

The Pro Musician

Summer 2018

Promoting Musical Excellence

Pro Musica supports the College of Musical Arts by inviting the participation of alumni, friends, parents and the Bowling Green community in a wide variety of musical events and by providing financial support for music students.

CMA Welcomes New Faculty Dr. Brittany Lasch and Dr. Richard Schnipke



Dr. Brittany Lasch

Join us in welcoming Dr. Brittany Lasch and Dr. Richard Schnipke—the most recent additions to the College of Musical Arts esteemed faculty.

Dr. Brittany Lasch was originally selected to fill the one-year trombone position. After a national search this past year, she was the overwhelming choice of the committee and in April, was officially named professor of trombone instruction at BGSU.

Although Lasch has a highly successful career as a trombonist, her earliest musical experience came from the guitar. When she was only five-years old her uncle, a professional guitarist, presented her with

her first musical instrument. He helped develop her beginning musical skills. In 4th grade she began violin lessons, but once she selected the trombone in 5th grade, her fate was sealed.

While receiving degrees from Manhattan School of Music, Yale and Boston universities, Lasch maintained an active performance schedule. She has won several national competitions and has soloed with the U.S. Army Band, the Queens Symphony and the National Repertory Orchestra among others. Additionally, she has performed with numerous orchestras throughout the U.S. and abroad. Most recently, she was a winner of the prestigious Astral Artist's 2017 National Auditions resulting in a series of solo recitals in and around Philadelphia. She is also the new principal trombonist for Michigan Opera Theatre in Detroit.

In addition to Lasch's active performance schedule, she is deeply committed to education. Before coming to BGSU she maintained a fulltime private studio in Massachusetts. She was especially fond of her experience with beginners. Lasch commented, "Learning how to not only succinctly explain music and the trombone to beginners but also keep them engaged, is something that I still work on at all levels." She also enjoys the fact that some of her former students are now her colleagues and she has had the opportunity to perform with them. In addition to her private teaching, she has presented master classes at Louisiana State University, Towson University and the Boston University's Tanglewood Institute.

After a year at BGSU, Lasch is very excited about the opportunity of working long term with her students. Among other projects, she will be leading the BGSU Trombone Ensemble at the Midwest Trombone Euphonium and Tuba conference in November.

This past year has been so full for Lasch that she has not had much time to explore the area beyond BGSU. However, an avid runner, she was happy to complete her first full marathon in Toledo's Glass City Marathon.



Dr. Richard Schnipke

Dr. Richard Schnipke is no stranger to the CMA as he initially entered the college as a freshman saxophone major.

At the suggestion of his resident advisor, he tried out for the University Men's Chorus directed by then longtime choral director and faculty emeritus, Richard D. Mathey. Through this experience, he discovered a new passion changing his major to vocal education. He returns full circle as director of the chorus, which so greatly impacted his musical life.

After completing his bachelor's degree at BGSU, Schnipke had a very successful career teaching in Ohio public schools. He continued his studies at Ohio State University receiving both his master's and a doctorate from the institution. Through his work at OSU, he was later invited to apply for a position in the choral department and spent the next four years directing the Women's Glee Club, teaching choral methods, vocal pedagogy and supervising student teachers. Schnipke would go on to become the director of choral activities at Xavier University. While at XU, his Edgely Vocal Ensemble performed at the American Musicological Society's International Conference in Vancouver. In addition, Schnipke has also presented at conferences of the National Association for Music Education, the American Choral Directors Association and the Ohio Music Education Association on the incorporation of Dalcroze Eurhythmics in the choral rehearsal.

When Schnipke learned of the opening in the choral department at the college, it seemed like fate. Winning the position has indeed brought him "full circle." BGSU is where he began his passion for singing in choirs and he is thrilled to return to those roots—educating and inspiring future vocalists. In addition to conducting the University Men's Chorus, he also leads the Collegiate Chorale, and teaches undergraduate and graduate classes in choral music and choral performance.

Professionally, he is a proud member, and tenor section leader, of the Cincinnati Vocal Arts Ensemble. He also serves as president of the Ohio Choral Directors Association.

When not singing or leading vocal groups, Schnipke and his husband, Mike, enjoys traveling, with New York City as one of their favorite destinations to see the Broadway shows. With their home recently renovated, they are looking forward to working in the yard during the summer.

— *Bernice Schwartz*
(BGSU alumna and member, Pro Musica Board)

We Will Miss You!

The Pro Musica Board said good bye to the following board members at the 2018 Spring meeting: Dr. Christopher Dietz (vice president), Thomas Headley, Paul Hoverman, Dr. Thomas Rosenkranz and Karol Spencer (former vice president and president).

Dietz will be on leave next year and Rosenkranz has accepted a position as chair of the piano department at the University of Kansas City. We wish him well in his new journey.

Longtime members Headley and Hoverman will be enjoying time with their families and retirement.

Karol Spencer was honored for her long-time service to Pro Musica and as an inspiration to the many CMA students she has influenced during her time on the board. Her 18 years of service to Pro Music includes: 10 years as president, 3 years as an executive committee member and vice president and 4 years on the board! Her steadfast love and passion for Pro Musica, and of the students in the college, is legendary. It will be difficult to replace any of these individuals, but Karol's smiling face and infectious joy of life will be sorely missed by all the board.

The many "faces" of Karol Spencer



Student Essays



Yimin Wu at Radio Television Hong Kong

Yimin Wu

Match Making Concert 2018
Emerging Composers X Emerging Performers
Radio Television Hong Kong
Hong Kong
April 4 and 6, 2018

Match Making Concert 2018 – Emerging Composers X Emerging Performers is a project organized by the Hong Kong Composers' Guild and Radio Television Hong Kong (RTHK). Young musicians are selected for the project, where composers under the age of 30 from Hong Kong, to collaborate with young performers who have previously participated in another RTHK program, Young Music Makers.

Nine composers participated in the program this year, with each of them composing for a certain combination of instruments, including the option for Chinese instruments. My composition performed on the concert was written for tenor and piano, *The Peaceful Stars* 星空. Composers are required to take part in two rehearsals and were interviewed during the concert. This was my first time being interviewed for a radio program. The two MCs asked some intriguing questions, such as "why I chose a male voice for a female poet in the piece?" I later learned that the MC was also a composer herself.

It was a nice process to work with talented musicians and I was excited to meet some of the established composers from Hong Kong. During the rehearsals, two composers from the Hong Kong Composers' Guild (HKCG) assisted young composers, which allowed me to built new connection. There were difficulties in the rehearsal process as some of the performers were not use to the notation in one of the songs I presented. The composers from HKCG patiently guided the performers and gave me some suggestions in using more effective communications with performers during rehearsals.



From left to right: Dr. Mark Munson, Jayce Bender, Michelle Tamburo, Joshua Dufford and Dr. Richard Schnipke

Michelle Tamburo

ACDA Regional Conference
Chicago
February 14-17, 2018

Each year the American Choral Directors Association (ACDA) holds a conference to provide a professional development opportunity to choral directors nationwide. This year the Central and North Central divisions combined their conferences and held it in Chicago. The location of this conference was between the Fairfield Suites and the Swissôtel, with performances being held at the Harris Theater near Millennium Park.

The conference provided different informational sessions in teaching different techniques, reading sessions to sing new music suggested by other choir directors and featured concert sessions.

There were two different sessions I perceive to have been the most valuable to my career. The first one focused on how to recruit new members into your choir. Anywhere from simply learning your student's friend's names as they pass you in the hallway or reaching out to study halls during your class time and talking to the students about joining. My favorite method was from a teacher who bought pizzas, took them into the cafeteria and told the non-choral students if they could match pitch they got a free piece. I plan to apply most, if not all of these methods when I have my own choir. Another session I found to be helpful was called "Game of Tones." Dr. Zachary Durlam, from the University of Wisconsin Milwaukee, taught multiple strategies and warm-ups/exercises to achieve a particular tone color you are looking for from students in your own choral program. He focused on breath support, focusing the tone, resonance, individual vowel shapes and exploring different weights and colors.

Tamburo cont.

My time in Chicago, attending the ACDA Conference was brought to fruition as I attended 10 different concerts with multiple ensembles from the two different conferences. To hear what other universities and high schools are doing with their ensembles and listening for different repertoire to possibly use is an experience, I believe every musician should have. The location for the conference created a unique way to connect with many other choral directors. The recruiting session gave me new ideas to improve my own program and Game of Tones will allow me to share this knowledge with other students in the College of Musical Arts.

Estate Gifts to Pro Musica

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

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

Contact Kristina Devine, director of development, BGSU Foundation, at 419-372-9213 for a confidential conversation about how easy it is to continue your support of future students through Pro Musica.

2018 Douglas Wayland Chamber Music Competition

The 11th annual **Douglas Wayland Chamber Music Competition** was held on March 24–25 in Bryan Recital Hall.

Thirteen undergraduate and graduation chamber ensembles performed in this year's competition.

Winner of the graduate division was the trio **Landlocked Percussion**, with **Autumn Trio** winning the undergraduate division. Landlocked is comprised of percussionists Emanuel Bowman, Jerry Emmons and Nicholas Fox. Members of the Autumn Trio are Gretchen Hill, clarinet; Ling Na Kao, violin, and Varissara Vatcharanukul piano.

Second place was awarded to the following ensembles. Undergraduate Division—The Fifth Circle Reed Quintet with Ava Wirth, oboe; Kendra Sachs, clarinet; Jennifer Bouck, bass clarinet; Nicole Grimone, bassoon, and Andrew Hosler, saxophone.

Graduate Division – Segetem Quartet with Soren Hamm, soprano saxophone; Claire Salli, alto saxophone; Jonathan Kierspe, tenor saxophone, and Piyaphon Asawakarnjanakit, baritone saxophone.

1. Landlocked Percussion – Emanuel Bowman, Jerry Emmons and Nicholas Fox
2. Autumn Trio – Ling Na Kao, Gretchen Hill and Varissara Vatcharanukul
3. Fifth Circle Reed Quintet – Ava Wirth, Kendra Sachs, Andrew Hosler, Jennifer Bouck and Nicole Grimone
4. Segetem Quartet – Soren Hamm, Claire Salli, Jonathan Kierspe and Piyaphon Asawakarnjanakit

Photos provided by David Dupont, founder of *BG Independent News*. His frequent writing on the arts can be read at bgindependentmedia.org



Tom Maddigan

43rd Annual International Trumpet Guild Conference
San Antonio
May 29 - June 2, 2018

From May 29 to June 2, I had the privilege to attend the 43rd Annual International Trumpet Guild Conference held in downtown San Antonio.

Throughout my time there, I was able to browse the incredible showroom, which had vendors and companies displaying their trumpets, and other trumpet accessories to try or to purchase. I was also able to attend countless performances, master classes, competitions and clinics and mingle with other trumpet players of all ages, ranging anywhere from young students to professional musicians to older come-back players who just love to play trumpet.

The atmosphere was very casual; people, including some big names in the trumpet world, were walking around looking for the event that they wanted to attend, and when they weren't interested in one, they could explore the city and the Riverwalk. Because of this, I was able to approach and talk to some world-renowned soloists including Doc Sev-



From left to right: Konnor Masell, David Abbuhl, Tom Maddigan, Alexa York, Enrico Solito and Ben Dubbert at the 2018 ITG Conference in San Antonio.

erinson, Phil Smith, Ryan Anthony and Jose Chafer.

They offered insight to not only the technical side of trumpet playing, but also the lifestyle of being a professional musician. It was humbling to hear of their own struggles and how they got to where they are now, especially Ryan Anthony.

He was diagnosed with an incurable cancer in 2012, and shortly after founded The Ryan Anthony Foundation and held concerts titled CancerBlows in order to help fund scientific research. Meeting him was an honor, and hearing his story helped me see the true power that music can have.

When there was down time, my colleagues and I were able to explore the city and its beautiful attractions. It was fun to walk around downtown because we would see other conference attendees

wearing the same red name tags that we had, so there was already a sense of camaraderie and familiarity when exploring this new place.

I personally have been to San Antonio before to visit family and it was so nice to be able to actually get dinner with them on the Riverwalk. We were also able to give the Alamo a visit and be reminded of the historical significance that the city has.

Through my experience at this conference, I feel that I have strengthened my relationship with music, with my instrument and with the music community. I was also able to become closer with my fellow BGSU colleagues Konnor Masell, Alexa York, Ben Dubbert, David Abbuhl, and Enrico Solito. I cannot thank Pro Musica enough for helping me get here!

August is Renewal Month

Watch your mail next month for renewing your pledge to Pro Musica for 2018-2019. If renewing online, be sure to choose the "Pro Musica Fund." Pledges to the fund are used to support travel to conferences, festivals, competitions and tours nationwide and throughout the world to students in the college.



Dr. Kimberly
Cole-Luevano
and Jessica
Pollack

Jessica Pollack

Clarinet Lessons and Master Classes
University of North Texas
Denton, Texas
April 26-30, 2018

With support from Pro Musica, I was able to travel to Denton, Texas to study with clarinet instructors at the University of North Texas.

Through private study and master classes, I received instruction on clarinet choirs, embouchure, orchestral excerpts and more. My trip included a lesson with Dr. Kimberly Cole-Luevano, a master class with Gregory Raden, the UNT clarinet studio class, the Wind Symphony and Symphonic Band concert, and the Denton Arts and Jazz Festival. I also met with the head of the Texas Center for Performing Arts Wellness, Dr. Kris Chesky, about research and applications of research for performer wellness.

I am so excited to return to Bowling Green and share everything I have learned, particularly in regard to embouchure and orchestral excerpts. My instruction went into great detail about embouchure in a way that supplemented and complemented my instruction at BGSU.

With a better understanding of how the muscles around my mouth support reed vibrations, I have more stability in my tone production and can also share this information about shape, musculature and muscle activation with my students and classmates. I discovered that problems in sound stability and quality I had previously assigned to air flow might actually be caused by a variable and unstable embouchure. The information about my embouchure also included adjusting my breathing to opening my jaw downward rather than lifting my top lip. This provides more stability to the onset of sound and matches the natural way we normally breathe.

I also received detailed instruction on orchestral excerpts and auditions from Dallas Symphony principle, Gregory Raden. He addressed audition materials from standard works of Mendelssohn, Stravinsky, Beethoven and Ravel, including guidelines on articulation, dynamics, phrasing, tempos and more. Instruction covered B-flat and E-flat clarinet parts and practice and audition strategies for principle and second clarinet positions.

Chesky, from the Texas Center for Performing Arts Wellness, shared research from the center—particularly research on the benefits of playing with a neckstrap. We discussed how the note referred to as “open G” is the most stressful on our hands due to how our grip on other notes helps support the strain on our thumb. This news surprised many clarinetists (myself included) because it is one of the easiest notes to remember and one of the first notes clarinetists learn. He also discussed the difficulties of sharing well-

ness findings and implementing changes to create healthier performers. The classical music world can be rather traditional and sometimes researchers find it difficult to convince judges, instructors or performers to adapt to healthier equipment or strategies when they do not match norms in the field. After hearing him explain the divide between research and dissemination of findings, I found that my own research interests align much more with epidemiology and policy enacting than I previously realized.

I also met several of the graduate student clarinet players during this visit. In addition to simply gaining new clarinet friends, we discussed teaching materials and strategies, audition strategies and experiences, clarinet equipment and which clarinet studios and instructors around the country I might benefit from working with. One of the clarinetists gave my name to a small chamber music festival for which she is unavailable so I have the potential to be hired over the summer.

In addition, my trip overlapped with several concerts. I saw performances by the Wind Symphony and Symphonic Band during their tribute concerts to retiring Professors Scott, Brian Bowman, and Scharnberg. Pieces included an arrangement of clarinet standard, *Molly on the Shore* and an arranged version of a Mozart aria for clarinet, horn and euphonium. I also attended the Denton Arts and Jazz Festival, seeing multiple jazz performances across two days.

This trip was a wonderful opportunity and I am so excited to apply everything I have learned over my summer practice and to share all this information with the Bowling Green community.



Stephanie DePauw
and Rebecca Shields
outside Miller Auditorium
at WMU

Stephanie DePauw

College Band Directors National Association
North Central Division Conference
Western Michigan University
Kalamazoo, Michigan
February 22-24, 2018

This year was my first attending this conference, and I hope to attend again in the future, as I learned so much in such a short period of time. Rebecca Shields, another BGSU undergraduate student, and I were the only undergraduate students at the conference, which put us in an interesting and enjoyable situation where quite literally everyone knew more than we did and had more experience, so any time anyone spoke, we learned something new.

One session, the round table discussion of problems facing band programs at small colleges, was particularly interesting. Directors

shared problems they faced at their small colleges and offered suggestions and ideas to help colleagues. Many of the problems discussed, such as covering instrumentation, recruitment and choosing appropriate repertoire were problems I had not previously considered in that setting, and many useful strategies were offered. I enjoyed this session in particular because the problems and strategies are applicable to any program I step into in a K-12 school system, as well as being applicable to teaching collegiate musicians. It also gave me a better idea of what it is like to teach at a small private college and made me realize that there are many more of these colleges than I had imagined.

Another great session I attended was an unexpected opportunity I greatly enjoyed. I had known that Dr. Mallory Thompson, professor of conducting and ensembles at Northwestern University, was giving a conducting symposium, but I was unaware we would be able to sit in even though we hadn't signed up to participate. I observed her working with professors of other universities for probably an hour and picked up a number of tips to improve my own conducting.

In addition to attending sessions and discussions, I also attended multiple concerts over the course of the weekend. The only high school ensemble to perform, the John Hersey High School Symphonic Band, performed *Rhythm Stand* by BGSU alumna Jennifer Higdon. This piece is one that I am currently teaching to the students in the

High School Academy Band program at BGSU, so it was interesting to hear it performed live by a high caliber group. It also was exciting to see multiple works by an esteemed BGSU alumna presented at an event of this nature.

Over the course of the weekend, I heard great performances, listened to knowledgeable professors speak on topics of interest, and watch Thompson work her magic. This conference turned out to be a great experience that taught me how to be a better teacher now and in my near future as a K-12 music educator, but it also confirmed my desire to continue my education to the doctoral level and participate fully in the world of academia that I got a taste of at this conference.

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