

LISTEN

DEPAUW UNIVERSITY SCHOOL OF MUSIC

FALL 2015

Yo-Yo Ma Gives Inaugural Performance at Music on the Square

Jared Jernagen, with permission of the *Banner-Graphic*

Timothy and Sharon Ubben have long been credited with “bringing the world to Greencastle” through their Ubben Lecture Series at DePauw University. As the Ubbeins’ generosity continues to pay dividends for the University, they have been joined over the years by Judson and Joyce Green, whose benevolence is bringing the world of music to Greencastle and DePauw.

The Greens’ vision again manifested on June 9, 2015, when the world’s greatest cellist was in downtown Greencastle to cut the ribbon on Music on the Square (stylized as M2), DePauw’s newest effort to bring together the community and the university through music.

Repeat DePauw visitor Yo-Yo Ma manned both the scissors and his cello

to help christen the new space at 21 N. Indiana Street that most recently served as the Goodwill store.

“This is a beautiful town. It’s a gorgeous town,” Ma said. “It’s in the middle of America but at the same time, with the university, with the mayor and with this space, you have access to the rest of the world. That’s what is so remarkable.”

School of Music Dean Mark McCoy offered his thoughts on M2. “This space is designed to be the launching of a musical ‘communiversity’,” McCoy said, calling it “an opportunity for the community and the university to come together in some really interesting ways.”

McCoy said the new space will serve as a preparatory department where lessons for local residents, especially children, can be held. It is also designed to be a community space that can host Kindermusik and “Mommy and Me” music classes. And evening mini-courses will also be taught on the square. (For the first in this series, “Opera and Wine,” see story on page 4.)

The new program is part of the 21st-Century Musician Initiative (21CM), launched in October 2013 with a \$15 million gift from the Greens and aimed at transforming the DePauw University School of Music – Indiana’s oldest and one of the nation’s first – to meet the needs of students who are entering a rapidly changing music industry.

“We’re very excited about what this represents and what it can represent, because of the power of music, the power of music to influence our lives,” Judson Green said, calling Music on the Square “an opportunity to bring the city and the university together, to be one and to grow together.”



Introducing what Dean Mark McCoy (third from right) called “the launching of a musical ‘communiversity’,” cellist Yo-Yo Ma cuts the ribbon at Music on the Square in downtown Greencastle with the help of (from left) Mayor Sue Murray, benefactors Joyce and Judson Green and Chamber of Commerce President Beth Flint.

From the Dean

We are glad you have taken a moment to peruse the many amazing happenings in the DePauw School of Music. In these pages you will read about the opening of our new downtown space (christened by none other than Yo-Yo Ma), and our award-winning faculty, our ever- and over-achieving students, and take a quick view into a music school that is reimagining what the modern music school can (and should) be. You can read about our new “communiversity” that brings our community and university together beautifully; you can hear what thought leaders in our musical world think about our many efforts, and you can gather a glimpse into some really fantastic performances that are in store – all because you have taken a moment to “listen.”

We are thrilled to welcome new faculty this fall including Tarn Travers on violin, Terry Langford on viola, music historian Elissa Harbert, music theorists Jennie Smith and Anthony Amstutz, Alexander Technician Stasia Siena, Director of the 21st-Century Musician initiative

Mark Rabideau, and joining us from the PROJECT TRIO in Brooklyn, New York, bassist Peter Seymour. These faculty, in tenure-track, part-time, term and sabbatical replacement positions, add much to the rich tapestry of expertise and experience provided to our students. Each year that fabric grows stronger.

Our summer was incredibly busy and successful with major gifts to our 21st-Century Musician Initiative, the visit by Yo-Yo Ma, the hosting of the world's first Global Musician Workshop with the Silk Road Ensemble and our successful Vocal Arts Camp. Stay tuned for more exciting news about other summer offerings in upcoming editions of *Listen*.

21CM continues to gain national attention and is being presented in a half-dozen workshops, roundtables and symposia this year. Our new website, 21cm.org, has been praised by critics from *The New York Times* to the *Baltimore Sun* and has seen a tenfold increase in readership since its opening month. Excitingly, we are actively preparing for the first 21CMposium – the Symposium for 21st-Century Musicians – that will take place at DePauw in September 2016. This is a symposium like no other and should continue to place DePauw in the national conversation. While we expect full houses, we are saving spaces for DePauw alumni, so mark your calendars for Sept 9–11, 2016.

We hope you are justifiably proud of this school truly on the move. We are fortunate to be blessed with great staff, students, faculty and alumni, and we strive every day to achieve new heights. We are glad you are joining us on this quest.

I hope to see you on campus, soon and often.



D. Mark McCoy, Ph.D.
Dean, DePauw University School of Music

Yo-Yo Ma (Continued from page 1.)

Besides handling the oversized scissors, Ma was a gregarious guest, trading hugs and conversations as if fellow guests were long-lost friends. Once inside, Ma's generosity continued when he shared his talent with those gathered.

“I just wanted to make sure this music space gets inaugurated with a little bit of music,” Ma said before performing the very first piece of music he learned, the first movement of Bach’s Cello Suite No. 1 in G Major. The piece also opens the first of Ma’s 18 Grammy-winning recordings, his 1985 Unaccompanied Cello Suites.

Ma was in town for his Silk Road Ensemble’s inaugural Global Musician Workshop, which also began on June 8. The workshop, directed by cellist Mike Block and taught by an all-star faculty, including members of the Silk Road Ensemble, represented a unique range of musical backgrounds from around the world.

Five days of collaborative rehearsal and musical development culminated in three performances. The first, a faculty concert by the Silk Road Ensemble and friends in Kresge Auditorium, was co-presented by the Greencastle Summer Music Festival and the DePauw School of Music. Workshop participant- and faculty-led bands followed on Thursday and Friday as the week wound down. All three concerts featured a broad array of styles and instruments, showcasing individual performers as well as never-before-heard duos, trios and quartets, featuring multiple Grammy-Award nominees from backgrounds as varied as Afro-Latin jazz, American folk and traditional styles of Mali, Japan, India and the Middle East.

The Silk Road Ensemble’s Second Annual Global Musician Workshop, which will again be hosted by DePauw University, is tentatively scheduled to take place June 19–25, 2016.

Storytellers: Musicians and the Story Behind Their Music

Rachel A. Amalfitano '16, contributing writer

Storytelling has taken on a whole new meaning at DePauw. Through the School of Music's 21st-Century Musician Initiative and Music on the Square, Dr.

Mark Rabideau has started the innovative Storytellers program, a new way for students to get involved with classical music and musicians. During the course of the school year, visiting artists will be featured in M2's beautiful new space in downtown Greencastle, where they will participate in lively discussions with two student hosts, juniors Derrick Truby and Dylan Prentice.



The premier storytelling event was held September 9, 2015, with members from the Grammy-nominated group A Far Cry, the first artists in the 2015-16 Green Guest Artists series at DePauw. The room was filled with many School of Music students along with members of the community. Throughout the program, Derrick and Dylan, referred to as "a dynamic host duo" by AFC, led discussions and encouraged audience participation. A Far Cry also played selections "from fiddle tunes to wacky baroque music" and later commented on their Facebook page:

"So much of what A Far Cry has been doing this week at the DePauw University School of Music is intertwined with the mission of 21CM, a groundbreaking organization that aspires to be part of the redefinition of what the role of a musician might be in this new

century. So much is changing during our lifetimes – and A Far Cry is proud to be a part of that change. If you have a second, go ahead and 'like' 21CM's Facebook page – or head over to their website, 21cm.org, and read up on their mission. There's a lot to ponder and more to enjoy!"

Derrick remarked that his favorite part of the evening was actually getting to talk to and meet with the artists: "Learning more about the juicy tidbits that they all know about each other as well as hearing them play all different kinds of music. Storytellers is an opportunity for students to interact with renowned musicians outside of the formal classical music setting."

Recognizing the need for mentorship and exposure to other artists, Dr. Rabideau developed this program so that students can interact with and learn from experienced professionals. His vision for a

VH1, art/music reality venue was a huge success. The director was quick to point out that all credit goes to the students involved. Derrick and Dylan spent many late nights researching and preparing, and they led energetic and informative discussions. Seniors Yazid Pierce-Gray and Julie Strauser, 21CM interns, were also vital members of the team. Yazid expressed that he wants the Storytellers events to be a time in which students can be excited about classical music in a new way. The students realized the true essence of the program, according to Dr. Rabideau, who also humbly stated that he and the Dean were only there as "witnesses" to the engaging, cutting-edge experience. It was his vision to trust the students and allow them to control their own space and the vibe of the event.

Originally, Dr. Rabideau wanted to name the show "Fearless Music Making," but when one of the guest artists pointed out to him that she was afraid all the time but tried to be courageous, he adopted "Courageous Music Making" instead. Students do have a lot to fear while navigating a life filled with hard decisions, but at the same time they need to be courageous in their art.

Storytellers is a well-researched production. It focuses on artists who have committed their lives to making music and figuring out how to get to the next step in their careers. Rabideau, director of the 21st-Century Musician initiative, encourages everyone to experience future world-class events up close at Music on the Square.

To hear a recent conversation between Dean Mark McCoy and A Far Cry, visit 21CM.org.

Wine and Opera Paired Well During Initial Communiversity Event

Eric Bernsee, with permission of the *Banner-Graphic*

Where once the Goodwill store repurposed clothes and household goods, an intriguing new enterprise is spreading goodwill through music and “communiversity.” Music on the Square (aka M2), the DePauw University undertaking in the old Greencastle Goodwill store at the corner of Indiana and Franklin streets on the east side of the courthouse square, is off and running and recently hosted its first major public event, the inaugural Opera and Wine program.



Lance Orta '16, accompanist and vocal coach Laura Brumbaugh, Addy Sterrett '16 and Sarah Pistorius '17 were among the performers who entertained during the inaugural Opera and Wine program at the new Music on the Square venue.

Some 40 guests shared and talked about – no surprise – wine and opera on three consecutive Saturday nights. But participants didn’t have to be connoisseurs of either to enjoy an interesting evening of food, drink, music and fellowship. If all you knew about wine is red wine goes with red meat, and white wine with fish or chicken, expert vintner Jonathon Sellers shared a few tricks to tickle underdeveloped palates.

Three sessions of the program’s first “communiversity” course – as in community + university = expanded universe, coined by DePauw School of Music Dean Mark McCoy – were on tap Sept. 5, 12 and 19. Wine and opera, McCoy noted in welcoming guests to Music on the Square, “are two things enjoyed as much as they are misunderstood.”

During the wine portion of the evening, Sellers (a name that sounds like it ought to be on a wine bottle itself) stressed there were “no wrong answers” in how the wines of the evening were paired with Gail Smith’s creations from the kitchen at Almost Home. The theme of the evening, Sellers said, was “demystifying things.” “Wine should be fun,” he added.

Prosecco, a sparkling Enza from Doc, Italy, was paired with Bob Zaring’s Putnam-grown tomatoes, mozzarella cheese and salad greens, while a Charles Krug Chardonnay from Napa Valley was paired with a Vegetable Wellington and a prosciutto-wrapped shrimp. Unabashed, a Motto brand red zinfandel from California, was the evening’s final wine offering.

Sellers offered a few tips about wine, including: if your wine isn’t supposed to

be a sparkling variety but you see bubbles, “stop right there.” That wine has been “corked” and probably “smells like a wet dog,” the vintner noted.

He got his biggest reaction out of suggesting a couple of unusual pairings for food and wine. One personal favorite, he said, is pairing hot wings with sweet wines. “It’s an amazing pairing,” Sellers said, that allows the heat of the wings to be counterbalanced by the sweetness of wines like Riesling.

But the *pièce de résistance*, he offered, is the unique pairing of a really good champagne with – wait for it – McDonald’s french fries. “I’m guessing it’s all the sugar in those fries,” he reasoned, not disclosing how he put that unusual combination together in the first place.

Cleverly, the theme of the evening’s music lecture, McCoy pointed out, was “Opera, it’s better than you think it is. … It has to be.”

Professor Kerry Jennings of the DPU School of Music gave the opera portion of the Sept. 5 program, picking up where Sellers left off in offering entertaining tidbits. “Opera is everywhere,” Jennings said, noting that his first exposure to the music was a handful of Bugs Bunny cartoon references. He called opera “a fantastic art form I’ve loved since I was a child.”

He even played a clip of the Muppets interacting with an opera singer and showed a rousing video of Pavarotti performing an outdoor concert, adding “There’s nothing like it … you all want to clap.”

He also recalled the movie *The Shawshank Redemption*, where the imprisoned Tim Robbins character plays *The Marriage of Figaro* over the prison loudspeaker in

a bold protest move. Morgan Freeman, as Red, provides the narration in that unmistakable voice of reason, noting that none of the prisoners “knew what those Italian ladies were singing about, but for that one moment they were free men.”

Meanwhile, several DePauw student singers gave brief performances to punctuate Jennings’ points about opera and live music, sharing a glimpse of the music from the opera *Little Women* to be performed at DePauw this spring.

The evening was summarized by Mark Rabideau, the new director of the 21st-Century Musician Initiative at DePauw. “This space is really about courageous music making,” Rabideau said. “Use of the space translates to young, energizing people doing spectacular things.”

Rabideau also offered a glimpse at another initiative – to ensure that the “transformative powers of the arts are available to everyone.” The DePauw music venture plans to initiate a fundraising effort to provide free music lessons for those school children who qualify for the free lunch program. Sponsorships of \$20 will allow such students to participate and be exposed to the world of music.

To contribute to the community music program’s scholarship fund, please contact Mark Rabideau, director of the 21st-Century Musician Initiative and Music on the Square (director@21CM.org).



While sharing a Chardonnay during the inaugural Opera and Wine program at Music on the Square, vintner Jonathon Sellers offered interesting wine-and-food pairings, and discussed wine tips and misconceptions.

ArtsFest 2015: Art & Transformation to Feature Judson Green and Eighth Element in Kresge Auditorium, Nov. 5

For ArtsFest 2015 (Oct. 28– Nov. 8), the theme of which is “Art and Transformation,” the DePauw campus has been asked to consider the role of the arts as a change agent. One with not just the power to transform mediums – to convert a piece of stone into sculpture, for instance – but to also consider how individual artists enact personal transformations.

In addition to performances by the DePauw University Orchestra; a student-curated recital by senior Patrick Rutledge; a joint DePauw choral concert; and film showing and master classes by acclaimed piano pedagogue Seymour Bernstein, with commentary by James Stewart ’73; answering the call for musical participants in this year’s festival is Judson Green ’74. The former president and CEO of Navteq Corporation will travel back to campus with his band, Eighth Element, to present two events.

An impressive talent as a composer, pianist and 21st-century musician, Green will infuse his love for music in a jazz-inspired concert of his original compositions at a 7:30 p.m. Green Guest Artist Concert on Thursday, Nov. 5, in Kresge Auditorium. Earlier in the day, at 11:30 a.m., there will also be an exceptional opportunity to meet with one of DePauw’s most successful alums in an open workshop using jazz as a platform to entertain and teach lessons on leadership, creativity and change. Wisdom gained along his journey from a DePauw student to becoming an extremely successful international business leader.

Read more about this accomplished 21st-century musician and entrepreneur at www.judsongreenmusic.com.

For a full schedule of ArtsFest 2015 events, visit: www.depauw.edu/arts/artsfest-2015-art--transformation/.



The School of Music invites DePauw alumni to attend ArtsFest 2015, including two special events by Judson Green and Eighth Element on Thursday, Nov. 5 – an 11:30 a.m. workshop, “Lessons Learned Through Jazz,” and 7:30 p.m. Green Guest Artist Concert.

Faculty News

B. Suzanne Hessler, editor

Music history professor **Matthew Balensuela** started the first academic journal devoted to the scholarship of teaching and learning in music history. Published in conjunction with the Pedagogy Study Group of the American Musicological Society, *JMHP* is available online at <http://www.ams-net.org/ojs/>

index.php/jmhp/. Its importance and contributions to musicology were noted in an article by Scott Dirkse in the August 2015 Newsletter of the American Musicological Society, which is reprinted below, with permission of the AMS.

Kristina Boerger appeared in July as a guest soprano with The Rose Ensemble, opening the Madison Early Music Festival with a concert of liturgical chant and Renaissance polyphony by Slavic

composers and of Ukrainian, Czech and Polish carols. She also served the festival as an instructor in performing the motets of Petrus de Grudencz and as the conductor of the All-Festival chorus and orchestra, presenting a concert of works by Slavic composers for the Catholic and Russian Orthodox liturgies. In August, she served the summer workshop of the Syracuse Schola Cantorum, coaching the preparation and presentation of a performance of the *Officium Defunctorum* of Tomás Luis de Victoria.

Matthew Balensuela, Founding Editor

The 2010 debut of the *Journal of Music History Pedagogy* (*JMHP*) helped satisfy an important scholarly need: despite substantial increases in music history pedagogy discourse at conferences in the first decade of the new century, few venues existed where musicologists could publish about teaching. Now entering its sixth year of publication, *JMHP* has successfully established a forum for pedagogy publication, broadened the audience for that subject and raised the prestige of music history pedagogy as a serious form of scholarly inquiry. Yet none of this would have been possible without the ambitious vision and indefatigable work of the journal's founder and inaugural editor, Matthew Balensuela.



An active participant in the growing pedagogy community ten years ago, Matthew recognized the need for a stable outlet to preserve the increasing quantity of pedagogy discourse. He saw that a peer-reviewed, serial publication would help establish pedagogy as a legitimate area of scholarship, and he chose to use his 2009–10 sabbatical to investigate the possibility of starting a music history pedagogy journal.

We are indebted to Matthew for the substantial risk he took in pursuing this project and the work he invested in it. Matthew initially only set out to develop a journal feasibility study as a sabbatical project, but with the support of the editorial board, Bob Judd and DePauw University, Matthew produced the journal's entire first issue. In fall 2010, Matthew launched *JMHP*, assuming the role of editor-in-chief for the first nine issues.

Matthew routinely exceeded his required duties during his tenure, often collaborating closely with authors during the publication process to ensure high-quality journal content. As he passes the reins to Stephen Meyer, we would like to acknowledge Matthew for creating a publication that will have a profound effect on teachers and students in music history classrooms for years to come. On behalf of these teachers, students and the AMS, the Pedagogy Study Group offers a heartfelt thanks to Matthew Balensuela for his extraordinary service and important contribution to the field of music history pedagogy.

Carla Edwards, professor of organ, received one of the 2015 Oswald Ragatz Distinguished Alumni Awards. The award ceremony took place during the Fall Organ Conference of the Indiana Organists United Reunion, held Sept. 13–16, 2015, at Indiana University. IOU established the Oswald Gleason Ragatz Distinguished Alumni Award, which is bestowed upon two outstanding alumni at each biennial reunion. Professor Edwards, who received her Doctor of Music degree from Indiana University in 1990, studied there with Larry Smith.

Craig Paré, director of University Bands, performed as timpani soloist with the Lafayette Symphony Orchestra, where he has been principal timpanist since 2003. Paré was featured in Michael Daugherty's timpani concerto *Raise the Roof* for the Symphony's 2015–16 opening night concert on October 24. The performance took place at the LSO's home, the Long Center for the Performing Arts, in Lafayette, Ind.

Faculty composer **Scott Perkins'** music has been performed recently at venues ranging from the Semperoper in Dresden, Germany, to the Northeast Regional Convention of the American Guild of Organists in New Haven, Conn. He also saw his third sacred choral piece published by Augsburg Fortress Publishers; Augsburg and Paraclete Press will each release more of his music in the coming year. New commissions include

works for DePauw faculty organist Carla Edwards and the Anglican Singers. He is also collaborating with British artist-writer Charles Ogilvie on a multimedia work inspired by short stories by Angela Carter for mezzo-soprano Julia Mintzer.

Joachim Schamberger, visiting professor for opera, directed a new production of *Die Fledermaus* at the Meininger Theater in Germany in spring 2015, followed by *Suor Angelica* and *Gianni Schicchi* for the Savannah Music Festival. This summer was dedicated to directing, teaching and coaching at the Prague Summer Nights Festival and at Sherrill Milnes's VOICExperience. Currently he is working on the world premiere of Michael Ching's opera *Alice Ryley* and the video and conceptual design for Berlioz's *Symphonie fantastique* and Mahler's Symphony No. 2, two projects for Lincoln Center and a Japan tour in 2016.

Caroline B. Smith, professor of music, voice area coordinator and mezzo-soprano, gave a master class for high school students at the Classical Singer National Convention in Chicago (May 2015) to an over-capacity audience and judged the semifinals for the National High School Classical Competition there. She was also a featured master clinician for The Kentucky Governor's School for the Arts in July 2015 and judged the semifinals for the National NATS Men's High School Competition in Greensboro, N.C.

Orcenith Smith, professor of music and director for the DePauw University Orchestra, conducted eight performances of the Indianapolis Symphony Orchestra's Yuletide Celebration in December 2014. During the Philharmonic Orchestra of Indianapolis's 2014–15 season, he led four topics concerts, and in fall 2015, two Side-by-Side performances with the Philharmonic and Pike High School Symphony and with the Philharmonic and student alumni of the POI's tuition-free "Strings and Jazzy Things" summer program for inner-city middle school students.

Honorary Degree Recipient Joseph Horowitz Offers Praise for DePauw

Ken Owen, director of media relations

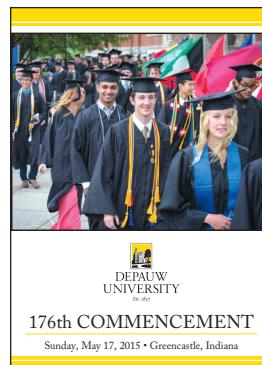
As he received an honorary Doctor of Music degree at DePauw University's 176th commencement, cultural historian and noted author Joseph Horowitz praised the DePauw University School of Music and its 21st-Century Musician Initiative (21CM). "I'm confident that whatever transpires here will be of national significance," Horowitz told the crowd gathered in DePauw's Holton Memorial Quadrangle on May 17, 2015.

"Mark McCoy here at DePauw has a strategy of renewal" for music education in the United States, Horowitz stated of the dean of DePauw's School of Music. "He is rethinking what a music school could or should be in the 21st century. As this is a genuine experiment, its fate is unknown and unknowable."



Horowitz, who was on campus last fall as the artistic director and curator of the School of Music's "Dvorák and America" Festival, added, "I'm thrilled to be part of Mark's experiment, and I thank you for this honorary degree."

The first of its kind, 21CM is seen as a complete re-imagining of the professional music school curriculum and student experience with the aim to create flexible, entrepreneurial professionals prepared for the challenges of today's music world.



Graduates and their families who wish to own a high-quality video of DePauw's 2015 commencement may order a limited edition commemorative DVD. The disc includes footage of each graduate receiving their DePauw diploma as well as a range of clips of some of the most memorable moments of the past four years, starting with the arrival of the graduating class on campus in August 2011 and concluding with the May 7, 2015, "topping out" ceremony for Hoover Dining Hall. The disc also contains highlights from Ubben Lecturers who have visited DePauw over the past four years, including Bill Clinton, Dan Quayle '69, Jane Goodall, Jimmy Kimmel, Piper Kerman, Ron Paul and Andrew Luck. Orders are \$19.95 for the first disc; additional DVDs sent to the same address will be \$8 each (7% sales tax will be added to Indiana orders). For assistance with purchasing, please contact Valeta May at 765-658-4790 or vmay@depauw.edu.

Student News

Maureen A. Bailey '16, editor

Maureen A. Bailey '16 (horn and soprano, performance/business emphasis) spent the summer working as an Annual Fund and Stewardship Intern for The Santa Fe Opera. During her time there, she served as primary contact for all annual fund donors, facilitated distribution of donor benefits, assisted in planning and executing several cultivation events and helped coordinate stewardship efforts for the development office. Bailey, who also spent the spring semester studying in Vienna, Austria, is a horn student of Robert Danforth and a vocal student of Barbara Paré.

Shannon Y. Barry '17 (soprano, vocal performance), student of Pamela Coburn, was chosen to perform the role of Marcellina in Mozart's *Le Nozze di Figaro* with the Franco-American Vocal Academy (FAVA) in Salzburg, Austria this summer.

Blake C. Beckemeyer '17 (tenor, vocal performance) was chosen to participate in the FAVA program in Salzburg, Austria, where he sang the roles of Basilio in *Le Nozze di Figaro*, Mr. Vogelsang in *Der Schauspieldirektor* and Bastien in *Bastien und Bastienne*. He also performed Schumann's *Dichterliebe* in recital and was selected as one of fifteen semi-finalists for the lower collegiate division for the NATS National Competition, where he competed in July. Beckemeyer is a student of Caroline Smith and is pursuing a five-year, double-degree in vocal performance and mathematics.

Sara V. Blanton '16 (mezzo-soprano, vocal performance), a student of Pamela Coburn, was chosen to sing the roles of Maman/La Tasse Chinoise/La Libellule in Ravel's *L'Enfant et les Sortilèges* this past summer with the FAVA program in Périgueux, France.

Elizabeth C. Brunell '18 (soprano, vocal performance) performed the leading role of Bastienne in one of Mozart's earliest operas, *Bastien und Bastienne*, having been selected for the FAVA program in Salzburg, Austria. Brunell is a student of Pamela Coburn.

Ann S. Chase '16 (soprano, vocal performance) performed the role of Bastienne in Mozart's *Bastien und Bastienne* with the FAVA in Salzburg, Austria. She also performed in master classes and on a Lieder recital. Chase is a student of Caroline Smith.

Emily Chen '18 (piano, performance track) attended Eastern Music Festival in Greensboro, N.C., where she studied piano with William Wolfram. There, she performed as a piano soloist, in chamber ensembles and in orchestras. Chen is a piano student of May Phang.

Hannah Joy Gauthier '17 (soprano, bachelor of musical arts), a student of Caroline Smith, was selected to perform at the College Light Opera Company in Falmouth, Mass. She participated in eight shows during 10 weeks, performing a mix of classical operetta and musical theatre. Hannah sang the roles of Ernestina Money in *Hello, Dolly!*, Madeline Astor in *Titanic* and Fiametta in *The Gondoliers*. Gauthier performed the role of The Lady of the Lake in DePauw's fall production of *Spamalot*.

Brittny A. Goon '17 (soprano, vocal performance), participated in the FAVA program in Périgueux, France, where she sang the leading role of L'Enfant in *L'Enfant et les Sortilèges* by Maurice Ravel. Goon is a student of Pamela Coburn.

Christina E. Goetz '18 (mezzo-soprano, vocal performance) recently received an "Artist in Training" vocal scholarship from Opera Theatre of St. Louis (OTSL), awarded to alumni of OTSL's high school opera program. Goetz is on the vocal performance track and is a student of Kerry Jennings.

Dallas P. Gray '17 (tenor, vocal performance), student of Kerry Jennings, participated in The King's Singers Summer School at Royal Holloway, University of London, with singers from over twenty different countries. In addition to The King's Singers, Gray worked with Stephen Darlington and renowned composer Eric Whitacre.

Dana E. Hart '16 (mezzo-soprano, vocal performance), student of Caroline Smith, sang the role of Hansel in *Hansel and Gretel* with the American Singers Opera Project at Wake Forest University and the role of Cherubino in *Le nozze di Figaro* with the FAVA program in Salzburg, Austria. While in Salzburg, she also sang works by Richard Strauss in a Lieder concert, worked with vocal coach Rick Rowley and sang in a master class for conductor Mo Mayrhofer. Hart recently sang the role of Valetto in the DePauw production of *The Coronation of Poppea*.

Crystal Lau '16 (mezzo-soprano, bachelor of musical arts), a student of Pamela Coburn, was also chosen to spend six weeks in Périgueux, France, with the FAVA program. Lau, a communications double major, performed a supporting role in Ravel's *L'Enfant et les Sortilèges*.

Abigail G. Martin '18 (mezzo-soprano, vocal performance) sang a supporting role in Ravel's *L'Enfant et les Sortilèges* with the FAVA program in Périgueux, France. Martin is pursuing the vocal performance track and is a student of Pamela Coburn.

Julia E. Massicotte '17 (soprano, vocal performance), a student of Pamela Coburn, was selected to sing with the FAVA program in Périgueux, France, this summer. Massicotte performed the role of Rosita, a soprano lead in Offenbach's *Un Mari à la Porte*.

Yazid T. Pierce-Gray '16 (baritone, vocal performance) participated as a Studio Artist at Opera in the Ozarks in Eureka Springs, Arkansas. He sang the roles of

the King and Dandini in the educational outreach production of *Cinderella*, and mainstage roles of Hermann in *Les Contes d'Hoffmann* and Giuseppe in *La Traviata*. He also sang the role of Taddeo in *L'italiana in Algeri* during their opera scenes program. Yazid completed more than 30 performances and received the award for "Best Performance by a Male Studio Artist." Pierce-Gray, a 21CM senior intern, is a student of Caroline Smith.

Sarah J. Pistorius '17 (mezzo-soprano, vocal performance) attended the Halifax Summer Opera Festival and played the role of Emma Jones in Kurt Weill's *Street Scene*. While in Halifax, she also participated in a musical theatre concert and was one of two young artists selected to perform Aaron Copland's *Twelve Poems of Emily Dickinson*. Pistorius is a student of Caroline Smith.

Graeme D. Richmond '17 (cello, music education) played in the pit orchestra for Hope Summer Repertory Theater's production of *Les Misérables* in Holland, Michigan. As the only cellist in a pit of approximately 25 musicians, Richmond performed over 16 shows during the month he spent with the theater. Richmond is a cello student of Eric Edberg.

Salvador Rodriguez '18 (percussion, music education), a student of Bonnie Whiting, worked as a percussion technician with the Joliet Central and Morris Community High School marching bands this summer. He was responsible for running ensemble rehearsal with the pit and the drumline of each band and teaching individual lessons.

Lisa C. Salazar '16 (viola, bachelor of musical arts) interned for the Chicago Symphony Orchestra's Marketing and Public Relations departments. She managed two marketing campaigns, conducted marketing-based research, wrote press releases and created the 2015–16 season Press Ticket Book for the PR department. Salazar is a student of Terry Langdon.

Kevin E. Salinas '18 (bassoon, bachelor of musical arts) marched for his second season with Madison Scouts Drum & Bugle Corps as a soloist and member of the guard. The corps placed eighth at the Drum Corps International World Championship World Class Finals, held in Indianapolis in early August. Salinas is a student of Kara Stolle.

Stephen Shannon '16 (composition, bachelor of arts) spent part of the summer in Paris, France, studying at the European American Musical Alliance (EAMA) summer program for composers, conductors, and chamber musicians based on the teaching legacy of Nadia Boulanger. After attending EAMA in July 2014 as a composer, Shannon returned to study conducting with Mark Shapiro while taking classes in harmony, counterpoint and analysis and singing in the program-wide choir. Shannon studies composition at DePauw with Scott Perkins.

Addy M. Sterrett '16 (soprano, vocal performance) played the role of Clorinda in the Opera in the Ozarks' educational outreach production of *Cinderella* as a member of the company's summer Studio Program. Sterrett is a student of Pamela Coburn.

Julie A. Strauser '16 (soprano, vocal performance), student of Caroline Smith, also joined Opera in the Ozarks this

summer as a studio artist, performing the role of Clorinda in the educational outreach production of *Cinderella*, a mash-up of Rossini, Massenet, Rodgers & Hammerstein and Sondheim. In addition to traveling with the show to local schools, churches and libraries around Arkansas, she participated in an opera scenes program, opera choruses and master classes. Strauser was recently selected as the Performing Arts intern for the Indiana State Museum and is a DePauw School of Music 21CM senior intern.

Allan R. Whitehead '18 (trumpet, music education) spent his summer teaching for the Fairfield Junior/Senior High School and Elkhart Memorial High School marching band programs and assisted with a beginning band program. He worked with the trumpet and brass sections for both bands and taught beginning trumpet students entering the sixth grade. Whitehead is a student of Leonard Foy.

Laura E. Witte '16 (mezzo-soprano, bachelor of musical arts), a student of Kerry Jennings, also attended The King's Singers Summer School at Royal Holloway, University of London. Witte, along with the other participants, worked with conductor and composer Eric Whitacre, Stephen Darlington and The King's Singers.



DePauw Chamber Singers, under the direction of Kristina Boerger, will tour to France in January 2015. The select 24-member ensemble has toured extensively in the United States and in alternating years tours abroad. Travel in recent years includes trips to China and Mexico.

Alumni News

B. Suzanne Hassler, editor

Miriam R. Alter '14, a former B.M.A. student of Kerry Jennings and currently a master's student at the Longy School of Music in Cambridge, Mass., participated in the New England Opera Intensive, New England Conservatory Summer Opera Scenes and Crittenden Summer Opera Studio programs.

Sarah Leeper Dickson '13 graduated from Purdue University in May 2015 with an M.S. in speech-language pathology. She recently accepted a position as an acute care speech pathologist at Kootenai Health in Coeur d'Alene, Idaho, where she also works in outpatient care in voice and pediatrics. While at DePauw, Sarah was a B.M.A. student of Kerry Jennings.

Bradley J. King II '11 won Tier II of the James Toland Vocal Competition, as well as the Audience Favorite Award. New this year, the Masterworks Chorale Award, given to a single finalist from either Tier I or Tier II and selected by the artistic director, Bryan Baker, was also presented to King. The latter award included a performance opportunity with the Masterworks Chorale in San Mateo, October 24–25, 2015, where King will sing in a performance Bach's *Mass for the Dresden Court* and in works by Mozart. The tenor also performed as a member of the BEMF Young Artist program in May and June 2015. He graduated from DePauw with a B.M. degree in vocal performance, studying with Caroline Smith.

Blake S. Lampton '14, a former B.M.A. student of Kerry Jennings, was cast as the Schoolmaster in the Cincinnati Conservatory of Music's production of *The Cunning Little Vixen*, Raoul de St. Brioche in *The Merry Widow* and Jew in *Salomé* for the conservatory's 2015–16 opera season, as well as Shalimar the Clown in *Opera Fusion New Works* with Cincinnati Opera.

Steven R. Linville '06 performed the role of William Barfée in the Buck Creek Players production of *The 25th Annual Putnam County Spelling Bee*, earning a nomination for an Indianapolis Encore Award for Best Lead Actor in a Musical. He served as music director for the DePauw production of Monty Python's *Spamalot* and will be assistant-directing two upcoming Indianapolis productions – [title of show] (November, Theatre on the Square) and *The Property Known as Garland* (January, Buck Creek Players). Linville serves as operations manager for the DePauw School of Music, as well as adjunct assistant professor of music, teaching performing opera and performing musical theatre courses.

Elleka A. Okerstrom '14 studied with Caroline B. Smith while completing her vocal performance degree at DePauw and is now a first-year master's student at Indiana University, studying with Brian Horne, and a member of IU's Project Jumpstart team. For the past year, Elleka served as graduate intern for DePauw's 21st-Century Musician Initiative (21CM). In her position, she assisted several notable musical groups, including Yo-Yo Ma's Silkroad Ensemble, Fifth House Ensemble, Baladino, Roomful of Teeth and The King's Singers. She also worked as assistant coordinator on the School's two-week Dvorák and America festival. During her time at DePauw, she also performed several lead opera roles under the direction of Joachim Schamberger, including Violante in Mozart's *La Finta Giardiniera*.

of Will in the Green Day rock musical *American Idiot* at the Phoenix Theatre in Indianapolis this summer. While a B.M. vocal performance major at DePauw, the baritone studied with Caroline Smith.

Joseph A. Shadday '09, a former vocal performance major and student of Caroline Smith, was selected as the newest member of Cantus. Acclaimed as "the premier men's vocal ensemble in the United States" (*Fanfare*) and founded on the ideals of collaborative music-making, Cantus engages audiences in a meaningful music experience and ensures the future of ensemble singing by mentoring young singers and educators. In addition, the tenor performed the role of Ahmed in Kentucky Opera's production of *A Woman in Morocco* in June, and in July, Shadday was a principal artist at Ashlawn Opera, singing performances of *Madame Butterfly*.

Lucas A. Wassmer '14 recently sang the tenor role of Count Almaviva in Indiana University's production of *The Barber of Seville*, conducted by Paul Nadler of the Metropolitan Opera and directed by Garnett Bruce, who has worked with the Chicago Lyric Opera and directs annually at the Aspen Music Festival. Wassmer is currently studying with Brian Horne while pursuing a M.M. degree at IU; he previously studied with Professor Caroline Smith while completing a five-year double degree in vocal performance and economics at DePauw.



Joseph A. Shadday '09, (third from left) with members of Cantus.

With Gratitude

Kristin Champa '91, major gifts officer

The School of Music is grateful for the recent gifts from alumni, parents and friends in support of the 21st-Century Musician Initiative and those who choose to support the School through The Fund for DePauw.

James R. Martin '65

"Music itself is central to the liberal arts education. Music is in all facets of life, in all types and part of any culture, so the opportunity to be exposed to a breadth of music is important," says Martin, who studied history and economics at DePauw.

Jim's recent gift of \$100,000, committed during his 50th reunion year, gives the School of Music flexibility to support its greatest needs. The first installment of his gift funded last December's trip to Washington D.C., which allowed students in four ensembles to accept an invitation to perform at the White House on Dec. 20, 2014, providing them with the performance opportunity of a lifetime.

During the 2015–16 school year, the gift will provide scholarship dollars to support the school's first pillar ensemble, a touring chamber group to be made up of two first-year students, one sophomore and one junior.



Cellist Peter Lockman '17, one of the students invited to perform at the White House last year, was also selected to join the new touring ensemble supported through the recent gift from James R. Martin '65.

School of Music Partners with Greencastle Public School Corporation to Provide Free Violins to Fourth Graders

The DePauw University School of Music recently partnered with the Greencastle Public School Corporation to provide a free violin and free string instruction to every fourth grader in Greencastle. If this prototype is successful, it is hoped that it can spread to all of Putnam County.

Students at Tzouanakis Elementary will be given a free violin to play for ten class meetings, starting in October. Music teacher Carrie Hamilton will be joined by string specialist Shannon Crow for class lessons and in-class instruction. Interested students may continue with group meetings on Thursdays after school (at Tzouanakis) for an hour with Ed Staubach, a former middle school and high school orchestra teacher, who is currently teaching string techniques at DePauw.

For those continuing on with the instrument in January, they will meet once a week on Thursdays after school at Tzouanakis. Continuing students who can afford to rent will be given their own instrument, allowing the free violins to be passed to the next round of beginning students. Those who cannot afford to rent their instrument can keep it free of charge, as long as they remain enrolled.

"We are thrilled to be partnering with Greencastle public schools in yet another innovative way," says Dean Mark McCoy.

"Music is such a vital part of young people's lives, and this will make it possible for fourth graders in Greencastle to learn the joy of making their own music."

"Greencastle Community Schools is deeply committed to providing our students with fine arts education and cultural experiences, and our partnership with the DePauw School of Music supports that vision," states Dawn Puckett, Superintendent of Schools. "Through the strings program, our young students will experience music instruction in a fresh and impactful way."

Children who love the instrument may continue with private, one-on-one instruction at Music on the Square. They also have the option of transitioning to lessons on a different string instrument.

The Indiana Housing and Community Development Authority has made the following tax credits available to anyone who pays Indiana state taxes, giving community members the opportunity to impact this effort profoundly, while also gaining significant tax credits and benefits. All donors to this effort may receive up to 75 percent of their gift back in tax relief. See your tax advisor for guidance. Never will a gift have more power.

Donation Amount	\$100	\$250	\$300	\$500	\$1000
Indiana Tax Credit	\$50	\$125	\$150	\$250	\$500
Estimated Federal Tax Benefit @ 25%	\$25	\$63	\$75	\$125	\$250
Approximate Savings	\$75	\$187	\$225	\$375	\$750
Approximate Out-of-Pocket Expense	\$25	\$63	\$75	\$125	\$250



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Welcoming the Class of 2019

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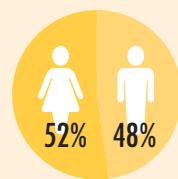
With the beginning of the 2015-16 academic year, we welcome the most recent additions to the School of Music and proudly introduce the Class of 2019! They are a diverse group of students that bring a tremendous amount of talent to the School of Music and DePauw University.

Each accomplished in their own way, these first-year students bring a variety of experiences to the School. They include a presidential bronze medalist for community service, a champion fencer, a guest artist with the Tokyo New City Orchestra, a master class participant with Renée Fleming and an assortment of athletes (including basketball, cross country, diving, soccer, swimming, tennis, track and volleyball) and involvement (key club, debate, drama, speech, student government and theatre).

As recruitment for the Class of 2020 is underway, we welcome the opportunity to speak with prospective students and their families about everything DePauw's School of Music has to offer.



44 Number of students
in the Class of 2019



15 states and
1 foreign country
represented

3.87 Average
GPA



32%
identify as
students of color