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# SHOCKER SOUNDS

VOLUME 2 - 2019



**PROPEL THE FUTURE**

# ***PROPEL THE FUTURE***

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Undergraduate and Scholarship audition dates:

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To register, visit: [wichita.edu/music](http://wichita.edu/music)

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## Welcome to the second volume of Shocker Sounds!

Who are we?

We're a community that values diversity, inclusiveness, creativity, compassion, inquiry, and quality, a faculty fully engaged in creative and scholarly activities and equally engaged in the art of teaching, compassionate and thoughtful students dedicated to creating and teaching music locally, nationally, and internationally, a body of alumni who win state and national teaching awards and hold jobs in major orchestras and ensembles, a creative space home to two concert halls, two recording studios, and a dedicated chamber music venue. Wiedemann Hall houses the great Marcussen Organ—the first of its kind to be built in North America, and Steinway concert grand pianos are available in every performance space for our students, faculty and guests.

Beyond that, Wichita is the largest metropolitan area in the state of Kansas, rich in cultural diversity and artistic experiences. We are home to three major performing arts organizations in which our students and faculty regularly perform: the Wichita Symphony, Music Theater Wichita, and Wichita Grand Opera. Our jazz faculty and students perform in local clubs and festivals throughout the city. Our music education students work with teachers in Wichita's various school districts, shadowing many of our own alumni.

We provide the tools to express yourself fully as an artist and thinker so you can help propel the future of the arts wherever you go.



Aleksander Sternfeld-Dunn joined the faculty of Wichita State University in 2011. His music is performed widely throughout the United States and Europe by groups like Composers Inc., The Kiev Philharmonic, The Conundrum Ensemble, the Contra Costa Chamber Orchestra, and the Interlochen Chamber Players. Awards include a first place prize in the William R. Wiley Exposition in Fine Arts for his composition "Sonata for Alto Saxophone and Piano" in 2005 and an honorable mention for his string orchestra work "Evolutions" in the 2007 adagio competition, and Joker's Wild in the 2009 concerto competition held by the Fauxharmonic. He has also received grants from Meet the Composer and the Visual, Performing, and Literary Arts Committee. His music is published by FJH Music, Jomar Press, Dorn Publishing and can be heard on the ERM Media and Capstone record labels.

# From the Director

Director Aleks Sternfeld-Dunn discusses the school's vast potential

To the School of Music family and friends,

Earlier this summer I was sitting with my eight-year-old daughter, Ruby, while she was drawing a picture of a tree house. It was complete with two bedrooms, a kitchen, a dining room, a living room, and a dance party room. You know, standard tree house stuff.

Ruby's tree house was not limited by what could actually be, but instead focused on what it should be. Fundamentally, how can you say you have a tree house if it doesn't have a dance party room?

This is where the School of Music is right now. We have spent the last year not focusing on what our school is but instead what our school should be. We are working on rebuilding our curriculum to meet the needs of 21st century musicians. We are looking at how we can have a greater impact in the wonderful communities surrounding us. We have begun much-needed upgrades to our facilities and instruments. And we are figuring out how to better connect to our alumni and donors and cultivate new relationships with those outside of our building.

This year's issue of Shocker Sounds focuses on the students and faculty helping us see our potential and the donors helping us reach it.

I have been on the faculty here at Wichita State for nine years, and over that time I have seen numerous budget cuts, the loss of faculty positions, a decrease in student and faculty support, rising tuition, and so on. It often feels like the School of Music has been in survival mode. I am happy to say, however, that we now find ourselves switching from surviving to dreaming, moving from could to should.

Also, if you come down to our basement – room C9 – you'll find we are already equipped with a dance party room.

Aleks Sternfeld-Dunn, DMA  
Director, School of Music



# Faculty Updates



Dr. Ryan Beeken joins us as our new Director of Choral Activities, arriving from Indiana University of Pennsylvania. Beeken's choirs have performed at state, regional, and national Conventions of the American Choral Directors Association and have been invited to perform for state and regional conferences for the National Association for Music Education. A frequent clinician and festival director, Beeken is regularly engaged as a conductor, clinician, and adjudicator throughout the United States and internationally.

We've seen a few departures, we have wonderful new hires to announce, and we'll update you on the faculty's summer activities



Rachelle Goter is our Assistant Educator of Clarinet. She is currently in her seventh season as clarinetist with the Wichita Symphony Orchestra, principal clarinetist with the Wichita Grand Opera, principal clarinetist with Ballet Wichita, and solo clarinet with the Lieurance Woodwind Quintet. In addition, Goter performs with the Ad Astra Clarinet Quartet, comprised of Kansas University clarinet professors. Ms. Goter also served as principal clarinet in the Wichita Wind Ensemble Professional Band for seven years.



Dr. David MacDonald is an Assistant Professor teaching Music Theory, Composition, and Technology. His music has been performed at venues around the world, including Carnegie's Weill Recital Hall. David has been honored by the BMI Student Composer Awards, the Sinquefield Family Foundation, and Michigan State University Honors Competition. He has been commissioned by the Hastings College Symphonic Band, h2 Quartet, and others. David is one of the founders of SoundNotionTV, a podcast network about music and the arts.



Jim Pisano is our full-time Assistant Professor of Saxophone and Jazz Ensembles. A multi-woodwind specialist, his numerous invitations as a performer and teacher have taken him to nearly every state in the United States as well as Europe and South Africa. Pisano has shared the stage as a soloist with many jazz luminaries. Currently, Pisano maintains an active performance schedule - most notably as a member of the saxophone section of the Jazz Heritage Orchestra.

## Thank you for the memories!

The School of Music wishes to express its thanks to our faculty whose paths have taken them to other opportunities. Dr. Michael Hanawalt, Director of Choral Activities, has taken a position at Florida State University as Director of Graduate Choral Activities.

Justine Sasanfar, Assistant Professor of Piano Pedagogy and Class Piano, will be moving to Florida, where she will teach private piano lessons and engage with the local pedagogy community.

Assistant Professor of Violin, Dr. Betul Soykan, will be heading to Atlanta to teach and perform.



Pianist Dr. Meg Gray will be joining the School of Music as an Emergency One Year Hire in Piano Pedagogy. Meg Gray has most recently been on the faculties of Eastern Illinois University and Lincoln University of Missouri, where she taught piano pedagogy, class piano, and music theory. Dr. Gray holds a PhD in Piano Pedagogy from the University of Oklahoma.



Dr. Imani Mosley is another Emergency One Year Hire in Musicology. A musicologist and digital humanist, she earned her PhD from Duke University in 2019, where her dissertation ("The queer things he said") covered Benjamin Britten's post-war operas. Her digital humanities work includes digital and computational musicology and sonic mapping.



Dr. Tim Jones is an Emergency One Year Hire as an Assistant Professor of Violin. He also currently serves as Associate Concertmaster of the Wichita Symphony Orchestra. He holds degrees in Music Education and Violin Performance, having received his doctorate in Performance at the Federal University of Rio Grande do Sul in Porto Alegre, Brazil.



Jesse Koza joined us as our Coordinator of Music Admissions in January. Just easygoing, sometimes silly. Even kooky! Or zany! Absurd! Okay, we're cutting him off there.



**Dr. Timothy Shade, Director of Bands, has taken on the role of Associate Director, School of Music.**



**Professor William Flynn, Director of Jazz Studies, has taken over as Graduate Coordinator.**

## New Roles



# Faculty Summer Activities

**Julie Bees**, Professor of Piano at WSU since 1986, once again spent several weeks in June in Malaysia at the prestigious UCSI Institute of Music (Kuala Lumpur), where she is a Visiting Professor. Julie joined cellist Leonid Shukaev, Associate Professor of Cello at WSU and Visiting Artist-in-Residence at UCSI, to perform a Cello/Piano Duo Recital in Kuala Lumpur and in Melaka, Malaysia. Julie and Leonid joined violinist Evgeny Zvonnikov to perform as the Orfeo Trio, which also performed in several venues throughout Thailand, including Bangkok and Pattaya, before returning to the U.S. in mid-July.

Assistant Professor of Tuba **Phillip Black** played with Music Theatre Wichita, taught brass/chamber music at Camp Allegro Wichita, and prepared new material for a Faculty recital.

Assistant Professor of Voice **Dr. Cristina Castaldi** was the soprano soloist for Carmina Burana with the Wichita Symphony Chorus this June. The concert took place in the Smetana hall in Prague.

Professor of Viola **Catherine Consiglio** was the Artistic Director and co-founder of Wichita's summer festival Chamber Music at The Barn, where she chose repertoire, hired performers, and set rehearsal schedules. She was also busy practicing and performing in nine concerts.

Associate Professor of Organ **Lynne Davis** had three important organ recitals plus a lecture this past summer with the American Guild of Organists' North Central and Great Lakes Regions, the Great Lakes Regional AGO Convention, and the Festival d'Orgue de Sens in France.

Director of Jazz Studies and Assistant Professor of Guitar **William Flynn** recorded a new album of original jazz music called Seaside.

**Dr. Mark Foley**, Coordinator of Contemporary Media and Professor of Double Bass, played with the orchestra of the Colorado Music Festival in Boulder. He also played a concert with Chamber Music at the Barn and toured with the rock band

Dustin Arbuckle and the Damnations.

Director of Opera Studies and Associate Professor of Voice **Alan Held** completed a run singing Scarpia in Tosca with Washington National Opera at the Kennedy Center. He then sang Balstrode in Peter Grimes with the Sydney Symphony in Australia and taught for the fourth summer at the Wagner Institute.

Associate Professor of Trumpet **Dr. David Hunsicker** played lead trumpet with Music Theatre Wichita and principal trumpet with the Lancaster Festival Orchestra in Lancaster, Ohio.

Assistant Professor of Flute **Dr. Carmen Lemoine** presented at the Athens Institute for Education and Research's 10th Annual International Conference on Visual and Performing Arts in Athens, Greece. In August, she led the WSU FluteShox studio and choir to the National Flute Association's annual convention in Salt Lake City.

**Dr. Pina Mozzani**, Director of Voice Studies and Professor of Voice, headed to Italy for the month of June to facilitate the Canta in Italia program. Students there experienced total immersion,

daily Italian classes, daily voice lessons, and coaching with Italian conductors, among other opportunities.

**Dr. Steve Oare**, Director of Winds and Percussion and Professor of Music Education, was the program director for the WSU Summer Kodaly Program. Afterward, he taught two classes for students who were working on a three-summer Master's degree. He spent the remainder of the summer working on a book with Dr. Timothy Shade, Associate Director of the School of Music and Director of Bands, covering conceptual learning in the band rehearsal.

Associate Professor of Percussion **Gerald Scholl** headed to Italy for two weeks and then performed his 23rd season with the Colorado Music Festival in Boulder.

Assistant Professor of Voice **Michael Sylvester** headed to Mexico for two weeks in late June where his summer program, the San Miguel Institute of Bel Canto, celebrated its Fifth Anniversary. In late July he was in China teaching at the iSing! International Young Artist Program.



# 2018 - 2019 in Review and Beyond

The '18-'19 academic year continued to be one of growth and import for the Wichita State University School of Music




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Dr. Kelly St. Pierre won a Fulbright for the 2019-2020 school year

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Dr. Elaine Bernstorf received the Faculty Senate President's Distinguished Service Award

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William Flynn won the 2019 Excellence in Creative Activity Faculty Award

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Dr. David MacDonald was part of the team recognized by the ASCAP Foundation Deems Taylor/Virgil Thomson Media/Internet Award for the Composer Diversity database

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Undergraduate Abbi Faflick was elected President of the Collegiate Chapter of the Kansas Music Educators Association



## The Machine

The most visible contribution to the school's success was the implementation of our new marching band, the Shocker Sound Machine, which we previewed in last year's issue.

Debuting this past winter, the Machine performed for upwards of 10,000 people at once.

While their reach was limited in their inaugural season, we are looking to expand the number of basketball games and activities covered in the coming years.



**Off campus,** our regional presence continued to spread. Our faculty and students completed multiple tours, covering Oklahoma, Nebraska, and Missouri, reaching nearly twenty schools in the process:

- Dr. Mark Laycock and the WSU Symphony worked with various high school and youth orchestras in Omaha, Lincoln, and Kansas City

- Our Madrigal Singers, under the direction of Dr. Tom Wine, performed at the Kansas Music Educators Association's annual conference and held a multi-day tour of Oklahoma City-area schools

- Dr. Laycock, Catherine Consiglio, and Leonid Shukaev worked with dozens of students in high schools around Norman and Edmond, Oklahoma

- Finally, the WSU FluteShox flute choir, led by Dr. Carmen Lemoine, performed at the National Flute Association Convention in Salt Lake City, Utah this August

Recruitment continues to rise, with more than 125 undergraduate auditions taking place this year. A majority of those students have committed to WSU, netting us an overall growth of 10% in new undergraduate student matriculation from last academic year.



The School of Music continues to work toward building for the future. One top priority for the school is the complete rebuilding of a curriculum rooted in 19th century practices.

We have already taken great strides to modernize our other offerings, from the livestreaming of events ([facebook.com/WSUSchoolofmusic](https://www.facebook.com/WSUSchoolofmusic)), to an increased social

media presence, to new instruments for the Shocker Sound Machine.

Now we must make sure our students are fully prepared to make classical music in a modern world, and we would urge you to consider giving to help us fully implement our vision of a 21st-century musical education.



# Practice, Practice, Practice

New York City, get ready because the WSU choir department is coming! The Wichita State University A Cappella Choir under the direction of Dr. Tom Wine has been invited as the core choir for a performance of *Requiem for the Living* by Dan Forrest in New York City's Carnegie Hall. How do you get to Carnegie Hall? It takes diverse talents, a lot of work, and some help.

Being invited to Carnegie Hall is a tribute to the success of the WSU choral program. The opportunity to be part of this performance is a remarkable chance for our students to display their talent in a truly iconic venue. The choir will spend four days in New York City rehearsing. The final concert will be on May 30, 2020.

Many of our students have never been to New York. In terms of cultural enrichment and personal development, this is an opportunity for both music majors and non-majors to see the very best in New York. While much of their time will be spent in rehearsal, students will have opportunities to explore a city with diverse styles of music, art museums, and theatre.

Ten years ago, the WSU choir made its first trip to perform in the Big Apple. They saw a new Broadway show by a young composer named Lin Manuel-Miranda (you *may* have heard about his latest show, *Hamilton*). This spring, the lights of Time Square, MOMA, Lincoln Center, and the Met are all open for WSU students. A highlight of the trip is a post-concert dance cruise around the Statue of Liberty.

Singing in Wiedemann Hall on the WSU campus is always a wonderful experience. Singing in Carnegie Hall is another level. The memories will last a lifetime.

*by Dr. Tom Wine*





# ON GIVING BACK





# Propel the Future

Coordinator of Music Admissions Jesse Koza reflects on why he gives back to his colleges - even though his amounts are small - and offers a few ideas on how to wrap your mind around preventing loans for others when you're still paying yours off.

It is an ineffable truth of life that we cannot fully place a value on something until it is over or gone, if we are ever able to do so. We do try to anticipate, whether consciously or not, performing various levels of cost risk analysis on every aspect of our lives. Is Netflix worth an additional \$2 per month? Do I want to watch all six minutes of this cat video? Is that cookie really worth the additional 2,000 steps? But we won't know the answer, for sure, until later. Perhaps until much later.

I'm a millennial, though I'm one of the old ones. I have student debt, a lot of it. Like many millennials, my purchasing power is lower than I anticipated it would be at this point. This is not a complaint; I love my job, and I love the path I've followed to get here. It is just a truth: my ability to value something is different from a peer who made a career somewhere else - in the corporate world, for instance. So when I look at the numbers on my Great Lakes account, numbers

my 18-22 year-old self couldn't truly fathom, I'm left to wonder, was it worth it?

The answer always comes near instantaneously: yes, it was.

My time in college was worth it because of the memories made, the experiences had, and the knowledge and skills gained. Acquiring that awareness can be difficult - I was lucky enough to have a mentor who pushed me away from perfectionism and toward acceptance. Today I believe it would be much easier for my generation and subsequent ones to acquire that mindfulness, that ability to breathe in the most difficult situations, if they had one less zero on their own student loans.

So why have I had such a hard time giving back?

My main reasoning was simple, even understandable: I was still paying for my own education. It took me a long time to figure out



a solution, a way of thinking that got past my own hang-ups. I had to start thinking about these gifts not as a drop in a bucket, not as an obligation, but as a small payment for the individual experiences I enjoyed. The direction flips in my mind from time to time – sometimes I'm paying for something I've done, sometimes I'm paying for someone else to have the same experience – but they're always meant to honor the past and give someone else a chance.

So many memories, all of them priceless to me in a way, given a value and passed on to someone else. That's why, even if I can't give much, I make each donation meaningful to me: "For dinner with Dimitri", "For time volunteering with Hope", and "For too many orders of Pizza Hut Cheese Bread". Those little phrases get me to smile and enjoy giving back what small amounts I can.

I would challenge you to try thinking the same way. It's easy to be jaded, believing it isn't worth it. I would argue the opposite: we made it through. And together, we can make life a little bit easier for those behind us.

# MUSIC MOVES US

President Joe Emery gives us a brief description of Music Associates, the community-based giving organization for the WSU School of Music



The WSU Music Associates is dedicated to providing funding for scholarships and graduate assistantships to students in the School of Music, with some additional funding going toward various other projects.

In past years MA has helped bring in distinguished visiting artists for residencies, contributed to help send students to various symposiums and workshops across the country, and this year will be helping send the WSU Choirs to sing at Carnegie Hall!

Over the years, Music Associates members have donated close to a million dollars to help our WSU music students receive the finest education and experiences possible, and we should reach that \$1 Million mark through the course of this academic year!

Through the generosity of our donors, many of whom are WSU Music Alumni, we make it possible for many students to pursue their dreams. We would love to have you join us in this endeavor!

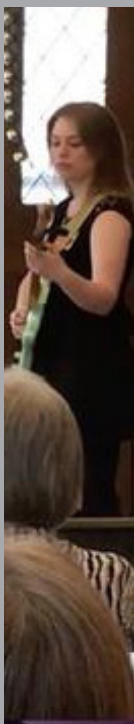


# EXCELLENCE THROUGH GIVING

Music Associates is a group of community members who pool their financial resources into a single fund benefiting students of the School of Music. Our sole purpose is to enhance the opportunities for music students at WSU. None of the projects we support are funded by state or municipal allocations, so without private funding, they simply would not occur.

Please join us in this effort to maintain the tradition of musical excellence at Wichita State University. Your support inspires musicians and transforms lives.

**Think your contribution can't make a difference?  
Think again!**



## Additional Perks With Your Donation

Because we think you deserve it

Membership in Music Associates has benefits beyond the knowledge that you're helping shape the next generation of musicians.

For instance, you will receive invitations to the Spring Soiree featuring our scholarship recipients, with great food and lovely surroundings.

You can also request a second ticket free with the purchase of one ticket to select School of Music performances.

Finally, your name will appear in the WSU School of Music concert programs alongside the rest of your fellow Associates.



**Contributions  
are tax  
deductible!**

Giving levels are:

**Principal  
\$35-\$99**

**Soloist  
\$100-\$249**

**Concert Master  
\$250-\$499**

**Guest Artist  
\$500-\$999**

**Maestro  
\$1000+**

# Music Associates - Our Donors

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 Steve English  
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 Stanley & Judy Guyer  
 John & Kathe Thompson  
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 Bill & Diann Faflick  
 Doug Woolley

## Guest Artist (\$500-\$999)

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 Mike & Reita Powell  
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## Concertmaster (\$250-\$499)

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 John & Renee Osborne  
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 Rex Shoemaker &  
 Jeanne Vance Shoemaker  
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Kirk Postier  
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 Deann Pritchard Gadalla  
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 James & Amy Mathis  
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 Alex McMahon  
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 Michael Hanawalt &  
 Justine Sasanfar  
 Michael Klaassen & Gerri Colgan  
 Amanda Elder  
 Michele Clark

## Principal (\$35-\$99)

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 James Mintern  
 John & Mary Elwell  
 Bobby & Nelda Parker  
 Robert & Judith White  
 Frank Thomas &  
 Jacqueline De Koster Thomas  
 Mary Lou Adams  
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 Betty Partridge  
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 Sean Borst

# A Selection of Your Donations at Work

## STUDENT AWARDS

Joanne Goodman Award  
Chase Liby

Lieurance Junior Award  
Braeden Held  
Joseph Richey

Lieurance Senior Award  
Julia Pottinger

The Presser Undergraduate  
Scholar Award  
Taylor Bradley

## CANTA IN ITALIA VOICE SCHOLARSHIPS

Crandall, Kathleen  
Faflick, Abbi  
Garcia, Hecter  
Gomez, Mary-Michael  
Lehl, Emily  
Melendez, Beatriz  
Pottinger, Julia  
Ruckman, Ashley  
Trawick, Duncan  
Wade, Anna  
Whitmer, Maria

## 17th ANNUAL KONRAD WOLFF-ISLE BING

### CHAMBER MUSIC AWARDS

2019 Judge: Richard Young,  
violinist of the esteemed  
Vermeer Quartet

### First Prize

Ann Walenta String Quartet  
Addison Wegerle, violin  
Leah Rosales, violin  
Ricardo Cavalcante, viola  
Daijana Wallace, cello  
Leonid Shukaev, Coach

### Second prize

Shocker Brass Quintet  
Sam Natvig, trumpet  
Emily Mudra, trumpet  
Vivian Chang, horn  
Michael Dawson, trombone  
Braeden Held, tuba  
David Hunsicker, Coach

## GIFTS

You're invited to join others in supporting the education of our talented music students. Your donation will support student scholarships, guest artists and purchases that will enable us to stay competitive. You may donate to any of these funds listed here or inquire on how to start a scholarship. All gifts are welcome.

Patrons of Music  
Music Associates  
WSU Band Support Fund  
Music Student Enrichment Fund for Orchestra  
Jazz Arts Support Fund  
Choral Activities  
Voice Study Abroad  
String Improvisation Fund  
Clarinet Fund  
Organ Recital Fund  
Band Instrument Repair Fund

## MAKING YOUR GIFT

Every gift makes a difference. Please be as generous as you are able.

### Give Online

[wichita.edu/foundation](http://wichita.edu/foundation)

### GIVE BY CHECK

Please make your check payable to WSU, note the fund name on the memo line and send to:

School of Music  
1845 Fairmount, Box 53  
Duerksen Fine Arts Center  
Wichita, KS 67260

For any questions about giving, please contact:

Ann Marie Siegwarth  
at the WSU Foundation  
(316) 978-3945



# ALUMNI



# CFA Hall of Fame Music Inductees

The College of Fine Arts Hall of Fame honors faculty, staff, retirees, alumni, and friends as inductees to advance the interests and standards of the arts at WSU and to promote a mutually beneficial relationship between the university and the greater Wichita community.

## Angela Parrish

### *Alumni Honoree*

Millions of cinema devotees have heard Angela Parrish's buoyant vocals on "Another Day of Sun," the song that opens the Academy Award-winning film musical *La La Land*. Originally from Newton, Kansas, Angela graduated from Wichita State University with degrees in special music education and jazz piano performance. She then went on to earn a master's degree in jazz piano from the University of Northern Colorado.

Angela was awarded the 2017 Abe Olman Scholarship for Excellence in Songwriting. She

was also named a New Folk Competition Finalist in the 2017 Kerrville Folk Festival. Previously, Angela's debut CD, *Faithful and Tall*, was nominated for a pair of Independent Music Awards, with the song "Borrowed Time" later selected as a Grand Prize Winner in the John Lennon Songwriting Contest.

Angela sang backup with Ben Folds at the Hollywood Bowl and headlined Listening Rooms on a national tour. Most recently, she has been heard as a backing vocalist for Florence + the Machine on their 2018 release *High as Hope*.



## Dr. Jay Decker

*Mentor Honoree*



Jay began his musical career in high school as principal cellist in the Wichita Youth Symphony. He attended the (former) University of Wichita and was awarded the prestigious Naftzger Young Artist Award for cello performance.

In 1971, he returned to Wichita as associate professor of music and director of orchestras in WSU's School of Music. He led WSU orchestras on two European tours and in 1973 performed the first university production of Leonard Bernstein's Mass with the WSU orchestra – an ambitious under-

taking and one of many highlights during his tenure.

Jay also served as associate conductor of the Wichita Symphony, conducting the Wichita River Festival Twilight Pops Concerts, the Family Holiday Concerts, and the Young People's Concerts, among others. He officially held these roles for 25 years until his retirement from the University as Professor Emeritus in 1998, although he continued conducting and bringing music to Wichita for many years.

## Harold Decker

*Mentor Honoree*



Decker's years in Wichita from 1944-1957 were his seminal years, solidifying his belief in the inherent power of choral music to bring people together. In his first two years at the then University of Wichita's Music Department, Harold created a Madrigal group, Men's and Women's Glee Clubs, and expanded the University Chorus to 92 members.

During the following two years, the A Cappella Choir was added, and the Madrigals began to include opera productions. As the

department grew, it added new faculty and degree programs, including graduate classes.

Harold Decker had a profound influence on the early growth and level of quality seen even today in the School of Music. His devotion to fostering the highest standards in the teaching and performing of choral music, and his enduring love of his profession, are among his legacies. Harold Decker truly proved that we stand on the shoulders of those whose contributions preceded us.



# Graduating Students

## Congratulations on your achievements!

### Undergraduates

Adrienna Basic	Bachelor of Music (Instrumental Performance)
Tyler Burgess	Bachelor of Music Education (PK-12 Instrumental)
	Bachelor of Music Performance (Instrumental Performance)
Kayla Carrington,	Bachelor of Arts in Music
Jonathan Graber	Bachelor of Music (Jazz Studies; Instrumental Performance)
Jeffrey Lambertus	Bachelor of Music (Instrumental Performance)
Ryan Linares	Bachelor of Arts in Music
Kristin McGee	Bachelor of Arts in Music
Megan Plantz	Bachelor of Music (Jazz Studies)
Julia Pottinger	Bachelor of Music (Vocal Performance)
Ryan Standing	Bachelor of Music Education (PK-12 Instrumental)
Daijana Wallace	Bachelor of Music (Instrumental Performance)

### Graduates

Christopher Agnew	Master of Music (Performance)
Matthew Baker	Master of Music Education (Instrumental Conducting)
Morgan Buie	Master of Music (Opera Performance)
Kathleen Crandall	Graduate Certificate (Professional Studies in Music Performance)
Danielle Elliott	Master of Music Education
Megan Epperson	Master of Music Education
Gabriela Garzon-Avendano	Master of Music (Instrumental Conducting)
Justin Hall	Master of Music (Performance)
Christopher Jones	Master of Music (Composition)
Trevor Landreth	Master of Music (Performance)
Yingbo Liu	Master of Music (Performance)
Phillip Lopez	Master of Music (Opera Performance)
Joselyn Montanez	Master of Music (Performance)
Korbin Mulder	Master of Music (Opera Performance)
Andrew Patton	Master of Music Education (Instrumental)
Edgar Ricaud	Graduate Certificate (Professional Studies in Music Performance)
Jamie Rives	Master of Music Education
Krystin Skidmore	Master of Music (Opera Performance)
Rillagene Stone	Master of Music (Piano Pedagogy)
Joy Vigilius	Master of Music (Piano Pedagogy)
Kelly Walvatne	Master of Music (Opera Performance)
Jonathan Weatherbie	Master of Music Education (Choral)



# Alumni Updates

*We received numerous updates from our wonderful alumni, all of which we've presented here.*

*If you're an alumnus, we'd love to hear from you! Please visit our website and update us at [wichita.edu/musicalum](http://wichita.edu/musicalum)*

**Janet Macomber ('53; '55)** has had a long career, and she eventually found herself involved with the Learning Disabilities Association on the national level and working at the University of Illinois at Urbana-Champaign, analyzing profiles in order in order to determine accommodations in instruction and testing which would enable students to perform satisfactorily in their curriculum. She has presented her research at rehabilitation conferences around the world.

**Robert Thayer ('55)** is Dean Emeritus and Trustee Professor of the College of Musical Arts at Bowling Green State University. Following a career in music teaching and administration spanning more than sixty years, he is now retired in Tualatin, Oregon. Upon initially retiring at what he calls "the traditional

time," he served for more than a decade as interim music unit administrator at four institutions. The National Association of Schools of Music named him an honorary member.

**Carolyn Harner ('65; '68)** is one of the conductors of the Anthem Singers in the DelWeb community where she lives. She plays alto sax in the Bright'n Jazz Band, and she performs on clarinet in the Summit Concert Band, the Music at the Summit Adult Band Camp, and the Broomfield Methodist Church orchestra.

**David Moore ('66)** is happily retired, but he has done some volunteer work in vocal music at Matanzas High in Palm Coast, Florida. During the remainder of the year, he adjudicates in Nebraska, Iowa, and Missouri.

**Dr. Joe Utterback**

**('69)** has been on the faculty of Sacred Heart University in Fairfield, CT for nearly 30 years. Beyond Connecticut, he has completed European and American tours, as well as long-term gigs in the jazz centers of Kansas City, St. Louis, San Francisco, and currently New York City.

**Dr. Kathleen Weber ('70)** has retired from Nassau Community College on Long Island and Turtle Bay Music School in Manhattan. She maintains a private studio in Times Square.

**Dr. Brian Angevine ('71)** retired from teaching at Shawnee Mission West high school. The final 25 years of his career were devoted to gifted education, but he was also a staunch advocate for computer music. He is now living in Lawrence, Kansas and enjoys attending Kansas City Symphony concerts.

**Mark Wait ('71)** has served as the Dean of the Blair School of Music at Vanderbilt University since 1993. As a pianist, he recorded Elliott Carter's Piano Concerto with the Nashville Symphony Orchestra in 2002. The recording was a Grammy finalist for Best Classical Album and for Best

Instrumental Performance with Orchestra.

**Nancy Luttrell ('73)** retired from teaching after 32 years in the music department in 2012. She still performs with the Wichita Symphony, and since starting art classes, she has been busy with her work. She is also playing in a Chamber Music at the Barn concert this summer.

**David Hickman ('74)** retired from Arizona State University last month after 37 years. Although retired, he will be teaching part-time as a Visiting Professor at the University of Texas-Austin next year. He was inducted into the WSU College of Fine Arts Hall of Fame in 2017.

**Charlene Jozina Roberman Reynolds ('74, '05)** teaches middle school music and band classes at St. Joseph Catholic School Ost. She also composes scripture memory songs and other music for choirs and congregations.

**Stephen Fiol ('76)** is Professor Emeritus at Millikin University in Decatur, IL, retiring in 2010 after 34 years. Since retirement, he has been working as a freelance director of opera and musi-

cal theatre. He is a frequent guest director at the University of Illinois' Krannert Center.

**Jerry Juhnke ('76)** is in his 42nd year as a financial advisor with Prairie Hills Financial Group, a private wealth advisor practice of Ameriprise Financial Services, Inc. He also serves as Treasurer of the Wichita Symphony Society, and he is completing his term as President of Music Associates at Wichita State University.

**Dennis Ball ('80)** spent 23 years teaching in Dington, KS and an additional 16 in Minneapolis, KS. He retired in 2017 and now lives in Shawnee, KS.

**Collin Featherston ('86)** retired from teaching public and private music in February after 40 years. He still mentors and encourages first-year music educators.

**Julie Grasso (Snell) ('86)** is a Yamaha Performing Artist and owns a double reed business, Double or Nothing Reeds.

**Catherine Cook ('87)** has been a Professor of Voice at The San Francisco Conservatory of Music for 12 years and holds the Frederica Von Stade Distinguished Chair in Voice. She will be

singing Marcellina in Marriage of Figaro this fall at the San Francisco Opera in what will be her 28th season there.

**Lisa Hittle ('87; '91)** just retired from Friends University as Director of Jazz Programs, where she served for 30 years. She is now working full-time as a musician and music contractor.

**Elise Schowalter ('90)** accepted a full time position at the School for Creative and Performing Arts this past fall after teaching music theory at Northern Kentucky University for 16 years.

**Jean Arbeiter ('91)** has enjoyed a performing career that spans the operatic and Broadway stages. She began studying the Alexander Technique after losing her ability to sing 11 years ago. She has since begun teaching it in turn, which she describes as incredibly rewarding and fulfilling.

**Jeff Yearout ('91)** teaches computer science at Derby High School in Derby, Kansas. He is active as a musician, playing bass trombone with the Delano Jazz Orchestra, a group he has been a member of for many years.

**Andrew Bishop ('93)** maintains an active national and international career and serves as an associate professor and chair of University of Michigan Department of Jazz and Contemporary Improvisation in Ann Arbor where he teaches applied jazz saxophone, composition, and improvisation. He is a Conn-Selmer and Vandoren artist.

**Anita Chase ('97)** has moved back to Kansas and works at The Land Institute as the executive assistant to the president. In addition, she has a brand new band, The Radicles, an alternative rock group. They are playing the Smoky Hill River Festival and looking forward to many more shows in Kansas and beyond!

**Ross Powell ('95)** has worked for different Fortune 500 companies, including long tenures with AT&T and IBM before being hired in August 2015 as the Manager of Desktop Computing at WSU. He continues to be involved in music, including a year spent as Assistant Director of the Air Capital Chorus.

**Brian Frutiger ('96)** spent this past season back at The Metropolitan Opera covering roles in La Fanciulla del West

and The Magic Flute. This next season he makes his debuts with Dallas Opera and Fort Worth Opera. Other than that, he just enjoys being dad to three great kids!

**Anita Chase ('97)** has moved back to Kansas and works at The Land Institute as the executive assistant to the president. In addition, she has a brand new band, The Radicles, an alternative rock group. They are playing the Smoky Hill River Festival and looking forward to many more shows in Kansas and beyond!

**Dr. Marla Fogderud ('97)** is an Assistant Professor of Music at Northern State University in Aberdeen, SD. She teaches voice, opera, and music history courses. She is the founder and current President of the Edvard Grieg Society of the Dakotas and sits on the executive board of the Edvard Grieg Society of America.

**Anna Nekola ('98)** has been an Assistant Professor of Music at Canadian Mennonite University in Winnipeg, Manitoba, where she teaches music history, since 2018.

**Kim Pfeiffer (Taylor) ('99; '05)** will be starting her 21st year of teaching this fall.

She has been teaching 5-12 orchestra in Goddard, and next year she will be Director of Bands.

**Kyle Kindred ('00)** has been promoted to Professor of Theory and Composition at Sam Houston State University, where he is the Director of Composition Studies and has taught since 2004. His composition for band, *Variations on a Tango*, won Second prize in the American Prize professional band composers category in 2014.

**Stephanie Dechant (Jarvis) ('07)** earned her Master's in Business Administration with an Accounting concentration and became a Certified Management Accountant (CMA). She currently works for AgVantis, Inc. in Wichita, KS, providing business planning and analysis to Farm Credit Associations in 5 states.

**Katie Miles ('10)** is a work-from-home mom of two boys (ages 2 and 5), still living in Wichita. She owns a dog treat business (Puppy Smiles), with a permanent booth at the Kansas Grown! Farmers Market. She is also a doula and sits on the board of directors for the Kansas Doula Collective.

**Michael Garland ('11)** is working on his document for his DMA at the University of Oklahoma. He is also a member of the viola section for the Oklahoma City Philharmonic, and he has just accepted a position as Assistant Orchestra Director at Putnam City West High School.

**Shawn Gamache ('13)** teaches at Eureka Jr/Sr High School in Eureka, Kansas. Since starting, he has grown the program from an average of 35-40 students, grades 7-12, to almost 80. He teaches three choral classes, two levels of guitar, and drama. He received the Kansas Choral Directors Association's "Prelude Award" in 2018.

**Krista Kopper ('13)** received her Master's degree in Double Bass Performance from The Hartt School, played at numerous theaters across the county, has performed in recitals at the Jewish Museum and New York University, and has had articles published in *Bass World* and *American String Teacher* magazines.

**Jamie Shepherd ('13)** just completed her sixth year teaching and her first as a Director of Bands at Lexington Public Schools in Lexington,

OK. She is currently looking toward a DMA in conducting.

**Michael Carp ('16)** teaches music at Aims Community College and the Early College Academy in Greeley, CO. He arranged and composed music for the Northern Colorado's Pride of the Rockies Marching Band percussion section and can be heard on recent releases by David Caffey (*All in One*) and Baljinder Sekhon (*Time and Places*).

**Kelly Ballard**, after staying home with her young children, returned to full time elementary music teaching in August 2017. She currently teaches K-5 music at Eisenhower Elementary in Junction City, Kansas. She and her husband enjoy sharing their love of music and theater with their daughters, enjoying a variety of music events.

**Dale Heidebrecht** has accepted the Visiting Assistant Professor of Choral Music position at Friends University. He will be conducting the Singing Quakers and teaching other classes for the 2019-20 school year. Previously he taught at Midwestern State University, Troy University, and Chipola College.

**Trish Ranson (Ronan)** was the elementary music teacher at Westwood Elementary in Stillwater, Oklahoma for 15 years until last summer. Last spring she filed for office and was elected as state representative for Oklahoma District 34, Stillwater. She has completed her first session where education was her primary issue.





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# IN THE SPOTLIGHT





# Student Spotlight: Abbi Faflick ('21)

Jesse Koza talks with the rising Junior about her future as the President of the Collegiate Chapter of the National Association for Music Education.

Abbi Faflick loves cultivating communities. No matter the size of the group, she fosters connection and understanding, and her fondness for that growth permeates everything she does.

Based on that interest, it should come as no surprise that Abbi is a Music Education major. (I must add, however, that her love of community did win out – she’s a double major with Music Performance and is pursuing minors in Spanish and Honors Leadership.) She’s also a Wichita native, so her hometown school wasn’t necessarily her first choice when it came time to look at colleges.

“[It was] a very tough sell,” she remembers. Abbi credits the faculty for helping her decide to become a Shocker, noting that they seemed genuinely involved. She added that the rest of campus – the community at large – sealed the deal. It wasn’t long before she was on campus, in classes, and joining our collegiate chapter of the National Association for Music Education (NAfME, C-NAfME).

As an organization, NAfME covers all aspects of music education, and in addition to its national and collegiate groups, it also has statewide associations, such as the Kansas Music Educators Association, who do advocacy on behalf of our state’s teachers. Every incoming Music Education student at WSU is encouraged to join and participate in our chapter of C-NAfME, which connects active collegiate chapters through a variety of events and special programs throughout the year.

Abbi served as our chapter’s president during the 2018 – 2019 school year, where she helped oversee a doubling of attendance at bimonthly meetings, increased participation amongst the members of our chapter, and a growth in the number of possible activities those members could enjoy. She sought the national presidency for C-NAfME after many discussions with their past president, who planted the seed of running in her mind.

“After I saw the WSU chapter grow so much in active participation the previous year,” she said, “I knew I wanted to foster a similar shared experience for other collegians in the state.” As the new president of C-NAfME, she hopes to continue doing what she always does – grow the community. Connect people. Ready future generations.

“Empowered students empower students” is her slogan of choice, and she’s been test launching the initiative for the past few months, mainly through an initiative on Instagram (@nafme.ks). She goes on:

“I chose this because as collegians we are in the unique life phase where we both learn and teach one another generously throughout our studies. If we empower ourselves to connect to our content area, we can then equip future generations of students to do the same.”

Abbi will serve as C-NAfME’s president for the next year.



*Some comments were lightly edited for clarity.*

# NO APOLOGIES

Dr. Kelly St. Pierre's Incredible Journey to Fulbright Success

*by Jesse Koza*

It is common enough to be cliché: an incredible teacher inspires a student, and that student, in turn, becomes a teacher. We have seen this play out everywhere from popular culture to retirement parties and tearful graduations. What we don't often hear, however, are the more mundane tales, those of students becoming professors out of coincidence, or tradition, or, as in the case of Dr. Kelly St. Pierre, despite a few bad educators along the way.

Kelly's path began in a conventional manner, with a major in Music Education. She had been told that all a performer needed to do was perform; the degree is optional - a stance she now considers reductive. But this lack of push from her college led her to seek out performance opportunities, the result of which had her performing around Europe during her summers off, eventually landing in the then-Czech Republic (now Czechia).

How does a violin-playing





Music Education student find herself going to the Czech Republic over the summer? It was through her violin teacher, she says. Described at best as absent and at worst as manipulative, the man nonetheless served as a conduit for Kelly's time in the small Slavic state. (To give you an insight into the kindness of Dr. St. Pierre, the worst thing she could bring herself to say about the man was, "I wouldn't recommend him." To those who know her, this is a damning remark.) She was one of a few to be invited to go across the pond for the musical opportunity – spending time playing with members of the Czech Philharmonic during their off-season – but even though she and her teacher were scheduled to meet up in Prague, he would arrive five or more days behind schedule. And at the time, Kelly didn't speak any Czech.

"I think part of the reason I kept going back was a sense of defiance," she says.

Here was Kelly St. Pierre, toward the end of a music degree, in an Eastern European country where she didn't speak the language. Meanwhile, she has a deadline looming over her: a senior capstone, necessary for the culmination of her degree. She initially wanted

it to be about Benjamin Britten, but the project didn't work out. So, she figured at the time, if she was already in the Czech Republic with time to kill, why not make the project about a Czech composer?

She spoke with one of the conductors of the Philharmonic, asking him what it meant to conduct this nationalistic Czech music with the Czech Philharmonia in a national Czech theater. His response? "There are no such things as Czechs anymore, there are only EU members." Though she considers her original question unsophisticated, years later Kelly would question whether she had inadvertently touched on some underlying animosity. This conductor had seen his country shrug off the control of a global superpower – the USSR – only to voluntarily join the next one. Despite the obvious differences on a grand scale, she couldn't help but wonder what that experience must have been like. That moment was telling, however, as it revealed an introspection among the rising Czech generation that would fascinate her to this day.

She went from that conversation to the museum dedicated to celebrated Czech composer Bedřich Smetana. Inside, she found bust after

bust of Smetana's image, each one sculpted individually yet bearing a remarkable resemblance despite their different creators. "So obviously at one point," she says, "there was this idealized national Czech composer, and I wanted to know how we got from that idealization to denying that Czechs exist."

Pitching herself as a Smetana expert to graduate schools (She was quick to add, "[Such a narrow focus] is terrible advice for someone who is in college now"), Kelly found a home and eventually earned her first grant to go back to Prague. At that point, there were not many full-length studies of Smetana in English. The last two arrived in 1971 and 1972, under communism, a fact that greatly helped the grant writing process.

Back in Prague and having recently started studying the Czech language, Kelly asked the Smetana museum for his letters and other documentation so she could use them for her thesis and eventual dissertation. Her Czech was still not at a very useable level, so the plan was to photograph the letters and translate them later. Unfortunately, the woman she met at the museum, the one who was supposed to give her access, did not

appreciate Kelly's lack of linguistic knowledge and took the young graduate student right out of the building.

"She just was insulted that I would even waste her time, and she just escorted me right out of the building. And it meant that my project about Smetana without the Smetana museum – like, how was I going to do this?"

Kelly still had a month left on her grant. Necessity being the mother of invention, she chose to go to the city library, and as it turned out, her unexpected removal from the museum was one of the best things to happen to the project.

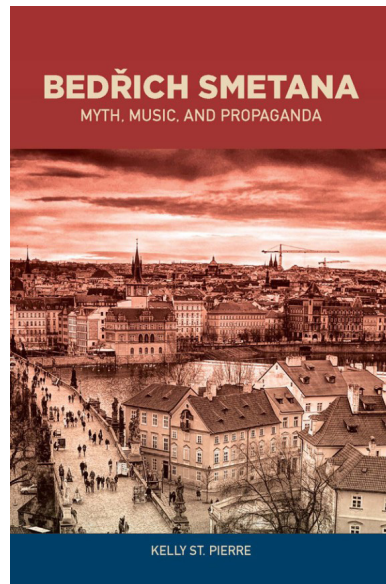
"You can never trust a composer," Kelly warns. Much like our social media feeds of today, Smetana's letters would have been his own interpretation of his story. She had better information, accessed at the city library: periodicals from Smetana's time. It was more content, and it opened up new avenues to studying the composer. She now had the propaganda published while Smetana was working, which was new, and she could also see the story that had been erased when the communists were in charge of the country.

"So that's something I

couldn't have done if I wasn't kicked out of the Smetana museum," she concludes. Her effort was put to good use: *Bedřich Smetana: Myth, Music, and Propaganda* was published by the University of Rochester Press in March 2017.

Dr. St. Pierre has since put Smetana aside, having said all she needs to say about him. Her new line of research concerns something a little more pressing: music and ethnic/ideological cleansing. Now, you and I might read that and immediately see something rather dark. Dr. St. Pierre reframes it as something more immediate than dark, a topic with consequences. "People lived and died by how this played out," she says. It seems members of our government agreed, as Dr. St. Pierre earned her first Fulbright this year.

True to the rest of her path, the process had its own share of twists. A Fulbright award will often require a sponsor, someone in your target country who believes in you enough to invite you to come and host you. Having developed some connections in the country over the course of her research, Dr. St. Pierre found one in the Czech Academy of Sciences at the Ethnological Institute. She had been in Czechia for an unrelated reason when she earned that invitation, but it wasn't until her return flight home that she received a second, more shocking invite: Charles University, caretakers of the Smetana museum,



*Dr. St. Pierre's book on Smetana and an 1878 photo of the composer*

wanted her.

Her story had come full circle. The people who had thrown her out not a decade before suddenly wanted her to come lecture for them. Kelly was so floored by the invitation she missed her flight home, sitting in stunned disbelief at the airport gate. She had tried contacting the university in the years since her ouster. They didn't respond. But there had since been turnover at the university. The people now in charge were surprised they didn't know about her. When she related her attempts to contact them and the silence she received, their response was, "Oh man, the communists."

Dr. St. Pierre now had two

invitations and thus could pitch herself to the Fulbright program as a "twofer". Whatever the reasons for her success, she earned her Fulbright, and she'll spend the next academic year researching at the Ethnological Institute and teaching at Charles University. For her, the biggest change will be in how she's able to engage with the subject matter:

"I really like teaching performers, which is what we do here, and educators, but I spend a lot of time thinking about how to meet their needs best, which has to do more with staying with repertoire," she says.

"So for this one, I just get to geek out and be a nerd and make no apologies."

# 2019 School of Music Collage Concert

Thursday, September 12  
7:30 pm - Miller Concert Hall



Come see a special preview of our  
2019 concert season!

**Featuring performances by the Wind  
Ensemble, Concert Chorale, Madrigal  
Singers, Symphony Orchestra, Impulse  
Percussion Group, and Jazz Arts 1!**

*There will be a light reception  
after the concert.*

For Ticket Information,  
visit [wichita.edu/fineartsboxoffice](http://wichita.edu/fineartsboxoffice)

Call (316) 978-3233

Or stop by the CFA Box Office  
in Duerksen Fine Arts Center



# 2019-2020

## Calendar of Performances

### September

- 4. Wednesdays in Wiedemann
- 12. Collage Concert
- 17. Symphony Orchestra
- 24. Rie Bloomfield Organ Series
- 26. Wind Ensemble

### October

- 2. Wednesdays in Wiedemann
- 2. Jazz Arts 1/Banda Hispanica
- 3. Jazz Arts 2/Guitar Ensemble/Combos
- 7. Symphonic Band
- 8. Concert Chorale and A Cappella Choir
- 10. Madrigal Singers, Women's Glee Club
- 11. Middle School Band Day/All-State Choral Workshop
- 18. Faculty Artist Recital - Low Strings
- 20. Impulse Percussion Group
- 25. Middle School Orchestra Day
- 29. Symphony Orchestra

### November

- 3. Faculty Recital - Phil Black, Tuba
- 5. Wind Ensemble
- 12. Rie Bloomfield Organ Series
- 15. Wind Ensemble and Opera Theater
- 17. Wind Ensemble and Opera Theater
- 19. Symphony Orchestra
- 20. Jazz Arts 1/Banda Hispanica
- 21. Jazz Arts 2/Guitar Ensemble/Combos
- 22-24. Candlelight Concerts
- 25. Symphonic Band
- 26. Wednesdays in Wiedemann

### January

- 18-19. Piano Festival
- 25. Rie Bloomfield Organ Series Organ Workshop

### February

- 2. Faculty Artist Recital
- 5. Wednesdays in Wiedemann
- 6-7. Opera Scenes
- 7-8. Honor Band
- 22. KSHSAA Piano
- 24. Concert Chorale and A Cappella Choir
- 27. Symphony Orchestra Concert

### March

- 2-3. Madrigal Singers Invitational
- 3. Wind Ensemble and Symphonic Band
- 4. Wednesdays in Wiedemann
- 4. Jazz Arts 1/Banda Hispanica
- 5. Jazz Arts 2/Guitar Ensemble/Combos
- 6. Orfeo Duo, plus guest
- 8. Faculty Artist Recital - Faculty composers
- 13. Faculty Artist Recital - Organique
- 19-22. Opera Theater: Cosi fan Tutte

### April

- 1. Wednesdays in Wiedemann
- 2. High School Orchestra Invitational
- 10. Faculty Artist Series - C. Lemoine, Flute
- 17. Jazz Invitational
- 20. Impulse Percussion Group
- 21. Rie Bloomfield Organ Series
- 23. Wind Ensemble
- 26. Wolff-Bing Competition Finals
- 27. Symphonic Band
- 28. Madrigal Singers, Women's Glee Club
- 29. Wednesdays in Wiedemann
- 29. Jazz Arts 1/Banda Hispanica
- 30. Jazz Arts 2/Guitar Ensemble/Combos

### May

- 3. Symphony Orchestra/Choral
- 31 - June 12. Kodaly Summer Workshop
- 31 - June 5. Kodaly Treble Choir

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