Though numerous campus and community users keep activity at the Theatre at a high level, the School of Music has been identified as the priority user and now presents at the Theatre nearly all of its concert band and orchestra concerts, Show-Me Opera productions, various jazz and percussion concerts, and special events such as the Chancellor's Concert. In addition to benefitting from the Theatre's acoustical environment, much better for the School's needs than Jesse Auditorium, instrumental ensembles now enjoy considerably more rehearsal time in their primary performance venue, contributing significantly to the educational experience for students and the listening experience for concertgoers. (Pictured above, Alan Pierson, music director of *Alarm Will Sound*, rehearses at the Missouri Theatre during the 2012 Mizzou International Composers Festival. See an additional picture of the Theatre on page 4.)

These developments—with the acquisition of the Theatre addressing the campus's need for a large-scale concert hall—triggered a new planning process in 2011 and 2012 to address facilities needs for the School of Music and the Departments of Art and Theatre. All three units long ago outgrew the Fine Arts Building, cobbling together through the years various additional, repurposed spaces across campus to address student and faculty growth, and expanded curricula. The School of Music currently uses spaces in five other campus buildings, beyond the Fine Arts Building, none of which were created for music instruction or rehearsal. Working under the direction of Michael J. O'Brien, Dean of the College of Arts and Science, and Gary Ward, Associate Vice Chancellor for Campus Facilities, Robert Shay, Director of the School of Music,

his counterparts in Art and Theatre, and MU's team of architects and campus planners developed over nearly a year comprehensive plans for a new School of Music building, to occupy the block on Hitt Street (a design concept is pictured below), directly across from the Hitt Street Garage, and for complete renovations to the Fine Arts Building, with Art and Theatre expanding into spaces currently used by Music.

The new School of Music building will include spaces on five floors, including a 400-seat recital hall, three large rehearsal rooms (for bands, choirs, opera, and orchestra), and a lecture hall/small recital venue with expanded heights up through the first two floors. A large basement will provide increased practice facilities, specialized jazz and percussion studios, and labs for composition, recording, and piano keyboard use. Other kinds of classrooms and faculty offices and studios will occupy spaces on the second, third, and fourth floors. An animated fly-through of the design concept, including renovations to the Fine Arts Building, has been completed and can be viewed at:

<http://www.youtube.com/watch?v=c8yadqyhslM&feature=youtube>.

Earlier this year, Dean O'Brien launched the fundraising campaign for these new and renovated facilities, which will be a part of MU's next comprehensive campaign, to be launched publicly within the next two years. This is one of only two "bricks and mortar" projects currently included in the campus campaign. More information about naming opportunities for various spaces will soon be available, and interested donors are encouraged to contact Robert Shay (contact information at the bottom of page 32). Shay recently noted, "It is very exciting to be at this stage and to have the strong support of MU's leaders, who fully understand the importance of this project. For decades, the School of Music has needed proper facilities to match its outstanding faculty and students, just as other fields require specialized laboratories to support their programs. The current plans, once realized, will allow us to address this situation fully, bringing everyone together into a single state-of-the-art building."





Mallory Harding, Erica Jackson, Nikolas Wenzel, Ben Donnelly-Straight, Christina Adams and Seung Ri Lee perform in *La Cenerentola*.

News from Show-Me Opera

Under the direction of Christine Seitz, Show-Me Opera, the School of Music's training program for aspiring operatic singers, continues to present full productions at the Missouri Theatre, in collaboration with the University Philharmonic, conducted by Edward Dolbashian. In March 2012, Show-Me Opera presented two performances of Rossini's beloved retelling of the Cinderella fairy tale, *La Cenerentola*, sung in Italian. Guest artist Nikolas Wenzel joined the otherwise student cast, singing the role of Don Magnifico. All other roles were double cast, resulting in a total of twelve singers in principal roles, with twenty singers in the chorus and as understudies for the principal roles. April 2013's production of Mozart's witty exposé of morals and manners, *Così fan tutte*, also sung in Italian, was also double cast, with twelve singers in principal roles and twenty-nine singers in the chorus and as understudies. The 2012 and 2013 productions welcomed guest set designer, Thom Bumblauskas, from Las Vegas. Fall scene programs continued to include a wide range of repertoire in thematically grouped programs. In November 2011, "Dreams and Desires" featured works

by Britten, Donizetti, Handel, Mozart, Johann Strauss, Jr., Weill, Bishop, and Bizet. November 2012's "A Day in the Village" included excerpts from the American Revolutionary War era ballad opera, *Love in a Village*, along with works by Rossini, Mozart, Cole Porter, Purcell, Bellini, Korngold, Richard Strauss, and Puccini. Maestro Richard Cordova (Des Moines Metro Opera, Sarasota Opera, New York City Opera) joined Show-Me Opera as Music Director and pianist for these performances at the Missouri Theatre. Spring of 2012 saw the inauguration of a program of staged arias, "Pursuing Your Dream—Escaping Your Fate," featuring thirteen singers. The staged aria and duet program presented in spring 2013 featured six singers presenting excerpts from works by Donizetti, Verdi, Floyd, Adamo, Rossini, Thomas, and Johann Strauss, Jr. Outreach performances continue to be an important part of Show-Me Opera's activities. In collaboration with the School of Music's Higday-Mozart Outreach Program, Show-Me Opera sent performances of selected scenes to schools in the greater Columbia area over the last two years.

Charles Davis, Sam Jennings, Brandon Jones, Steven Hirner, Rachel Marschke, Christina Adams and Samuel Wright perform in *Così fan tutte*.





University Singers Perform at The White House

In fall 2011, the University Singers and their director, Paul Crabb, received a special invitation from The White House to participate in the upcoming holiday concerts. The ensemble flew to Washington, D.C., that December for their performance and a day of sightseeing.

Jo Ella Todd Retires



After nearly twenty years on the School of Music faculty, Jo Ella Todd retired in May 2013. Chancellor Brady Deaton, acting on the recommendation of the tenured faculty in the School, granted

the title Professor Emeritus to Todd. She will move to a new home in Virginia Beach, Va., with her husband Dan Urton, who had been an adjunct member of the School of Music faculty for several years, also in the voice area. Todd remained very busy during her last two years at MU, presenting recitals and masterclasses in Brasília, Brazil, in January 2012 and 2013. Earlier this year, she returned to the International Music Festival of Pará, in Belém, Brazil, to sing two performances of Britten's *Les Illuminations* with the Festival Orchestra and to present masterclasses.



Ensembles Perform at National and International Conferences

Several School of Music ensembles appeared at national and international music conferences over the last two years, as a result of competitive selection processes. In December 2011, the MU Bassoon Ensemble (*pictured above*) performed at the annual Midwest Clinic/International Band and Orchestra Conference, in Chicago, under the direction of former faculty member Rodney Ackmann. Two special guests joined the Bassoon Ensemble for this performance: Stephen Pratt, Director of Bands at Indiana University, who guest conducted one selection, and William Buchman, Assistant Principal Bassoon of the Chicago Symphony, who soloed in Weber's Bassoon Concerto, arranged by alumnus Phil Wood (BSED '62, MEd '70).

In 2012, Arthur White led performances of the MU Concert Jazz Band at the Jazz Educators Network annual conference, in Louisville, Ky., and of the MU Creative Improvisation Ensemble at the International Society for Improvised Music festival and conference, in Wayne, N.J. Also in 2012, the MU Trumpet Ensemble, under the direction of Iskander Akhmadullin with guest performer/conductor Brad Snow, performed at the International Trumpet Guild conference, in Columbus, Ga., and the MU Horn Choir, led by Marcia Spence, performed at the International Horn Symposium, in Denton, Texas.

Entrepreneurship Program Launched, Community Programs Rebranded



"We define entrepreneurship as the practice of self-starting one's career." Thus begins a recently added page on the School of Music's website, explaining the quickly expanding array of curricular and co-curricular resources available to MU students as part of the School's new Music Entrepreneurship Program. Under the leadership of new faculty member, Jonathan Kuuskoski, the School now offers workshops (often involving guest speakers/facilitators), courses, and resources aimed at helping students work toward career goals and, ultimately, a range of successful outcomes. Kuuskoski notes, "We have a diverse student body at MU, and my

goal is to offer a flexible array of resources that will help each student formulate and achieve their individual career goals." In 2012-13, MU students interacted with such guests as David Cutler (author of *The Savvy Musician*), Greg Sandow (noted classical music "futurist" and

Continued on page 11



University Philharmonic Visits Powell Hall

The University Philharmonic visited Powell Hall, home of the St. Louis Symphony, in March 2013, to attend a coffee concert and to participate in an inspiring rehearsal/masterclass with the Symphony’s Music Director, David Robertson, on the Prelude and “Liebestod” from Wagner’s *Tristan und Isolde*.



New Master’s in Jazz Performance and Pedagogy Launched

In fall 2012, the School of Music launched a new area of study in jazz performance and pedagogy within its Master of Music degree program, with seven students. Under the direction of Arthur White, Director of Jazz Studies, this new credential is aimed at students seeking specialized performance and pedagogical training in jazz, within a curriculum that includes historical studies, theory, and arranging. Recipients of the degree will be prepared for professional performing opportunities, specialized teaching in jazz, and additional study in the field leading to a doctorate. Pictured above is the MU Faculty Jazz Combo, with (from left to right) Kevin Hennessy (bass), Sean Hennessy (guitar), Tom Andes (piano), Allen Beeson (trumpet), Arthur White (saxophone), and (seated) Kevin Gianino (drums).



Marching Mizzou Expands Travel in the SEC

With Mizzou’s move to the Southeastern Conference (SEC) in 2012, Marching Mizzou is on the road more frequently, taking pep bands to all SEC away games.



University Singers Alumni Reunion

Over sixty University Singers alumni gathered for a reunion on October 20, 2012, traveling from as far away as Alaska and North Carolina. The day included rehearsals, a banquet at Bleu Restaurant (formerly Boone Tavern), and a performance—with the alumni joining the current Singers—at First Baptist Church, under the direction of current and former University Singers conductors, Paul Crabb and David Rayl.

International Partnerships Continue to Flourish



The School of Music's partnerships with three Brazilian organizations and an Italian conservatory continue to provide unique collaborative opportunities for faculty and students. Dating back to the 1990s, the School's relationships with the Fundação Carlos Gomes (FCG), in Belem, and the Universidade Estadual de Londrina, enable Brazilian students to study in MU degree programs, often at the master's level, with over twenty-five students having completed MU degrees since their inception. In addition, the international music festivals hosted by the FCG and the Teatro da Paz, also in Belem, have provided prestigious performing opportunities for MU faculty nearly every year. Pictured above (left to right), Eva Szekely, alumna Carolina Neves (BM '08), Leslie Perna, and Darry Dolezal perform a quartet at the Teatro da Paz, in June 2013.

The School of Music has formalized a new relationship with the Conservatorio di Musica "Domenico Cimarosa," in Avellino, Italy. After several recent visits by MU faculty Paul Crabb and some of his colleagues to Avellino, and visits to MU by Conservatorio faculty Roberto Maggio and Enrico Baiano, the two institutions signed an agreement in 2012, which was announced at a press conference in Avellino in May 2013, with School of Music Director, Robert Shay, joining Conservatorio Director, Carmine Santaniello, in expressing enthusiastic support for expanding faculty and student exchange opportunities. During the May 2013 trip, Crabb and Shay had the opportunity to rehearse and conduct performances with Conservatorio students, faculty, and guests. Pictured below Crabb conducts a Conservatorio ensemble and faculty flute soloists Roberto Maggio and Marco Saraceno. (Photo by Pino Finizio.)



Music and New Media at the Crossroads

With significant funding from Mizzou Advantage, MU's campus-wide strategic initiative fostering interdisciplinary collaboration, and the Chancellor's Distinguished Visitors Program, the School of Music, together with the School of Journalism, hosted a two-day festival and symposium in October 2012 entitled "Music and New Media at the Crossroads." Focusing on the idea that new media and technologies are profoundly changing the way we create, disseminate, and receive music, the event's co-directors, Andrea Heiss (Journalism) and Robert Shay (Music), brought together a roster of leading practitioners and thinkers in the music/new media world. Composer Tod Machover, professor at the Massachusetts Institute of Technology's Media Lab, delivered the keynote presentation, "Mediated Music: From Robotic Opera to Guitar Hero and Beyond," and also participated in a panel discussion on "New Media and the Future of Classical Music" with veteran music critic Tim Page (formerly of the *Washington Post* and currently a professor at the University of Southern California), Greg Sandow (critic, composer, consultant, and faculty member at the Juilliard School), Matt Haimovitz (cellist), and the



Pictured (front row): Greg Sandow, Tim Page, and Tim Munro*; (back row) Robert Shay, Matt Haimovitz, Nicholas Photinos*, Lisa Kaplan*, Tod Machover, and Andrea Heiss. *Members of eighth blackbird.

members of eighth blackbird (multiple-Grammy-winning chamber ensemble). Haimovitz and eighth blackbird provided concerts over two evenings, offering wide-ranging programs incorporating various new media elements.



MMEA Performances

The Missouri Music Educators Association (MMEA) selected four School of Music ensembles to perform at the most recent installments of its annual In-Service Workshop and Convention. Held each year in January at the Tan-Tar-A Resort in Osage Beach, Mo., this event attracts thousands of music teachers, students (including the members of the high school All-State ensembles), and friends and family members from Missouri and beyond. Ensembles are selected to perform at MMEA through a highly competitive review process. In 2012, the Symphonic Band, under the direction of Brian Silvey with guest conductor Brad Snow, and the Concert Jazz Band, led by Arthur White, represented the School of Music. Two more ensembles took their turn in 2013: the University Philharmonic, conducted by Edward Dolbashian, and the University Singers, under the direction of Paul Crabb. The 2013 performances were immediately preceded by a short tour of St. Louis, with the University Philharmonic and University Singers sharing concerts at the Touhill Performing Arts Center and Manchester United Methodist Church. It was great to see so many alumni out in support of all of these performances! Pictured is the Concert Jazz Band (*above*) and Symphonic Band (*below*).

blogger), Diane Scott (director of Kansas City's innovative Artist Inc. workshops for artists in the early stages of their careers), and Sergei Kvitko (recording engineer and founder of Blue Griffin Records).

The spring semester saw the launch of Kuuskoski's course, Career Development for Musicians, which introduces strategies for music career visioning and planning. At the end of the semester, the School of Music faculty approved several new music entrepreneurship courses, which will begin to be offered in 2013-14, and a preliminary design for an undergraduate certificate in music entrepreneurship, which students will eventually be able to elect alongside their music majors.

Kuuskoski, who carries the title Director of Entrepreneurship and Community Programs, has also overseen a rebranding of the School's community programs and summer camps for K-12 and adult (non-degree) students, now reorganized under the umbrella "Community Music @ Mizzou."

"Each of our community programs are staffed by MU students, which provides a natural connection to our entrepreneurship training. MU musicians have the chance to earn a slice of the life for which they are preparing while experiencing hands-on the long term impact that work has on the world," adds Kuuskoski. These programs have grown tremendously over the past two years, and School of Music Director, Robert Shay, has noted, "It's great to see this continuum of education taking shape, with a now-thriving program for younger students leading directly into our well-developed undergraduate and graduate offerings, and with opportunities for avocational adult students beyond that."



GREAT GUESTS

Performances, masterclasses, lectures, and open forums presented by special guests provide a significant, additional stream of activity within the School of Music's educational programs, giving MU students a chance to hear from and interact with major contributors to the field. The following is a sampling of some of the great guests who have passed through the School of Music during the last two years. (Guests mentioned elsewhere in this issue have not been repeated here.)

The School of Music continues to serve as one of the co-presenters of the Plowman Chamber Music Competition, along with the Odyssey Chamber Music Series, First Baptist Church, and the Missouri Symphony Society. A biennial event, the Competition was held most recently in April 2013 and attracted numerous outstanding ensembles from across the U.S. The Competition judges all appeared in other capacities: concert pianist **Frederic Chiu** offering a recital and lecture, cellist **Peter Wiley** (Curtis Institute of Music, former Beaux Arts Trio member) performing a recital with guest pianist **Anna Polonsky** and offering a masterclass, and hornist **Randy Gardner** (University of Cincinnati College-

Conservatory of Music, former Philadelphia Orchestra member) also leading a masterclass.

Philadelphia Orchestra principal tuba, **Carol Jantsch**, offered a masterclass in December 2012. Jantsch, the youngest member of the Orchestra at the time of her appointment in 2006 (then age 21), is the first woman to hold a principal tuba position among the major orchestras in the U.S. St. Louis Symphony principal clarinet, **Scott Andrews**, and pianist **Nina Ferrigno**, performed in November 2011, also talking with students about their launching of the Missouri Chamber Music Festival. In addition, several **St. Louis Symphony** members annually visit the School of Music to present masterclasses, convocations, or chamber performances. Trumpeter **Ronald Romm** (University of Illinois, founding member of Canadian Brass) offered a masterclass and recital together with pianist **Avis Romm** in January 2013.

Brazilian tenor **Atalla Ayan** and pianist **Marília Caputo** presented a recital in January 2012. Ayan, who gained widespread attention after his appearance in a 2011 Metropolitan Opera recital, has been well known to MU



Violinist and conductor Evgeni Ratchev's regular visits to the School of Music continued in 2013. The Bulgarian-born Ratchev, whose positions include music director of the Orquestra de Câmara "Solistas de Londrina," has made his home in Brazil since the 1980s. Pictured here, Ratchev leads the MU Chamber Soloists with MU guitar professor Anthony Glise (here on the archlute) in a February 2013 performance.

faculty members since his student days at the Fundação Carlos Gomes in Belem, Brazil, one of the School of Music's international partners. Pianist **Victor Rosenbaum** offered a masterclass and recital in February 2012. Rosenbaum is on the faculty at New England Conservatory and the Mannes College of Music.

Mike Metheny performed on the flugelhorn and EVI (electronic valve instrument) with the MU Concert Jazz Band and Studio Jazz Band in September 2011. A Mizzou alumnus (BSEd '71), Metheny continues his wide-ranging jazz career as a performer, educator, and journalist. In November 2012, legendary saxophonist **James Carter** appeared with these same ensembles. Carter has performed and recorded with artists ranging from Kathleen Battle to Wynton Marsalis.



As a part of special MU Black History Month programming, violinist and hip-hop artist **Damien Escobar** (pictured left), formerly of the duo Nuttin' But Stringz, gave a solo performance in the School of Music in February 2013 and also participated in a Q&A session with the audience moderated by MU faculty member Stephanie Shonekan.

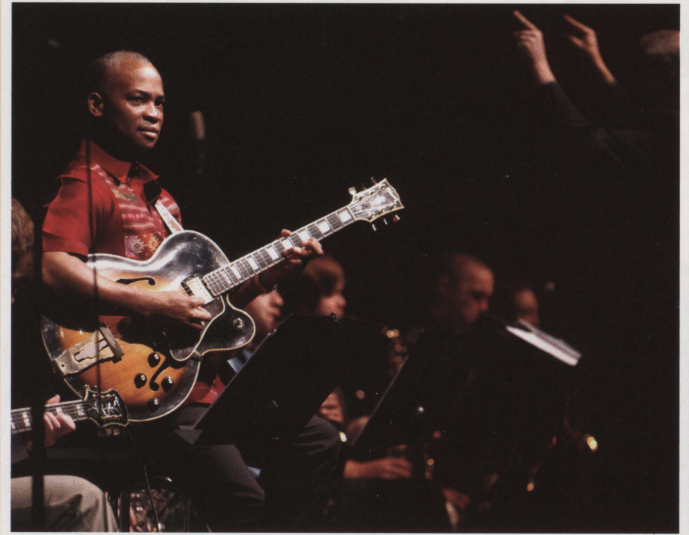


Photo: Parker Eshelman/Tribune

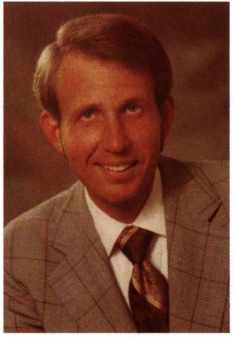
Legendary jazz guitarist, **Russell Malone**, rehearses with the MU Concert Jazz Band in preparation for a March 2012 concert, in collaboration with the "We Always Swing" Jazz Series. By partnering with the Jazz Series, the School of Music has gained many opportunities for jazz students to perform alongside or learn from jazz greats. Another Jazz Series collaboration, in March 2013, brought vibraphonist **Joe Locke**, pianist **Geoffrey Keezer**, and their ensemble to Columbia to perform with the Concert Jazz Band.

Choral Residencies Bring Phillips, Flummerfelt to the MU Campus

Paul Crabb, the School of Music's Director of Choral Activities, organized two recent, weeklong residencies featuring legendary choral conductors, who worked extensively with students, visited classes and rehearsals, participated in Q&A sessions, and conducted performances. In April 2012, Peter Phillips (pictured right, with Crabb and the University Singers), founder and conductor of the London-based Tallis Scholars visited MU. Since 1973, the Tallis Scholars have recorded over seventy compact discs, focusing overwhelmingly the great polyphonic repertoire of the Renaissance, in many cases recording works for the first time. Phillips's visit culminated in a University Singers performance, including several earlier works under his direction. In November 2012, Joseph Flummerfelt, former Director of Choral Activities at Westminster Choir College, conductor of the New York Choral Artists (the resident choir for the New York Philharmonic), and an artistic director of the Spoleto Festival USA, spent a week in residence at Mizzou. A prominent figure in the choral world since the early 1970s, Flummerfelt continues his extensive and active conducting and recording career. His visit culminated in a performance of Haydn's "Lord Nelson" Mass given by the MU Choral Union, University Singers, and University Philharmonic.

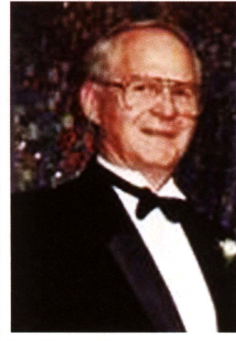


In Memoriam



Fredrick K. Edwards, BS (business administration) '67, MEd (music education) '70 (1944-2012), passed away on January 31, 2012. An active member of Marching Mizzou and the University Singers, then directed by Tom Mills, Edwards was a music lover, supporter, and performer throughout his life, participating in professional choruses in Missouri, Florida, and Georgia. Employed by the Federal Reserve Bank of St. Louis, Edwards transitioned to private banking in Florida and was employed by the Federal Reserve Bank of Atlanta at the time of his death. The School of Music wishes to thank the many individuals who contributed gifts to the University Singers in his memory.

states." Landrum tirelessly advocated for the arts throughout his career and generously supported the University of Missouri Friends of Music. The School of Music wishes to thank the many individuals and organizations contributing gifts to the Friends of Music in Landrum's memory.

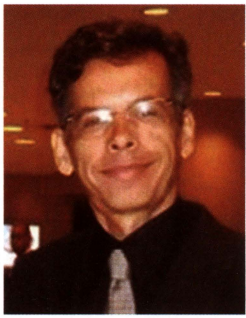
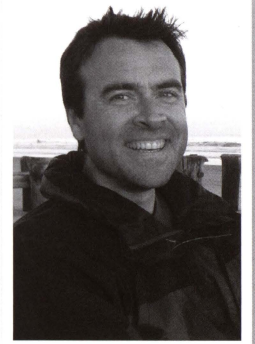


Ira "Rocky" Powell (1930-2011) passed away on September 24, 2011. After earning degrees at Wayland Baptist University, Southwestern Baptist Theological Seminary, and the University of Oklahoma, Powell joined the Mizzou faculty, serving from 1967 to 1992. Through the years he served in various capacities as head of the voice area, choral director, and assistant chairman (of the then Department of Music). He directed the vocal jazz ensemble, *Singsations*, in performances in Missouri and abroad. While touring Romania and Bulgaria, *Singsations* took a gold medal at the international competition in Primorsko, Bulgaria, under Powell's leadership. Powell served a music minister throughout his life, including well into his retirement from MU.

Carol Kent (1932-2012) passed away on July 26, 2012, in Auburn, Ala., where she had lived with her husband since their retirement in 1991. Active as a community leader and arts advocate after moving to Columbia in 1967, Kent served passionately several arts organizations including as a member of the Board of Directors of the University of Missouri Friends of Music.



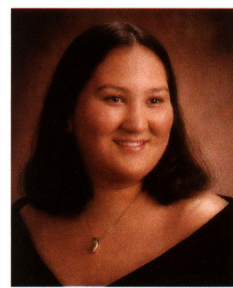
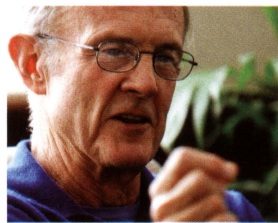
Paul Thorpe, BSEd '89 (1966-2011), beloved music teacher in Asheville, N.C., passed away unexpectedly on December 3, 2011. After teaching as a band and orchestra conductor in the public schools for several years, Thorpe purchased the Asheville Music School in 2000 and was known there as a devoted teacher of guitar, piano, and strings to community students of all ages. The Asheville Music School has launched the Paul Thorpe Music Education Fund in his memory.



Paulo Keuffer de Lima, MM '12 (1963-2013), passed away on September 29, 2013 after a long battle with cancer. Concertmaster and founding member of the Orquestra Sinfônica do Teatro da Paz, and professor at the Federal University of Para and the Fundação Amazonica de Musica, in Belem, Brazil, Keuffer was a beloved teacher and mentor, whose students went on to successful careers throughout Brazil. A

student at MU in the early 2000s, he served as concertmaster of the University Philharmonic and played a leadership role in the Chamber Soloists.

Marquis "Mark" Landrum (1939-2012) passed away on August 25, 2012, at his Columbia home. The *Columbia Daily Tribune* called Landrum a "man of great intelligence, adventure, imagination and vision with many and varied interests. He considered his main business and life's work to be banking [and saw] his family's century-old banking enterprise [grow] into Landmark Bank, with 41 locations in three



Lisbeth Yasuda, BA '05 (1978-2012), passed away on January 16, 2012, after a long battle with cancer. A passionate piano and violin teacher for younger students, Yasuda performed frequently in Columbia, during Sunday services at First Baptist Church and Sacred Heart Catholic Church, and at various other venues as a member of the Lirali Trio.



New Faculty

Pictured above, seated: William J. Lackey, Alice K. Dade; standing: Elizabeth Roberts, Jonathan Kuuskoski, J. Fuller Lyon, Mark McCrory, Paola Savvidou, Steven Tharp.

Alice K. Dade continues on the faculty this fall with a new title, Assistant Professor of Flute (tenure track), after serving for two years in a visiting capacity. In addition to playing with the Missouri Quintet, Dade maintains a busy schedule of national and international solo, chamber, and orchestral performances. She earned her MM at the Juilliard School and served for two years as acting co-principal of the Swedish Radio Orchestra.

Jonathan Kuuskoski joined the faculty in 2012, after serving for a year in a staff capacity. As Assistant Teaching Professor and Director of Entrepreneurship and Community Programs, Kuuskoski has been developing and teaching courses on career skills for musicians and coordinating the School's community programs. He holds the MBA from the University of North Carolina at Greensboro and the MM in piano performance and pedagogy from the University of Wisconsin.

William J. Lackey joined the faculty in 2012 as Assistant Teaching Professor of Composition and Managing Director of the Mizzou New Music Initiative, previously serving on the staff for three years. He teaches Computer Technology in Music and Introduction to Digital Synthesis, among other courses, and coordinates the New Music Initiative programs (see page 4-5). He holds the DMA in composition from the University of Missouri-Kansas City.

J. Fuller Lyon joins the faculty this fall as Assistant Teaching Professor and Assistant Director of Bands. In addition to providing assistance with Marching Mizzou and athletic band activities, Lyon will conduct the University Band, teach Marching Band Methods, and coordinate special events in the band area. He is a DMA candidate at Louisiana State University and has served in graduate assistant and staff capacities in the band areas at LSU and the University of Tennessee.

Mark McCrory joins the faculty this fall as Adjunct Assistant Professor of Voice. An active bass-baritone, McCrory has performed with the opera companies of Chicago, Dallas, Kansas City, Nashville, St. Louis, and many others, and as a frequent oratorio soloist. He holds the MM in vocal performance from the University of North Texas, where he has previously served as an adjunct member of the faculty.

Elizabeth Roberts joins the faculty this fall as Visiting Assistant Professor of Bassoon and a member of the Missouri Quintet. Serving on the faculty at the University of Virginia since 2001, Roberts has been principal bassoonist of the orchestras in Charlottesville and Roanoke, and has substituted with the Philadelphia Orchestra and the Baltimore and National Symphonies. She holds the MM in bassoon performance from the University of Southern California.

Paola Savvidou won a tenure-track position in 2012 as Assistant Professor of Piano Pedagogy, previously serving for a year in an adjunct capacity. In addition to coordinating and teaching in the master's program in piano pedagogy, Savvidou oversees group and teaches applied piano. She is launching a new course this fall on wellness for musicians, which flows from her research on the impact of movement analysis and creative movement on performance. She earned her DMA in piano performance and pedagogy from the University of Wisconsin.

Steven Tharp joins the faculty this fall as Assistant Professor of Voice (tenure track). An active tenor soloist, Tharp has performed with the Metropolitan Opera, Houston Grand Opera, and Glimmerglass Opera, among other companies, and with orchestras such as the New York Philharmonic and Cleveland Orchestra. He holds the MM from Wichita State University and has maintained private studios in New York City and in Buenos Aires, where he lived for several years.

Faculty Notes

In 2011, **Iskander Akhmadullin** (trumpet) became an artist and clinician for Edwards Trumpets and gave the American premiere of *Diptych* for trumpet and piano, by Sergei Gavrilov, at the 36th International Trumpet Guild (ITG) conference in Minneapolis, Minn. Later that year, he collaborated with University of Memphis colleague David Spencer and pianist Natalia Bolshakova in recitals and clinics at the 5th International Music Festival “We Gather Friends” in Moscow and the “Urbi et Orbi” Festival in St. Petersburg, Russia, presenting the world premiere of *Caccia for Two Trumpets* by James Wintle. Additional performances of *Caccia* followed in 2012 at the 37th ITG conference, in Columbus, Ga. (American premiere), and at MU. Akhmadullin presented recitals and masterclasses in Germany, in June 2012, notably an inaugural recital on the series “Musik am Mittag” in Villingen-Schwenningen. He worked with trumpet students at the Trossingen Hochschule and at the Hochschule für Musik und Theater, in Munich. Recent local solo performances include the Missouri Symphony Orchestra Chamber Ensemble, the Columbia Community Band (in Columbia and Fayette), the newly established Columbia Philharmonia (Haydn’s Trumpet Concerto), and the Odyssey Chamber Music Series (Bach’s Brandenburg Concerto No. 2). Akhmadullin was also a featured soloist with the MU Wind Ensemble at the 2013 Chancellor’s Concert, and in May gave the world premiere of Patrick Dell’s Sonata for Trumpet at the Odyssey Series season finale. He conducted and soloed with the MU Trumpet Ensemble at the ITG conferences in 2011 and 2012, where they were selected through a competitive review process. He also continued as a faculty member at the 3rd and 4th Midwest Trumpet Festivals, held at Pittsburg State University in Kansas.

Tom Andes (jazz piano) performs regularly as a member of the MU Faculty Jazz Combo. In the past year, he finished a rock-opera, *Color Blind*, and wrote and orchestrated a complete ballet, *Alice’s Adventures in Wonderland*, for the Missouri Contemporary Ballet (MCB). *Color Blind*, a dramatic musical about art and addiction, has been entered in the ASCAP Musical Writing Workshop and will be produced at Stephens College in the coming year. *Alice* is an entirely original score, utilizing jazz, blues, neo-classicism, and twentieth-century techniques. Karen Grundy choreographed the full-length ballet for MCB, which performed the work in Jesse Auditorium on the MU campus in June 2013. Performers included MU faculty Leo Saguiguit, Steve Geilbel (emeritus), and Rusty Elder.

In spring 2012, **Michael Budds** (musicology) became the first recipient of the Faculty Excellence Award sponsored by the School of Music’s Student Advisory Council and was also presented the Orpheus Award for “contributions to music in America” by the members of MU’s Zeta Chapter of Phi Mu Alpha Sinfonia. In February 2013, he served as a panelist at the John C. Kluge Center at the Library of Congress, administered by the National Endowment for the Humanities. For the past two years, he has chaired the Undergraduate Research Mentorship Program of MU’s College of Arts and Science. He continues to edit two book series for the College Music Society, the latest volumes including a monograph by Kathy H. Brown on the teaching of Lotte Lehmann, one addressing Samuel Barber’s *Adagio* by Wayne C. Wentzel, and another concerning the piano styles of Duke Ellington by Matthew Cooper.

In June 2013, the Board of Curators of the University of Missouri System voted unanimously to name Budds a Curators’ Teaching Professor, one of the highest honors the University confers on faculty members who sustain a record of superior teaching.

R. Paul Crabb (choral conducting) continues to serve as a guest conductor and clinician in national and international venues. In July 2011, he conducted performances with his professional choir, Prometheus, at state choral conferences in Kansas and Nebraska. Later that year, he traveled to Brazil to conduct the professional choir, Antigua Camerata, and to work with youth choirs and offer masterclasses at the Conservatório de Curitiba. In December 2011, he traveled with MU’s University Singers to Washington, D.C., for a performance at The White House. Spring 2012 saw him traveling to Vienna, Austria, to serve on the faculty for the International Music Festival “Laudate Dominum” and to Boise State University for masterclasses and workshops. Prometheus performed at the Missouri Choral Directors Association in July of that year, and in October Crabb conducted the 150 voices of the East Central All-District Choir. In November 2012, he was clinician at the Northern Illinois University Choral Festival, where he worked with ten high school choirs from Chicago and northern Illinois. Earlier this year, he led the University Singers on a regional tour of the St. Louis area, including a concert shared with the University Philharmonic at the Touhill Performing Arts Center, and guest conducted the Odyssey Chamber Orchestra and Bach Collegium Choir in Bach’s Cantata No. 119 and Orchestral Suite No. 3. In March, he traveled to Springfield, Mo., where he worked with Nixa, Ozark, and Willard High Schools’ choirs on a performance of Morten Lauridsen’s *Mid-Winter Songs*.

Alice K. Dade (flute) began the current year as Assistant Professor (tenure track), after serving as Visiting Assistant Professor for two years. Continuing as principal flute of Festival Mozaic (Calif.), Dade most recently appeared as soloist performing the J. S. Bach B-Minor Orchestral Suite with the Festival Orchestra. She also performed as soloist with PRIZM Festival Orchestra (Tenn.), Orquesta Sinfónica



Several MU faculty members and doctoral alumni gave presentations at the 30th International Society for Music Education (ISME) World Conference on Music Education, held in Thessaloniki, Greece, in July 2012. All presentations were refereed and selected by an international panel of music education experts. ISME is a UNESCO-sponsored international organization representing members from more than ninety countries. Pictured (from left to right) are Brian Silvey (music education faculty), Marci Major (music education faculty), Paola Savvidou (piano pedagogy faculty), Wendy Sims (music education faculty), Fang-Ting Huang (PhD '08), and Christopher Baumgartner (PhD '12 and band faculty in 2012-13).

Juvenil Red de Escuelas de Música de Medellín (Colombia), and the MU Symphonic Band. As artist-faculty of Festicámara (Medellín, Colombia), a chamber festival for underprivileged students, Dade performed chamber music across the city with other faculty and students. She also performed in a chamber setting with the Concordia Chamber Players (Penn.), Festival Mozaic and Wintermezzo, PRIZM Chamber Music Festival, and Summerfest (Kan.). In an orchestral setting, Dade performed with the St. Louis Symphony as guest piccolo, including concerts at Carnegie Hall, as well as guest principal with Philharmonia Mexico (Mexico City). Other orchestra appearances included the Swedish Radio Symphony (Stockholm) and Kansas City Symphony. As a featured speaker at the 2013 National Flute Association (NFA) convention in New Orleans, Dade gave a presentation on performing overseas and creating an artistic profile on the web. At the 2012 NFA convention, in Las Vegas, she performed *Radiant Music*, for flute and electronics, written for her by Nico Muhly, as well as her own transcription of *Homage to Iran* by Henry Cowell. Continuing as a columnist for *Pipeline*, the quarterly publication of the Chicago Flute Club, she also published an article on keeping a practice journal in *Flute Talk*. Dade is the assistant program chair for the 2014 NFA convention, in Chicago, and faculty advisor for the newly formed MU Flute Society and Flute Ensemble.

Stefan Freund (composition) recently had works premiered at the World Saxophone Congress in St. Andrews, Scotland; Sheldon Concert Hall in St. Louis; and Greenwich Music School in New York. Other New York performances include the Queens New Music Festival, Arts at the Park Festival, Ecstatic Festival (Merkin Hall), SONic Festival (Roulette), and Brooklyn Brass Quintet at New York University. Additional performances include the Sacrum Profana Festival in Krakow, Poland, and concerts in Seattle and Washington, D.C. Freund's *Triodances* was released on the Verdehr Trio's *American Images 4*, with reviews in *Gramophone* and *International Record Review*. Freund continues to perform as the cellist of Alarm Will Sound (AWS), appearing recently in California, Michigan, Missouri, New York, and Ohio, and internationally in Ireland, Italy, the Netherlands, and Poland. AWS released *Canzonas Americanas* (the music of Derek Bermel), which was selected by the *Washington Post* as one of the top classical albums of 2012, and earlier this year began a residency at the Metropolitan Museum of Art. As Music Director of the Columbia Civic Orchestra, Freund founded the Missouri Composers Orchestra Project, featuring concerts that strive to promote orchestral works written in the state of Missouri. He and MU colleague Thomas McKenney continue to co-direct the Mizzou New Music Initiative, which was renewed in 2013 with an additional \$1.4 million gift from the Sinquefeld Charitable Foundation (see pages 4-5). Performances by the MU New Music Ensemble, under Freund's direction, at the St. Louis Contemporary Art Museum, Missouri Botanical Garden, World Chess Hall of Fame, and Mizzou International Composers Festival have served as an important part of the Initiative. Freund recently received the 2013 Chancellor's Award for Outstanding Research and Creative Activity, awarded only once every other year to an individual faculty member in an arts or humanities discipline.

In September 2011, **Julia Gaines** (percussion) published her first book, *Sequential Studies for Four-Mallet Marimba: Level 1*. She has presented on this topic at several conferences and clinics since then and will be publishing *Level 2* this year. Gaines performed as the soloist with MU's University Wind Ensemble on *Drum Music*, by John Mackey, in May 2012, with the composer in attendance. The

School of Music participated in the commissioning project for this work and was able to perform it prior to its publication. In August 2012, Gaines performed with MU colleague, flutist Alice Dade, at the National Flute Association conference in Las Vegas. During the spring 2013 semester, while on a Faculty Development Leave, Gaines performed several times as a soloist, including on Clayton and Blue Springs High Schools' spring percussion concerts and at the National Conference on Percussion Pedagogy, in Norman, Okla., with the Kansas City Youth Percussion Ensemble on its showcase concert.

Paul Garritson (clarinet) performed a newly revised edition of James Willey's Quintet for Clarinet and Strings, with the Esterhazy Quartet at a campus recital in March 2012. Later that year, he performed the Mozart Clarinet Concerto with the Gateway Festival Orchestra of St. Louis, on the campus of Washington University of St. Louis. In addition, he performed (clarinet, E-flat clarinet, bass clarinet, soprano saxophone, and recorder) with the national touring companies of *Wicked* and *Les Misérables*, both productions taking place at the Fox Theatre in St. Louis.

Anthony Glise (classical guitar) was recently appointed by the Guitar Foundation of America (GFA) to a five-year term on the peer-review panel for GFA's new journal, *Soundboard Scholar*. Glise, one of five classical guitarists worldwide who will serve on this panel, will cover subjects ranging from Classic- to Romantic-era guitar and contemporary compositional techniques. In November and December 2012, Glise and violinist Ken Sugita (French National Orchestra-Lille) performed Glise's original composition *The Pendulum*, Op. 16 (double concerto for violin and guitar) for the 20th anniversary of the French "L'Orchestre Divertimento" in northern France, conducted by Maestro Jean-François Droulez. The concert was filmed by Vidéo Evénement for a commercial DVD release. That same tour included a series of concerts as the Sugita/Glise Duo with guest artist and guitar legend, Jan Akkerman (formerly of the Dutch rock group Focus and composer of the international hit single *Hocus Pocus*). Last spring, Glise and Megan Wyeth (Ansel Adams's photography student) opened their joint gallery show, "I Speak—Surreal Portraits and Interviews with Guitars from the Last 250 Years." The book (of the same name), from which the gallery show is drawn, is a series of portraits of Glise's collection of 19th- to 20th-century guitars (photographed by Wyeth), alongside "interviews" with the guitars (written by Glise). It includes a compact disc of pieces performed by Glise on six of these rare instruments, featuring music from the same era when (and, in some cases, works composed in the same city where) the guitars were "born."

Ann Harrell (voice) has joined an interdisciplinary, collaborative effort to develop the MU Voice, Swallow, and Airway Center (VSAC), an ongoing project fostering collaboration between experts in the medical, scientific, educational, and artistic disciplines to facilitate advances in patient care, education, and innovation. The Mizzou Advantage Undergraduate Research Program funded one of the pilot studies, "Laryngeal Dynamics in Expressing Vocal Emotions." The study used classically trained singers to demonstrate how the larynx responds to emotional texts or affects, knowledge which may then be applied to the treatment of patients with diseases such as Parkinson's with potential for speech and communication issues. Harrell joins VSAC team members from the School of Medicine, School of Health Professions, and School of Music, including voice colleague Christine Seitz. The first

VSAC Symposium took place in September 2012, at the Missouri Theatre, and included presentations on all aspects of vocal health and a wide array of performances, and is planned to continue annually. Harrell's students continue to win or place in competitions sponsored by the National Association of Teachers of Singing, Music Teachers National Association, and Sigma Alpha Iota. Four of her students were offered positions with prestigious opera training and performance institutes in New York, California, and France, for the summer of 2013.

Timothy Howe (trombone) recently performed solo recitals and offered masterclasses at the University of Nebraska-Omaha, Grace University, Oklahoma City University, the University of Kansas, Iowa State University, and Truman State University. In addition, he performed Lars-Erik Larsson's Concertino for Trombone in April 2012 with the MU Symphonic Band and premiered three new chamber works for trombone and woodwinds commissioned from MU faculty composers. *Ubi Caritas*, by Thomas McKenney, *Three Modal Stories*, by Arthur White, and *There is a Threeness About You*, by Paul Seitz, were all performed at the Big XII Trombone Conference in January 2013 and received subsequent performances on a campus recital and at the Mizzou International Composers Festival, a wonderful collaboration involving ten School of Music faculty members. Howe continues to be an active orchestral performer, recently completing his twenty-fifth summer as principal trombone of the Des Moines Metro Opera Orchestra, and also continuing as principal of the Pine Bluff Symphony. He has also played regularly with the Kansas City, Shreveport, and Missouri Symphonies since 2011, and regularly offers masterclasses on orchestral section playing.

Jonathan Kuuskoski (music entrepreneurship) has been active as a researcher, performer, pedagogue, and administrator. In January 2012, he co-designed and led a panel discussion at the first pre-conference workshop focused on arts entrepreneurship pedagogy at the 2012 United States Association for Small Business and Entrepreneurship national conference in New Orleans. He also co-directed Madison Muse Fest (May 2012), a new music festival in Wisconsin, and performed the world premiere of Jerry (Chiwei) Hui's *Wyoming Palette* for alto saxophone and piano at the World Saxophone Congress in St. Andrews, Scotland (July 2012). In fall 2012, Kuuskoski offered workshops on campus, at Missouri Southern State University, and at the National Conference for Community Arts Education in Dallas, Texas (November 2012). He also finalized two article revisions for *The Grove Dictionary of American Music* (second edition). Spring 2013 saw the launch of a new entrepreneurship course at MU entitled Career Development for Musicians, which introduces strategies for music career visioning and planning. Kuuskoski also oversaw the re-branding of the School of Music's community programs, resulting in 30% growth across programs, and a new set of entrepreneurship resources including the Hire a Musician service, which has already generated over 200 paid performance opportunities for music students. In 2013-14, he will present a paper at the 6th annual University of New Mexico Mentoring Institute conference, tour the Midwest and East Coast with the New Muse Piano Duo (with partner Paola Savvidou), and launch the next phase of MU's music entrepreneurship curriculum.

William J. Lackey (composition) has recently had works performed at the Beijing Modern Music Festival (Beijing Central Conservatory of Music), Region 4 Conference of the North American Saxophone Alliance (Texas Christian University), Great Plains Regional Tuba-Euphonium Conference (University of Nebraska-Kearney), University of Central Missouri New Music Festival, Odyssey Chamber Music Series, and University of Missouri-Kansas City Conservatory of Music and Dance Composers Workshop. In July 2012, he completed a McKnight Visiting Composer residency with the American Composers Forum, during which he composed, designed, curated, and performed in *Sounds from the Soil: A Sonic Harvest of Hector, Minnesota*, a multimedia work presented to an audience of 120 Hector citizens. Lackey served as adjudicator for the 2012 Missouri Music Teachers Association Composition Competition and 2012 Music Teachers National Association Composer Commissioning Project Missouri Finals. Currently, he serves as a member of the board of directors for the Odyssey Chamber Music Series (Columbia), newEar contemporary chamber ensemble (Kansas City), and the Kansas City Electronic Music and Arts Alliance. Lackey is the faculty advisor for the newly formed Mizzou chapter of the Society of Composers, Inc., and serves as a faculty advisor for MU's Zeta Chapter of Phi Mu Alpha Sinfonia.

Marci Major (music education, choral conducting) maintains a busy schedule as a researcher and conductor. In March 2012, she presented research on identity in midlevel choirs at the National Association for Music Education conference in St. Louis, and in July 2012 she co-presented a paper at the International Society for Music Education, in Thessaloniki, Greece, with MU colleague Brian Silvey. Major also had a paper, "How They Decide: A Case Study Examining the Decision-Making Process for Keeping or Cutting Music in a K-12 Public School District," published in the *Journal of Research in Music Education*, in April 2013, and a co-authored paper accepted for publication in *Research Studies in Music Education*. In 2012, Major guest conducted over 1000 musicians at the 58th annual Ocean Grove Choral Festival, in New Jersey, and, closer to home, twice conducted choirs from the St. Louis Children's Choir on the Powell Hall stage. She also collaborated with MU colleague Stefan Freund on a 2013 concert of new music, including three commissioned pieces, featuring the MU Concert Chorale (which she directs), Columbia Chorale, and Columbia Civic Orchestra.

W. Thomas McKenney (composition) wrote *I Fell Off the Edge of the World* in 2011 for the MU New Music Ensemble, which performed the work at the Mizzou International Composers Festival in July 2012. His 2012 work, *Metamorphosis*, a computer-music composition, with graphics designed by MU colleague Lampo Leong (Department of Art), was selected for inclusion at exhibitions at the Guangzhou Academy of Fine Arts, in China (November 2012), and as part of "Re-Ink: Invitational Exhibition of Contemporary Ink and Wash Painting, 2000-2012," at the Hubei Museum of Art, Wuhan, China, and Today Art Museum, Beijing, China (April 2013). McKenney's *Ubi Caritas*, written for MU colleague Timothy Howe, was performed by an MU faculty chamber ensemble of winds, piano, and percussion at Texas Tech University and at the Mizzou International Composers Festival earlier this year. McKenney also completed a commission from a St. Louis-area church for a new work for choir, brass quartet, handbells, and piano, which was premiered in spring 2013.

Peter Miyamoto (piano) performed Gershwin's *Rhapsody in Blue* with the Missouri Symphony and solo recitals at the New York Summer Music Festival, Kent State University (Ohio), Augustana College (Ill.), Southern Illinois University-Carbondale, Arkansas State University, and for the Jefferson City Morning Music Club, St. Louis Area Music Teachers Association, and Piano Round Table organizations in Missouri. He participated in collaborative and chamber performances at the New York Summer Music Festival, Brightmusic Chamber Music Festival (Okla.), PRIZM Ensemble Festival (Tenn.), Bradley University (Ill.), and National Flute Association conference in Las Vegas, as well as numerous performances on the Odyssey Chamber Music Series in Columbia. In fall 2012, he received a University of Missouri Research Board Grant to help fund the release of three solo piano compact discs in 2013-2014.

Leo Saguiguit (saxophone) was awarded the 2012 Emory University Alumni Creativity and Arts Award, in recognition of his significant contributions and impact in the arts. He was invited back to Emory, his alma mater, to present a recital at the Cherry Emerson Memorial Alumni Concert in May 2012. As a concerto soloist, Saguiguit performed works of Piazzolla and Villa-Lobos with the Marshall (Mo.) Philharmonic in April 2012. Later that year, he performed Lee Actor's Saxophone Concerto with the Missouri Symphony, under the direction of Kirk Trevor, as part of the 2012 Hot Summer Nights Festival. As a member of the Chicago Saxophone Quartet, Saguiguit performed at the 45th Indiana State University Contemporary Music Festival, in Terre Haute, in October 2011, and at Northwestern University's Pick-Staiger Concert Hall in June 2012. Saguiguit presented two performances at the World Saxophone Congress, held in St. Andrew's, Scotland in July 2012: a solo recital with pianist (and MU colleague) Rachel AuBuchon (MM '06) that included the European premieres of two works by alumnus Patrick David Clark (BM '91, MM '12), and a Missouri Saxophone Quartet performance that included the world premiere of a work by MU colleague Stefan Freund. Saguiguit and several of his students performed at the North American Saxophone Alliance Region 4 conference, held in April 2013 in Fort Worth, Texas, Saguiguit presenting the world premiere of a work by MU colleague William Lackey. Saguiguit's latest compact disc, as a member of the Athens (Greece) Saxophone Quartet, featuring Saxophone Quartets Nos. 1-4 of Dimitris Themelis, was released earlier this year and has already received a highly favorable review in *Jazz & Tzaz*.

Paola Savvidou (piano pedagogy) presented research at national and international conferences including the Music Teachers National Association conference, in New York (March 2012), World Piano Conference, Serbia (June 2012), International Society for Music Education, in Thessaloniki, Greece (July 2012), European Piano Teachers Association, in Düsseldorf, Germany (May 2013), and College Music Society (CMS) International Conference, Buenos Aires, Argentina (June 2013). Presentation topics included the incorporation of movement experiences in the piano lesson with the goal of deepening expressivity, creative movement as part of group piano for students ages 6-9, and optimal alignment and injury-prevention. Savvidou has performed and premiered newly composed works as part of Madison Muse Fest, a new music festival in Wisconsin, at the Sheldon Concert Hall in St. Louis, and at the CMS International Conference, in Argentina, with the ensemble enhakē. In 2013-14, she will be touring the Midwest and East Coast with the New Muse Piano Duo (with duo partner Jonathan Kuuskoski), performing contemporary four-hand piano repertoire.



Faculty emeritus Alex Pickard celebrated the fiftieth anniversary of his joining the MU faculty, as director of Marching Mizzou, by conducting the ensemble at Homecoming 2011, on October 15 of that year. Numerous alumni from the Pickard era returned to participate in the festivities.

A Mizzou Advantage grant will allow Dr. Savvidou to carry out research on injury-prevention using motion capturing equipment with a team of faculty from the College of Engineering and School of Health Professions. She is currently launching an innovative course Movement and Wellness for Musicians, addressing topics related to developing kinesthetic awareness, injury-prevention, healthy use of the body, and performance anxiety.

Christine Seitz (opera, voice) was promoted to the rank of Associate Teaching Professor in September of 2012. As Director of Show-Me Opera, she added productions of Mozart's *Così fan tutte* (2013) and Rossini's *La Cenerentola* (2012) to the list of works she has produced in her five years at Mizzou. She was again invited to serve on the stage-directing staff at the Des Moines Metro Opera (DMMO) in the summer of 2013 (a position she has held since 2006), serving as Assistant Stage Director for the company's production of Gounod's *Romeo and Juliet*, and directing the Apprentice Artists (a group of forty career-ready singers chosen nationwide from over 1000 auditions) in scene performances. In summer 2012, Seitz sang the role of Madame Larina in Tchaikovsky's *Eugene Onegin* in her stage debut with DMMO, as well as directing scenes in performances given by the Apprentice Artists. She presented a song recital in January 2013 at MU titled "American Images," with guest pianist Jessica Paul, from Luther College, and MU colleagues Dan Willet (oboe) and Darry Dolezal (cello), which combined twentieth- and twenty-first-century American art songs with songs drawn from musical theatre. In April 2013, Seitz appeared as a soloist with the MU Choral Union, in a program of operatic favorites conducted by MU colleague Paul Crabb. A member of the recently formed interdisciplinary MU Voice, Swallow, and Airway Center (VSAC), she was a presenter at the inaugural VSAC Symposium, held at the Missouri Theatre in September 2012, and coordinated and emceed a program including storytelling, stage acting, opera, and musical theatre and pop singing styles, as well as jazz and gospel chorus.

Robert Shay (musicology) chaired a session on Henry Purcell's *Dido and Aeneas* at the 15th Biennial International Conference on Baroque Music, held in Southampton, England, in July 2012, and one called "New Contexts for Two Early English Musicians" at the American Musicological Society annual meeting in New Orleans, in November of that year. He presented a paper, "Manuscript Culture and the Rebuilding of the London Sacred Establishments, 1660-c.1700," at Restoration Cathedral Music: A Symposium, held at Western Illinois University in March 2013, and again at the University of North Carolina at Chapel Hill in April 2013, at a symposium honoring retiring professor Jon W. Finson. Shay

traveled to Avellino, Italy, in May 2013, where he co-directed a concert of seventeenth-century English music with MU colleague Paul Crabb, featuring the chorus and orchestra from the Domenico Cimarosa Conservatory and guest choruses from Naples and Salerno. In March 2012, Shay guest conducted the Columbia Civic Orchestra in a performance of *Euphoria Overture*, composed by MU alumnus Michael Blackwood (BSEd '01), as part of the first Missouri Composers Orchestra Project.

Since joining the faculty of the School of Music in 2011, **Stephanie Shonekan** (ethnomusicology) has continued her focus on researching and writing about popular music and identity in Africa and the Diaspora. In September 2012, Shonekan's book chapter titled "Nigerian Hip-Hop: Exploring a Black World Hybrid" appeared in *Hip Hop Africa* (Indiana University Press). Also, her article, "The Blueprint: The Gift and the Curse of American Hip Hop and R&B for Nigeria's Millennial Youth," recently appeared in the *Journal of Pan African Studies*. For her work on music and identity in the U.S., Shonekan has secured a publishing contract with Palgrave Macmillan for a book titled *Soul, Country, and the USA*. In 2012, Shonekan's short film, *Lioness of Lisabi*, won first prize at the Girls Inc. Film Festival. The film, which Shonekan wrote and produced in 2008, was inspired by the life of Funmilayo Ransome Kuti, the mother of afrobeat creator Fela Kuti. In May 2013, Shonekan was invited to join a multidisciplinary team of international filmmakers to produce a documentary film titled "Emerging Voices," which will deal with contemporary music in Nigeria. Her most recent paper was based on the concept of cultural appropriation and cultural cloning in global popular culture, and was presented at the Film and Media conference at the University of London. At Mizzou, Shonekan has introduced several new classes and worked on developing students' capacity to think about music and culture. As a result, Shonekan received the Norman Seay Dedication Award from the University of Missouri Collegiate Chapter of the NAACP in 2012, and in 2013 she was nominated for the annual Black Women Rock Award. She has worked on the college-wide Black History Month committee and is faculty advisor for the Pure Irish student club.

Brian A. Silvey (music education, wind conducting) was one of six MU professors awarded a 2013 Campus Writing Program Teaching Excellence Award, in recognition of his efforts in promoting writing across the curriculum. In January 2012, the MU Symphonic Band performed under his direction at the Missouri Music Educators Association conference after selection through a blind-review process. In March of that year, he presented research at the National Association for Music Education conference in St. Louis, and in July he presented a paper at the International Society for Music Education conference in Thessaloniki, Greece, with MU colleague Marci Major. He had manuscripts accepted for publication in 2012 by the *Journal of Research in Music Education (JRME)*, *Research Studies in Music Education*, and *Update: Applications of Research in Music Education*. Practitioner articles appeared in the *Teaching Music Through Performance in Band* series and *TRIAD* (with MU colleague Christopher Baumgartner). In 2013, his research appeared in *JRME* and was presented at the College Band Directors National Association conference in Greensboro, N.C. He also continues to serve a six-year term on the editorial board of the *Missouri Journal of Research in Music Education*.

In 2012, the MU Campus Writing Program recognized **Wendy Sims** (music education) with the "20/20 Award" for twenty years and twenty semesters of teaching Writing Intensive courses. She published chapters in three books on topics related to research publishing, publication ethics, and early childhood music, as well as a research article appearing in the *Missouri Journal of Research in Music Education* about siblings engaged in music study, co-authored with former doctoral student Chang Liu (PhD '09). Sims continues to serve as the editor of the *Journal of Research in Music Education*, completing an eight-year term in 2014, and served as the program chair and editor-in-chief for the Conference Proceedings and Abstracts from the 2013 International Society for Music Education Conference, held in Thessaloniki, Greece, where she was also a conference presenter. She also gave presentations at the 2012 National Association for Music Education conference and the 2013 International Symposium for Research in Music Behavior, and was the keynote speaker at the first Mid-South Music Education Research Symposium at the University of Mississippi. Her biography has been included in *The Grove Dictionary of American Music*, second edition, based on her journal editorship, leadership in the profession, and research publications. Since fall 2011, Sims has been serving as the Director of Teacher Education for MU's Department of Learning, Teaching, and Curriculum.

Brad Snow (bands, conducting) served on the judging panels for the 2013 St. Patrick's Day Parade in Dublin, Ireland, and the 2013 International Band Championship in Limerick, Ireland. While in Limerick, Snow participated in a radio interview discussing the similarities and differences between American and Irish bands, which aired on Limerick Live 95 FM. This visit was made possible by the success Marching Mizzou enjoyed during its 2012 Ireland tour (see page 2), where the ensemble was named 2012 International Band Champions. In June 2013, Snow presented a session entitled "Developing Student Leaders" at the College Band Directors National Association Marching and Athletic Band Symposium, in Norman, Okla.

Sue Stubbs (double bass) continues to serve as principal double bassist in the Springfield (Mo.) Symphony. She has been joined in the Springfield bass section by her MU students, senior Meyer Neel (a contracted member of the Symphony), and junior Samuel Copeland, who has served as a substitute member on several occasions.

Eva Szekely (violin) was awarded the 2012 Distinguished Achievement in Music Award by the Fundação Carlos Gomes in Belem, Brazil. As a member of the Esterhazy Quartet, concertmaster, and artist teacher, she was invited to participate in the International Music Festival of Pará in Brazil in 2012 and 2013. She also presented a series of seven masterclasses for the Fundação Amazonica de Musica in Belem, in both 2012 and 2013. Along with MU colleagues Janice Wenger and Darry Dolezal, Szekely presented world premiere performances at the 2012 Music Teachers National Association conference in New York. The Esterhazy Quartet was in residence at Bowdoin College in Maine in 2011 and continues its annual residency at the Berklee College of Music, a highly successful program now in its 18th year. During the 2012-13 concert season, Szekely and pianist partner Daniel Schene performed the complete Beethoven violin and piano sonata cycle at MU and on the Webster University Artist Series in St. Louis. Szekely's students continue to win and place in competitions at the state, regional, and national levels and have been awarded graduate scholarships and fellowships

at prestigious programs, such as DePaul University, the Juilliard School, and Yale University. The Esterhazy Quartet's new compact disc of works by distinguished American composer Samuel Adler was issued earlier this year by Albany Records.

Janice Wenger (piano) has toured with the School of Music's historic reproduction McNulty fortepiano to several college campuses, including Southern Illinois University-Carbondale, Western Illinois University, Lyon College, Arkansas State University, Arkansas Tech University, University of Missouri-Kansas City, and Missouri Baptist College. At each location, she has presented a lecture-demonstration about the instrument and keyboard performance practice of the Classical era. Wenger continues her leadership of the Music Teachers National Association Collaborative Commissioning Project as Co-Chair and Performance Coordinator.

Arthur White (jazz studies) has produced three critically acclaimed recordings with the MU Concert Jazz Band, the School's flagship jazz ensemble. *Vertigo: the Music of Mike Mainieri* was named to W. Royal Stokes's "Notable CDs of 2010," the only disc by a college big band to make the list. *Tunnel Vision*, released in 2011, featured jazz icons and Missouri natives, saxophonist Bobby Watson and flugelhornist (and MU alumnus) Mike Metheny (BSEd '71). Wayne Goins, of *Jazz Ambassador Magazine*, said of the recording, "these students played like pros." *Hidden Agenda*, the band's 2012 release, features Grammy-nominated trombonist Robin Eubanks and has been hailed by *allaboutjazz.com* as "another winner from MU." White led the Concert Jazz Band in competitively selected performances at the 2012 conferences of the Jazz Education Network (JEN) and Missouri Music Educators Association, as well as a second selected performance by the MU Creative Improvisation Ensemble at the 2012 International Society for Improvised Music. As a saxophonist, White performed at the 2012 North American Saxophone Alliance biennial conference and as the guest artist with the Rock Bridge (Columbia) High School Jazz Ensemble at the 2013 JEN conference. He has recently written music for acclaimed jazz musicians James Carter, Andy Narell, Lynne Arriale, Robin Eubanks, Joe Locke, and Russell Malone. White and the Concert Jazz Band recorded their fourth disc, a compilation of original compositions by MU jazz students, in May 2013, and brought in seminal jazz figures Byron Stripling, trumpet, and Bob Sheppard, saxophone, to perform alongside the band. White regularly performs in concert with St. Louis's Dave Dickey Big Band and Kansas City's Michael Pagan Trio, and was recently featured as a soloist with the Jim Widner Big Band and the St. Louis Jazz Orchestra. White was an honored mentor for Concert Jazz Band member Lizzie Fracica (BS '12), one of 2012's "Mizzou '39" and recently became an artist for Eastman Saxophones. White also developed the School of Music's new master's program in jazz performance and pedagogy (see page 9), with the first two graduates finishing the program in 2013. Most importantly, White and his wife, Megan, welcomed their first son, Sam, in April 2012.

In April 2011, **Dan Willett** (oboe) premiered a work by MU colleague Thomas McKenney, *Onagraven* for oboe and computer-generated accompaniment, at the Missouri Botanical Gardens in St. Louis as part of a musical tribute to retiring director Peter Raven. In June 2011, Willett traveled to Brazil to present recitals and masterclasses in Belém and Londrina. In October of that year, he performed as a soloist at the Midwest Double Reed Society (MDRS) conference, in Lawrence, Kan. In February 2012, he performed Bach's Concerto in A for oboe d'amore on the Odyssey Chamber

Music Series in Columbia. Later that year, he gave a lecture-recital on Baroque interpretation for the MDRS conference. Willett traveled with MU pianist Natalia Bolshakova to perform recitals and give masterclasses at the University of Illinois and Bradley University in November 2012, the performances including the premiere of Russian composer Vadim Koulyov's Sonata for Oboe and Piano. In March 2013, Willett teamed with graduate student guitarist, Paulo Oliveira, to present concerts at four universities in São Paulo and Curitiba, Brazil, subsequently performing the program on the MU campus and on the St. Joseph (Mo.) Music Foundation Chamber Music Series. In May 2013, Willett, along with Bolshakova, performed MU colleague Stefan Freund's *Le Tombeau de Ravel*, written for them, on the Odyssey Chamber Series, Willett performing the work again at the International Double Reed Society convention, in Redlands, Calif., in June 2013. The same month, he returned to Belém for the International Festival of Music, performing Benjamin Britten's *Phantasy* with the Esterhazy Quartet, playing in the Festival orchestra, and offering masterclasses.

The logo for the Music Teachers National Association (MTNA) features the letters "MTNA" in a white, serif font, centered within a dark red rectangular box.

MUSIC TEACHERS NATIONAL ASSOCIATION

School of Music Faculty Leads the Way in MTNA Commissioning Project

MU faculty members are a major part of the Collaborative Commissioning Project (CCP) of the Music Teachers National Association (MTNA). Co-chaired by Janice Wenger, the CCP engages pedagogical composers to write intermediate-level chamber music pieces. The premieres are held at MTNA national conferences and have so far been performed exclusively by MU music faculty members. The scores are also available for purchase from the publishers at the conference exhibits. The goal of the project is to increase the instrumental chamber music repertoire available for music students of all ages, as a way of encouraging participation in collaborative music-making at the intermediate level. The selection of varied instrument combinations is intentional, knowing that young players will be particularly interested in pieces they can study and perform with their friends. In 2012, trios by Melody Bober (Alfred) and Kevin Olson (FJH) were premiered by Eva Szekely, Darry Dolezal, Steven Geibel, Rodney Ackmann, and Janice Wenger at the MTNA conference in New York. The 2013 selections were by Dennis Alexander (Alfred) and Jennifer Linn (Hal Leonard), and were premiered by Susan Jensen, Darry Dolezal, Alice Dade, Marcia Spence, and Janice Wenger at the MTNA conference in Anaheim, Calif. The commissions for the 2014 conference in Chicago will be for clarinet, saxophone, and piano by Wynn-Anne Rossi, and for trumpet, trombone, and piano by Phillip Keveren (Hal Leonard).

Alumni Notes

Alumni, let us hear from you! We want to keep up with your news and will publish your reports in a future issue of *Music at Mizzou*. Send your items to music@missouri.edu, subject line "Alumni News."

1960s

Donald Flora, BS '66, MS '68, MPH '71, a six-year member of Marching Mizzou and the benefactor, together with his wife Janet Stallmeyer, behind two scholarship endowments supporting band students, was recognized at the 2012 College of Arts and Science awards banquet with the Distinguished Service Award in recognition of his philanthropy and outstanding service as an MU alumnus.

1970s

Deborah Toalson Jacobs, MEd '78, PhD '97, retired earlier this year as Director of Fine Arts for Columbia Public Schools, and has returned to teaching middle school music for Columbia Public Schools and serving as an adjunct instructor in music education at MU.

Margaret Merrion, MEd '76, PhD '79, retired from the faculty at Western Michigan University, in Kalamazoo, where she has served as Professor of Music and Dean of the College of Fine Arts since 2000.

Paul Reuter, BSEd '70, continues to lead the Sheldon Concert Hall, in St. Louis, as its Executive Director. Named the 2011 Arts Innovator by the Arts and Education Council of St. Louis, Reuter presided over the Sheldon's centennial in 2012-13, composing *Temple Built in Trust and Hope* for an October 2012 gala. Reuter and the Sheldon also collaborated with the Mizzou New Music Initiative in commissioning new works by MU student and faculty composers for the Sheldon's 2012-13 season.

1980s

Donna Nolan O'Neal, BSEd '80, is pursuing the MEd at MU and teaching elementary music in the Columbia Public Schools.

1990s

Patrick David Clark, BM '91, MM '12, returned to MU for an additional graduate degree in orchestral conducting, having previously completed his DMA in composition at Rice University. After completing his most recent MU degree, Clark engaged in several short-term teaching residencies through the American Voices program, including trips to Iraq and Thailand. He has joined the MU faculty for the current semester, filling in for Stefan Freund, who is on a research leave. Clark is directing the New Music Ensemble and teaching composition.

Sean Hennessy, BA '93, teacher certification '13, is teaching elementary music in the Ashland (Mo.) Public Schools.

Shelley Jago, MEd '95, continues her work as Professor and Associate Director of Bands at Wright State University in Dayton, Ohio. She published her most recent book, *Tuning for Wind Instruments: A Roadmap to Successful Intonation*, in 2012 (Meredith Music).

Ryan MacPherson, BES '97, continues his busy career as an operatic tenor, with recent and upcoming engagements including Opera Memphis, the Buxton Festival (England), Nashville Opera, Portland Opera, and the Teatro Real, Madrid.

Baritone **Dean Southern**, MM '93, and pianist **Jeffrey Brown**, BM '99, presented a recital and offered masterclasses at the MU School of Music in February 2012. Both maintaining busy national and international performing careers, Brown continues on the faculty at Western Illinois University, while Southern joined the Cleveland Institute of Music faculty in 2012, after teaching for several years at the University of Miami.

Elizabeth Ellsworth Tummons, BSEd '99, MEd '01, is teaching elementary music in the Columbia Public Schools

Caroline Worra, MM '93, continues to accumulate outstanding reviews for her operatic performances. Appearances in 2012 and 2013 included Boston Lyric Opera, the Princeton Festival, Urban Arias (Washington, D.C., devoted to contemporary American opera), El Paso Opera, Opera Memphis, and Fort Worth Opera. Worra will return to MU in February 2014 for a weeklong residency during which she will receive a Distinguished Alumna Award from the College of Arts and Science and present a recital.

2000s

Jessica Bauchum, BSEd '03, teaches elementary music in Plano (Texas) School district and has formed, with her sister (and vocal duo partner) Stephanie, bauchumsistersmusic.com, which provides a range of services including creating and recording music for advertisements. They were featured as a "Small-Biz Success" in the March 2012 issue of *Essence* magazine.

Rebecca Caliendo, MM '07, was an apprentice artist at the Saratoga Opera during the 2011 and 2012 seasons. She sang the role of Sister Angelica in Puccini's *Suor Angelica* with the Sugar Creek Opera Festival in 2012.

Harry Cecil, MM '07, was recently appointed Director of Choirs at Mineral Area Community College in Park Hills, Mo.

Tara Curtis, BM '06, is completing her DMA in vocal performance at the University of Kansas and is an apprentice artist with the Lyric Opera of Kansas City.

Christopher Fischer, BM '02, currently serves full-time in the North Carolina Symphony as acting associate principal viola, having previously served in the New World Symphony (Miami, Fla.) and the Midland-Odesa (Texas) Symphony.

Jason Forbach, BM '00, continues to enjoy a successful performing career in musical theater. Following an extended run in Las Vegas as understudy for several roles in *Phantom of the Opera*, Forbach was hired to portray Enjolras in the twenty-fifth anniversary national touring production of *Les Misérables*.

Derrick Fox, MM '07, recently completed his DMA at Michigan State University and has been appointed Assistant Professor and Assistant Director of Choral Activities at Ithaca College, In Ithaca, N.Y.

Dustin Frieda, BM '09, MEd, MM '13, is teaching elementary music in the Columbia Public Schools and continues to direct the Missouri Youth Orchestra Junior Strings at the MU School of Music.

Lindsey Lang, BS Ed '06, MM '08, completed an additional graduate degree in early music performance at Indiana University, and her solo career is now blossoming. She was a featured soloist on the Kansas City Chorale's double 2012 Grammy-winning recording, *Life and Breath*.

Bryan Koerner, BSEd '08, MEd '13, is pursuing the PhD in music education at the University of Colorado-Boulder, where he holds a graduate assistantship.

James Melton, BSEd '01, is now Coordinator of Fine Arts for Columbia Public Schools, having previously served as vocal music director at Lange Middle School and West Junior High in Columbia.

Darin Olson, MM '08, completed his DMA at Ohio State University in 2011 and now serves as Assistant Band Director and Percussion Coordinator at Rider High School in Wichita Falls, Texas.

Michael Oriatti, MM '01, joined the faculty of Lyon College, in Batesville, Ark., in 2013, having previously served as interim director of choral activities at the University of Chicago.

Matt Pearce, BA '08 (English, music minor), MA '11 (journalism), is currently a staff writer at the *Los Angeles Times*.

Colin Roust, BM '01, continues to serve as Assistant Professor of Music History at Roosevelt University in Chicago. He co-edited *The Routledge Film Music Sourcebook*, published in 2011 and is working on a monograph, *Georges Auric and the Internationalization of Film Music*.

Dione de Souza, MM '01, **Jena Vieira**, BM '01, MM '04, and **Adamilson Abreu**, MM '04 (also current PhD student) participated in the 2013 International Festival of Music of Pará in Belém, Brazil, in an abridged production of Verdi's *La Traviata*, with Souza singing the role of Violetta, Vieira directing, and Abreu conducting.

Kyle Stegall, BM '09, completed his MM at the University of Michigan and is now pursuing a second master's degree at Yale University, where he is a member of the Yale Voxtet, an elite graduate chamber ensemble. Stegall's busy performing schedule included a tour of Japan, Singapore, and Burma earlier this year, in which he sang the tenor solos in Bach's B-minor Mass, under conductor Masaaki Suzuki. Stegall recently spent two weeks at the Aldeburgh Music Festival, singing works by Britten and Schubert. As an Emerging Artist with the American Bach Soloist Academy, he has appeared as soloist in a number of performances in San Francisco, included Bach's B-minor Mass and Handel's *Esther*. This fall, he will appear as the Evangelist in Bach's St. John Passion, under Suzuki, at Alice Tully Hall, Lincoln Center, New York.

Carrie Turner, BM '03, MM '05, completed her DMA in orchestral conducting at Texas Tech University in 2012 and is now serving as Director of Orchestras at Lee's Summit (Mo.) High School. She is also on the artistic staff at the Youth Symphony of Kansas City, serving as co-conductor of the Symphonette Orchestra.



School of Music Alumna Featured Soloist at Inauguration

Alicia Miles Olatuja, BA '05, was the featured soloist with the Brooklyn Tabernacle Choir at the second inauguration of President Barack Obama in January 2013. Olatuja went on from MU to earn her MM at the Manhattan School of Music and is currently pursuing a diverse performing career in New York.

Dori Waggoner, MM '07, PhD '09, was recently named Dean of the Swinney Conservatory of Music and chair of the Fine Arts Division at Central Methodist University in Fayette, Mo.

2010s

Ryan Abshier, BM '12, is a graduate student and teaching assistant in piano performance at the University of Nebraska-Lincoln. He and **Laura Starshak**, MM '12, were married in 2012. She is teaching in UNL's continuing education program.

Melissa Baughman, MM '11 (and current PhD student), will present her research, "Application of National Standards in the Choral Rehearsal," at the Southwestern Division Conference of the American Choral Directors Association, to be held in Little Rock, Ark., in March 2014. She currently serves as an adjunct instructor at Middle Tennessee State University.

Christopher Baumgartner, PhD '12, has joined the faculty of Middle Tennessee State University as Assistant Professor of Music Education and Bands.

Tyler Beck, BSEd '13, is pursuing the MM in vocal performance at the University of Houston, where he holds a graduate assistantship.

Elizabeth Fish Betts, BSEd '10, is teaching instrumental music in the North Harrison School District in Eagleville, Mo.

Lucas Boyd, BM '12, is pursuing the MM in bassoon performance at Northwestern University.

Brandon Browning, BSEd '12, is pursuing the MM in vocal performance at the MU School of Music, where he holds a teaching assistantship. He taught music in 2012-13 in the Southern Boone County (Mo.) School District.

Taylor Burkhardt, BM '12, is pursuing the MM in collaborative piano at the MU School of Music, where she holds a teaching assistantship.

Courtney Burris, BM '11, MM '13, is pursuing the DMA in violin performance at the University of Missouri-Kansas City.

Kristin Cash, BSEd '12, is teaching elementary music in the Hallsville (Mo.) Public Schools.

Taylor Chandler, BES '13, is teaching grades K-8 general music in the Russellville (Mo.) Public Schools.

Justin Cook, BM '12, is pursuing the MM in flute performance at the MU School of Music, where he holds a graduate assistantship. This summer, he participated in the Sewanee (Tenn.) Music Festival.

Ryan Cooper, BSEd '13, is teaching grades 6-8 vocal music in the Monroe City (Mo.) Public Schools.

Violist **Marcio Costa**, MM '12, is a member of the Orquestra Sinfônica do Teatro Nacional in Brasília, Brazil.

Rachel Czech, BSEd '13, is pursuing the MM in cello performance at the MU School of Music, where she holds an assistantship as a member of the New Music Ensemble.

Daniel Cox, BA '12, has been awarded a teaching assistantship at the University of Colorado-Boulder, where he will pursue the MM in composition.

Kyle Donnelly, BSEd '12, directs the high school band and teaches grades 6-12 music in the Pilot Grove (Mo.) School District.

Elizabeth Gergian, teacher certification '12, is teaching elementary music in the Columbia Public Schools.

Emily Farris, BSEd '11, teaches elementary music in the Jefferson City (Mo.) Public Schools.

Amanda Fenton, MM '12, teaches at the School for Performing Arts, in Naperville, Ill., and is a member of the first violin section of the Northbrook Symphony Orchestra.

Grant Fonda, MM '12, attended the prestigious Scoring for Motion Pictures and Television Program at the University of Southern California last year, one of five in his class of twenty to graduate with honors and post-degree scholarships. He is currently working freelance as a composer/orchestrator and finished up a film project

earlier this year that premiered at the Los Angeles Film Festival. Just after graduation, in June 2012, Fonda presented a paper, "The Schism Between Jazz, Fine Art, and Film Music Reception Histories: *Anatomy of a Murder* and *The Curious Case of Benjamin Button*" at the annual Music and the Moving Image conference, held at New York University.

Briana Frieda, BM '13, is pursuing the MA/PhD in musicology at the University of North Carolina at Chapel Hill, where she is receiving a four-year fellowship.

Emily Fuller, BSEd '11, is teaching elementary music at Parkade Elementary in the Columbia Public Schools.

John Fuller, BSEd '12, is teaching grades K-8 music in the North Callaway (Mo.) Public Schools.

Melanie Hagen-Ching, MM '11, has joined the music faculty at Chaffey College, in Rancho Cucamonga, Calif.

Ross Halley, BSEd '13, is teaching grades 7-12 band and general music in the Charleston (Mo.) School District.

Jacob Hallman, MM '10, continues to perform as a saxophonist and study in Europe. He is currently pursuing postgraduate studies in Bordeaux, France.

Meredith Hammer, BSEd '11, is pursuing the MM in jazz performance and pedagogy at the MU School of Music, where she holds a teaching assistantship.

Erik Hassell, BM '12, is pursuing the MM in violin performance at the MU School of Music, where he holds a teaching assistantship.

Timothy Hercules, MM '11, is teaching vocal and instrumental music at South Shelby Middle and High Schools in Shelby, Mo.

Jacob Hertzog, BSEd '12, teaching instrumental music in the Drexel (Mo.) Public Schools.

Alex Higgins, BSEd '13, is teaching vocal music in the North Callaway (Mo.) Public Schools.

Kevin High, MM '12, is pursuing the Artist Diploma in cello performance at Montclair State University in New Jersey.

Michael Hill, BM '12, is pursuing the MM in horn performance at Indiana University.

Andrew Israel, BM '12, is pursuing the MM in viola performance at Boston Conservatory.

Young Kim, MM '13, is pursuing the DMA in flute performance at the University of Arizona.

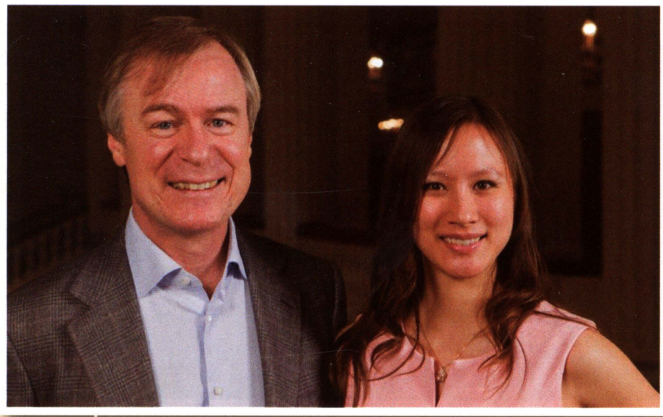
Rachel Kunce, BM '13, is pursuing the MM in vocal performance at the Cleveland Institute of Music.

Jaron Lester, BSEd '12, is teaching instrumental music in the Sarcouxie (Mo.) Public Schools.



Columbia Opens Battle High School

The City of Columbia opened a third comprehensive high school this fall, Muriel Williams Battle High School, located in the far northeastern part of the city, with a music staff comprised entirely of MU alumni. Pictured (from left to right) are orchestra director William Strozier, MM '02, MEd '12; choir director Jazzmond Rucker, BSEd '11; and band director Robert Thalhuber, MM '06.



St. Louis Symphony to Perform Alumna Stephanie Berg's Work

In February 2013, the St. Louis Symphony announced its decision to include a new work by School of Music alumna, Stephanie Berg BM '09, MM '12, in the 2013-14 subscription series. Berg's Ravish and Mayhem, premiered at the Mizzou International Composers Festival in 2012, will be heard on January 10-11, 2014, as part of a program including Beethoven's Symphony No. 7 and the Nielsen Violin Concerto. Berg is pictured above with the Symphony's Music Director, David Robertson

Huiyun Liang, MEd '13, is pursuing the DMA in piano pedagogy at the University of South Carolina, where she holds a teaching assistantship.

Meaghan Linn, BSEd '13, is teaching grades K-8 general music at the St. Joseph Cathedral School in Jefferson City, Mo.

Sarah Lucas, MA '12, is pursuing the PhD in musicology at the University of Iowa, where she holds a teaching assistantship.

Violinist **Andrei de Matos**, MM '13, is a member of the Orquestra Filarmônica de Goiás, in Goiânia, Brazil.

Mary Kate Matthews, BSEd '13, is teaching elementary music in the Orchard Farm School District in St. Charles County, Mo.

Ryan Meinkoth, BSEd '12, is teaching instrumental music in the Clark County (Mo.) Public Schools.

Zack Mertens, BSEd '13, is teaching instrumental music in the Hermann (Mo.) Public Schools.

Lucy Mosier, BSEd '13, is teaching elementary and secondary strings in the University City (Mo.) School District.

Joey Musterman, BSEd '13, is teaching instrumental music in the Centralia (Mo.) Public Schools.

Elliot Naes, BSEd '12, is teaching instrumental music in the Farmington (Mo.) Public Schools.

Elizabeth Nash, BA '13, is pursuing the MM in cello performance at the MU School of Music, where she holds a graduate assistantship.

Brian Parrish, MM '12, teaches choral music at Parkway West High School in Chesterfield, Mo.

Justin Pounds, BM '13, is pursuing the MM in composition at the MU School of Music, where he holds a teaching assistantship.

Abigail Rehard, BM '13, is pursuing the MM in percussion performance at Northern Illinois University, where she holds a teaching assistantship.

Ronaldo Sarmanho, MM '13, has joined the violin faculty at the Fundação Amazônica de Musica, in Belém, Brazil.

Joel Schilb, MM '11, is leading the choral program at Marshall High School in Marshall, Mo.

Caleb Shannon, BM '13, is pursuing the MM in saxophone performance at Oklahoma State University, where he holds a teaching assistantship.

Lexie Signor, MM '13, is pursuing the DM in trumpet performance at Indiana University, where she is also serving as an assistant instructor in jazz studies.

Percussionist **Nathan Smith**, BM '13, attended Berklee College of Music's 2013 Valencia Summer Performance Program, in Valencia, Spain.

Matheus Souza, BM '12, is pursuing the MM in violin performance at Yale University.

Erich Spaeth, MM '13, is serving as band director at Smithton Middle School in Columbia.

Caitlyn Stevenson, BSEd '12, is teaching vocal and instrumental music in the Bunceton (Mo.) Public Schools.

Tammy Takaishi, MEd '12, is pursuing a master's degree in music therapy at Montclair State University in New Jersey.

Alison Tatum, BM '12, is pursuing the MM in violin performance at DePaul University.

Alexander Taylor, BA (music), BS (biochemistry) '13, is pursuing his MD at the Vanderbilt University School of Medicine.

Spencer "Max" Vale, BA (music), BS (biochemistry) '13, is pursuing his MD at the University of Missouri School of Medicine.

Brian Vaughn, BSEd '12, is teaching elementary music in the Columbia Public Schools.

Charlotte Wesley, BA (music), BS (chemistry), '13, is attending the Belmont University College of Pharmacy.

Hyunki Yoon, MM '13, is pursuing the DMA in piano performance at the University of Missouri-Kansas City.

Xinqi Zhao, BA '13, is pursuing the MM in piano pedagogy at the University of Illinois at Urbana-Champaign.

Student Notes

Each year, the Mizzou Alumni Association recognizes thirty-nine outstanding seniors for their academic achievement, leadership, and service to the University and community, and each Mizzou '39 honoree names a particularly influential faculty mentor. The following music students were among the recent honorees (their faculty mentors listed in parentheses): **Elizabeth Fracica**, biology major and Concert Jazz Band member (Arthur White), in 2012, and **Stefanie Duff**, music and communications major (Jo Ella Todd), in 2013.

Several School of Music voice majors attended prestigious summer opera programs in 2013, performing leading and supporting roles: **Christina Adams** (Franco-American Vocal Academy, Perigueux, France), **Anna Bridgman** (Seagle Music Colony, Schroon Lake, N.Y.), **Christina Casey** (Opera Academy of California, San Francisco), and **Nathan Ward** (Opera NEO, San Diego).

A number of MU saxophone students distinguished themselves in competitions and conference performances. Three students—selected through a competitive, juried process—performed at the 2012 World Saxophone Congress, held in St. Andrew's, Scotland, in July 2012: **Jessica Knopf**, MM '12, **Caleb Shannon**, BM '13, and **Chad Tucker**, BM '13. Knopf gave the world premiere of a work by Chen Yi, while Shannon and Tucker performed as Duo Kratos. In April 2013, the **Anemoi Saxophone Quartet**, comprised of Shannon, Tucker, freshman **Sam Riley**, and senior **Kyle Nelson** performed at the North American Saxophone Alliance Region 4 conference, held in Fort Worth, Texas, presenting the world premiere a work by alumnus **Daniel Cox**, BA '12. At the same conference, Shannon and Tucker performed a recital as Duo Kratos, while Riley performed in a masterclass for Texas Christian University professor Joe Eckert. Tucker also presented a lecture on the saxophone music of William Bolcom, part of his McNair Scholar project. Shannon also distinguished himself in the Missouri Federation of Music Clubs collegiate auditions, being named the overall winner in 2012 and 2013, and as a semifinalist in the 2012 Naftzger Young Artists Auditions, in Wichita, Kan.



Percussionist Matthew Stiens Makes History at Aspen

Junior percussion major, Matthew Stiens, rehearses Joan Tower's Strike Zones in the Benedict Music Tent at the 2012 Aspen Music Festival and School. Stiens became the first percussionist to win the concerto competition (brass and percussion division) at Aspen. Stiens followed this success by taking the top instrumental prize at the 2013 Naftzger Young Artists Auditions, a competition administered by the Wichita Symphony, open to all students in Kansas, Missouri, and Oklahoma.

Junior percussionist **Kyle Bauche** successfully auditioned into the Blue Knights Drum & Bugle Corps for summer 2013.

Doctoral student **Christopher Baumgartner** was inducted into MU's Rollins Society in 2012. The Rollins Society "recognizes graduate and professional students who have significantly advanced the well being of self-defined communities beyond the scope of their academic work."

Junior violist **Grant Bradshaw** received a full scholarship to attend the 2013 Texas Music Festival.

Graduate pianist **Taylor Burkhardt** attended the 2013 New York Summer Music Festival as a teaching assistant.

Graduate composer **Grant Fonda** was named a finalist in the 2011 Transatlantyk Instant Composer Competition, one of thirty internationally selected applicants.

Graduate flutist **Mary Jamerson** was awarded an internship with the Kansas City Symphony for summer 2013.

Graduate musicologist **Sarah Lucas** presented research on Béla Bartók at the 2012 Graduate Professional Council's Research and Creative Activities Forum at MU.

Senior **Grace Lyden** (double major in music and journalism) has been a publications intern at the Aspen Music Festival and School in 2012 and 2013.

Graduate composer **José Martinez** was recognized in September 2013 as one of the winners of the Premios Nacionales de Cultura (National Prizes for Culture) in his native Colombia. This program, administered by the Universidad de Antioquia in Medellín, recognizes the country's artistic leaders.

Marching Mizzou Drum Major Featured on CNN

Marching Mizzou drum major Paul Heddings was interviewed by Sanjay Gupta for CNN's The Human Factor, in October 2012, for a feature on changing perceptions about the visually impaired.



Freshman cellist **Shannon Merciel** won the 2013 McClure String Award at the Missouri Federation of Music Clubs collegiate auditions.

Senior voice major **McKenzie Miller** won the 2013 Sigma Alpha Iota Scholarship Competition, sponsored by the St. Louis Alumnae Chapter and was a semifinalist in the 2012 Naftzger Young Artists Auditions, in Wichita, Kan.

Graduate guitarist **Paulo Oliveira** was a semifinalist at the 2012 Columbus (Ga.) State University Guitar Competition.

Senior **Rebecca Preston** won the 2013 McClure Voice Award at the Missouri Federation of Music Clubs collegiate auditions.

Senior **Abby Rehard** took 3rd place in the Collegiate Marimba Division at the 2013 Mid-Missouri Percussion Arts Trophy competition and was a semifinalist in the 2012 Naftzger Young Artists Auditions, in Wichita, Kan.

Music minor **Nathaniel Schuster** was selected as the 1st place winner in the 2012 MU Libraries Undergraduate Research Paper Contest, for his "Alma's Betrayal and Mahler's Unfinished Symphony No. 10."

Juniors **Alexander Taylor** and **Spencer Vale** had music history essays accepted for publication in MU's *Artifacts: A Journal of Undergraduate Writing*.

Graduate violist **Korin Wahl** attended the 2013 Killington (Vt.) Music Festival.



MU Students, Alumni, and Faculty Gather at the 2012 World Saxophone Congress, St. Andrew's, Scotland

Pictured (from left to right) are students Caleb Shannon and Chad Tucker, staff accompanist (and alumna) Rachel AuBuchon (MM '06), faculty member Leo Saguiguit, and alumni Matthew Kendrick (BA '07, BSAcc/MAcc '08) and Adam Camey (BM '08).

MTNA/MMTA Successes

School of Music students continue to excel in Music Teachers National Association (MTNA) competitions and Missouri Music Teachers Association (MMTA) state honors auditions. State MTNA winners from 2011-12 included **Stephanie Berg** (composition) and **Tyler Beck** (voice). In 2012-13, **Graham Woodland** (strings) and **Nathan Ward** (voice) won the state MTNA competitions, Ward also taking alternate/second place honors at the MTNA divisional competition.

In 2011, the following students won or took runner-up honors in the MMTA auditions: hornist **Jonathan Gannon**, hornist **Michael Hill**, tubist **Dan Lang**, and trumpeter **Lexie Signor** (brass); **Grant Bradshaw** (piano); bassist **Samuel Copeland**, violinist **Ronaldo Sarmanho**, violinist **Alison Tatum**, and violinist **Graham Woodland**, (strings); **Anna Bridgman**, **Ben Donnelly-Straight**, **Seung Ri Lee**, and **Catherine Sandstedt** (voice); and bassoonist **Joshua Atkins** and saxophonist **Jessica Knopf** (woodwinds).

In 2012, the following students won or took runner-up honors in the MMTA auditions: euphonium player **Kevin Botkin** (brass); **Verena Abufaiad** and **Hyunki Yoon** (piano); violist **Grant Bradshaw**, violinist **Xiaoxiao Du**, violinist **Rachel Edwards**, and violinist **Erik Hassell** (strings); **Charles Davis** and **Cassandra Gal** (voice); saxophonist **Sam Riley** (woodwinds); and the **Anemoi Saxophone Quartet** (chamber). (See more about the Anemoi Quartet on the preceding page.)

NATS Successes

Similarly, MU vocal students have compiled a record of success in state and regional auditions of the National Association of Teachers of Singing (NATS), with 2011 winners including **Danielle Mann** (3rd place, freshman women), **Ben Worley** (1st place, freshman men), **McKenzie Miller** (2nd place, sophomore women), **Brandon Jones** (1st place, sophomore men), **Christina Adams** and **Christina Casey** (tie, 1st place, junior women), **Nathan Ward** (2nd place, junior men), **Rebecca Preston** (1st place, senior women), **Seung Ri Lee** (1st place, senior men), **Tyler Beck** (2nd place, senior men), and **Erica Jackson** (3rd place, graduate).

The 2012 winners included **Madelyn Munsell** (2nd place, freshmen women), **Catherine Sandstedt** (1st place, sophomore women), **Ben Worley** (2nd place, sophomore men), **McKenzie Miller** (1st place, junior women), **Christina Adams** (2nd place, senior women), **Anna Bridgman** (3rd place, senior women), **Nathan Ward** (2nd place, senior men), and **Rebecca Preston** (1st place, graduate).

Gifts in Support of the School of Music

With grateful appreciation, we publish here the names of all individual and corporate supporters of the School of Music, from January 1, 2011, to June 30, 2013. Their generous contributions represent a significant investment in the future of music and allow the School of Music to build on past traditions of excellence with new lines of student support, faculty and infrastructure enhancement, and an array of special projects, including ensemble tours. Contributors to the Friends of Music Scholarship Campaign and the Strike Up the Band! Campaign appear by giving categories, in their highest annual category since 2011.

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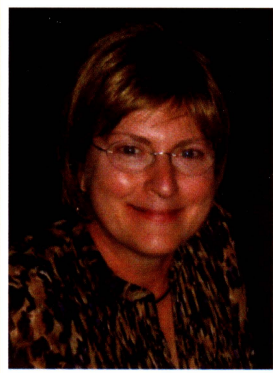
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Thank you, Mizzou, the School of Music (then Department of Music) under the leadership of Charles Emmons, and my instructor Barbara Wood. You offered me the critical scholarship, work-study, and educational environment I needed to fulfill my dream of becoming a music educator with an emphasis in oboe and English horn. Now almost forty years since my 1974 graduation, I remain grateful. It seems like just yesterday that I was in Marching Mizzou (performing in four bowl games), pep bands, orchestra, and concert band, honing skills that would serve me well throughout my teaching and performing career. Fourteen years ago, I also became "The Oboe Fairy" to oboists around the world.

Through my double reed company, hannahsoboos.com, I am making quality oboes, English horns and oboes d'amore accessible and affordable for aspiring players of all ages, so their experience will be positive and successful. In appreciation, I have established the Hannah Susan Gurin Selznick Oboe Scholarship at the MU School of Music.

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Established by his siblings in December 2011, the Father Edwin J. Cole Memorial Scholarship Fund honors the memory of Father Cole, a Missouri-based priest who actively integrated music into his ministry over several decades. Pictured (from left to right) are Richard Cole and his wife Nancy, Frances Moran, Mary Dultmeier, Robert Shay, Director of the School of Music, and Ted Tarkow, Associate Dean of the College of Arts and Science. Junior piano major, Catherine Toben, became the first Father Cole Scholarship recipient in 2012-13.

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