



BAYLOR

School of Music

Semper Pro Musica

February 2016 Newsletter

School of Music Announces National Recognition for Two Major Performing Ensembles

The Baylor Symphony Orchestra and **Baylor Wind Ensemble** have been named first- and second-place winners, respectively, in the American Prize Competition's University Division for Orchestra and for Winds. The American Prize grew from the belief that a great deal of excellent music being made in this country goes unrecognized and unheralded, not only in major cities, but across the country: in schools and churches, in colleges and universities, and by community and professional musicians. The honor recognizes and rewards the best that America produces, without bias.

Mia Orosco, senior violinist and BSO concertmaster, said that for the past four years, she has marveled at the talent, depth, integrity, and passion within the Baylor Symphony Orchestra. "It is incredibly moving to be a part of a collection of students who strive not only to sound like a professional orchestra, but to honor the music left to us to interpret by the composers who wrote it. Watching this music program from my hometown of Waco climb to national success is especially inspirational."



Patrick Lenz, who performs on saxophone with the Wind Ensemble and is majoring in composition, says the recognition is “a real honor for the Baylor School of Music. However, the recognition is not why we work to perform at such an exquisite level; we work to perform at such a high level for the glory of God and for what music means to all of us.”

Stephen Heyde directs the Baylor Symphony Orchestra, and Eric Wilson conducts the Baylor Wind Ensemble. The Symphony Orchestra is a repeat winner, having won first place in the 2014 University Orchestral Division. The Baylor School of Music was the only university to be a finalist and to place in both divisions of the 2015 American Prize Competition. To learn more about The American Prize, visit: www.theamericanprize.org

Our Students



Brittany Bonner, an oboe student of Doris DeLoach, has been named the winner of the 2016 Baylor Concerto Competition. Brittany will perform David Mullikin’s Oboe Concerto (1999) with the Baylor Symphony Orchestra in the fall semester of 2016. Other finalists in the Concerto Competition included **Brian Bires** (viola student of Kathryn Steely), **John-Micah Braswell** (piano student of Bradley Bolen), **Joseph Duque** (violin student of Eka Gogichashvili), **Trey English** (trombone student of Brent Phillips), **Jillian Gardner** (organ student of Isabelle Demers), and **Regan O’Connor** (trumpet student of Wiff Rudd). The judges were: Harry Elzinga (professor emeritus from Baylor University), Andrei Kurti (Northwestern State University of Louisiana), Don Little (University of North Texas),

Staci Spring (Stephen F. Austin State University), and Kiyoshi Tamagawa (Southwestern University).

Jillian Storey, a master’s degree flute student of Francesca Arnone, visited her alma mater, Tennessee Technological University, to work with the flute studio last November. She was invited back by Dr. Roger Martin, professor of flute, to talk to his students about navigating the graduate school application process, beginning a career in music, and healthy practicing and playing to avoid injury. Students had a lot of questions, and Jillian was able to provide information, based on her experience as a Baylor graduate student, about applying for graduate work as well as her experience with body awareness and in establishing healthy practice habits. She was also given opportunities to work with TTU music students individually.



The Baylor University Wind Ensemble will tour areas of Houston on February 7-9 in advance of

their performance at the Texas Music Educators Association (TMEA) Convention in San Antonio on February 11. The Baylor Wind Ensemble has gained national recognition, with lauded performances at national conventions of the College Band Directors National Association and the Midwest International Band and Orchestra Clinic. Highlights of the TMEA concert will include the world premiere of *Mavericks* by Paul Dooley and William Bolcom's *Concerto Grosso for Saxophone Quartet and Wind Band*. The performance will feature four Baylor student saxophonists. Concerts are free of charge.



Tour Schedule:

Sunday, February 7

9:30 AM—Second Baptist Church (Houston, TX—Woodway campus)

3:00 PM—Cinco Ranch HS Performing Arts Center (Katy, TX)

Monday, February 8

10:00 AM—Clear Fall HS Auditorium (League City, TX)

Tuesday, February 9

9:30 AM—Pearland HS Auditorium (Pearland, TX)

7:00 PM—The Clarion at Brazosport College (Lake Jackson, TX)

Wednesday, February 10

3:00 PM—Reagan HS Auditorium (San Antonio, TX)

Thursday, February 11 (TMEA Convention)

4:00 PM—Lila Cockrell Theatre (San Antonio, TX—Henry B. Gonzalez Convention Center)

The Baylor University A Cappella Choir will be performing this semester in Dallas, Shreveport, and Nashville. Repertoire for this semester's appearances will include works by Bach, Barnum, Bruckner, Debussy, Jenkins, Jennings, Stanford, Esenvalds, Chatman, Harris, Todd, and Webbe.



Tour Schedule:

Saturday, February 20

7:00 PM – Highland Park United Methodist Church (Dallas, TX)

Friday, March 4

7:00 PM – Broadmoor United Methodist Church (Shreveport, LA)

Sunday, March 6

10:30 AM – First Baptist Church of Nashville (Nashville, TN)

6:00 PM – First Baptist Church of Nashville (Nashville, TN)

Thursday, March 17 (Home Concert)

7:30 PM – Baylor University, Jones Concert Hall (Waco, TX)

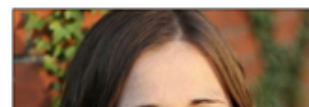
Our Faculty



Octavio Cárdenas (Assistant Professor/Director of Baylor Opera Theatre) has recently been announced as the stage director for the Minnesota Opera's 2016-17 production of *La Bohème*.

<http://www.mnopera.org>

Monique Ingalls (Assistant Professor of Church Music) was recently interviewed by Joan Huyser-Honig at the Calvin Institute of Christian



Worship. The title of the interview was “Why Scholars Can Stop Worship Wars” and addressed why so many conversations go awry because people and congregations do not know how to talk about what they do or value in worship. The following five key questions were posed to Dr. Ingalls as follows:



What are some of the best academic tools for understanding worship?

What other interdisciplinary tools can deepen an understanding of worship?

What interdisciplinary methods do you use most?

Who are your conversation partners?

What is an example of a research insight that applies to a specific congregation?

To read Dr. Ingalls’s responses to the questions, visit:

<http://worship.calvin.edu/resources/resource-library/monique-ingalls-on-why-scholars-can-stop-worship-wars>



Michael Jacobson (Professor of Saxophone/Associate Dean for Operations) will be doing a clinic at the Texas Music Educators Association annual convention in San Antonio. He will also be teaching a saxophone sectional for the 6A All-State Band and supervising the new display that the Baylor School of Music will set up in the Exhibit Hall. Professor Jacobson will be performing a faculty recital in Roxy Grove Hall at Baylor on Tuesday, February 16. Joining him will be the Baylor Faculty Brass Quintet, performing a piece by Fisher Tull; organist Isabelle Demers, premiering a new work for alto saxophone and organ by Luke Mayernik, commissioned by the American Guild of Organists; and his wife, violinist Suzanne Blaker Jacobson, and pianist Cameron

Hofmann, performing a piano trio composed in the style of Brahms by David DeBoor Canfield. The piece was written in memory of saxophonist Thomas Liley, a long-time friend and colleague of Dr. Jacobson.

Todd Meehan (Associate Professor of Percussion) has seen the success of the Meehan/Perkins Duo’s work on a recording featuring composer Tristan Perich’s work *Parallels* included on *Rolling Stone’s* “20 Best Avant Albums of 2015” (listed at #12). The online listing of this album includes the following: “The Terry Riley of blipping pixels, New York’s Tristan Perich returns with a monster composition that combines his trademark blurs of 1-bit electronics with twinkles of jittering analog percussion. Through four speakers, his pocket calculator symphonies shimmer and glisten like the centipede in Centipede running a marathon. Percussionists Todd Meehan and Doug Perkins brave a gauntlet of rhythms (the score—included—looks like a Magic Eye poster) on hi-hats and tuned triangles. Together it sounds like the Atari 2600 as Steve Reich’s *Different Trains*. Perich’s wildly complex and intricate framework yields something totally mesmerizing, hypnotic and sparkling.” Seen in the photo (above, left to right) are Tristan Perich, Todd Meehan, and Douglas Perkins.



Our Alumni

Alumni Spotlight: Teresita Lozano (BME Flute, 2010)

In a recent feature article posted online, the College of Music at the University of Colorado featured Teresita Lozano's work as a PhD candidate in Ethnomusicology. Teresita came to study music at Baylor University from El Paso, where she grew up living a bicultural life. In her own words, "You can see Juárez, Mexico, from my street in El Paso. We used to take a trolley to the market in Juárez all the time. There isn't that kind of cultural tourism in that region any more." During Lozano's junior year at Baylor, she began to focus her musical studies on the role music plays in carrying on the traditions and in telling the story of various cultures, including the cultural heritage of her family. After graduating from Baylor, Teresita was a graduate fellow with the Latino Center at the Smithsonian. During her time in Washington, D.C., she developed a strong sense of the power of "musical activism." She has combined all of her interests to develop her doctoral dissertation at the University of Colorado by studying the reemergence of traditional Mexican folk song in the culture of immigrants in the United States. She states, "Ballads written in the early 1920s during the Mexican Revolution are being put into new context.... Migrants now, especially undocumented people, are transforming these songs into an expression of what it's like to be so poor that you have to come to this country, 'illegally.'" Lozano's parting words in the University of Colorado's wonderful article on her research and personal development read as follows: "My passion is—and always will be—to use my skills and experience as a musician to make a difference." (In the photo, above, Teresita Lozano is third from the left.)



To read the full University of Colorado College of Music article, visit: <http://www.colorado.edu/music/about-us/news/cultural-truths-told-music>

Catherine Rich Box (BME Viola, 2014) won the section viola audition for the Greensboro (NC) Symphony.



Rebekah Howell (BM Voice, 2014) won second place in the Scholarship Division of the Carolyn Bailey and Dominick Argento Vocal Competition of the National Opera Association. Rebekah is currently pursuing the MM in Vocal Performance at Indiana University.

Tyson Miller (BM Voice, 2010) has recently been added to the roster of ADA Artist Management.

Alex Trygstad (BM Viola, 2010) has been named the winner of the 2015 David Dalton Viola Research Competition. Alex's article —entitled *Ritornello Form and the Dynamics of Performance in Telemann's "Viola Concerto in G Major"*—was featured in the winter issue of the *Journal of the American Viola Society*. Alex is pursuing a Doctor of Musical Arts degree in Viola Performance and Literature and a Master of Arts degree in Pedagogy of Music Theory from the Eastman School of Music.



Katie White (MM Viola, 2011) had a book chapter titled "Mapping the Arts in the Healthcare Field" published in *Managing Arts Programs in Healthcare*, a unique book that provides an overview of what the arts in healthcare can achieve and how to implement the arts in the most effective manner. Katie received her DMA in Performance, Arts Administration, and Arts in Healthcare, as well as a certificate in Nonprofit Management from the University of Oregon following her BM and MM degrees in Viola at Baylor University.

Our Future

The Music Council, composed of division heads and elected faculty within the School of Music, has presented a strategic plan that aligns with *Pro Futuris*, the strategic vision for Baylor University. The five sections of the School's plan, titled *Semper Pro Musica*, are under consideration for approval and adoption by the full faculty. These sections include:

- I. Transformational Education
- II. Compelling Scholarship
- III. Informed Engagement
- IV. Committed Constituents
- V. Judicious Stewardship

The deliberations of the Music Council and the full faculty of the School of Music continually strive to honor the mission of the university as a whole: "*The mission of Baylor University is to educate men and women for worldwide leadership and service by integrating academic excellence and Christian commitment within a caring community.*" Plans call for the School's strategic plan to be made public by the conclusion of the spring 2016 semester.

The Baylor University School of Music is greatly assisted by the philanthropy of our alumni and

friends. Without endowment resources, our scholarships, infrastructure needs, new instrument purchases, faculty and student travel, and excellence initiatives would not be possible. For more information about how you might help the School of Music travel further down the road of national and international prominence, contact: Clayton Ellis, Director of Development, School of Music (clayton_ellis@baylor.edu) Phone: (254) 710-8525.

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: www.baylor.edu/music/index.php?id=863427

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

Richard_Veit@baylor.edu Phone: (254) 710-3991.



BAYLOR
UNIVERSITY

Copyright © [Baylor® University](#). All rights reserved. [Legal Disclosures](#).
Baylor University Waco, Texas 76798 1-800-229-5678

[Click here to unsubscribe from this email.](#)

%end%