



BAYLOR

School of Music

Semper Pro Musica

December 2016 Newsletter

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From the Dean



As I write this from my office in Roxy Grove, Jones Concert Hall is a source of constant preparation as the Baylor Symphony Orchestra prepares to present music by Smetana, Mullikin (featuring the 2016 Concerto Competition Winner Brittany Bonner on oboe), and Brahms; the Wind Ensemble prepares to host guest conductor H. Robert Reynolds and to perform Karel Husa's incredible *Music for Prague 1968*; and the Choral/Orchestral Program prepares for A Baylor Christmas for December 1 and 2. It's a great time in the life of the school. In addition to all of these activities, on November 11 the School closed the application process for the first round of the Semper Pro Musica Solo and Chamber Music

Competition with a total of fifty-eight applications received in the solo competition and seventeen applications received from chamber groups. This translates into approximately 25% of the total student music major population participating in the first round of the competition. The finals, set to be judged by an external panel of judges, will take place in February, and from there we are set to present our winners in Weill Recital Hall on May 25, 2017, at the Carnegie Hall Complex in New York City. Thank you for your ongoing support of the School of Music. Please read on to learn about the many diverse things happening all across McCrary Music Building and the Waco Hall Complex.

Gary Mortenson, Dean

School of Music Intersects with Campus and Community

Oso Musical is an organization founded in 2012 by Russell Gavin (Associate Professor, Baylor

School of Music) and Chelsea Middleton (Baylor BME 2006, MME 2014) to serve Waco-area school-age children with special needs. This semester, Oso Musical has already welcomed nine student participants and nearly tripled the number of Baylor music major volunteers. Master Teacher and retired elementary music educator Elisa Crowder (BME 1981) leads the classes that utilize the Orff-Schulwerk teaching methodology to increase music literacy. Oso plays musical games, sings songs, explores instruments as a group, and, of course, there is lots of dancing! For more information, email Program Director Jill Gusukuma (Baylor BME 2010, MME 2012) at osomusicalbaylor@gmail.com



BU Music Education major Jenna Hernández with Oso Musical student

St Martin's Voices, a resident professional a cappella singing group from St Martin-in-the-Fields, London, spent several days in September performing and creatively collaborating with Baylor choral students. St Martin's is under the artistic leadership of conductor Andrew Earis. The Reverend Sam Wells, Vicar of St Martin-in-the-Fields, gave historical insights on choral music presented in religious settings over four centuries in England. Highlights of the group's stay included a recital at Truett Seminary, Chapel performances for all Baylor freshmen, and a joint performance at Armstrong Browning Library with Baylor's chamber choir of female voices, Bella Voce.



St Martin's Voices and Bella Voce at Armstrong Browning Library

Our Students

School of Music Student Ambassadors is a group that was formed this fall by Admissions and Recruiting Coordinator Mary Sage, with the help and assistance of Dean Mortenson and Assistant to the Dean Kathy Johnson. The purpose of this group is to assist the School of Music in recruitment of incoming freshman, graduate, and transfer students by being a direct link between the School and potential students and their families. The first group of students to serve as ambassadors includes Luke Camarillo, Ana Done, Carl Feaster, Nathan Freemyer, Sarah Holevinski, Kelsey Kipp, Patrick Lenz, Casey LeVie, Nicole Matthys, Emily Monk, Shannon Skillman, Megan Taylor, and Kendall Walling. Student Ambassadors will act as facilitators to explain information and procedures with regard to auditioning into the School, and as advocates for the quality of the School's degree programs and instruction. They are not expected to answer every question about Baylor or the School of Music, but rather to be liaisons that help prospective students and their families feel at ease, so they can leave campus visits/audition days with a better sense of what our music majors do and what they represent. That "personal touch" will also give them a specific person to follow up with, should they have questions after they leave campus.



Members of the Baylor School of Music Student Ambassadors, with Admissions and Recruiting Coordinator Mary Sage (far right)

This November, the School of Music hosted its first **BearShadow** event. Student Ambassadors were on site to direct and accompany almost fifty prospective woodwind, brass, and percussion students who came to campus to “shadow” our current students for a day. BearShadow participants attended music theory and music history classes, studio open houses, ensemble rehearsals, and a Wind Ensemble/Symphonic Band Concert with guest conductor H. Robert Reynolds. It was a wonderful opportunity for prospective students to get to know our campus, students, faculty, and facilities. We are looking forward to the possibility of being able to do this event again next year. Thank you to all of the faculty who helped make this event possible!



BearShadow participants come together on stage in Jones Concert Hall

Baylor Voice Students Compete in the Texoma National Association of Teachers of Singing

(NATS) Conference

Randall Umstead, Vocal Division Head in the School of Music, is pleased to report the results of the Texoma NATS Conference that included hundreds of students drawn from the states of Texas, Oklahoma, and New Mexico. Baylor had twenty-eight semifinalists in the college divisions (approximately 12% of the total participants), including the following finalists (approximately 14% of all finalists):

Hannah Hyden – 3rd Place (tie), Freshman Women

John Jovicich – 4th Place, Freshman Men

Preston Hart – 3rd Place, Freshman Men

Carly Orr – 5th Place, Sophomore Women

Austin Rabon – 2nd Place, Sophomore Men

Casey Klopp – 4th Place (tie), Senior Women

Andy Eaton – 3rd Place, Graduate Men

The college competition involved 477 students, including vocal students from SMU, TCU, Stephen F. Austin, Oklahoma City University, the University of Oklahoma, the University of New Mexico, and several other universities and direct, regional competitors with Baylor University. This was an excellent showing for Baylor, our faculty, and our students. Baylor faculty returned ready to continue teaching the wonderful assemblage of students all across the Vocal Division.



David Medina, sophomore music major pursuing the BM in percussion performance, placed 2nd overall in the Percussive Arts Society International Convention's Keyboard Competition – College Division. There were seventeen other participants from across the United States in the competition. Six Baylor percussion majors and Baylor percussion professor Todd Meehan were with David in Indianapolis to see and hear his performance in the competition, and to support him as the conference unfolded.

Chandler Davis, Michael Incavo, Patrick Lenz, and Spencer Sosnowski, students from the saxophone studio of Michael Jacobson, were featured on Michael Colgrass's composition *Urban Requiem*, performed as part of the Wind Ensemble concert on October 27 in Jones Concert Hall. In the program notes for *Urban Requiem*, the composer wrote: "A requiem is a dedication to the souls of the dead. *Urban Requiem* might be described as an urban tale, inspired by the diversity of random impressions. I thought of our urban areas, where the saxophone was spawned, and of the tragedies and struggles that occur in this environment daily. But I was also inspired by the energy and power of our cities and the humor inherent in their conflicts. I feel that the saxophone is particularly well suited to express the variety of emotions required for this idea because it can be not only highly personal and poignant in character, but also powerful and commanding. It can howl like a banshee or purr like a kitten. In short, the saxophone is perhaps more like the human voice than any other instrument." Mr. Colgrass was scheduled to be in residence the week leading up to the concert, but illness prevented him from coming to Baylor. He was, however, able to be with the Wind Ensemble

in rehearsal via Skype and was able to convey a message to the audience the night of the performance through the same means.

Our Faculty



Timothy McKinney (theory) presented a paper titled “Scheme and Schism in Rore’s *Mia benigna fortuna*” at the joint conference of the Society for Music Theory and the American Musicological Society on November 5, 2016, in Vancouver, Canada.



Eka Gogichashvili (violin) and **Kae Hosoda-Ayer** (piano) presented a lecture-recital on the life and works of nineteenth-century violinist/composer Henryk Wieniawski on Saturday, November 12, in Roxy Grove Hall. Professor Gogichashvili discussed the development of violin pedagogy brought about during the time Wieniawski lived, and how he influenced that development. She also detailed the circumstances of Wieniawski’s life, both professional and personal. The highlight of the afternoon, however, was her performances of four technically and musically challenging compositions drawn from different artistic and chronological periods of Wieniawski’s life.

Isaiah Odajima (conductor), and **Wiff Rudd** (trumpet soloist) teamed up with the Baylor University Symphonic Band to present Paul Dooley’s *Coast of Dreams* in Jones Concert Hall on October 17. Mr. Dooley was in residence during the week of the performance. This two-movement work is a musical tribute to early Los Angeles. In the composer’s notes, he states: “Inspiration came when I visited El Alisal, a rustic home built by Charles Lummis in the late 1800s, located in Arroyo Seco in northeast Los Angeles. When at El Alisal, I discovered one of the first Southern California lifestyle magazines, *Land of Sunshine*, published by Lummis beginning in the late nineteenth century. I began to hear a composition, in two movements, as an emotional, cultural, and musical exploration of this romantic vision of Southern California.” The first movement featured Wiff Rudd on extended solo passages performed from behind the ensemble.



(left to right) Isaiah Odajima, Paul Dooley, Wiff Rudd, and members of the Baylor University Symphonic Band trumpet section after the performance of Dooley's *Coast of Dreams*

Jun Qian (clarinet) and **Kae Hosoda-Ayer** (piano) have collaborated on a new solo album titled *East Meets West, Volume II*. The following excerpts are extracted from a review by Osiris Molina that appeared in *The Clarinet*: “Qian shines in a transcription by the composer for E-flat clarinet and sheng of Chen Yi’s *Three Bagatelles from China West*. One of the marvels of this album is how the clarinet incorporates contemporary techniques to emulate sounds from ancient Chinese wind instruments... This recording is dedicated to the memory of Baylor clarinet students Jack Stewart and Laura Onwudinanti, and Qian honors them with beautifully executed performances of new and important music linking two fertile musical cultures. His technique is very fine, and his tonal flexibility simulating the Chinese wind instrument sound world is always first rate.”



Our Alumni

Cara Trask Dailey (BM 2011) teaches flute at the University of Evansville. Cara has won the National Flute Association 2016 Piccolo Artist Award, a first for a Baylor graduate.



Paige Brown Fremder (BM 2011, MM 2013) currently serves as flute/piccolo with the United States Army Band, “Pershing’s Own,” in Washington, D.C., and teaches private flute lessons in Fairfax County, Virginia.



Ben Gatzke (BM 1998) has been appointed to the governing board of the Department of Information Resources. Ben is currently president and CEO of Total Management, Inc., in Fort Worth, Texas. He is a member of the Jewel Charity and a member of the Baylor School of Music Board of Advocates. In addition to his BM, he holds the Master of Business Administration and Master of Science in Information degrees from Baylor University.

Garrett Jones (BME 2012) is a DMA candidate in clarinet performance at the University of Michigan.

Teresita Lozano (BME 2010) is a PhD candidate in ethnomusicology at the University of Colorado and has a new position with Rocky Ridge Music Academy in Boulder, Colorado, where she is the coordinator of a new program similar to Venezuela’s “El Sistema.”



Alcides Rodríguez (BM 2006) has held the position as second and bass clarinet with the Jacksonville Symphony, third and bass clarinet with the Atlanta Symphony, and as guest bass clarinet with the New York Philharmonic, touring with them in Europe.



Heather Martin Rodríguez (BM 2007) served as substitute clarinet with the Jacksonville and Alabama Symphonies, and as a substitute with the New York Philharmonic on tour in Europe. Alcides and Heather have both served as adjunct clarinet faculty at the University of Georgia – Athens. They co-own Rodríguez Clarinet Services in Atlanta, Georgia.



Letriell White (BME 2011) is adjunct clarinet professor at Texas Southern University and is a D’Addario representative. She is a busy free-lance musician in Texas.

Amanda Witt (BME 2008) was a scholarship recipient to the Tanglewood Festival in 2016.

Abby Yeakle (BME 2012) is enjoying her Fulbright Year experience in Vienna, Austria, where she is learning about the nuances of sound and pedagogy associated with the Viennese oboe versus the French Conservatory oboe most commonly employed in the United States. She reports that learning the fingerings of the Viennese oboe is going better than she expected. Pictured is her first day in Vienna, when she was introduced to her Fulbright affiliate and heard him play at the Volksoper. After the opera, he let her try out the Viennese instrument backstage.



Abby Yeakle playing a Viennese oboe backstage at the Volksoper in Vienna

Our Future

Board of Advocates

In April 2016, the School of Music hosted the first meeting of the Baylor University School of Music Board of Advocates. The board is composed of alumni and business and professional leaders who are committed to the vitality of the School of Music at Baylor University. The Board helps the School of Music to strengthen its educational, creative, research, and outreach programs, improve its facilities, expand its base of support, and serve its alumni.

The Board of Advocates includes Oliver and Greta Abtahi, Babs Baugh, Wayne Fisher, Ben Gatzke, Georgia Green, Giancarlo Guerrero, Carey and Stacie Hendrickson, Kurt Kaiser, Trammell Kelly, Lyndon Olson, Jr., Allison Peterson, Nathan and Michal Taylor, James Williams, and Betty Wilson.

If you are interested in joining the Board of Advocates or giving to the School of Music, please contact Clayton Ellis, Director of Development, School of Music, Baylor University:
Clayton_Ellis@baylor.edu

Our Calendar

The School of Music presents more than 350 performances each year, the vast majority of which are free to the public. To view our schedule, visit: <http://www.baylor.edu/music/index.php?id=863427>

Performances of Baylor's major ensembles in Jones Concert Hall are presented via live web streaming. To access the schedule and link to live streamed events, visit: <https://www.baylor.edu/Music/index.php?id=935526>

NOTE: Baylor does not archive live-streamed performances.

To receive a weekly schedule of School of Music events, contact Richard Veit:

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