2013–2014 Guest Artists

Mariam Adam, Clarinet
Jay Anderson, Bass
Betsey Biggs, Composer
Blakemore Trio
The Butterfat Trio
Carl Cafagna, Saxophone
Frank Carlberg, Piano
Regina Carter Quartet
Kevin Cole, Piano
Evan Conroy, Bass Trombone
Jonathan Cook, Piano
Christine Correa, Vocals
Richard DanieLPour, Composer
Matthew Dine, Oboe
Dither Quartet
David Douglass, Strings
Amy Dorfman, Chamber Music
Billy Drewes, Saxophone
Ensemble Dal Niente
Sarah Frisell, Flute
Felipe Garcia, Flute
Gaudete Brass Quintet
Sara Gazarek, Jazz Vocals
Zofia Holowka Glashauser, Violin
Alvaro Gomez, Violin
Christine Guter, Jazz Vocals
David Haglund, Trumpet
Ellen Hargis, Soprano
Jennifer Parker Harley, Flute
Fred Hersch Trio
Aleksandra Holowka, Viola
Carolyn Huebl, Violin
Paul Hunt, Trombone
Yeshwa Israel, Percussion
Jonathan Keeble, Flute
Routa Kroumovitch-Gomez, Violin
Jane Lindamood, Educator
Joe Lovano, Saxophone
Susan Lyle, Mezzo-Soprano
Jeffrey Lynne, Bassoon
John Mackey, Composer
Maniacal 4 Trombone Quartet
Kevin McNaughton, Percussion
Edgar Meyer, Double Bass
Andre Mikulski, Entrepreneur
Mirror Image Horn Duo
James Mobberley, Composer
Josh Nelson, Piano
Northstar Jazz
Orpheus Chamber Orchestra
Shane Panes, Percussion
Denise Root Pierce, Horn
Jim Pugh, Trombone
Gilad Rabinovitch, Piano
Michael Rickman, Piano
Johnny Rodgers, Jazz Vocals
Stewart Rose, Horn
Nick Schwartz, Bass Trombone
Blakemore Trio
Rebecca Sherburn, Soprano
Johnandrew Slominski, Piano
Adam Smale, Guitar
Katarzyna Sokol-Borup, Violin
Sphinx Virtuosi
Such Sweete Melodie
Marjorie Bennett Stephens, Soprano
Jack Unzicker, Bass
Martha Walvoord, Violin
Felix Wang, Cello
Samuel Wallis, Composer/Trumpet
Jeremy Wilson, Trombone
Mark Webers, Clarinet

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Dear Friends:

Having worked at numerous institutions, I can say that the WMU School of Music has some unique characteristics not often found at other places. For example, the faculty generally like each other (unusual) and the students are intelligent, interesting, and respectful people—also special. The staff members have a remarkable commitment to the program and remain un-phased by the large volume of requests and expectations put upon them every day. It’s hard to think of another regional university in the country that has such a standout music program—very few, I think.

In a recent Visitors’ Report as part of a 10-year National Association of Schools of Music accreditation cycle, many strengths were cited in the School of Music including:

- Highly qualified, dedicated, and effective faculty;
- Talented, inquisitive, and engaged student body;
- High quality large student ensembles;
- Positive atmosphere and excellent student-faculty sense of community;
- Outstanding administrative leadership from the director, graduate coordinator, and others;
- Dedicated and efficient professional support staff;
- Excellent student advising system and infrastructure;
- Diverse and abundant opportunities for experiential student learning; and
- An atmosphere of forward thinking with regard to music teaching and music making in the 21st Century.

WMU’s School of Music has a long track record of achievement from both faculty and students, including national recognition and leadership within the profession. I have every confidence we will continue this upward direction for many years to come.

It’s time for me to do something else, so I am stepping down as director and will return to teaching in September. The faculty and staff have accomplished much in the past seven years, and it’s been satisfying for me to be a part of the team. I look forward to supporting our new director, Brad Wong, who has been on the faculty here at Western for more than 30 years.

David Colson, Director
The University Jazz Orchestra has worked closely with John Clayton, Alon Yavnai, Jamey Haddad, Tim Hagans, and Billy Drewes over the past two years. The ensemble released a new CD, Travel Notes, on the BluJazz label, at the Chicago Jazz Showcase in April 2014. This is the first time a collegiate band has been released by this label. The CD includes works by Yavnai, Hagans, and John Clayton, who recently composed a new arrangement of Knific’s Siena, which was premiered during the spring semester. The CD also includes the premiere of Mike Crotty’s arrangement of Tom and John Knific’s That Day In May. The Jazz Orchestra was featured at The 56th annual Notre Dame Collegiate Jazz Festival where it won perfect scores from all five judges and pocketed Outstanding Band and four Outstanding Soloist awards.
Western Michigan University’s School of Music presented saxophone legend **Joe Lovano** as part of its Jazz Masters Series. The Jazz Masters Series, now in its fourth season, brings the greatest artists of the genre to Kalamazoo. Past artists include saxophonist and composer Paquito D’Rivera, vocalist and composer Kurt Elling, and vocal ensemble The New York Voices.

Lovano performed with the University Jazz Orchestra and the faculty ensemble Western Jazz Quartet. “It was a thrill to work with the Western Michigan University Jazz Orchestra. I perform all over the world in various settings, and I will have to say this ensemble was simply one of the very best I’ve encountered. The program and faculty are at the top of the heap in the jazz educational world,” says Lovano, the Gary Burton Chair of Jazz Performance at Berklee College of Music.

The **Western Michigan University Chorale**, directed by Kimberly Dunn Adams, captured second place in the college and university choral division of the 2013 American Prize competition. Chorale was announced as runner-up in the national contest after judges spent the summer reviewing recorded performances submitted by applicants from across the country. Judges praised Chorale, WMU’s flagship choral ensemble, in large part for its technical expertise. They made comments such as: “a very solid series of live performances that shows a fine sense of good vocal production, excellent attention to vowel unification, and good musical shape.”

In the spring 2014 semester, the choral program hosted **Andrew Clark**, Director of Choral Activities at Harvard University, for a three day residency that culminated with Clark guest conducting the Southwestern Michigan Vocal Festival. During the residency, Clark gave several conducting master classes and private coaching sessions.

The School of Music’s **Steve Wolfinbarger**, professor of music, was named the 2013 Michigan Professor of the Year. The announcement was made Nov. 14 in Washington, D.C., by the Carnegie Foundation for the Advancement of Teaching and the Council for the Advancement and Support of Education (CASE) as part of the annual U.S. Professor of the Year Program. The awards program, created in 1981, is the only national initiative specifically designed to recognize excellence in undergraduate teaching and mentoring.

“This is a well-deserved award for Dr. Wolfinbarger,” said WMU President John M. Dunn of the news. “He is an incredibly inspirational teacher in our College of Fine Arts and School of Music, which in turn are among the jewels of our academic offerings. His students find success in the most competitive environments.”
Wolfinbarger, who teaches trombone and has led the university’s brass and percussion programs, has been a WMU faculty member since 1986. Students he has mentored have won a variety of major national and international trombone competitions. Since 2000, graduates of his studio have been admitted to some of the most competitive music programs in the United States, including The Juilliard School, Yale University, The Eastman School of Music, Cleveland Institute of Music, Cincinnati Conservatory, and Oberlin Conservatory.

Wolfinbarger and his wife traveled to Washington for the recognition of state winners and the announcement of four national winners. He was recognized Nov. 14 at a luncheon at the Ronald Reagan Building and International Trade Center as well as at an evening congressional reception at the Folger Shakespeare Library on Capitol Hill.

Colorado’s Sen. Mark Udall congratulated and recognized the state and national winners from the U.S. Senate floor on Thursday as well, and the winners’ names were entered into the Congressional Record that day. In addition, the Wolfinbargers were invited to meet with U.S. Rep. Fred Upton and his staff on Friday and were taken on a Capitol tour.

This year, a state Professor of the Year was recognized in 36 states. CASE assembled two preliminary panels of judges to select finalists. The Carnegie Foundation then convened the third and final panel, which selected four national winners. Wolfinbarger was selected from among some 350 faculty members nominated by colleges and universities throughout the country.

In addition to the Michigan Professor of the Year honors, the International Trombone Association in Denmark recognized Wolfinbarger in 2009 as the sole recipient of ITA’s most prestigious annual award “in recognition of his distinguished career and in acknowledgment of his impact on the world of trombone performance.” He also was honored by WMU with a Distinguished Teaching Award in 2010. Most recently, he was awarded the College of Fine Arts 2014 Greg Roehrick Distinguished Professor Award, the highest honor bestowed upon a teacher in the college.

Wolfinbarger earned his bachelor’s degree from Evangel University, and his master’s and doctoral degrees from the University of North Texas. He is past president of ITA and serves as chair of that organization’s governance committee.
The Advanced Jazz Ensemble, under the direction of faculty member Andrew Rathbun, travelled to New York in March 2014 to perform at the Jazz Gallery and record a new CD. Rathbun was awarded a College of Fine Arts Faculty Fellowship in 2013 to undertake a project that fused poetry and jazz, whereby the students set texts to music to be performed by the ensemble with two singers from the jazz voice area. The project began with a guest lecture by poet Traci Brimhall, an award-winning faculty member in creative writing. She also provided a number of her poems to the students to set to music. Guest artists Frank Carlberg, pianist and composer, and vocalist Christine Correa were then invited to WMU to work with the ensemble and the student composers to refine their work, and were treated to a concert of Carlberg’s setting of various contemporary poets, including Michigan native Ken Mikolowski. After a number of preparatory concerts, the group travelled to New York, where they received further coachings and met with industry expert Chris DiGirolamo, whose presentation was invaluable to the graduating students about to embark on their careers. The group recorded their work over three days at the world renowned Systems II recording studio, experiencing the recording process at a top-tier facility. The ensemble plans a fall 2014 release of this recording.

World renowned bassist Edgar Meyer presented a master class at WMU under the auspices of Fontana Chamber Arts. The class featured performances by WMU double bass students Steven Fernandez, Andrew Rose, and Brett Armstrong, and was attended by more than 100 people from three states.

The Collegium Musicum sponsored an Early Music Festival, January 22–24, 2014, featuring renowned Early Music performers and teachers Ellen Hargis, soprano, and David Douglas, bowed strings. Hargis and Douglass are Co-Directors of the Newberry Consort in Chicago and also teach at several universities and participate in Early Music events worldwide. During their residency in the School of Music, they lectured, presided over master classes, and performed with the WMU Collegium Musicum in concert. Their appearance at WMU was funded through a WMU Visiting Scholar and Performer grant and an Early Music America College-Level Development Grant, one of only two such grants awarded in 2013. The WMU EMF was reviewed in the EMA journal.
Robert Spradling, Professor of Music and Director of Bands Emeritus, and his wife, Diana Spradling, retired Adjunct Assistant Professor of Voice (Jazz), were honored in October 2013 as Distinguished Alumni by the faculty of the College of Music at the Florida State University. Robert was presented the Ernst von Dohnanyi Faculty Citation for “Distinguished Achievement in Music Performance and Support of Music Composition.” The award is named for the famed Hungarian conductor, composer, and pianist who completed the final ten years of his international career on the faculty of the, then, School of Music at Florida State. Diana was presented the Ella Scoble Opperman Faculty Citation for “Distinguished Achievement and Leadership in Teaching Vocal Jazz.” This award is named for the first Dean and initial driving force behind the, then, new School of Music. The Spradlings, the first couple to be simultaneously honored by the College of Music faculty, were presented plaques by Patricia Flowers, Dean of the college, at a ceremony attended by faculty, students, and dignitaries on the Tallahassee campus.

The WMU School of Music hosted a Society for Composers, Inc. (SCI) Region V Conference under the direction of composition faculty members Christopher Biggs and Lisa Renée Coons. SCI is “an independent organization concerned with the fellowship, collaboration, career goals, and objectives of…contemporary music composers.” Among seven concerts and two paper sessions, WMU welcomed 50 guest composers and scholars. Guest composers had their works performed by WMU’s Symphonic Band, University Chorale, Cantus Femina, Collegiate Singers, Trombone Choir, and new music group, Birds On A Wire. Additionally, numerous faculty and student performers were involved in chamber, solo, and multimedia performances. The call for scores resulted in well over 500 submissions, which were evaluated by Biggs, Coons, adjunct faculty member John Griffin, ensemble directors, and faculty performers.
Sally Carter attended Gold Company’s “Sneak Preview” performance on Halloween night. Sally’s husband was a long-time faculty member and chair of the Department of Music from 1945 to 1965. “Doc” Carter, as he was known, was founder and conductor of the Varsity Vagabonds, the first vocal jazz ensemble in WMU’s music program. Gold Company serenaded Mrs. Carter in the Dalton Center Green Room prior to the performance, and she was also acknowledged during the concert after which the audience gave her a standing ovation.

Peter Eldridge was named the School of Music’s first vocal jazz artist-in-residence. Tom Knific states, “With the recent changes in our program it seemed the perfect time to up our game in vocal jazz. With long term relationships with Billy Hart, Fred Hersch, and now Edward Simon, it was obvious we were overdue for a vocal artist of that stature. Peter Eldridge is the whole package—a premiere ensemble singer with The New York Voices, a creative and prodigious songwriter, and a wonderful pedagogue who chaired vocal jazz at the Manhattan School of Music for 30 years. His synergy with our program and Greg Jasperse is remarkable.”
Midori visited Kalamazoo for a very special week of performances, outreach, and advocacy. Hailed as an extraordinary performer, gifted educator, and an innovative community engagement activist, Midori is one of the most celebrated figures in the music world. Equally passionate about performance and education, Midori’s week in Kalamazoo included master classes, concerts in schools, and a very special Symphonic Series performance with the Kalamazoo Symphony Orchestra.

Midori, who last played in Kalamazoo in 1993, spent a week in Kalamazoo as part of her Orchestra Residencies Program. The exclusive program—only two orchestras are selected per year—is Midori’s brainchild to more closely connect orchestras with their younger counterparts in the community.

Midori was the special guest on the School of Music’s Convocation Series on Wednesday, Jan. 29 and held a master class for student violinists in the Dalton Center Recital Hall on Friday, Jan. 31.

GRCC, WMU Sign Articulation Agreement

Grand Rapids Community College and Western Michigan University signed an articulation agreement on Sept. 11 that will give students with a GRCC associate of music degree a seamless transfer to WMU’s music and music therapy programs.

The agreement—GRCC’s first with an institution for music therapy—will provide a detailed guide for GRCC music major transfers. College and high school academic advisers will now have an articulated program guide to help students determine their academic goals and select their GRCC courses for these programs.

“This articulation agreement will allow GRCC music majors to better focus on the future, with the knowledge that they are preparing to graduate from GRCC and transfer directly into a baccalaureate program,” said Kevin J. Dobreff, chairman of GRCC’s music department.

GRCC’s music department is an accredited member of the National Association of Schools of Music and offers associate of music degrees with emphasis in music education, music performance, music merchandising, and recording technology.
Western Sound Studio Gets a Makeover

You don’t have to run a recording studio to be amazed at the way advancements in technology are changing the way we do most everything in our lives. The way music is being composed, performed, recorded, and experienced is profoundly affected by these changes. The School of Music has responded to the challenges these changes present by developing new degrees in Multimedia Arts Technology, offering new technology courses, and hiring new faculty. One of the most important leaps forward in this regard is the long anticipated renovation of Western Sound Studio (WSS).

Renovating the studio, the school’s professional recording space and teaching facility, had been a long-term, and as yet unaccomplished goal. Before her retirement in the spring of 2013, College of Fine Arts Dean Margaret Merrion successfully secured the necessary funding, and the renovation process for this exciting and important improvement was underway.

Lansing based studio designer Glenn Brown was contracted to draw up plans. With over 30 years of design experience and credits with the likes of Eminem and Kid Rock, among many others, Brown was the ideal individual for the job. Brown worked with the WSS staff, studio manager and chief engineer John Campos, and freelance engineer Bryan Heany to assess the needs of the studio and to produce an appropriate proposal.

Demolition began in fall 2013, and the spaces that constitute the recording room and control room were gutted entirely. Over the next several months, the walls and ceilings were completely redone with modern acoustic treatments to greatly improve both the sound and look of the studio. A wood floor replaced the carpet in the recording room. A machine room was added to isolate the noise from computer fans and power supplies. And lighting was updated to provide an inviting and comfortable place for musicians to perform and do their best work.

With the completion of the WSS renovation, WMU’s School of Music now boasts a truly beautiful recording studio that matches carefully tuned acoustics with state of the art equipment. All those who use Western Sound Studio, the students in the Multimedia Arts Technology degree program, WMU faculty and student performers, and the studio’s clients throughout the community will benefit for many years to come from this tremendous facility improvement.
Welcome
New Faculty & Staff

White
Johnson
Shiner
Robert White, Trumpet

Robert White enjoys an active performing career as an orchestral and recording musician. He is frequently engaged with such orchestras and ensembles as the Detroit Symphony, Milwaukee Symphony, Grand Rapids Symphony, Detroit Chamber Winds, Motor City Brass Quintet, and the Blossom Festival Orchestra in Cleveland.

From 2004 to 2009, White held the position of Second Trumpet with the Charlotte Symphony in North Carolina, appointed by Christof Perick. Prior to auditioning for the Charlotte Symphony, White was on the faculty of Indiana State University and had a busy career in Indianapolis as a studio musician and freelance trumpeter. While in Indianapolis, he also performed regularly with the Indianapolis Symphony, Indianapolis Chamber Orchestra, Columbus Symphony, Fort Wayne Philharmonic, and New World Symphony in Miami, Fla.

White performed and taught at the Boston University Tanglewood Institute during the summer of 2011 as a member of the Motor City Brass Quintet. He was a member of the trumpet faculty of the Eastern Music Festival in Greensboro, N.C. from 2006-10. In 2007-08, White served a one-year faculty appointment at Bowling Green State University’s College of Musical Arts. While a student, White was selected to participate in the Spoleto USA Festival, Music Academy of the West, and Aspen Music Festival. He has appeared as a trumpet soloist with the Charlotte Symphony, Indiana State University Wind Ensemble, Indiana University Chamber Orchestra, and also as a frequent recitalist and chamber musician.

White holds Doctor of Music and Master of Music degrees in trumpet performance and literature from the Jacobs School of Music at Indiana University. He completed a Bachelor of Music Education degree from Western Michigan University. His primary trumpet teachers were John Rommel, Stephen Burns, and Scott Thornburg.

Richard Johnson, Multimedia Arts Technology

Richard Johnson is a multimedia artist and composer whose interest in music was piqued during a childhood heavily impacted by film. Equal parts Kurosawa and Spielberg combined to create his ongoing interest in culture and history, the music of Takemitsu and Williams, and an obsession with mystery, adventure, and storytelling. This blend of interests is most clearly present in his set of pieces for soloists, electronics, and video titled Quaerere Sententias.

Johnson’s music has been performed throughout the United States and internationally, and has been presented at events such as SEAMUS, Electronic Music Midwest, Electro-Acoustic Barn Dance, SCI conferences, Thailand International Composers’ Festival, and the Festival Internacional Punto de Ecuentro in Spain.

In 2012, Johnson received his Doctor of Musical Arts degree from the University of Missouri–Kansas City where he studied with Chen Yi, James Mobberley, Paul Rudy, and Zhou Long. Johnson also holds degrees from the Hartt School at the University of Hartford (M.M.) and West Chester University of Pennsylvania (B.M.).

Alexandria Shiner, Concerts Assistant

Alexandria Shiner graduated in December 2013 with a Bachelor of Music in voice performance from Western Michigan University, where she continues to study with Carl Ratner. A native of Waterford, Mich., Shiner won first place, and received the Jessye Norman Award for Most Promising Fourth Year Student, at the 2013 National Association of Teachers of Singing (NATS) Great Lakes Region Competition. She made her Carnegie Hall debut in 2014 on Manhattan Concert Productions’ Fourth Annual Collegiate Honors Recital. During her time at WMU, she has performed the roles of Rosalinda in Act II of Die Fledermaus, Ma Moss in the Tender Land, Mrs. Herring in Albert Herring, and the title role in Amelia Goes to the Ball. Shiner has performed with Opera Naples and Harbor Country Opera. In 2013, she attended the American Institute of Musical Studies (AIMS) in Graz, Austria. She is a staff singer at St. Augustine Cathedral in Kalamazoo, and previously sang at First Congregational Church of Battle Creek.
As this year comes to a close, we turn the page on our 100 year celebration of WMU’s music program. During our festivities we enjoyed a balance of activities that reminded us of our past while pointing us towards the future. All the while, we sharpened our focus on the mission of preparing our students for an ever-changing profession.

Through the past couple of years the school presented numerous concerts as part of the centennial gala while giving premiere performances of newly commissioned music. We honored our alumni as well as showcased our current students. We partnered with special guest artists, former faculty, and other community arts organizations to create special events and presentations. And let us not forget the highly-anticipated pig roast that launched our Centennial Festival.
Along the way there were a generous number of one-of-a-kind immersive experiences that left unforgettable impressions on our students:

**Music, Mind and Medicine**

The science of creativity was the focus of the two day conference “Music, Mind and Medicine: Creativity and Consciousness in Clinical Care” held Oct. 9–10 at the Radisson Plaza Hotel in downtown Kalamazoo. The event focused on the nexus of music, neuroscience, health, and education. This highly stimulating symposium comprised musical performances, engaging presentations, and audience participation that helped further our understanding of music’s role in neural health. MacArthur Genius award winning and Grammy® nominated violinist Regina Carter and Johns Hopkins neurosurgeon Charles Limb, MD, of the TED Talk “This is Your Brain on Improvisation,” were among a highly acclaimed panel of experts to present the current brain science of musical creativity and its application to therapy, medicine, and education.
**University Symphonic Band—Past and Present**

The University Symphonic Band presented its first concert of the 2013–14 season paying homage to the School of Music’s 100th anniversary as well as to its storied band tradition. New Director of Bands Scott Boerma programmed a retrospective concert that honored the past while looking toward the future. Boerma played trombone as an undergraduate student during the tenure of Richard Suddendorf, Director of Bands from 1979–91, who conducted the opening work. Anthony Iannaccone’s Sea Drift, commissioned in 1993 by WMU’s Delta Iota Chapter of Phi Mu Alpha Sinfonia, followed.

Howard Hanson’s Chorale and Alleluia, a favorite work of WMU bands pioneer Leonard Meretta, Director of Bands from 1945–72, was followed by Ron Nelson’s exhilarating Rocky Point Holiday. Master Sgt. David Haglund, WMU alumnus and trumpeter in “The President’s Own” Marine Band in Washington, D.C., performed as guest soloist. Carl Bjerregaard and Robert Spradling were also honored for their roles as past Director of Bands.

**Danielpour’s An American Requiem**

The Centennial Festival finale featuring the University Symphony Orchestra, Grand Chorus, and Western Winds, was held on Oct. 25 in Western Michigan University’s Miller Auditorium.

The University Symphony Orchestra and Grand Chorus—comprised of 160 students from the University Chorale, Collegiate Singers and Cantus Femina, along with a few select students from the University and members of the community—performed Richard Danielpour’s monumental piece An American Requiem.

Bruce Uchimura conducted the massive work, which featured vocal soloists Elizabeth Cowan (mezzo-soprano), James Doing (tenor), and Stephen Lancaster (baritone). Western Winds, an ensemble comprised of graduate students and their faculty mentors and conducted by Scott Boerma, opened the concert with Danielpour’s Icarus, a work that includes brass, percussion, and two pianos. The composer was in-residence for several days to teach and to hear rehearsals and the performance of his music.

An American Requiem was composed in 2001 and subsequently dedicated to the victims of the Sept. 11, 2001, World Trade Center attack, as well as a tribute to American soldiers in all wars. It is a deeply moving piece. The work uses the traditional Roman Catholic mass as text, as well as writings by Walt Whitman, Ralph Waldo Emerson, Michael Harper, and Hilda Doolittle, and an anonymous African American spiritual. Danielpour wrote the work to honor American soldiers and to analyze the insanity of war, after interviewing many of those who served in past American wars.

**All-American, All-Steinway**

On Sunday, Oct. 13, the School of Music presented the Opening Concert of the Michigan Music Teacher’s Association 2013 Fall Conference featuring a program of all-American music. The concert included the world premiere of Michael-Thomas Foumai’s Flash Fiction for Flute, Oboe, Clarinet, Horn, and Bassoon. The work was dedicated to the School of Music’s 100 years and performed by the Western Wind Quintet.
The remainder of the program featured faculty from the School of Music’s keyboard area including Silvia Roederer, Jeremy Siskind, and Lori Sims. Also featured on the program was the world premiere of Nocturne by emeritus composer C. Curtis-Smith.

During the concert, representatives from the Steinway Corporation made an official presentation declaring WMU an All-Steinway School. Presenting a framed certificate to School of Music Director David Colson were Tim Hoy, President, Steinway Piano Gallery of Detroit; Wilbur Miller, Director of Institutional Sales; and Dan Onnen, District Representative, Steinway & Sons, New York.

The Orpheus Experience

The Orpheus Chamber Orchestra’s residency in fall 2013 provided WMU students with instruction and experience in crucial arts leadership skill sets, from methods of musical communication to administrative problem solving. Orpheus musicians visited the WMU campus twice monthly during the semester to help create a unique working environment in which student musicians were empowered to make their own artistic and career decisions.

In November and December, students performed two concerts demonstrating the power of what they had learned from the Orpheus musicians. At the end of the term, Orpheus, along with clarinetist Martin Fröst, performed an astonishingly beautiful program of Handel, Mozart, and Fine in the Dalton Center Recital Hall.

The 2013–14 season marks Orpheus Chamber Orchestra’s 41st year of making internationally acclaimed music while reinventing the way the world thinks about collaboration, outreach, and democratic leadership. By performing without a conductor and integrating musicians into virtually every facet of the organization, Orpheus empowers its members and infuses performances with unparalleled energy.
The Western Michigan University Symphony Orchestra presented the fifth concert of its 2013–14 season at Orchestra Hall in Detroit on March 25.

Students attended a morning rehearsal of the Detroit Symphony Orchestra, lunched with DSO musicians, rehearsed with Maestro Slatkin, and then presented their concert before returning to campus at the end of a long day.

The evening concert featured piano soloist and WMU faculty member Lori Sims, composer Cindy McTee, and guest conductor Leonard Slatkin of the Detroit Symphony Orchestra. The orchestra performed McTee’s *Timepiece for Orchestra*, Rachmaninoff’s *Piano Concerto Number 3 in D Minor* featuring Sims, and Hindemith’s *Symphonic Metamorphoses on Themes of Carl Maria von Weber*. Three conductors took the podium, including WMU graduate assistant Jeffrey Spenner, Professor Bruce Uchimura, and Slatkin.
World Premiere & Recording

The School of Music commissioned composer Paul Lansky and poet Jonathan Greene to create a new work for the University Chorale and Birds On A Wire new music ensemble. The result was Contemplating Weather, a 35-minute work for SATB choir and eleven instruments. The new piece received its premiere on Feb. 25 and was followed by a standing ovation from the audience.

A former student of Milton Babbitt, Edward Cone, and George Perle, Paul Lansky recently retired as professor of music composition at Princeton University. In addition to his music, he is known as a pioneer in the development of computer music languages for algorithmic composition. Recently, Lansky has shifted his focus away from electronic and computer music to invest more time in composing for acoustic instruments.

On Feb. 26 and 27 the two student ensembles recorded the new work for Bridge Records, Inc., and the recording will be available for world-wide distribution later this summer. Kimberly Dunn Adams, WMU’s Director of Choral Activities, led both the performance and recording.
New Music Commissioned

Finally, the music program commissioned and/or premiered 14 new works that commemorated the 100 years of the WMU School of Music. Listed below are the musicians and composers who collaborated on these new creations.

Scott Thornburg/Silvia Roederer Duo
Western Wind Quintet
Western Brass Quintet
Merling Trio
University Concert Band
Percussion Ensemble
University Symphonic Band
KLOrk (Kalamazoo Laptop Orchestra)
University Chorale/Birds On A Wire
Cantus Femina
Birds On A Wire

Arthur Gottschalk
Andrew List, Michael-Thomas Foumai
Pierre Jalbert
Peter Lewis
Scott Boerma
Dennis DeSantis
Kathryn Salfelder
Daniel Trueman
Paul Lansky/Jonathan Greene
Carl Witt
John Griffin, Andrew List, Christopher Biggs
Martha Councell-Vargas—Gran Danzón

Councell-Vargas released a new album on the Blue Griffin label—Gran Danzón (BG 307). With a pop-art cover that tips the hat to the glitzy 1940s and 50s pin-up culture of Cuban dance records, she pays homage to the festive spirit that bonds the American continent. The works presented—featuring composers from Mexico, the U.S., Peru, and Cuba—are unified not only by their common American heritage, but their juxtaposition of Euro-classical form with the American dance tradition, resulting in what Councell-Vargas calls a “Universal Americanism.”

Scott Cowan—Jack’s Place

Cowan’s newest CD, Jack’s Place, features his original compositions for small and medium size jazz ensembles. The recording was featured on over 50 U.S. radio stations receiving a four star review from all.music.com: “...evocative, ambitious works...” AllAboutJazz.com states, “Cowan proves that he is an assured composer and an imaginative player.” Neil Tesser, Critic of the Chicago News Cooperative states, “The whole album bristles and burns. Muscular and meaty, it runs a stylistic gamut, guided by Cowan’s authoritative writing for quintet and larger.”

John Griffin—Playin’ and Prayin’

Pianist Nicholas Phillips’ 2014 album American Vernacular, released by New Focus Recordings, documents his project of commissioning world premiere pieces from twelve different composers. Included on the recording is Playin’ and Prayin’ by John Griffin, which combines a hoedown with a 4-part chorale melody. Quoting from Phillips’ website: “The collection reveals how different creative artists understand the popular lineage of American music and asks poignant rhetorical questions about the foundations of America’s rich musical heritage.”

Keith Hall—Jazz Drums Now! Vol. 2

Calling on over 20 years of performing and teaching experience, WMU Adjunct Drum Set Professor Keith Hall has compiled a complete jazz drum method in Jazz Drums Now! Vol. 1 and 2. Volume 2 continues in a practical and fun way with advanced comping, solo concepts, and more play-alongs. www.KeithHallMusic.com
Keith Hall—Staring Into the Sun

TRI-Fi released its fifth album, celebrating 10 years together. The new recording is another mix of originals from all three members. TRI-Fi includes pianist Matthew Fries (Great American Jazz Piano Competition winner), bassist Phil Palombi (Grammy winner and author of Scott LaFaro: The Complete Transcription Book), and Keith Hall (WMU Adjunct Drum Set Professor, author of Jazz Drums Now Vol. 1 & 2, and Director of the Keith Hall Summer Drum Intensive). www.TRI-Fi.com

Greg Jasperse—Fourward

Vertical Voices (with Greg Jasperse and WMU alumna Jennifer Barnes) released Fourward, the group’s first CD. This bold leap of vocal jazz defies expectations with wordless vocals, non-traditional harmony, and adventurous improvisation. Fourward features the music of Pat Metheny, the Yellowjackets, and Nando Lauria, as well as compositions and arrangements by the group. It can be found online at iTunes and CD Baby.

Andrew Rathbun—Numbers & Letters

Rathbun’s 14th recording as a leader was released on June 1 by Danish label SteepleChase. Tilted Numbers & Letters, the recording is a journey through the many shades of parenting Rathbun’s two children. The aesthetic of the ensemble is at times melancholy and romantic, as well as bold and voracious, and the themes on this album, built on unusual and independent-flowing harmonies, merely enhance the appeal and unity of the band. A well-suited cast of players interprets the compositions on the recording: drummer Bill Stewart, bassist Jay Anderson, and pianist Phil Markowitz.

Andrew Rathbun—Shadow Forms II

Shadow Forms II features the tenor trio music of Andrew Rathbun (on woodwinds), Scott Lee on bass, and Jeff Hirshfield on drums. The French magazine “Jazzman” cited Rathbun’s elegant tone on tenor saxophone, deep improvisational concept, and compared the recording to recent efforts by Joe Lovano, Chris Potter, and John Patitucci. The CD balances highly structured compositions with freely improvised works, and makes great use of extended techniques and the subtle and tasteful use of electronics in order to create a wide palate of colors and sounds.

Carl Ratner—Summer Moon

Summer Moon represents the culmination of the Fulbright residency that Ratner undertook at the Saint Petersburg Conservatory in the Russian Federation. The pianist was Dmitry Chasovitin, the late Vice Rector of the Conservatory. They subsequently performed the material on this studio recording in recital in the ornate Glazunov Hall of the Conservatory, where noted Russian composers like Prokofiev and Shostakovich presented premieres of their works. The CD contains songs by Russian, American, and Russian-American composers, including Tchaikovsky, Rachmaninoff, Gershwin, Copland, and Irving Berlin.
Lori Sims—American Classics

American Classics features a selection of American piano music composed at the first half of the twentieth century—played by American pianist Lori Sims. Included are pivotal piano works of Aaron Copland and Samuel Barber, both of whom enjoyed widespread success as composers, but the music of lesser-known composers Charles Griffes and Ben Weber are also represented. Sims’ CD has been favorably reviewed by numerous music magazines and online review sources, including a review and interview in the June 2013 issue of Gramophone.

Jeremy Siskind—Conga Lion

Conga Lion is a spirited piece of music, published by Hal Leonard, in the conga style for pianists of a late beginner level. Around Kalamazoo, it’s known as the favorite “jam” of Professor Lori Sims’ son, Will.

Jeremy Siskind—Double Agent

Double Agent, Jeremy Siskind’s third and sneakiest book published by Hal Leonard, is intended for intermediate level pianists. The book consists of piano duet versions of our most beloved spy themes, ranging from Henry Mancini’s iconic The Pink Panther to Quincy Jones’ groovy Soul Bossa Nova from the Austin Powers franchise.

Robert Spradling and the University Symphonic Band—Shadowcatcher

A new CD titled Shadowcatcher, featuring the University Symphonic Band, Western Winds, and Western Brass Quintet, was released in February by Naxos on the Klavier label. This new disc was Robert Spradling’s final project prior to retiring as Director of Bands and features Eric Ewazen’s Shadowcatcher, Anthony Plog’s Concerto 2010 for brass quintet and symphonic band, Richard Danielpour’s Icarus for brass and percussion, and Kathryn Salfelder’s Stylus Phantasticus, commissioned and premiered by the Symphonic Band in celebration of the School of Music’s centennial in 2013.

University Jazz Orchestra—Travel Notes

Travel Notes is the Jazz Orchestra’s seventh CD, and the second under the direction of Tom Knific. The Jazz Orchestra won its third DownBeat award with music submitted from this recording. All of the music on the CD resulted from collaborations with the composers who were guest artists during the 2012–13 season: John Clayton, Tim Hagans, and Alon Yavnai. The CD also features the premiere of Knific’s That Day In May. Travel Notes is the first collegiate CD ever released on BluJazz Records.

Western Jazz Quartet—Free Fall

Free Fall is the WJQ’s sixth CD, and the first with the group’s new configuration of Andrew Rathbun, Jeremy Siskind, Tom Knific, and Keith Hall. Free Fall consists of all original music composed by Rathbun, Siskind and Knific, inspired by Felix Baumgartner’s epic dive to earth from 128,000 feet in 2012. This recording marks a major turning point in the group’s artistic direction. The WJQ had CD release concerts in New York and Chicago. Free Fall is released on BluJazz Records.
Chamber Music Festival Winners

The winners, selected by judges David Baldwin (Fontana Chamber Arts), Joel Navarro (Calvin College), and Scott Boerma (WMU) were:

**First Prize**—Graduate Brass Quintet

**Second Prize**—Graduate Wind Quintet

**Third Prize**—Michael Hudson Jazz Quintet

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National Association of Teachers of Singing State Winners

Gabrielle Oliva, Division 2-1, 2nd place
Hannah Earl, Division 2-2, 1st place
Karina Stribley, Division 2-2, 3rd place
Garrett Gagnon, Division 3, 2nd place
James Richardson, Division 3, 3rd place
Melanie Walker, Division 4-2, 2nd place
Levi Hamlin, Division 5, 2nd place
Bridget Cappel, Division 8-2, 2nd place
Sarah Schrems, Division 8-2, 3rd place
Alexandria Shiner, Division 10, 2nd place
Renee Macdonald, Division 10, 3rd place
Matthew Gifford, Division 11, 2nd place
Giles Simmer, Division 13, 1st place

2014 Down Beat Student Music Awards

**Small Vocal Jazz Group**
Undergraduate College Winner
Four Corners
Tom Knific, mentor

**Blues Pop Rock Soloist**
Undergraduate College Outstanding Performances
Bryan Blowers, Guitar
Tom Knific, mentor

**Blues Pop Rock Group**
Undergraduate College Winner
Aaron Garcia Band
Lisa Coons, mentor

**Latin Group**
Graduate College Outstanding Performances
WMU Jazz Orchestra
Tom Knific, mentor

**Original Composition—Small Ensemble**
Undergraduate College Outstanding Performances
Nich Mueller, Mythic
Andrew Rathbun, mentor
The School of Music Graduate Studies Committee named the following Graduate Awards for 2014. The three winners were recognized on Thursday, April 24 at the annual Honors Celebration sponsored by Pi Kappa Lambda, the National Music Honor Society. The awards included a $500 scholarship.

**Graduate Award for Excellence in Research and Creative Activity**

Ahmed Anzaldúa was awarded the 2014 All-University Graduate Research and Creative Scholar Award after being named the same for the School of Music. Ahmed completed the Master of Music in piano performance. The faculty members that nominated him for this award cite his virtuosity, his versatility, and the depth of his musicianship. One of his nominators wrote “Ahmed has presented three non-degree recitals, and the performances have been some of the most compelling ones I’ve heard from a WMU student. His thoughtful musicianship truly moves his audiences…” His repertoire included such composers as Schumann, Mompou, Janacek, Debussy, and Curtis-Smith. In addition to these recitals, Ahmed regularly performs as a soloist with various orchestras in his native Mexico, including a performance of a Mozart concerto for which he learned to improvise the cadenza. This commitment to his craft and the depth of his research makes him an excellent role model for our students. In addition to his solo work, Ahmed performs contemporary chamber music with Birds On A Wire and accompanies/coaches opera workshop and for the voice area. Ahmed also received the university’s Graduate Studies Council Department-level Graduate Research and Creative Scholar Award, and was selected to be the School of Music nominee for the All-University Award.

**Graduate Award for Excellence in Teaching**

Brad Pulverenti received the 2014 All-University Graduate Teaching Effectiveness Award, the same award he received at the department level. He earned the Master of Music in conducting in April 2014. The conducting faculty praise his detailed preparation, his rehearsal techniques and pedagogical skills, and his ability to engage the students and bring out the best in their performance. One of Brad’s nominating faculty writes this about his teaching: “He thoroughly studies his scores and meticulously prepares for each rehearsal. His demeanor on the podium is one of respect for the student musicians and confidence in his ability to inspire them to perform at their highest levels. Rehearsals are highly detailed yet flow smoothly, retaining his peers’ interest and concentration throughout the sessions. His effective non-verbal conducting communication aids in an efficient use of his allotted time each day, and the student musicians react favorably to the information he provides. Brad is well liked by the students in these classes, who clearly give their finest efforts when he is working with them.” Brad’s teaching assignment has included working with the Athletic Bands, the Symphonic Band, the Concert Band, and MUS 2150 (Conducting Class). His course evaluations attest to his excellent work in these activities. Particularly noteworthy was his work with the Marching Band, when David Montgomery had to leave town to attend to a family emergency during the busiest period of the band’s season. Brad led the band in the Kalamazoo Parade and the Season in Review Concert. Dealing with both the logistics and artistic direction of the 300-member ensemble, Brad was poised and confident, and under his direction the band gave successful performances in each event. In addition, Brad has organized and conducted numerous chamber ensembles, including a performance on the Showcase Spectacular. He also assumed
significant conducting duties for the band component of the SEMINAR Summer Music Camp, for which he received many compliments from the faculty. Brad also received the university’s Graduate Studies Council Department-level Graduate Teaching Effectiveness Award, and was selected to be the School of Music nominee for the All-University Award.

**Graduate Award for Excellence in Leadership/Service**

**Emily Solomon** completed a Master of Arts in music as part of the Accelerated Degree Path Program, with a thesis project on 16th century Lutheran Hymnals. In addition to her Bachelor of Music degree, which included a Lee Honors College Thesis project, she completed a minor in Medieval Studies. For the past two years, she has been the official tutor for the undergraduate academic core courses; she is also a member of the Music Maestros, the new School of Music mentoring program in which seniors and graduate students work with undergraduates in Aural Skills and Basic Music. She was the founder of “Scholar Musician Consortium,” a WMU Registered Student Organization for School of Music Accelerated Degree Path and Master of Arts students. She serves as the chair of the organization and co-wrote the constitution; she also collaborated on the forthcoming ADP promotional video project. Emily is the manager for the WMU Collegium Musicum—taking care of scheduling, personnel, equipment, and publicity (including maintaining the Collegium’s Facebook page). As a harpsichordist, Emily performs as a soloist and collaborator, including the Showcase Spectacular and the Early Music Festival. Emily is also active as a flutist and clarinetist, and has been a member of the Symphonic Band, Concert Band, and Flute Choir.

The Western Horn Choir performed at the International Horn Symposium in Memphis, Tenn. July 29–August 4, 2013.
Each year, voice students in the School of Music audition for the American Institute of Musical Studies (AIMS), a six week intensive vocal music summer program held in Graz, Austria. The program focuses on opera and German Lieder, and participants receive lessons, coaching sessions, stage artistry classes, audition training, language instruction, and conversational German classes. The summer is loaded with performance opportunities through master classes and over 30 concerts. In addition to their intense musical training, students are immersed in Austrian culture and experience firsthand European life.
At the invitation of Manhattan Concert Productions (www.mcp.us), five School of Music students were selected to present the Fourth Annual Collegiate Honors Recital in Carnegie Hall. After a competitive audition process, pianist Ahmed Anzaldúa, trumpeter Ray Bazz, percussionist Skye Hookham, soprano Alexandria Shiner, and flutist Maria Vallejo performed on Feb. 1, 2014 in Weill Recital Hall.

Each year, a University is chosen by Manhattan Concert Productions to have a performance competition in their music department, selecting a slate of semifinalists. Craig Arnold, the Artistic Director of MCP, then travels to the chosen university and leads a panel to judge the recital of excellent semi-finalists. From the recital of excellent semi-finalists, student musicians are selected as finalists to travel to New York City—expense free—for their debut recital at Carnegie Hall’s Weill Recital Hall.

**Pianist Ahmed Anzaldúa** is a graduate student majoring in performance and choral conducting. He studies piano with Silvia Roederer and conducting with Kimberly Dunn Adams. Anzaldúa holds two School of Music scholarships: as a member of Birds On A Wire new music ensemble and the Phyllis Rappaport Opera Accompanying Scholar. He has Bachelor of Music in piano performance from Las Rosas Conservatory in Morelia, Mexico, and has studied at Queen Sofia College in Madrid, Spain with Galina Eguiazarova, Marta Gulyas, and Eldar Nebolsin. In 2002, Anzaldúa won first prize at the Culler International Piano Competition. He has collaborated with numerous composers for the premieres of new works, including such renowned figures as Helmut Lachenmann and Arturo Marquez. Anzaldúa receives frequent invitations to perform as a soloist with various orchestras in his
region and is an avid chamber musician. He is a founder of the Chihuahua Ensemble; he plays concerts regularly with his brother, violinist Abderraamh Anzaldúa; he is part of a piano duo with pianist Tina Gorter; and he has been invited to play with various chamber music groups in Mexico, Spain, and the United States.

Trumpeter Ray Bazz is a graduate student majoring in performance at Western Michigan University, where he studies with Stephen Jones. Bazz received his Bachelor of Music from the Oberlin Conservatory of Music in 2012, and was a semifinalist in the International Trumpet Guild's Competition that same year. A native of Long Beach, Calif., he is the son of John and Kathy Bazz.

Percussionist Skye Hookham is a senior majoring in performance and music therapy. She studies percussion with Professor Judy Moonert. Hookham is an Edwin E. Meador Theatre and Performing Arts Scholar and was the Harper C. Maybee Scholar in the 2012–13 academic year. She is a member of Birds On A Wire, WMU's new music ensemble; the Student Music Therapy Association; and Pi Kappa Lambda music honors society. Hookham is from Ann Arbor, Mich.

Soprano Alexandria Shiner graduated in December 2013 with a Bachelor of Music in voice performance from Western Michigan University, where she continues to study with Carl Ratner. A native of Waterford, Mich., Shiner won first place, and received the Jessye Norman Award for Most Promising Fourth Year Student, at the 2013 National Association of Teachers of Singing (NATS) Great Lakes Region State Competition. During her time at WMU, she has performed the roles of Rosalinda in Act II of Die Fledermaus, Ma Moss in the Tender Land, Mrs. Herring in Albert Herring, and the title role in Amelia Goes to the Ball. Shiner has performed with Opera Naples and Harbor Country Opera. In 2013, she attended the American Institute of Musical Studies (AIMS) in Graz, Austria. She is a staff singer at St. Augustine Cathedral in Kalamazoo, Mich., and formerly sang at First Congregational Church of Battle Creek.

Flutist Maria Eugenia Vallejo is a junior majoring in performance with a minor in multimedia arts technology. She studies with WMU's flute professor, Martha Councell-Vargas. Vallejo is a Diether H. Haenicke International Scholar and Nancy C. and Douglas P. Roosa Scholar. She received an honorable mention with the Flute Quartet and second place with the Gale Force Winds Quintet in the 2013 WMU Chamber Music Festival. A native of Quito-Pichincha, Ecuador, Vallejo was Principal Flute of the Youth Orchestra of Quito and a member of the Philharmonic Orchestra of Ecuador. She taught at the Foundation Youth Symphony Orchestra of Ecuador.
Three outstanding soloists were named winners in the 2014 Concerto Concert Competition and were featured with the University Symphony Orchestra on April 13. They are double bassist Brett Armstrong, bass trombonist Evan Clifton, and bassoonist Joseph Swift.

Double bassist Brett Armstrong is a senior majoring in performance; he studies with Professor Tom Knific. He is a KSO/WMU Artist Scholar and is a member of Pi Kappa Lambda Honor Society. At WMU, he has been a member of the University Symphony Orchestra and Birds On A Wire new music ensemble. He graduated from Forest Hills Central High School in 2010. A native of Grand Rapids, Mich., he is the son of Jill and Tom Armstrong.

Bass trombonist Evan Clifton is a junior pursuing a degree in performance; he studies with Steve Wolfinbarger. Clifton was named a finalist in the 2012 National Solo Competition (bass trombone, Division I), sponsored by the U.S. Army Band. He was also one of three finalists in the International Trombone Association’s George Roberts Bass Trombone Competition, held in Paris, France in July 2012. Clifton was recently selected as the winner of the bass trombone position with the Lansing Symphony Orchestra. He was also chosen as the winner of the bass trombone opening for the 2014 Round Top Festival Institute Symphony Orchestra. He is the son of WMU alumni Eric and Lori (Rowe) Clifton.

Bassoonist Joseph Swift is a junior majoring in performance; he studies with Wendy Rose. Swift won Second Place at the 2014 Bowling Green Double Reed Day and is a member of the International Double Reed Society. At WMU, Swift can be heard performing in the University Symphonic Band, University Symphony Orchestra, Birds On A Wire new music ensemble, and Western Winds. He attended Howell (Mich.) High School, graduating in 2011. He is the son of Doreen and Matthew Swift.
Irving Angulo (senior composition major from the Dominican Republic) was named a finalist for the 2014 Allen Strange Award. Nominations for the award come from around the nation. The Allen Strange Memorial Award, named for composer Allen Strange (1943–2008), is an annual award to celebrate the best undergraduate or high school electro-acoustic composition. It is administered by SEAMUS as a sub-category of the ASCAP/SEAMUS competition. Every year four finalists are selected, and from them one winner is chosen. The winner receives a cash prize of $250.

Brett Armstrong (senior from Grand Rapids, Mich.) became only the second double bassist in WMU’s history to win the Concerto Competition. Brett has been offered a teaching assistantship at the University of Colorado, and he will attend the Portogruaro Music Festival in Italy.

Performance major Aaron Buczek (senior from Warren, Mich.) was named one of three finalists in the International Trombone Association’s Donald Yaxley Bass Trombone Solo Competition (to age 25). Aaron will compete in June 2014 in the finals at the Eastman School of Music against two other finalists from Northwestern University and DePaul.

Evan Clifton (junior from Howell, Mich.) was selected as the bass trombonist in the Round Top Festival Institute Symphony Orchestra, an internationally acclaimed music institute for aspiring professional orchestral musicians. The institute includes renowned conductors and teachers as its faculty. Since any orchestra uses only one bass trombonist, Evan won the top position from a very competitive field of applicants for the prestigious opportunity. Evan recently won the bass trombone position with the Lansing (Mich.) Symphony Gold Company traveled to France in August 2013 for 10 days. They were the only ensemble from the United States invited to the 21st Choralies Festival. The international festival only occurs every three years and was held August 1–9, 2013 in Vaison-la-Romaine, France.

Vocal jazz ensemble Gold Company represents the U.S. at the 21st Choralies Festival.
Orchestra, and in the summer of 2013, was selected for the Cleveland Trombone Seminar, led by Cleveland Orchestra trombonist Shachar Israel.

Bill Davidson (senior from Rockford, Mich.) won the Collegiate Division (undergraduate or graduate student under the age of 25) of the 22nd Youth Chopin Competition, sponsored by the Chopin Fine Arts Club of South Bend and the Children’s Academy of Southwest Michigan, and was held at Lake Michigan College in Benton Harbor, Mich.

Nick Dewyer (freshman from Chelsea, Mich.) was first named a finalist in both the U.S. Army Band’s National Trombone Solo Competition and the International Trombone Association’s (ITA) Gagliardi Competition (for students 18 and under). The good news continued for Nick when he was also named one of three finalists in the ITA’s Larry Wiehe Solo Competition (to age 23). This is yet another of ITA’s seven solo competitions for students of various ages, instruments (bass, tenor or alto trombones) and styles of performance. This competition is for any student who wants to specialize in the turn-of-the-century (20th century) soloistic style that is a favorite of many trombonists, and it makes Nick a finalist in two of the seven coveted ITA competitions. Should he win both, Nick would bring home two new $4,000 trombones as prizes!

Come Slowly, Eden, a work by graduate composition student Neal Endicott (from Traverse City, Mich.), was selected as one of 15 compositions to be premiered by acclaimed Spanish clarinetist and composer Javier Perez Garrido as part of Vox Novus’ Fifteen-Minutes-of-Fame concert series. The concert, which took place in Alicante, Spain in February 2014, featured 15 one-minute works for solo clarinet by composers from seven different countries.

Mingyuan Yang, 19, a freshman from China, bested two other finalists who were students at the prestigious Oberlin Conservatory of Music to win the 2013 International Double Reed Society Young Artist Competition. The competition, for bassoon players younger than 22 years of age, was held Thursday, June 27, at the society’s 44th annual international conference at the University of the Redlands in California. As the top finisher, Yang won the top prize of $3,000 and the honor of performing in recital at the conference.

Finalists were chosen by recorded audition. The recordings were evaluated by an international panel of adjudicators. Judges for the final round of the competition were Nadina Mackie Jackson of Canada, a soloist and recording artist; Martin Kuksmann, an international soloist; and Magnus Nilsson of Sweden, principal bassoonist with the Helsingborg Symphony Orchestra.
Steven Fernandez (senior from Farmington Hills, Mich.) was on the teaching faculty for the MASTA summer camps and for WMU’s Seminar summer music camp.

Graduate trombone student Anibal Hernandez (from Arecibo, Puerto Rico) was selected as one of a handful of performers for the 2013 Northwestern University Summer Trombone Workshop, led by Chicago Symphony Orchestra trombonist Michael Mulcahy.

Two music therapy students won both of the music therapy scholarships presented by the Michigan Federation of Music Clubs for the 2013–14 academic year. Senior Michael Lauckner (from Seattle) received the Cheryl Krul Memorial Scholarship (a $900 award), and graduate student Caitlyn Bodine (from Kalamazoo) received the other MFMC music therapy award ($700). Caitlyn also won the very competitive Music Therapy Scholarship awarded by the National Federation of Music Clubs ($1,350).

Luke Marlowe (senior from Byron Center, Mich.) was named the Honorable Mention selection in the International Trombone Association’s 2013 Larry Wiehe Solo Competition.

Senior composition student Andrew Maxbauer (from Traverse City, Mich.) was awarded the Franklin G. Fisk composition award for his solo piano piece For Piano. Maxbauer received a performance of the work by Birds On A Wire’s pianist Ahmed Anzaldúa, in addition to a $500 award. The work was completed in 2012 while Maxbauer was studying with Lisa Renée Coons. Additionally, Maxbauer’s composition For Piano was selected to be performed at the Society for Composers, Inc. (SCI) Region VIII Conference in Tacoma, Wash. and SCI’s Region V Conference hosted by WMU. His selection for these conferences is notable in that SCI typically does not invite undergraduate composers to present their work. Maxbauer also received the Ron Nelson Composition Award for Restful Music. As the recipient of the award, Maxbauer was commissioned to write a piece for WMU’s Collegiate Singers. The premiere of this newly commissioned work, Dispersions, was given in April 2014. Andrew completed the work in December of 2013 while studying with Christopher Biggs. Maxbauer was awarded the prize by three adjudicators external to WMU.

As the 2013 Yamaha Young Performing Artists Competition winner in clarinet, Danny Mui (senior from Macomb, Mich.) attended the YYPA Celebration Weekend at Ball State University. This included career development workshops and a performance for 1,500 people at the Music for All Summer Symposium. He was also selected for the Eastern Music Festival in Greensboro, N.C., performing in an orchestra and wind quintet. Danny was awarded first place in the 2014 National Music Competition sponsored by the National Society of Arts & Letters (Michigan Chapter), and he will advance to the National Competition in West Virginia.

Jeffrey Spenner (graduate student from Essexville, Mich.) was selected to conduct in the Michigan-ACDA Fall Conference Conducting Masterclass with guest clinician David Rayl. His performance was well-received by educators from across Michigan.

Bernie Walasavage (senior from Minersville, Pa.) was selected to take part in a project based out of The University of Texas, Austin. Over 50 composers were chosen to write six-second “Vine” compositions which were premiered by the Vine Orchestra in December 2013 (uploaded to the Vine app for smartphone). Bernie’s Space-monkeys & other bedtime stories for narrator and large chamber orchestra was commissioned by Amanda F. Trimpey, M.M. conducting candidate at the University of South Carolina, and was premiered in February 2014 at the EDventure Children’s Museum in Columbia, S.C. His & so it goes for wind quintet was commissioned by Gale Force Five, the premier graduate wind quintet at the University of Massachusetts, Amherst and was premiered in April 2014.
In spring of 2013 and 2014, Kimberly Dunn Adams was an invited adjudicator and clinician at several MSVMA District Choral Festivals and the 35th Annual Gold Company Vocal Jazz Invitational. She gave workshops with high school choirs from Mattawan, Edwardsburg, Battle Creek, and Ypsilanti, and guest conducted at the Forest Hills Middle School Choral Gala and the "4 Women Only" women's chorus festival in Southfield, Mich. In the fall, Adams gave seminars on choral tone, trouble-shooting ensemble vocal issues, repertoire resources, and good rehearsal practice to teachers from MSMVA District 7 and the KPS choral teachers. She was also the featured choral clinician for the MSVMA Adjudication Clinic in October 2013. In April 2014, Adams gave performances with the University Chorale in Traverse City and Kalamazoo. The University Chorale performed educational concerts at Traverse City Central, Traverse City West, and Benzie High Schools.

Christopher Biggs' work was presented at seven juried conferences including the Society for Composers National Conference and the 14th Biennial Symposium on Arts and Technology. Greed for violin and digital media was selected for the next CD in the Society for Composers CD series. Biggs received a Kalamazoo Artistic Development Initiative grant to compose an interactive audiovisual work for clarinet, horn, and computer, which was performed at WMU and Wayne State University by Bradley Wong and Lin Foulk. Biggs' work 10 to the Power of Negative 33 was released on the album Quirk by Mauricio Salguero on Electro Acustico Records. Biggs' first set of piano works, Ping Pong Variations, appeared on Keith Kirchoff's solo album, Variants, on Thinking Outloud Records. Biggs also completed commissions for a work for trumpet and electronics and a work for brass ensemble and digital media to celebrate the 100th anniversary of the WMU School of Music.

Scott Boerma was invited to be the guest clinician for the MSBOA Conducting Symposium at the Michigan Music Conference, where he presented a session on movement techniques and teamed with colleague David Montgomery to work with participant conductors. The WMU Symphonic Band was the featured ensemble for this symposium. Boerma was also invited to be a clinician/adjudicator at the Music for All National Concert Band Festival in the spring. He also had a newly published composition, Shadows, performed at the Midwest International Band and Orchestra Clinic in Chicago. This same piece will be performed in Carnegie Hall in the spring by another ensemble. Another work, Isle of Skye (for horn and band), was performed at the Michigan Music Conference. He is working on two commissions for wind ensemble works for the University of Michigan Symphony Band and the Big Ten Conference chapters of Kappa Kappa Psi, and they will both be premiered in the spring.

Lin Foulk
Alexander Cannon traveled to China in July 2013, where he gave lectures at the Shanghai Conservatory, Central China Normal University in Wuhan, and the Central Conservatory of Music in Beijing. His lecture in Beijing was part of a symposium titled “New Musicology: Theories, Methods and Resources.” WMU music student Shu Wang attended the Beijing symposium and appears with Cannon in the photo at left.

Lisa Renée Coons was commissioned by the renowned American Composers Orchestra to write Vera’s Ghosts for string orchestra. Her composition premiered on Feb. 20, 2014 at Zankel Hall in New York City’s Carnegie Hall alongside Pulitzer Prize winners Steve Reich and David Lang. Coons also premiered a new chamber orchestra work in San Francisco as part of the Old First Concerts series. The spatialized work was performed by the Magik*Magik Orchestra with John Kennedy conducting. Stephen Smoliar of the San Francisco Examiner declared that Coons should be credited for “her acute sense of design, which transcended the grammatical conventions of melody, counterpoint, and harmony,” and called the piece “inspiringly memorable.” In 2013–14 Coons was nominated for the prestigious Alpert Award in Music Composition from California Institute of the Arts, co-hosted a Region V Society for Composers Conference, and adjudicated presentations for the New Interfaces for Musical Expression Conference in London.

Martha Councell-Vargas released a new album on the Blue Griffin label: Gran Danzón. With a pop-art cover that tips the hat to the glitzy 1940s and 50s pin-up culture of Cuban dance orchestras’ record jackets, she is joined by pianist Richard Steinbach and percussionist Olman Piedra, as they pay homage to the celebratory and festive spirit that bonds the American continent. The four works presented on the album are all by American composers (both North and South), and are unified not only by their common heritage, but their juxtaposition of Euro-classical form with the American folk music tradition—bringing forth what Councell-Vargas believes to be a “Universal Americanism.”

In October 2012, Dee Gauthier’s husband, Brendan, contacted a few members of Cantus Femina to arrange a special song to be performed at the Feb. 22 concert. In January, the ladies of Cantus Femina, along with David Little and students Tyler Sone and Levi Hamlin, secretly met for rehearsals and put together Mick Jagger’s You Can’t Always Get What You Want as a gift for Gauthier. It was a successful surprise, to say the least.
John Griffin served as Chair of the Composition Review Committee for the College Music Society Great Lakes Regional Conference at North Dakota State University in Fargo (March 28–29). He will also serve as Chair of the Composition Review Committee for the 2015 CMS International Conference in Sweden and Finland. His piano piece, *Playin’ and Prayin’*, was commissioned and recorded by pianist Nicholas Phillips, professor of piano at the University of Wisconsin-Eau Claire. The piece was included on his *American Vernacular* solo album available from New Focus Recordings, featuring newly commissioned works from ten different composers. The piece was also a part of Phillips’ CD concert tour throughout the United States. In August 2013, Griffin’s flute and tuba piece, *Pointercount*, was premiered by the Extreme Duo (Sarah Miles and Ben Miles) at the National Flute Association Convention in New Orleans, La.

Keith Hall, adjunct jazz drum set professor, continued to have another productive year. He recorded new albums with four different groups—TRI-FI’s *Staring Into The Sun*, the Western Jazz Quartet’s *Freefall*, Curtis Stigers’ *Hooray for Love*, and WMU alumnus Adam Smale’s *Out of The Blue*—and traveled to St. Petersburg, Russia with the Western Jazz Quartet. Hall presented the 7th annual Keith Hall Summer Drum Intensive, which has grown to 50 drummers that come from around the country for this one-of-a-kind drum camp. The 4th annual Keith Hall Drum Choir Xperience expanded to locations around the region to reach more drummers, and Hall presented two sessions this year at the Michigan Music Conference. He continues to travel with singer Curtis Stigers and with his NYC trio TRI-FI worldwide, and he released his second instructional drum method book *Jazz Drums Now! Vol. 2*.

Greg Jasperse and fellow GC alumnus Jennifer Barnes (BS’96) headlined at the Jazz Education Network conference with their group Vertical Voices. They also released their debut CD, titled *Fourward*. Jasperse is also the music director for Voasis, the new a cappella group formed by the Santa Fe Desert Chorale. Voasis debuted in Santa Fe in Christmas 2013 and includes alumna Loren Battley (MM’13).

Renata Artman Knific was named to the faculty of the China Conservatory International Orchestra Institute, Beijing. She was also on the artist faculty of the Orfeo International Music Festival in Italy, presenting solo and chamber music recitals. She was a member of the Jury for the McKnight Foundation Performing Arts Grant in St. Paul. She presented three artist residencies: at the University of California, Irvine; Ohio State University; and The University of The Pacific. Knific produced Distinguished Alumni Series events featuring violinist Kasia Sokol, violinist Zofia Holowka Glashauser, and violinist Aleksandra Holowka, and music educator Jane Lindamood; and guest artist residencies by the Stetson University Faculty Piano Trio, violinist/violist Igor Veligan, and the Sphinx Virtuosi.

Tom Knific was featured at the Eastman School of Music for the 2013 ISB convention, chairing the Jazz Competition and performing a recital with the Western Jazz Quartet (WJQ). He produced the first WMU Jazz Studies showcase at the legendary Chicago Jazz Showcase in May 2013. The event was held again in April 2014 as a double CD release concert for the WJQ’s *Free Fall* and the Jazz Orchestra’s *Travel Notes*. The Tom Knific Quartet (Andrew Rathbun, Gene Knific, and Keith Hall) were artists in residence at the Xiquisti Festival International de Music in Mozambique in May 2014. The quartet also performed at Cleveland’s premiere jazz venue, Nighttown, on the Firelands Community Concert Series. Knific produced the Jazz Studies Distinguished Alumni Series which featured singer Johnaye Kendrick with the WJQ, singer Christine Helferich Guter with the Jazz Orchestra, and the Butterfat Trio (Rob Cookman, Lyman Medeiros, Jeff Moehle).
The Merling Trio (Susan Wiersma Uchimura, Bruce Uchimura, Renata Artman Knific) had a busy year of performance and recruitment activities. In addition to performances in Arkansas, Missouri, California, New Jersey, New York, Illinois, Iowa, Virginia, and Nevada, the trio conducted many notable educational outreach presentations. At the University of Iowa, the trio taught private lessons to undergraduate music students, some of which have since applied for graduate admission to WMU. At the University of the Pacific in Stockton, Calif., the trio performed residency activities including private lessons and master classes together with WMU professor Tom Knific and Igor Velligan, professor of violin/viola at U.P. Other master classes included Arkansas State University, Southeast Missouri State University, and St. Francis College in Brooklyn, N.Y. The trio now has an extensive online presence on Facebook, YouTube, and through its website at www.merlingtrio.com.

An article by Julie Nemire was published in Music Theory Online, the journal of the Society for Music Theory. The article is available at www.mtosmt.org/issues/mto.14.20.1/toc.20.1.html.

Ken Prewitt gave master classes at the University of South Carolina, Clemson University, and the South Carolina School for the Arts in Anderson, S.C. in September. Also in September, he sang the tenor solos for the Bob Chilcote Requiem in Denver. In October, Prewitt joined Karen Kness for a recital at Wayne State University. Prewitt adjudicated four different events for the Michigan School Vocal Music Association (MSVMA). Prewitt was a member of the faculty at the American Institute of Musical Studies in July and August 2013 in Graz, Austria. AIMS, the leading summer vocal program and the most comprehensive course of its kind, brings future opera and concert performers together with an eminent faculty in a one-of-a-kind experience. Seven Western Michigan University students also attended this program: Kyle Ball, Jack Cotaling, Renee Macdonald, Sarah Mikulski, Korbin Mulder, Alexandria Shiner, and Giles Simmer.

Andrew Rathbun's 14th recording as a leader was released on June 1 by Danish label SteepleChase. Titled Numbers & Letters, it is a journey through the many shades of parenting his two children and features a well-suited cast of players interpreting the compositions. Drumming ace Bill Stewart contributes to a creative rhythmic engine, along with the dancing bass lines of Jay Anderson, and the harmonic brilliance of pianist Phil Markowitz. In February, Rathbun led an orchestral concert with WMU artist-in-residence Edward Simon and composed a 30-minute orchestral work featuring Simon as the primary soloist. Rathbun also appeared on a number of other recordings, including drummer Steve Grover’s Haiku. He led the Advanced Jazz Ensemble on a trip to New York, producing a recording which will be released in fall 2014, titled Songsmith Collective. Rathbun continues to appear in New York at venues like Cornelia Street Café and the Jazz Gallery.

Carl Ratner, baritone, sang at a gala in Chicago honoring the Russian Ambassador to the United States in June 2013. Later that month, he reprised Robert Patterson’s song cycle American Pierrot: A Langston Hughes Songbook at the Belvedere Chamber Music Festival in Memphis, Tenn., after giving the world premiere at WMU in February. In August, he directed La Bohème for Harbor Country Opera in New Buffalo, Mich., and also performed the roles of Benoit and Alcindoro. In September, he participated in a WMU faculty chamber concert, coinciding with the release of his CD of music by Russian and American composers, Summer Moon, recorded during his sabbatical in Saint Petersburg, Russia. In October in Minneapolis, he participated in a concert of Viennese Operetta. In 2014 he has concerts scheduled with the Michigan Festival of Sacred Music and the Russian Chamber Arts Society in Washington, D.C., among others.
The Brain Research and Interdisciplinary Neurosciences (BRAIN) lab, directed by Professor of Music Therapy Ed Roth, is currently pursuing three studies that will examine the neural architecture, neurochemical, and behavioral markers of creativity evoked during music improvisation. Through a partnership with Johns Hopkins Medicine, Roth and colleagues will use functional magnetic resonance imaging (fMRI) to identify the neural circuitry of musical improvisation toward the improvement of treatment for trauma-related disorders. This study will be the first of its kind using non-musically trained children as participants. Another study is underway which examines the relationship between music improvisation and the production of oxytocin, a known hormone linked to feelings of trust, anxiety modulation, and social affiliation. A third study will examine the necessary musical antecedents required for individuals and groups to achieve the experience of “flow” and the physiological markers related to this state of mind. For more information: www.wmich.edu/brain.

Jeremy Siskind’s 2013–14 year started memorably with a trip to Pune, India where he judged the Musiquest piano competition, visited the Taj Mahal, and rode an elephant. In March, Siskind performed in Florida before heading to the Kennedy Center to watch soprano Julia Bullock premiere his arrangements of Josephine Baker songs. From there, he continued northwards to New York for the CD release event for the Western Jazz Quartet’s new disc, Free Fall, then to Chicago to share two new books at the Music Teachers National Association (MTNA) convention. At the Gilmore Festival, he performed a concert of Duke Ellington’s music and served as musical director for the piano-centric play, Old Wicked Songs. Around campus, he premiered a new Songwriting course and reformed the lapsed WMU student chapter of the MTNA. Next year will see the release of Housewarming, a new CD of original songs featuring Grammy winning singers Kurt Elling and Peter Eldridge.

Bruce Uchimura continued his many activities as cellist of the Merling Trio, WMU orchestra conductor, and cello teacher. The Merling Trio performed many concerts and gave master classes in over 11 states, including Arizona, New Mexico, New York, and Arkansas. Uchimura guest conducted the Flint Institute of Music Mid Michigan Orchestra Festival, Walled Lake Schools String Day, and was guest clinician at many high school orchestra programs in Michigan and Indiana. In the summer, he taught at Aria Summer Music Academy at Mt. Holyoke College, Cello: An American Experience at St. Olaf College, and the Calvin College String Summit. He gave master classes at the Conservatorio de las Rosas in Morelia, Mexico in August. His WMU students continue to get into prestigious graduate programs across the country and participate in high profile summer programs.

Susan Wiersma Uchimura, Resident Artist, performed throughout the U.S. as pianist with the Merling Trio. Uchimura gave solo master classes at the University of Arkansas, Jonesboro, Palm Beach Atlantic University, and the University of Nevada, Reno. In the summer, she continued in her third year as resident collaborative pianist at Cello: An American Experience at St. Olaf College, where she performed in daily master classes with Anthony Ross, principal cellist of the Minnesota Orchestra, and Astrid Schween, cello professor at the University of Massachusetts, Amherst; while at CAAE she also performed recitals with her husband, Bruce Uchimura, and with Mark Summer, cellist of the Turtle Island String Quartet. Other summer activities include her position as resident chamber artist with Golden Chamber Music. Uchimura also coordinated WMU residencies for the Blakemore Trio from Vanderbilt University and for the early music group Such Sweete Melodie.
The *Western Jazz Quartet* released its sixth CD of original music, titled *Free Fall*. The album’s release concert was presented at the exquisite Kitano Jazz Club in New York City. The group presented a residency at the Interlochen Center for the Arts and performed for the Elkhart Jazz Festival and the South Haven Performance Series. On Nov. 4, the WJQ travelled to St. Petersburg for a series of concerts. The ensemble’s first performance was at the famed St. Petersburg State Jazz Philharmonic Hall, Russia’s oldest jazz club which was founded in 1989 by musician and composer David Goloschokin, an honored Artist of Russia, who joined the group on its second set. Goloschokin held a reception for the WJQ following the concert, where he told his incredible story of becoming a jazz musician under the communist dictatorship. The next performance was at the International Conservatory Week Festival at Rimsky-Korsakov Conservatory. Playing the marquee concert on Friday night to an enthusiastic full house in Glazunov Hall, the quartet was mobbed after the concert by well-wishers and autograph seekers. The WJQ then performed at St. Petersburg Polytechnic Institute, sharing the concert with an orchestra from South Africa. There were over 20 different countries represented at the festival, and the WJQ was one of only two groups from the United States to be invited. Other highlights of the trip included a trip to the Hermitage Museum, and attending a jam session with local musicians.

The *Western Wind Quintet* performed two world premieres—a work for saxophone and quintet by WMU professor Andrew Rathbun and *Flash Fiction* by Michael-Thomas Foumai. The quintet was also invited to play Foumai’s work at the National Conference of the Music Teachers National Association in Chicago.

Steve Wolfinbarger was named the 2013 Michigan Professor of the Year. He was honored Nov. 14 in Washington, D.C., by the Carnegie Foundation for the Advancement of Teaching and the Council for the Advancement and Support of Education (CASE), along with professors from 35 other states. Wolfinbarger was selected from among 350 nominees from around the country. Created in 1981, the awards program is the only national initiative designed to recognize excellence in undergraduate teaching and mentoring. CASE created two preliminary panels of judges to select finalists. The Carnegie Foundation then assembled the final panel, which selected four national winners.

Bradley Wong continues to perform with the Western Wind Quintet, the Chamber Music Festival of Saugatuck, and as principal clarinet of the Southwest Michigan Symphony. Additional performances were with the Fontana Summer Chamber Music Festival; at the Summer Winds/Summer Strings program in Santa Monica, founded by WMU clarinet alumnus Heather Klenk; and the world premiere of Christopher Biggs’ *Incomensurable*, with the composer and faculty member Lin Foulk. He is a Yamaha artist and serves as the State Chair of the International Clarinet Association. This past year, he and the clarinet studio hosted master classes by the following guest artists: Mariam Adam from Imani Winds; Georgiy Borisov, Principal Clarinet of the Kalamazoo Symphony Orchestra; and Mark Wolbers, Professor of Clarinet at the University of Alaska, Anchorage.
Stephen Jones, Professor of Trumpet

Stephen Jones has been professor of music at Western Michigan University where he taught trumpet and performed with the Western Brass Quintet since 1972. He holds a Bachelor of Science in music education from Ohio State University, a Master of Music from Wichita State University, and the Doctor of Musical Arts from the University of Michigan. In 2006 the International Trumpet Guild awarded Jones its Award of Merit, which is presented to individuals who have made “substantial contributions to the art of trumpet playing through performance, teaching, publishing, research, composition, or support of the goals of the Guild.”

In addition to performing and recording with the Western Brass Quintet, Jones held positions in the Wichita Brass Quintet and the Wichita and Kalamazoo symphonies. As a soloist, he has been featured with numerous professional and university-level orchestras and bands including the American Wind Symphony, Kalamazoo Symphony Orchestra, and Santa Fe Chamber Symphony. His performances abroad include concerts in Sweden, Switzerland, Germany, The Netherlands, Great Britain, Russia, The People’s Republic of China, Thailand, and Korea. He may be heard on the CRI, CRS, ASUC, Mark, Capstone, Dubois, Hourglass, SMR, Sonica, ALAM, and Summit recording labels.

Jones has twice been elected president of the International Trumpet Guild and three times as secretary, in addition to serving on its board of directors. Other professional affiliations include Phi Mu Alpha Sinfonia, Kappa Kappa Psi, Pi Kappa Lambda, and Music Teachers National Association. His articles have appeared in the International Trumpet Guild Journal.

Greg Fitzgerald, Music Librarian

Greg Fitzgerald came to WMU in 1981 from Atlanta, where he supervised the music library and listening center at Georgia State University. Greg received the Bachelor of Arts in music cum laude from Wake Forest, a Master of Music in musicology from GSU, and Master of Librarianship from Emory.

Greg directed the library’s move to Dalton Center in 1982 when it became the Harper C. Maybee Music and Dance Library. He serves on the University Libraries faculty as liaison to the Departments of Dance and Theatre and the School of Music, providing collection management and research and instructional support to all three disciplines. Under his leadership the library’s physical and electronic collections have grown dramatically, paralleling the remarkable growth of WMU’s performing arts programs over the last three decades.

Greg has been active in the Midwest Chapter of the Music Library Association, serving as its newsletter editor for seven years and hosting the chapter’s annual meeting in 1998. As program annotator for the Chamber Music Society of Kalamazoo and the Merling Trio, he has written notes for more than 220 works by some 70 composers. He has sung with numerous choral groups throughout the area, including the Grand Rapids Choir of Men and Boys and WMU’s Grand Chorus. In 1999 he was initiated into Pi Kappa Lambda, the music honorary society, by WMU’s Beta Sigma Chapter.

In retirement Greg plans to remain in Kalamazoo with his life partner Bill Spaid, enjoying the area’s many offerings in the fine arts and opera seasons in Chicago.
Margaret Albrecht (BM’13) was selected for the Master of Music program at the University of Michigan, studying clarinet performance.

Hana Beloglavec (BM’11) completed her Master of Music degree at Yale University and has been admitted to the Doctor of Musical Arts program in trombone performance at Northwestern University. Northwestern admits only one doctoral trombone student every two years, and the award includes a full tuition scholarship and a work stipend. In April, Hana won second place in an annual competition sponsored by the Musicians Club of Women in Chicago, and she was accepted into the AIMS Festival Orchestra for a 5-week long festival in Graz, Austria.

John Bertrand (BM’13) accepted a position at Clio (Mich.) Area Schools teaching 5/6 band and general music.

Jazz alumni were prominent at the most recent Jazz Education Network national conference in Dallas. Justin Binek (MM’02) gave an impressive performance. Christine (Helferich) Guter (BM’93) directed her group, PST, from Cal State Long Beach, kicking off the conference on Thursday evening. Kate (Prather) Reid (BM’92), who now heads the vocal jazz program at the University of Miami, presented her group, Extensions. Johnaye Kendrick (BM’05) also appeared on the main stage. Johnaye and Christine were also featured in separate concerts at WMU during the fall 2013 semester as part of the Distinguished Alumni Series.

Joanna Bozin (BM’11) accepted a position as a string teacher at Detroit Country Day.

Thalea Davis (BM’11, BA’11) was accepted into the ethnomusicology doctoral program at the University of Chicago.

Lisa Della Pia (BA’11) is a research associate with the Lyric Opera of Chicago.

Patrick Echlin (BM’08) was named the Santa Cruz Valley Unified School District’s 2013 Teacher of the Year in Rio Rico, Ariz.

Christian Euman (BM’13) was recently accepted into the Thelonious Monk Institute of Jazz Performance at the UCLA Herb Alpert School of Music. He was selected among applicants from around the world for the prestigious honor. This tuition-free, two-year program accepts one ensemble of musicians, which will study both individually and as a small group, receiving personal mentoring, ensemble coaching, and lectures on the jazz tradition. They are also encouraged to experiment in expanding jazz in new directions through their compositions and performances. The Institute of Jazz Performance students and instructors present a number of major concerts and community outreach programs throughout the United States and overseas. Since the program’s inception, students have studied with Kenny Barron, Dee Dee Bridgewater, Ron Carter, Jack DeJohnette, Herbie Hancock, Barry Harris, Roy Haynes, Jimmy Heath, Dave Holland,
Wynton Marsalis, Danilo Pérez, Dianne Reeves, John Scofield, Wayne Shorter, Horace Silver, and Clark Terry, among many others. At WMU, Euman studied jazz drum set with Keith Hall, performed in all of the top jazz groups including the Advanced Jazz Ensemble, and was a recipient of the Senior Jazz Award.

Anthony Funaro (BA’07) was appointed Vocal Music Teacher at Eaton Rapids (Mich.) High School.

David Gailey (BM’10) was hired to teach choir at Traverse City (Mich.) West High School.

Lisa Gasparott (BM’91) is an Investigator with the Office of the Inspector General of the Intelligence Community in Washington, D.C.

Stephanie Gregoire (BM’13) accepted the middle school choir director position at Cityside Middle School in Zeeland, Mich. In August 2013, Stephanie traveled to Cape Town, South Africa, for a Village Harmony “study-performance” expedition. While she was there, Stephanie learned traditional South African songs and dances through the aural tradition and participated in cultural exchanges. She made the connection to Village Harmony when the School of Music hosted Mollie Stone at WMU in the fall 2012 semester for a Convocation and a choral workshop day.

Mac Harris (BM’13) was accepted into the Cincinnati College-Conservatory of Music to pursue his Master of Music degree.

Sara Harris (BM’13) is a Life Enrichment Manager at Sunrise at Fox Hill in Bethesda, Md. She works in one of the facility’s dementia units.

Chelsea Helm (BM’13), Brooke Lauritzen, Nich Mueller (BM’13), and Jack Shale (BM’13), also known as Four Corners, released their debut, self-titled CD.

Keith Horn (BM’99) has been hired as a composer for the new Disney animated series The 7D, which is scheduled to begin airing in the summer of 2014.

Valeria Jonard (MM’12) won the Duo Alcantarra-Terrazas contest in 2013. This program involves a stipend for a composition for the guitar/flute duo. The work will be performed nationally and possibly internationally with an opportunity for a professional recording.

Kyle Karum (BM’12) is the Vocal Music Teacher (grades 5–12) at Prairie Heights Community Schools in LaGrange, Ind.

Caroline Koebel (BM’97) released a new CD: Honoring the Passage. The recording honors the music held sacred at end-of-life. The release was celebrated at a concert on May 16 at St. Luke’s Episcopal Church in Kalamazoo and featured hospice music therapists Laura Pawuk, David Melbye, and Koebel, as well as a host of local guest artists and fellow alumna Gretchen Ross (BM’04, MM’11).

Cecilia Kozlowski (BM’08) won a horn position in the President’s Own U.S. Marine Band.
Matt Landon (BM’12) won third prize in the Montreux International Guitar Competition in Switzerland and was selected as the guitarist for the house band of The Grammy Cruise, a new concept theme cruise featuring Grammy winning and nominated artists rotating on a weekly basis.

In July and August 2013, alumnus Adam Lenz (BM’12, MA’13) was in residence during the 2013 Watermill International Summer Program in Watermill, N.Y. He worked with a team of over 70 international artists in concept and development workshops with avant-garde director and designer Robert Wilson and guest artists including Marina Abramovic, Dieter Meier, and Isabella Rossellini. Following the summer program, Lenz worked with Wilson and London-based composer Dom Bouffard to develop Monsters of Grace II, Wilson’s first ever radio drama. The work premiered in a live recording session at the Zentrum für Kunst und Medientechnologie in Karlsruhe, Germany in November 2013. The final radio version will premiere in June 2014 on a broadcast through SWR2 in Germany and feature recordings by Lady GaGa, Isabella Rossellini, Isabelle Huppert, and others. Lenz also was a sound consultant on Wilson’s video portraits of Lady GaGa that were displayed at the Musée du Louvre in Paris from November 2013 through February 2014. Lenz’s current collaboration with Wilson, a production of Eugene Ionesco’s Rhinoceros, is scheduled to premiere in July 2014 at the Teatrul National “Marin Sorescu” in Craiova, Romania. In addition to his work with Wilson, Lenz is currently serving as the Graduate Fellow in Electronic Music Composition at the Hartt School of Music in Hartford, Conn. His multimedia work Sloth was featured at the Electronic Music Midwest Festival in Kansas City, Kan. in October 2013 and at the Ammerman Center Biennial Symposium on Arts and Technology in New London, Conn. in February 2014. Both performances were presented by alumnus violinist Abderrahman Anzaldua (MM’12). Two of Lenz’s short films were also presented during the International Streaming Festival for Audio Visual Art based in The Hague, The Netherlands and online in December 2013.

Music Therapy alumna Angel Leung (MM’11) was interviewed in March 2013 by The Pilot, a Northern Indiana local newspaper, about the establishment of a new music therapy program in the special education classroom in a local elementary school. In the interview, she briefly explained the benefits of receiving music therapy services in a group setting in terms of attention span, participation, and socialization skills. Angel also presented her thesis research “The Reentry Experience of International Music Therapy Professionals from the Asia Pacific Rim Area” in concurrent sessions in both the American Music Therapy Association’s Great Lakes Regional conference and the AMTA conference in April and November, respectively. She shared her expertise in international music therapy issues and her presentations were well received. Angel was also invited to give guest lectures at the Chinese University of Hong Kong, Hong Kong Institute of Education, and Hong Kong Baptist University on music therapy during her visit back home in December 2013/January 2014. In her presentation, she demonstrated her knowledge in music therapy and her journey of being a music therapist. During her stay in Hong Kong, she was also interviewed by Radio 4 of the Chinese television station. Angel Leung received her Bachelor of Music degree in music education from WMU and a master’s degree in studio music and jazz from the University of Miami.

Piano performance alumna Barbara Lieurance (BM’98) presented a solo recital on May 2 at the 2014 Gilmore International Keyboard Festival. Her program included WMU composer emeritus C. Curtis-Smiths’ groundbreaking Rhapsodies, as well as as a first performance of WMU alumnus Stephan Moore’s (BM’96) Moving Target.
In October she traveled to Vancouver to perform a commission from Canadian composer John Oliver with the “Inside the Piano, Outside the Box” program and a workshop at the University of British Columbia. Her ongoing commissioning project opened its fall season at the Open Sound series in Somerville with music by composers Hubert Ho, Margaret McAllister, and Stephan Moore.

In May 2013, Dennis Lundgren (BM’75) earned a Ph.D. in leadership from Andrews University in Berrien Springs, Mich. He is an adjunct professor in the Ed.D. program at Aurora University in Aurora, Ill.

Kristyn Macqueen (BM’13) was selected for the Master of Music program at DePaul University, studying clarinet performance.

Michelle Mailhot (BM’96) was accepted into the graduate program at the University of Central Florida for the Master of Music degree.

Chris Momcilovich (BM’10) was appointed Director of Bands at Negaunee (Mich.) Public Schools.

Blake Morgan (BM’13) has been singing with two Grammy nominated groups: Conspirare and the Trinity Wall Street Church in New York City. He also performs regularly with Pomerium, a group specializing in music of the Renaissance. During the summer of 2014, Blake will be performing with the Santa Fe Desert Chorale. The previous summer, he was selected for and performed as a soloist in the Madison Early Music Festival for its Handel Aria Competition, and he performed with Yale University’s Norfolk Chamber Choir. As a member of the Aaron Garcia Band, Blake won a DownBeat Student Music Award for Best Pop/Rock Group. The group is working on its first full length CD, scheduled for release in the summer of 2014. Blake is also working on his first CD of all original music about the Upper Peninsula of Michigan called Houghton-Hancock Hum-Alonghs. He was featured on Revolt Television (Puff Daddy’s TV station) playing guitar and singing with a pop artist from Detroit named Daniel Wilson, with whom Blake signed under U.K. based record label Zap to perform in New York City at Glasslands as the headlining act. Most recently, Blake accepted a position in Cantus, the full-time, professional men’s ensemble from Minneapolis. He performed with the group on its Baltic Cruise Tour to England, Denmark, Germany, Estonia, Russia, Finland, and Sweden with NPR’s “A Prairie Home Companion” hosted by Garrison Keillor.

Charlotte Munn-Wood (BM’13) was awarded a scholarship to the graduate contemporary music program at the Manhattan School of Music.

Ryan Noe (BM’08) is in his final year of course work for the Doctor of Musical Arts degree at Boston University. He performs as Principal Trumpet of the Glens Falls (N.Y.) Symphony and is an instructor of classical trumpet at Northeastern University in Boston.

Youyang Qu (BM’13) was selected for the Master of Music program at the Mannes School of Music in New York City, studying violin performance.

Jason Raetz (BM’08) is the Cadet Choir/Master Choir Director of the Phoenix (Ariz.) Boys Choir, a position he has held since 2011.

Guitarist Adam Smale (BM’09) released his newest CD, Out of the Blue, in March 2014. Shortly after its release the recording was featured in the “New and Noteworthy” section of iTunes. Adam continues to perform professionally in the New York City area.

Jordan Snellenberger (2007–12) was hired by Thompson Tutoring in Kalamazoo. The company is expanding into the music therapy field, and Jordan is active in helping to design and develop a program.
for them. She also works part time as a music therapist for a private Christian school in Kalamazoo.

Jenna Thomas (BM’11), MT-BC, works for Easter Seals Midwest in Poplar Bluff, Mo. and provides music therapy services to individuals on the Autism Spectrum. In February 2014, Jenna completed advanced training in Neurologic Music Therapy in Fort Collins, Colo. and is now a Fellow in the Academy of Neurologic Music Therapists.

Sara Tipton (BM’13) became a board certified music therapist in May 2013 and has been serving in AmeriCorps NCCC (National Civilian Community Corps) this past year in Sacramento, Calif.

Two WMU trombone graduates gave presentations at the Big 12 Trombone Conference, held at Texas Tech University in January 2014. Chris Van Hof (BM’06) presented a session titled “Trombone 21, Bringing Genre Versatility to the Trombone Studio,” and Jeremy Marks (MM’10) presented “The Orchestral Trombonists’ Guide to the Bass Trombone and Its Excerpts.”

Chris Van Hof (BM’06) completed his Doctor of Musical Arts degree from the University of Wisconsin–Madison in May 2014 and accepted a tenure-track faculty position as Assistant Professor of Trombone and Euphonium at Colorado State University beginning fall 2014.

Martin Van Klompenberg (BM’06) won the bassoon audition in the 323rd Army Band “Fort Sam’s Own” in Fort Sam Houston, Texas.

Mike Wawrzynski (BM’13) accepted a position as the band director at North High School in Bakersfield, Calif.

Sam Weber (BM’10, MA’11) was named a semifinalist in the ISB International Bass Competition, to be held at the Eastman School of Music in June 2014.

Marshall Werling (BM’13) accepted a band director position with Marshall Public Schools in Michigan.

Karin Yamaguchi (BM’13) was accepted into the graduate program at Scuola Universitaria di Musica in Lugano, Switzerland.

Molly Zebell (BM’13) was awarded a graduate assistantship to pursue the Master of Music degree at the University of Florida.

Music alumna and violinist Katarzyna Sokol-Borup (BM’01) performed as part of the School of Music’s Distinguished Alumni Series on Nov. 25 in the Dalton Center Recital Hall. Sokol-Borup was joined by her husband, violinist Hasse Borup. The program included works from Telemann, Prokofiev, Bartok, and Persichetti. The duo also presented a master class for WMU students while on campus.

Sokol-Borup, an accomplished violinist and pedagogue, received her undergraduate degree in violin performance from WMU as a student of Renata Artman Knific. A native of Poland, she came to WMU from the Interlochen Arts Academy. Currently on the faculty of The University of Utah, Sokol-Borup was professor of violin at Fort Lewis College and director of the Durango (Colo.) Youth Symphony. She has also served as concertmaster of the San Juan Symphony.
Mary Bullock passed away on Saturday, June 22, 2013. She raised a family of four children and was an enthusiastic volunteer for numerous organizations. Bullock was employed as a Library Assistant in the Education Library at Western Michigan University, retiring after 20 years of service. She was an active member of First United Methodist Church of Kalamazoo, where she was involved with Stephen Ministry, United Methodist Women, and Communities in Schools of Kalamazoo, among many other activities.

In addition to time with her family, she loved attending concerts and was an avid supporter of WMU’s School of Music. She was married to Donald Bullock, past Director of Western’s School of Music.

Jack J. Frey, a retired Western Michigan University music faculty member, died unexpectedly Wednesday, May 8, 2013. He was 91.

Frey came to WMU in 1951 as a vocal music teacher and retired in 1987 as assistant professor emeritus of music after more than 36 years of service to the university. Music was his profession, his passion, and his life.

He initially taught choral music for several years as a member of the University’s Campus School faculty, in addition to serving on the WMU faculty. He was a longtime director of WMU’s Campus Choir and Men’s Glee Club, directed several other campus choral groups, and gave private voice lessons.

Frey served as director of music at First Methodist Church in Kalamazoo for nearly all of his adult life and also directed many community choral groups, including the South Haven Men’s Glee Club and the Kalamazoo Oratorio Society, which annually stages Handel’s Messiah.

Before coming to WMU, Frey was choral director at Grand Rapids (Mich.) Central High School from 1946 to 1951. He was a member of numerous state and national professional organizations, such as the Michigan Music Education Association, National Association of Teachers of Singing, Intercollegiate Music Council, and National Association of Methodist Musicians.

Frey served in the army during World War II as a chaplain’s assistant. He earned a bachelor’s degree from WMU in 1943 and a master’s degree from the University of Michigan in 1951 as well as did additional study at both Michigan State and Northwestern universities.

Joseph Work, age 82, died Feb. 7, 2014 in Kalamazoo. Work received his bachelor’s and master’s degrees from the Eastman School of Music. He joined the Army and was in the 7th Army Symphony, touring extensively in Europe. When he returned to the U.S. he attained his Doctor of Musical Arts degree from the University of Michigan. Work taught in the Music Department at Western Michigan University and was principal violist with the Kalamazoo Symphony Orchestra for 35 years.
The Bullock Performance Institute

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Tickets: $12 (Seniors $10, Students $5) at Miller Auditorium or Dalton Center ticket office before the performance.
Free admission for WMU music majors, staff, faculty.

FALL 2014

Renata Artman Knific, violin
Silvia Roederer, piano
Wednesday, Sept. 17, 2014

Western Brass Quintet
Wednesday, Sept. 24, 2014

TRI-Fl, jazz trio
Wednesday, Oct. 1, 2014

University Jazz Orchestra performs
Scott Cowan’s Emerald Suite
Wednesday, Oct. 8, 2014

Trio Globo, world music
Wednesday, Oct. 22, 2014

Birds On A Wire and KLOrk
Wednesday, Oct. 29, 2014

Western Winds
Wednesday, Nov. 5, 2014

University Percussion Ensemble
Wednesday, Nov. 12, 2014

Western Wind Quintet
Wednesday, Nov. 19, 2014

SPRING 2015

WMU Voice Area Showcase
Wednesday, Jan. 21, 2015

Sonic Escape, flute, violin and cello
Wednesday, Jan. 28, 2015

Van-Anh Vanessa Vo,
Vietnamese Music
Wednesday, Feb. 4, 2015

WMU Jazz & Dance
Collaboration: METRICS
Wednesday, Feb. 11, 2015

Third Coast Percussion
Wednesday, Feb. 25, 2015

Kontras Quartet, string quartet
Wednesday, March 4, 2015

Ensemble Dal Niente
Wednesday, March 18, 2015

Birds On A Wire and Guest Composer Robert Carl
Wednesday, March 25, 2015

Mivos Quartet
Wednesday, April 1, 2015

New Sounds Festival 2015

The New Sounds Festival highlights some of the best contemporary music in the world. The festival has featured the genre-bending 20-member new music ensemble Alarm Will Sound, International Contemporary Ensemble, Dither Electric Guitar Quartet, Ensemble Dal Niente, and numerous premieres by WMU’s new music group Birds On A Wire. The schedule for the 2015 festival appears below and information on the concerts can be obtained by calling (269) 387-4678.

Third Coast Percussion
Wednesday, Feb. 25, 2015

Ensemble Dal Niente
Wednesday, March 18, 2015

Pianist Kari Johnson
Monday, March 23, 2015

Birds On A Wire and Guest Composer Robert Carl
Wednesday, March 25, 2015

Mivos Quartet
Wednesday, April 1, 2015

Composers Concert I
Friday, April 3, 2015

Composers Concert II
Monday, April 6, 2015
This Honor Roll recognizes those persons and agencies who contributed to the School of Music in 2013. The number of years since 1970 that each donor has contributed is indicated to the left of each name. Western Michigan University and the School of Music express sincere appreciation to all who have made the Annual Fund Campaign a success. Your generosity and support reflect pride and confidence in what we are doing, and we appreciate that very much. Thank you!

Every effort has been made to ensure that all listings are as complete and accurate as possible. Occasionally, however, errors do occur. Please report any errors to the School of Music at (269) 387-4671.
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3 William Wrigley, Jr. Company Foundation