
LISTEN

DEPAUW UNIVERSITY SCHOOL OF MUSIC

SPRING 2015

DePauw to Host Inaugural Global Musician Workshop with Yo-Yo Ma and the Silk Road Ensemble

The DePauw University School of Music will serve as the host site for the inaugural Global Musician Workshop (GMW) that will take place June 8-12, 2015. The workshop will be taught by members of Yo-Yo Ma's renowned Silk Road Ensemble, an all-star faculty representing a unique range of musical backgrounds, including Ma (cello), Sarah Jarosz (American folk singer, mandolin, guitar, banjo), Sandeep Das (Indian tabla), Kaoru Watanabe (Japanese and Western flutes, taiko drum), Hadi Eldebek (Arabic oud), Shane Shanahan (world percussion) and Mike Block (multi-style cello).



Photo: Todd Rosenberg

GMW is directed by Block with a mission to foster a community of globally minded musicians engaged in learning from one another's traditions and incorporating them into their own artistic voices.

In addition to Yo-Yo Ma's participation in select activities, GMW artists and faculty will teach various styles of music from across the world. Participants will play with the faculty in small bands, each focusing on a different style, learning new repertoire, preparing arrangements and exploring stylistic playing and improvising in preparation for a public

performance. Workshop performances will be detailed on the School of Music's online Event Calendar as the dates approach.

"Ma and Block chose DePauw, home of the 21st-Century Music Initiative, because of the network that already exists in Greencastle between the teaching institution and the community-based performance scene," reports Boston NPR affiliate WBUR. Of DePauw, Ma tells the station, "They've had full faculty acceptance of a multidisciplinary curriculum already, but what's remarkable is that they also work closely with the community."

"DePauw could not be more proud that Yo-Yo Ma and the Silk Road Ensemble have selected our campus as the site of their first Global Musician Workshop," says Mark McCoy, dean of the School of Music. "It's testament to the efforts our faculty and students have made to innovate the way music is taught and shared. These world-renowned musicians choosing Greencastle as the place to teach others will enrich our campus and underscores DePauw's visible role in reshaping modern music education."

Enrollment in the workshop, which continued through April 6, was open to musicians 18 years of age and older, including university and conservatory students, professional performers and teachers from any musical background.

Yo-Yo Ma, winner of 15 Grammy Awards and recipient of the National Medal of Arts and the Presidential Medal of Freedom, visited DePauw in September 2011 for a lecture and performance. "Coming to the Green Center is amazing – it's such a beautiful space," he told an audience in DePauw's Kresge Auditorium. "Because I spent a lot of time here today, I can report that there are very few places, music schools, that have these kinds of facilities to work in, and I do think space does make a difference in your mood and in your work. This leads me to believe – and I think I've met enough DePauw students to know – that they really care about this school."

From the Dean

DePauw founded one of the first schools of music in America, and that music school has been educating great musicians for over 130 years. We are thrilled to assume a leadership role once again, now through the groundbreaking 21st-Century Musician Initiative (21CM). Launched in October 2013 with a \$15 million lead gift of Judson and Joyce Green '74, '75, this initiative brings the first required entrepreneurial music curriculum in America to DePauw. More than one of the best, we are truly one of a kind.

You have likely seen 21CM in action. Perhaps you heard one of our groups performing in atypical spaces such as Almost Home, Asbury Towers Senior Center, Starbucks or even at the Farmers' Market. Maybe you've heard about our national and international touring, including performances at the world's most famous concert hall, the Musikverein in Vienna, or America's most famous home, the White House. You may have purchased one of the new CDs from DePauw University Records or listened to our podcast on iTunes. You may have visited our new website at 21CM.org or heard about our new storefront on the courthouse square where we will teach and perform and develop new audiences. Maybe you have visited campus recently to take in a concert by one of the 21st-century musicians that now appear here regularly – great musicians like the Canadian Brass, Thomas Hampson or Yo-Yo Ma. If you have, you have entered the brave new world of music – a world in which DePauw is creating the musician of the future instead of the musician of the past.

I would encourage you to look us up on the web – or better yet – come visit to see how your alma mater is leading the way once again. You, and we, will be glad you did.



D. Mark McCoy, dean
DePauw University School of Music

21CM.org Launches New Resource for Musicians



The spring 2015 semester began with the DePauw University School of Music announcing the launch of 21CM.org, an online, professional resource created expressly to help serious musicians thrive in today's modern musical landscape. Geared toward the professional and aspiring musician, the site includes a magazine highlighting the people, organizations, projects and innovations advancing 21st-century musicianship; educational and informational resources focused on advantageous 21CM (21st-Century Musician) skills; and The Hub, a collaborative and social platform.

The online platform is part of 21CM, a multifaceted initiative developed and spearheaded by DePauw with the goal to create an abundance of opportunities, educational resources and connections for today's entrepreneurial musician. "The traditional career paths for professional musicians have become more and more difficult, with the odds of finding single-employer work daunting. Yet there are artists who are successfully creating new niches and paths for themselves, and, in turn, helping our art evolve," said Mark McCoy, dean of the DePauw School of Music. "We wanted to connect the established music community with these talented iconoclasts and innovators while providing a 'best practices' resource for all musicians interested in learning to create their own professional

paths, on their own terms."

The inaugural month's "Composer" issue featured commentary from veteran arts writers Greg Sandow and Scott Timberg and interviews with composers Caroline Shaw, Derek Bermel, Gabriel Kahane, Esa-Pekka Salonen, Steven Stucky, Augusta Read Thomas and the New York Philharmonic's vice president of artistic planning, Ed Yim. Other key features include The Hub, a collaborative and social platform; GoGuide, an event planner covering the 21st-century musician's professional development needs; and POP Picks, a monthly, guest-curated list of the people, organizations and projects advancing the art form. 21CMU, an educational how-to compendium and experimental section of the site, launched in February.

The creative team behind 21CM online includes editorial development by Scott Timberg and Mark McCoy; website design by Jennifer Logan and Studio Fuse; and The Hub development by Amit Gupta, Carol Kim and Tenlegs. Elizabeth Hinckley of Definitive Culture serves as the creative/editorial director.

Readers can sign up now to become subscribers and receive content updates and/or become members of The Hub. Follow 21CM on Twitter, Facebook and Instagram.

DePauw Ensembles Perform at The White House

“The experience was surreal, and it hit me at random times that I was walking on the same floors that Abraham Lincoln walked on,” says Jackson V. Bailey ’18, who performed as a member of the DePauw Chamber Singers at the White House on Dec. 20, 2014.



Four ensembles from DePauw University’s School of Music – the DePauw Jazz Combo, DePauw Chamber Singers, Asbury String Quartet and DePauw Cello Ensemble – were given an opportunity of a lifetime to provide an entire day of music at the White House, and everyone agreed that the invitation took them by surprise.

“The White House is one of the most prestigious places you can perform,” Bailey says. “So, you could say I was very excited. It was a pretty unbelievable day.”

Mark McCoy, dean of the School of Music, says it was a remarkable opportunity for the students. “The performances were stellar, and the students worked very hard, often calling extra rehearsals and even rehearsing on their own to prepare,” he says.

“Touring is an important part of the 21st-Century Musician Initiative, and the touring experience – making travel connections, eating well, staying healthy

and getting rest – develops a skill set that serious musicians need as much as their performance skills. The students were consummate musicians and a class act throughout. We are very fortunate to have had this opportunity.”

Bailey’s sister, Maureen A. Bailey ’16, also went to Washington, D.C., as a member of the DePauw Chamber Singers. She says the opportunity wouldn’t have been possible without the assistance of alumnus James “Jim” R. Martin ’65. “We are incredibly thankful to Jim, who helped fund our trip,” Maureen says. “Many of the experiences we have at DePauw wouldn’t be possible without our unbelievably supportive alumni, and I know I can speak for all of us when I say that we are so grateful for people like Jim.”

Maureen says she was honored and thrilled to be a part of something so exciting. She describes the events leading up to the performance – passing through several security clearances, being escorted through the White House to the Green

Room, eating cookies baked by the pastry chef, and then singing in front of a portrait of George Washington – as “a truly incredible experience.”

Part of the fun of the trip, according to Maureen, was spending it with her brother. She explains that few siblings can say they’ve had the chance to share such extraordinary experiences together (their next opportunity was the Winter Term tour to Vienna as members of the DePauw University Orchestra).

Steven Snyder, director of the DePauw Jazz Ensemble, was also very pleased to perform at the White House, although he explains that, as a musician, the focus is always on the performance and not the venue. “While the White House performance was a very special event, the performance had to be at a level that was representative of all DePauw students and their capabilities.”

“I was very excited for the students,” Snyder says. “It’s something that obviously not everyone gets to do, and they should be very happy with their performance.”

Saxophonist Spencer E. Schillerstrom ’18 says the whole experience felt very official. “From the Secret Service checking us in to the constant flow of well-dressed spectators, we were treated with a level of respect and intensity that I have never felt before.”

“No matter where I play, my favorite part of every performance is the music,” Schillerstrom says. “I will remember how well we played and how much people seemed to enjoy the music. After all, if people don’t enjoy what we do, everything else means nothing.”

Learn more about the DePauw School of Music and the 21CM Initiative by visiting the website: www.depauw.edu/music or www.21CM.org.

Tour Fulfills Dream of Student Kickstarter Campaign

The DePauw Chamber Symphony, led by Professor Orcenith Smith, returned from its January 2015 Winter Term Tour to Germany and Austria with many accolades and memories. With concerts in Oberammergau, Salzburg, Sankt Leonhard am Forst and two concerts in Vienna – one of which was funded through a student-led Kickstarter campaign – the tour was filled with rich musical and cultural experiences. Two students, who were beginning semesters abroad in Vienna, also traveled to meet the orchestra at its different concert venues.



After arriving in Munich, the orchestra spent time seeing Marienplatz and other attractions, after which it traveled to Bavaria for a night's adjustment, then played a concert at the Benediktinergymnasium Ettal. Staying in the nearby city of Oberammergau, the orchestra experienced the beauty of the Alps, visiting the castle Neuschwanstein and rehearsing with the students of the Academy in Ettal. While an avalanche blocked the trains that kept the two Vienna program students from making it to that concert, the performers were, otherwise, safe. The concert proceeded, featuring DePauw's string players performing movements of the Vivaldi *Seasons* with the Academy's students, followed by DCS's complete program: music of Brahms, Haydn, Dvorák, Cathy Morris and Johann Strauss II. On all of the concerts, faculty viola soloist Nicole Brockmann performed English composer John Woolrich's *Ulysses Awakes*.

The next morning, the orchestra traveled on to Salzburg, Austria, to play an afternoon concert at the famed Mozarteum, one of Europe's leading conservatories of music. In the beautiful new Solitär Room, the

orchestra encored its program on a striking stage set against the glass-walled auditorium overlooking the Mirabell Gardens.

A morning of sightseeing included details of the life and times of Salzburg's famous son, Mozart. Throughout the tour of his boyhood home, where his father, Leopold, taught Mozart music's great lessons, the orchestra walked the hallowed floors of the family's residence. Later, a trip up to the Hohensalzburg castle provided stunning views of the Alps. Some students additionally elected to take a four-hour "Sound of Music" tour to visit that movie's most significant production sites.

The following day, the ensemble began its journey toward Vienna. Stopping midday to see the magnificent Melk Abbey, the DePauw students were given a private tour of one of the largest and most significant Benedictine monasteries in Europe. Perched high on a hillside overlooking the Danube River, the Melk Library of more than a half-million books gave the students a better understanding of the monastery's important position in that area's history. The group then traveled to Sankt Leonhard am Forst, a small town near Melk, where the Chamber

Symphony played an evening concert to an enthusiastic audience in the town's Volkshaus. The standing ovation and a full set of encores from the joyful crowd let the orchestra know how much a concert like this meant to the people of this rural community. Then, it was off to Vienna and the four-star Hotel Savoyen.

The orchestra took a guided bus tour of the city of Vienna the next morning, making its way after lunch to the Musikverein's Brahms-Saal, where the dream of the students' Kickstarter campaign would be realized. Yes, DePauw students had raised the money necessary through crowdsourcing to play in one of Vienna's most significant concert venues. The manager of the hall greeted the ensemble on arrival, congratulating them on being the first orchestra ever to have used the Internet to crowdfund an appearance there. Following the concert that evening, where, again, all encores were demanded, the manager told Smith that the DePauw Chamber Symphony and its high-quality performance were welcome back anytime.

The next morning, the orchestra played a final concert at the Vienna Institute for the Blind, where children ages 10-16 heard the complete program. The school's music teacher, thrilled by the orchestra's offerings, translated Professor Smith's concert notes for the performance. For the remainder of the last two days, the ensemble was free to sightsee. Guided tours were given through the historic Schönbrunn Palace and the Zentralfriedhof, Vienna's central cemetery, where students could walk among the memorials of great composers, such as Schubert, Johann Strauss, Brahms and Beethoven.

Throughout this tour, the group remained healthy and ate well. All this helped them stay focused on the best outcome of this Winter Term project – performing at a high level and connecting with audiences in faraway places.

Direct from Broadway to DePauw: Tony Award winner Jason Robert Brown

Hailed as “the ultimate multi-hyphenate,” three-time Tony Award-winning composer and lyricist Jason Robert Brown visited DePauw University on March 7-8, 2015, as part of the School of Music’s new Living Composers Festival at the Green Center for the Performing Arts. During the intensive weekend visit, Brown educated students about careers in the performing arts through a full schedule of workshops, coachings and performances.



Tony Award-winning composer and lyricist Jason Robert Brown visited DePauw University as part of the School of Music’s new Living Composers Festival, March 7-8, 2015.

Of special interest was the public master class with select School of Music vocal students in Thompson Recital Hall, a panel with DePauw alumni currently working as performing artists, a student cabaret of musical theatre works and a guest artist concert given by Brown.

The talented composer was unable to travel to DePauw last fall, when his visit was originally scheduled, because of an unexpected opportunity to have two of his musicals open on Broadway: *The Bridges of Madison County*, recipient of two Tony Awards for Best Original Score and Best Orchestrations, and *Honeymoon in Vegas*, starring Tony Danza, which opened at New York’s Nederlander Theater in January.

“As an artist who has made it in the musical world, he had so much insight to share with us,” said senior voice major Brooke E. Addison, who performed Brown’s “Stars and the Moon” in a coaching on March 8.

A piquant synthesis of pop, rock and musical theatre, Brown’s musical style is sometimes compared to that of Billy Joel. Brown’s music, however, definitely resonates with its own distinct character with lyrics that stir the emotions and a level of virtuosity that engages both audiences and performers.

“I’m impressed by his ability to compose emotionally compelling music that is aurally pleasing for audiences,” Addison continued. “His music combines emotion,

beauty and artistry in such a way that I continually want to hear more.”

The Janet Prindle Institute for Ethics and Department of Communication and Theatre, co-sponsors of the festival, also offered a related panel discussion on ethical issues in music and theatre, moderated by Assistant Professor and School of Music Operations Manager Steven Linville with panelists Mark McCoy, dean of the School of Music, and theatre and communication professors Susan Anthony and Gigi Jennewein.

“Bringing Brown’s music to life is an experience in itself,” said Linville, who planned the visit and served as music director for the DePauw production of *Parade*. “The Living Composers Festival allowed students to work directly with the composer and witness how he inspires such powerful performances. They learned how Brown creates his music and about working in the musical theatre industry, and they had opportunities to connect with alums who are currently working in the performing arts field.”

LISTEN – Spring 2015

DePauw University School of Music

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Music Festival Recognizes Composer Roberto Sierra

This year's Music of the 21st Century festival recognized the work of Roberto Sierra, guest composer-in-residence at the DePauw University School of Music, Feb. 23-27, 2015.



Puerto Rican-born composer Roberto Sierra coaches tenor Benjamin J. Davis '17 and faculty pianist Amanda Hopson during DePauw's annual Music of the 21st Century festival, Feb. 23-27.

The annual five-day festival, underwritten through the generous support of DePauw alums Robert A. and Margaret A. Schmidt '69 and coordinated by School of Music professor Carla Edwards, brings some of the world's most celebrated composers to the Green Center for the Performing Arts each year. Known for his infectious mix of Latin rhythms with classical forms, Sierra has been twice nominated for Grammy Awards for best contemporary classical composition, first in 2009 for *Missa Latina*, and in 2014 for *Sinfonia No. 4*, both on the Naxos label.

Born in Vega Baja, Puerto Rico, Sierra, who is now professor of composition at Cornell University, has heard his music performed by many of the leading orchestras, ensembles and festivals in the U.S.A. and Europe. At the inaugural concert of the 2002 world-renowned Proms in London, his *Fandangos* was performed by the BBC Symphony

Orchestra. Among the American orchestras and ensembles that have commissioned and presented his works are the orchestras of Philadelphia, Pittsburgh, Atlanta, Houston, Minnesota, Dallas and Detroit, as well as the New York and Los Angeles philharmonics.

Professor Sierra began his week at DePauw working with faculty and students in coaching sessions on Monday and Tuesday in preparation for three public performances. The School's weekly Student Recital Hour on Wednesday, Feb. 25, featured student voice and piano soloists, along with "A Conversation with Roberto Sierra" moderated by composition faculty member Scott Perkins. The second performance in Thompson Recital Hall, followed by a reception for the artist, focused on Sierra's smaller chamber works. For the gala closing concert on Feb. 27, the DePauw University Orchestra, Band

and Choirs presented works for large ensembles, including performances of such challenging pieces as *Cantos Populares*, conducted by interim Director of Choirs Kristina Boerger, in addition to *Fandangos*, led by Director of Bands Craig Paré. A full-length performance of *Carnaval*, performed by the DePauw University Orchestra and conducted by Orenith Smith, concluded the festival.

"Our week with Roberto Sierra was full of amazing discussions and incredible music," said Edwards. "Professor Sierra's warm and effusive personality was present in all of the coaching and classroom sessions, as well as his complex and inspired compositions. We were able to listen to him discuss his life, the passion he has for music and his creative process."

On campus, the faculty and students have continued to talk about the time spent with Sierra, and how much they enjoyed performing his music well after his departure. For a full schedule of this year's events, visit www.depauw.edu/music/events/21stcentury/2015-schedule/.



Faculty News

B. Suzanne Hassler, editor

Matthew Balensuela's article, "Conflicting Strategies of Management and Memory at the Indiana Roof Ballroom, 1933-34," appeared in *Journal of Jazz Studies* 10, no. 1 (Summer 2014): 25-51, <http://jjs.libraries.rutgers.edu/index.php/jjs/article/view/81/68>. He presented a short paper, "American Textbooks of Music History: Breadth, Depth, and the Critique of Pedagogy," at the conference *Saggiatore musicale* in Bologna, Italy, Nov. 22, 2014.



The DePauw Percussion Ensemble and The Percussion Plus Project joined forces on March 19, 2015, to honor Amy Lynn Barber, internationally recognized percussionist, professor of music and former dean of the DePauw School of Music.

James Beckel, professor of trombone, composer and principal trombonist with the Indianapolis Symphony Orchestra (ISO), had several of his compositions played this spring. The Metropolitan Wind Symphony performed *Concerto for Trombone* at the Scottish Rite National Heritage Museum and Library in Lexington, Mass. The Carmel (Ind.) Symphony performed *Make a Joyful Noise*, and the Eastman Wind Ensemble performed *In the Mind's Eye*. *The Glass Bead Game* was performed by the University of Delaware Wind Ensemble in Newark, Del., and at the Taiwan International Band

and Orchestra Clinic, and by the Indiana University Wind Ensemble at the College Band Directors National Association's 2015 national conference in Nashville, Tenn. Beckel's latest work, *Concerto for Brass and Orchestra*, received its world premiere by the ISO in a series of four performances, March 19-22, 2015.

Kristina Boerger traveled in February to the University of York (UK) at the invitation of The X24 chamber choir to conduct the premiere of her *a cappella* setting of Yeats's "The Second Coming," which the ensemble had commissioned in October. February also saw publication in the Boosey & Hawkes catalog of the last two pieces in her *Widow Poems* trilogy for treble chorus, with settings of poetry by Sarah White. Her singing can be heard on the March release of Pomerium's CD *Music for Tudor Queens*, a program Boerger also sang with the group at Weill Recital Hall in April 2015, on Carnegie's *Music Before Bach* series.

In January, Cassel Grubb University Professor of Music **Eric Edberg** led a workshop on "Using the Distinction Between Features and Benefits When Marketing Concerts" at the annual conference of the Network of Music Career Development Officers at the Manhattan School of Music in New York City. In December he performed and co-led a presentation on "Improvisation as a Model for Healthy Relationships" at the International Human Dignity and Humiliation Studies' annual conference at Columbia University. This summer he will oversee the 11th annual Greencastle Summer Music Festival, of which he is the founding artistic director.

Kerry Jennings joined the Ronen Chamber Ensemble in Indianapolis for its fall concert "In Memoriam: The Great War." In November he sang the tenor solos in Mozart's *Waisenhausmesse* with the Houston Camerata, presented a master class at the Houston High School for the Performing and Visual Arts, and sang the tenor solos in the Beethoven *Choral*

Fantasy at Earlham College, where he returned in April as tenor soloist for the complete Handel's *Messiah*. *Mystical Voices: The Music of Michael John Trotta*, a CD on which Jennings collaborated last summer, was released in December 2014, and, following the release of his solo debut CD of *American Songs*, he joined the National Academy of Recording Arts and Sciences. He also remains an active adjudicator with the Classical Singer Competition.

Valentin Lanzrein returned for the second time to Hong Kong as one of 40 selected international adjudicators at the 67th Hong Kong Schools Music Festival. The month-long music competition, with more than 130,000 participants, is the largest of its kind in the world. Together with his coauthor Richard Cross (Yale), Lanzrein received a contract with Oxford University Press for the publication of *Singer's Guide to German Diction*. He also presented at the New Voice Educators Symposium at Indiana University Jacobs School of Music on the topic *Writing My Own Textbook – From Innovation to Realization*.

Scott Perkins enjoyed the DePauw premiere of his *Three Recitations*, commissioned by Duo Damiana (Grammy-winning flutist Molly Barth and guitarist Dieter Hennings), in March. He spent spring break working on a commission from the Northeast Region of the American Guild of Organists to be premiered in June 2015 and performing with the professional chamber vocal ensemble Vox Humana in Dallas.

Caroline B. Smith, professor of music and voice area coordinator, traveled to Beijing Conservatory in March 2015 to hear auditions and give master classes as one of a dozen voice professors from music schools and conservatories across the country selected for the trip by the *Classical Singer* professional organization. Professor Smith also served as one of the adjudicators for the Ball State University Graduate Concerto Competition and gave a master class in Louisville, Ky., at the Youth Performing Arts High School.

Student News

Dana E. Hart '16, editor

Shannon Y. Barry '17 (soprano, Bachelor of Music and biochemistry double major) placed first in the Second-Year Women category at the NATS Regional Student Auditions and received the John Vickers Award for Most Promising First- and Second-Year Undergraduate. This summer Shannon will sing the role of Marcellina in Mozart's *Le Nozze di Figaro* with the FAVA-Salzburg opera program in Austria. Shannon is a student of Professor Pamela Coburn.

Blake C. Beckemeyer '17 (tenor, Bachelor of Music and mathematics double major) will sing the role of Bastien in Mozart's *Bastien und Bastienne* this summer with the FAVA-Salzburg opera program in Austria. Blake also placed first in the Second-Year Men category of the NATS Regional Student Auditions. At DePauw he sang the roles of Britt Craig (*Parade*) and Lucano (*The Coronation of Poppea*). Blake is a student of Professor Caroline Smith.

Patrick C. Brems '15 (countertenor, economics and Spanish double major)

sang the role of Valetto in the DePauw Opera's production of *The Coronation of Poppea* and placed second in the Fourth-Year Men category of the NATS Regional Student Auditions. As a member of the Chamber Singers, Patrick also participated in a master class with The King's Singers. Patrick is a student of Professor Barbara Paré.

Hannah Joy Gauthier '17 (soprano, Bachelor of Musical Arts) will perform with the College Light Opera Company this summer in Cape Cod, Mass. At DePauw, Hannah sang the roles of Poppea (*The Coronation of Poppea*) and Mary Phagan (*Parade*). Hannah also participated in a cabaret and master class with Broadway composer Jason Robert Brown and performed in the Intimate Opera of Indianapolis's production of *Speed Dating Tonight!* Hannah is a student of Professor Caroline Smith.

Dallas P. Gray '17 (tenor, Bachelor of Music) will attend The King's Singers' Summer School at the University of London in July 2015. At DePauw, Dallas sang the roles of Liberto (*The Coronation of Poppea*) and Tom Watson (*Parade*), participated in a master class with The

King's Singers and was a winner of the 2015 DePauw Concerto Competition. Dallas studies with Professor Kerry Jennings.

Dana E. Hart '16 (mezzo-soprano, Bachelor of Music) will sing the role of Cherubino in Mozart's *Le Nozze di Figaro* this summer with the Franco-American Vocal Arts Academy in Salzburg, Austria. Dana placed first in the Third-Year Women category at the NATS Regional Student Auditions. At DePauw, she sang the roles of Fortuna and Valetto (*The Coronation of Poppea*), Mrs. Phagan (*Parade*) and Ramiro (*The Secret Gardener*), and she was also selected to sing for visiting composer Roberto Sierra. A 2015 Concerto Competition winner, Dana is a student of Professor Caroline Smith.

Joseph R. Leppek '15 (tenor, Bachelor of Music) was awarded a full opera fellowship for the 2015 Aspen Summer Music Festival, where he will sing the role of Haydn in Steven Stucky's opera premiere of *The Classical Style*. Joseph was also selected as recipient of two School of Music awards: a Performance Certificate and the Fitzpatrick Opera Award. This



This year's winners of the DePauw School of Music Concerto Competition, who were featured as soloists on the April 11, 2015, Winners' Concert in Kresge Auditorium, are (left to right): Addy M. Sterrett '18 (voice), Natalia Fumero '18 (clarinet), Angel N. Riley '18 (voice), Julie A. Strauser '16 (voice); second row: Shiyu Su '17 (piano), Dallas P. Gray '17 (voice), Dana E. Hart '16 (voice), Julia E. Massicotte '17 (voice) and B. Peter Lockman '17 (cello).

year Joseph performed the leading roles of Nero (*The Coronation of Poppea*) and Leo Frank (*Parade*) and sang for visiting composers Roberto Sierra and Jason Robert Brown. He studies with Professor Caroline Smith.

Federico Mattia Papi '15 (cello, Bachelor of Musical Arts) had his article "The Creation of an Artistic Community Through Unconventional Venues: the Festival of the Two Worlds in Spoleto, Italy" published in the January 2015 issue of the *American Journal of Arts Management*. Federico is a cello student of Eric Edberg; former DePauw faculty member Christopher Lynch supervised publication of his paper.

Jennifer L. Peacock '15 (piano, Bachelor of Musical Arts) accompanied master classes and a student concert for visiting composer Jason Robert Brown, and she was the accompanist for the Intimate Opera of Indianapolis's production of *Speed Dating Tonight!* She is also a regular soloist with the DePauw Jazz Ensemble and the pianist/organist at Gobin Memorial United Methodist Church. This summer Jennifer will move to New York City to pursue a career as a music director and musical accompanist. She is a piano student of Professor May Phang and a voice student of Professor Barbara Paré.

Yazid T. Pierce-Gray '16 (baritone, Bachelor of Music) will sing the role of Hermann in *The Tales of Hoffmann* as an Opera in the Ozarks Studio Artist and a lead role in the studio production of *Cinderella*. At DePauw this season, he sang the roles of Ottone (*The Coronation of Poppea*) and Jim Conley (*Parade*). Yazid was the baritone soloist for Vaughan Williams's *Five Mystical Songs* in the April choir concert and performed for visiting composers Jason Robert Brown and Roberto Sierra. He is a student of Professor Caroline Smith.

Sarah J. Pistorius '17 (mezzo-soprano, performance track) will sing the role of

Emma Jones in Weill's *Street Scene* at the Halifax Summer Opera Festival, where she was also offered a featured role in the musical theatre concert and one of two singing roles in the Emily Dickinson evening. At DePauw, Sarah sang the roles of Arnalta (*The Coronation of Poppea*) and Ramiro (*The Secret Gardener*) and participated in a cabaret performance and master class with visiting composer Jason Robert Brown. She studies with Professor Caroline Smith.

Spencer E. Shillerstrom '18 (saxophone, performance track and geoscience double major) was selected as DePauw's Green Tiger for the Month of March. Spencer is a campus Eco-Rep with the Sustainability Leadership Program and performs frequently as a soloist with the DePauw Jazz Ensemble. Spencer is a student of Professor Scotty Stepp.

Julie A. Strauser '16 (soprano, Bachelor of Music) will participate in the Opera in the Ozarks Studio Artists Program this summer. At DePauw, she sang the roles of Poppea (*The Coronation of Poppea*), Lucille Frank (*Parade*) and Serpetta (*The Secret Gardener*). Julie also performed in the Intimate Opera of Indianapolis's production of *Speed Dating Tonight!* and sang for visiting composers Jason Robert Brown and Roberto Sierra. A 2015 Concerto Competition Winner and Presser Scholar, Julie is a student of Professor Caroline Smith.

Derrick D. Truby '17 (tenor, Bachelor of Music) received an Honorable Mention in the 2015 Kalamazoo Bach Festival Young Vocalists Competition. At DePauw, Derrick sang the roles of Liberto (*The Coronation of Poppea*) and Newt Lee (*Parade*) and participated in the master class with visiting composer Jason Robert Brown. He is a student of Professor Kerry Jennings.

2015 NATS Regional Award Winners

DePauw University School of Music was well represented among the 16 organizations and 139 singers participating in the 2015 Great Lakes Region NATS (National Association of Teachers of Singers) competition held at Anderson University on March 7, 2015, returning home with 12 top awards. Students who won or placed will now submit videos for qualification at the national level competition that will take place during the NATS Summer Conference in North Carolina.

Category 2a First-Year College Women:

1st Place: Eileen M. Plunkett (student of Caroline B. Smith)

2nd Place: Marin M. E. Tack (Smith)

3rd Place: Christina Goetz (student of Kerry Jennings)

Category 2b First-Year College Women:

2nd Place: Elizabeth C. Brunell (student of Pamela Coburn)

Second-Year College Men:

1st Place: Logan A. Dell'Acqua (Smith)

3rd Place: Craig W. Wallace (Jennings)

Second-Year College Women:

1st Place: Shannon Y. Barry (Coburn)

Second-Year College Men:

1st Place: Blake C. Beckemeyer (Smith)

2nd Place (tie): Dylan B. Prentice (Jennings)

Third-Year College Women:

1st Place (tie): Dana E. Hart (Smith)

Third-Year College Men:

1st Place: Dallas P. Gray (Jennings)

Fourth-Year College Men:

2nd Place: Patrick C. Brems (student of Barbara Paré)

Alumni News

B. Suzanne Hassler, editor

Emily K. Barnash '14, a former student of Pamela Coburn, is pursuing a graduate degree at Northwestern University, where she is studying with W. Stephen Smith. Emily was recently cast in the Bienen School of Music's production of Jake Heggie's *Dead Man Walking* and reviewed in the article "Northwestern Presents Heggie's *Dead Man Walking* in Riveting Local Premiere": "Emily Barnash sang with luminous soprano tone and affecting sensitivity as De Rocher's mother."
– *Chicago Classical Review* (Feb. 23, 2015)



Emily Barnash '14 sings the role of Mrs. De Rocher in the Chicago-area premiere of Dead Man Walking.

Erik J. Erlandson '13 will finish his M.M. degree at Louisiana State University in spring 2015. He most recently performed the role of Yakuside in *Madama Butterfly* with Opera Louisiane and also appeared in the LSU production of *Beatrice et Benedict*. During his last three years at DePauw, Erik studied with Caroline Smith.

Nicholas J. Farmer '11 was accepted into the D.M.A. voice program at Indiana University's Jacobs School of Music, having just completed his M.M. degree at Cleveland Institute of Music where he studied with Dean Southern. As a vocal performance major at DePauw University, Nick studied with Caroline Smith.

Claire E. Jagla '11 has accepted a position in University of Cincinnati's M.A./

M.B.A. program. As the top choice, she was offered a full-tuition graduate assistantship plus stipend. Claire is currently concluding a 2014-15 Fulbright in South Korea. This next opportunity will propel her into a career in arts administration. While at DePauw, Claire was a student of Caroline Smith.

Jill Turner Lee '07 was appointed director of the Ripple River Strings, a community orchestra in central Minnesota. Lee, a first grade music teacher at Riverside Elementary School in Brainerd, Minn., also teaches private violin, viola, cello and bass lessons to students ages three to adult. While at DePauw, she played violin with the DePauw Symphony Orchestra and viola with the opera orchestra.

Steven R. Linville '06 will sing in the role of William Barfée in the Buck Creek Players' production of *The 25th Annual Putnam County Spelling Bee*. The show runs June 5-21, 2015, in Indianapolis.

Josiah Q. Rushing '13, an alumnus of Amy Lynn Barber's percussion studio, currently studies with the Percussion Group Cincinnati at the University of Cincinnati College-Conservatory of Music, where he is pursuing a Master of Music degree.

Catheryne E. Shuman '09 was named a 2015 Chautauqua Opera Studio Artist (<http://ciweb.org/2015-young-artists>). Catheryne also was a winner of the 2015 Wisconsin District Metropolitan Opera National Council Auditions. While a vocal performance major at DePauw, she studied with Caroline Smith.

Patrick M. Speranza '13, former student of Amy Lynn Barber, is currently pursuing a M.M. degree in percussion performance at Northwestern University's Bienen School of Music, where he studies with marimba virtuoso She-e Wu and the distinguished principal percussionist of the New York Philharmonic, Chris Lamb. In 2014 Patrick's marimba duo was a semifinalist in the California Marimba Competition. He performs regularly

with the Civic Orchestra of Chicago, and many other ensembles in the Chicago area, and he instructs the Cavaliers Indoor Percussion Ensemble.

Shani Wahrman '10 lives in HaKfar HaYarok, Ramat HaSharon, Israel, where she has performed in the following musicals: *Guys and Dolls* (Sgt. Sarah Brown) and *Beauty and the Beast* (Belle) with the Beit Hillel Theatre Workshop; *The Music Man* (Marian Paroo), *The King and I* (Tuptim) and an original children's musical *Truly Scrumptious* (Princess Color) with Israel Musicals; and *A Chorus Line* (Maggie Winslow) with Encore and Starcatcher Productions. Wahrman also directed *The Wizard of Oz* at Makom Ligidol Democratic School, where she currently teaches. While at DePauw, she studied with Caroline Smith.

Jennifer A. Wilson '11 is a resident artist at Central Florida Lyric Opera Company, where she has been cast in the roles of Hanna in *The Merry Widow*, Despina in *Così fan tutte*, and Flora/Annina in *La Traviata*. Jennifer graduated from New England Conservatory with a M.M. degree in vocal performance. At DePauw, she studied with Caroline Smith.

Jeremy Wong '12 won a spot with the Junge Stuttgarter Bach Ensemble, one of 34 singers selected through an open global audition for the International Bach Academy's annual workshop and concert series given March 15-29, 2015. The three-week long event took place in Stuttgart, Germany, with a concert tour to Perugia, Varese and Vicenza, Italy. The baritone received his Master of Music degree in vocal performance from the University of Hawaii at Mānoa (UH Mānoa) in May 2014. He is interim choral director of the Lutheran Church of Honolulu and serves on the lecture faculty of both UH Mānoa and Kapī'olani Community College, where he teaches courses in voice and choir, respectively. He is also music director of the Honolulu Chorale. Wong, who received his B.M.A. degree from DePauw, studied with Professor Caroline Smith.

Intimate Opera of Indianapolis Premiere

In February 2015, Intimate Opera of Indianapolis presented the Indiana premiere of Michael Ching's comic opera *Speed Dating: Tonight!* The 20-member cast included four recent alumni – **Dan Ahlgren '04**, **Amy E. Hayes '05**, **Steven R. Linville '06** and **Elleka A. Okerstrom '14** – as well as current music students **Anna B. Gatdula '15**, **Jacob E. Peterman '15**, **Yazid T. Pierce-Gray '16**, **Julie A. Strauser '16**, **Hannah J. Gauthier '17** and pianist **Jennifer L. Peacock '15**.

"We've had an amazing time working with this score and collaborating with Michael. We love being able to chat or email with the composer when we have a question," said Linville, who directed the performance of *Speed Dating* and serves as executive producer of Intimate Opera and assistant professor and School of Music operations manager at DePauw. "This is our second collaboration with living composers – a trend we hope to continue."

Hayes, executive director of Intimate Opera, and Linville are currently working with Ching to propose a presentation of *Speed Dating* at an upcoming opera convention, collaborating to workshop new selections and songs for the show, and discussing the commission of a new work to be written specifically for Intimate Opera, with a world premiere in Indianapolis. Read more at www.intimateopera.org.



Four DePauw alumni and six current music students participated in the Intimate Opera of Indianapolis premiere of Michael Ching's comic opera *Speed Dating: Tonight!* Pictured are soprano Elleka A. Okerstrom '14 and baritone Yazid T. Pierce-Gray '16.

What Are You Doing This Summer?

Tyler D. Benware '15

"Internship." It's one of those buzzwords that students, parents and teachers tend to fixate on at this time of year. Internship opportunities are readily available in nearly every department of every company in every industry. Whether we like it or not, completing a summer work experience is quickly becoming an educational cornerstone for undergraduates – and music students are no exception. In particular, those interested in pursuing careers as arts administrators have found internships to be vital to professional development. The competition for these positions can be fierce, but School of Music students have been landing internships with several of the country's most prominent orchestras, opera companies and music festivals.

Nevertheless, the vast majority of internships are un- or under-paid. To combat this issue, the Hubbard Center launched the DePauw Summer Internship Grant Program to provide students with the necessary funds to support these increasingly relevant experiences. DePauw cellist Federico Papi '15 is one of many students who has benefited from the new initiative. Papi spent the summer working as an intern in the artistic department of the Chicago Symphony Orchestra, where he helped manage guest artist contracts and assisted in the production of the popular Pierre Boulez Beyond the Score® concert series.

"I knew that I would have higher chances for employment if I did an internship, both for a potential opening within the CSO and in other organizations. All the experience that you gain from an internship is proof of credibility for a future employer," said Papi. "I learned a lot about the dynamics of artistic planning for a symphony orchestra. The internship was absolutely integral to my education." Additionally, Papi interned with the Dramatists Guild Fund, Inc. in

New York City during the fall of 2014.

Junior horn player Maureen Bailey '16, also, exemplifies the diligent, career-minded college student. She recently interned with the Colorado Symphony and played an important role in their development department, creating marketing plans and helping to improve the organization's community outreach efforts. "As a performer, job security is a serious concern, and having experience in other associated fields of music is imperative to a successful future," said Bailey. Likewise, soprano Anna Gatdula '15 interned with Chicago Opera Playhouse, an organization run by DePauw alumni Linden Christ '05 and Marie Sokolova '03.

DePauw students have been utilizing their internship experiences to secure full-time employment for decades. More recently, alumna Emma Scherer '13 interned at the Lyric Opera of Chicago before accepting a position as Assistant to the General Director of the Santa Fe Opera prior to graduation.

Perhaps you'll hear the Indianapolis Symphony perform one of their fun outdoor concerts at Marsh *Symphony on the Prairie*, or maybe you'll plan a visit to Chicago to hear a favorite opera, but no matter where your summer travels take you, there is sure to be a DePauw student hard at work nearby.

Tyler D. Benware '15 is an oboe student of Leonid Sirotkin and assistant to marketing and publications coordinator Suzanne Hassler. He will graduate this May with majors in music and communication. Tyler has interned with the Indianapolis and Anderson Symphony Orchestras and has accepted a position as an ensemble librarian intern at the Interlochen Center for the Arts.



Two Senior Music Educators Honored For Excellence

DePauw University School of Music students Megan E. Kessler '15 and Alison M. Sherrick '15 were each recognized as an Outstanding Future Music Educator by the Indiana Music Education Association. The prestigious awards, honoring the best and brightest in collegiate music education, were presented at the Indiana Music Education Association's annual Professional Development Conference held in Ft. Wayne, Ind., Jan. 15-17, 2015.

Kessler, an elementary music student teacher at Clarks Creek Elementary School in the Plainfield (Ind.) Community School Corporation, under the supervision of Angela Swincher, expressed that she was extremely honored to have received the award. "I am passionate about music and music education and thrilled to have been recognized by NAFME," Kessler said.

"Megan is an exceptionally hard working student, who has stepped up to every challenge with great gusto," noted Caroline Jetton, professor of music and associate dean of academics and advising at DePauw. "She has completed internships and fieldwork to gain as much teaching experience as she can. Megan is well prepared to step into her own music classroom."

"I am eager to graduate and commence my calling to teach students through music," Sherrick added. "I am honored and excited to have received this award, especially alongside my colleague and friend Megan Kessler." The senior horn player completed her student teaching in band this spring at Avon Middle School South under the supervision of Karen Wagoner.

"Alison cares deeply about the students with whom she works, and she strives to provide the best music education



Outstanding music educators Megan E. Kessler '15 and Alison M. Sherrick '15.

possible," Jetton said of Sherrick.

Both award recipients graduate in May 2015. While this is the first time two DePauw students have been distinguished as Outstanding Future Music Educator simultaneously, DePauw has been well represented in past years with 10 award recipients.