



**16** Alumni Updates    **24** The Beat Goes On    **28** Small Steps

# SHOCKER SOUNDS

VOLUME 3 - 2020

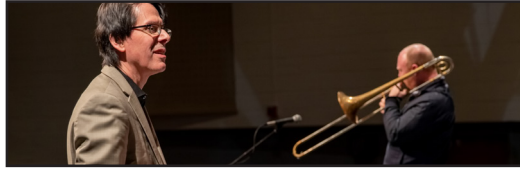


## PROPEL THE FUTURE

# **PROPEL THE FUTURE**

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**Faculty Hires & Updates** - Read what our faculty have been up to over this past summer

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**Alumni Updates** - We have updates from several alumni, including our CFA Hall of Fame entrant

16

### B101

This classroom is available for remote learning:

**The Beat Goes On** - Learn about the changes and feelings arising from the pandemic

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**Small Steps** - Dr. Aleks Sternfeld-Dunn, discusses the School of Music's plans to increase our diversity

28



**The Future, Propelled** - We discuss our mission and the future we desire to create

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## Welcome to the third volume of Shocker Sounds!

Who are we?

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

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

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

# FROM THE DIRECTOR



Growing up I always believed that 2020 would look similar to the second Back to the Future Movie, with flying cars and hoverboards. While 2020 has not brought us any flying cars or hoverboards, it has brought us a pandemic, a polarized society, and a reawakening of calls for racial equality and justice. As is always the case what happens in the world directly impacts the arts, how we create art, what our art is about, and how do the arts engage with society. This year's issue of Shocker Sounds will try to display just a few of things the School of Music is doing to tackle these issues.

To understand where we are going, I would like to highlight a paragraph from the book I'm currently by University of Michigan Sociologist, Jason Owen-Smith, called Research Universities and the Public Good.

"People with necessary skills and ca-

pacities must be present and working in settings where many different problems that span practical and conceptual concerns are active. At least some of those people must be willing and able to discard conventional wisdom in order to pursue new answers. This points to a key tension for research universities. Academic training and discovery take place in a context where existing theories and knowledge hold strong sway. Established organizations can produce new things, but they must be configured to allow and support challenges to the status quo their own work helps create and sustain."

One of the industries that has been hit hardest during Covid-19 is the arts. It seems like most organizations have taken one of two strategies: Stop everything and wait until we can safely produce concerts in the typical fashion or perform now and put in as many safety features as possible to produce something similar to what are known for. Both of those strategies are fine.

However, there has been this group of artists in the middle that I have found inspiring. It's artists who have adapted to create art and express it in new ways using new mediums. Using the pandemic as way to connect with people all over the world, develop new skills and ideas, and in many ways conceive of our art in new and important ways. Those artists are the ones who are "willing and able to discard conventional wisdom in order to pursue new answers."

Over the last 6+ months I have connected with performers all over the country in zoom recitals, FB live events, virtual showcases. I've seen artists (many of which were our faculty, alumni, and students) take all

sorts of risks and create something beautiful.

Even more exciting than this though has been to watch our faculty and students grow, adapt, and take their own risks to teach, learn, and create great art. When the shutdown in March was announced our faculty came to B-202 and brought their computers every day to get crash courses in Zoom, Blackboard, and other digital learning tools. We talked about microphones, screen sharing, and everything in between. We even started a slack group which is still active to share best practices, help each other with technical difficulties, etc. (Even Sam Ramey is on it).

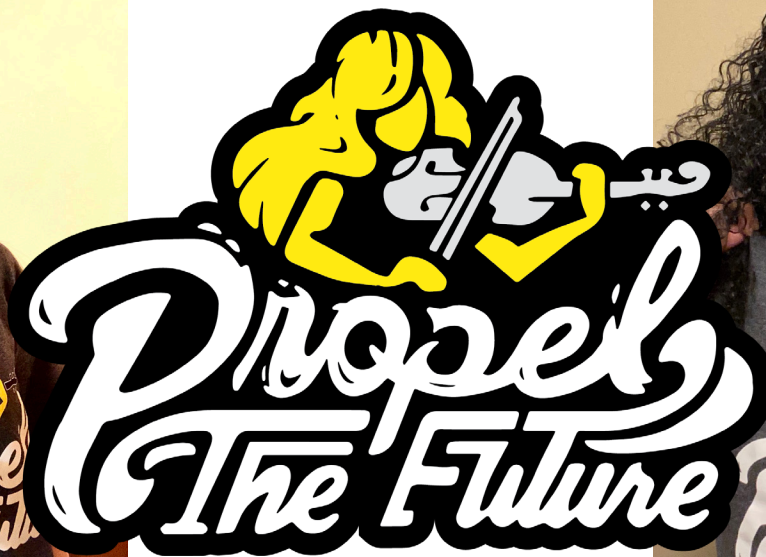
One faculty member in an email to me wrote:

"To say the least, this is overwhelming- for everyone. It's an extreme effort to make. Personally, it scares me that I won't be able to rise to the occasion and succeed in using all of these very numerous ideas."

While it has been at times overwhelming and frustrating, I can tell you each of our faculty truly rose to the occasion. While none of us are teaching in an environment that we prefer we continue to teach, create, and grow. So, while we continue to wait and see what happens don't think that artistic expression or our strong desire to teach it has been on pause for the last six months.

**Aleks Sternfeld-Dunn, DMA**  
Director, School of Music



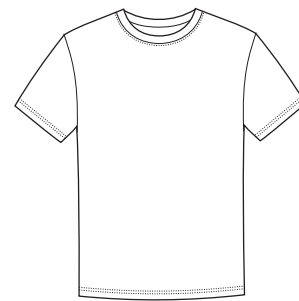


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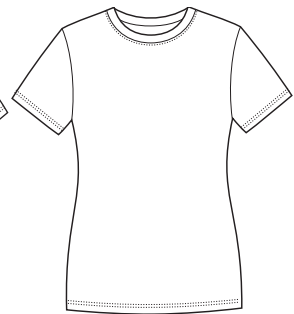
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# OUR NEW FACULTY MEMBERS

## Aaron Robinson



A native of Virginia, oboist Aaron Robinson serves as Adjunct Instructor of Oboe at Wichita State University and Second Oboe with the Wichita Symphony. As a soloist, Aaron was awarded 1st place in the 2018 University of Missouri-Kansas City Concerto Aria Competition. He has also won prizes from the National Society for Arts and Letters VA/NC Chapter Woodwind Competition and the Piedmont Symphony Orchestra Young Artist Competition. Aaron has appeared as a featured soloist in concert with the Piedmont Symphony Orchestra and the University of Missouri-Kansas City Conservatory Orchestra. An avid chamber musician, Aaron has performed in a myriad of chamber ensembles around the country. From 2018 to 2020, he was a recipient of the UMKC Conservatory's Graduate Woodwind Quintet Fellowship and a member of the Plaza Winds. During his time with this ensemble, Aaron had the opportunity to perform at an eclectic array of venues in and around Kansas City and won 2nd prize in the Senior Division Mixed Instrumental Category of the 2020 Coltman Chamber Music Competition. He has appeared as a substitute with a variety of ensembles, including the Kansas City Symphony, the Dearborn Symphony, and the Michigan Philharmonic. Aaron received an Artist Certificate from the University of Missouri-Kansas City Conservatory under the tutelage of Professor Celeste Johnson. He completed his Master of Music degree at the University of Michigan.

## Stephanie Ruozzo



Stephanie earned her PhD in Historical Musicology from Case Western Reserve University in Cleveland, OH after completing undergraduate degrees in music education, music history and literature, and Italian education at Youngstown State University. Her studies at CWRU provided the privilege of instructing students of all levels of musical experience, from freshman non-music majors to conservatory graduate students. As a music historian, her research focuses largely on early musical comedies and the World War I output of Jerome Kern for the Princess Theatre, but her abiding passion for opera has led to lectures and publications exploring the art form through the 21st century. These projects include presentations on Mozart's Da Ponte operas and Thomas Adès' *The Tempest* as well as an article discussing the contemporary relevance of Verdi's "Va, pensiero." Stephanie's tenure in Cleveland has been characterized by a passion for public musicology; she volunteers regularly with the Rock and Roll Hall of Fame's education department and has delivered lectures for the Cuyahoga County Public Library System and the Great Lakes Theatre Organization. She currently serves Cleveland Opera Theater as an education and outreach associate. Stephanie also occasionally performs in community theater pit orchestras and Italian-American "bande di paese" as a clarinetist. With one foot in the academic world and one foot planted in public outreach, Stephanie enjoys serving the community by sharing the joy and affirmation of good art.

# OUR NEW FACULTY MEMBERS

## Nicholas Stevens



Nicholas Stevens studies musical multimedia since 1918 and is the Visiting Assistant Professor of Musicology at Wichita State University in 2020-21. He earned the Ph.D. in Musicology from Case Western Reserve University in 2017, with the support of Fellowships at the Library of Congress and Baker-Nord Center for the Humanities. His higher-education teaching experience in music ranges from electives for non-specialists to graduate research courses and from classical music history sequences to a University's first seminar on hip hop. His first book, *Crisis Mode: Opera as Form and Medium After the End of History*, is under publication contract, as is the essay collection he is co-editing with the music theorist Yayoi U. Everett, *Opera in Flux: Identity, Staging, Narrative*. His work is slated to appear in future research collections and journal issues, and he has reviewed a number of books and records for scholarly periodicals. Academic societies in musicology, music theory, and comparative literature have invited him to present his work at venues from Detroit to D.C., Lisbon to London. Also a strong believer in public musicology, he has written concert and album reviews and delivered pre-concert talks since 2017. He is arriving to Wichita from Cleveland, Ohio, where he worked for the Cleveland Institute of Music, Cleveland State University, the University of Akron, and the Cleveland Museum of Art. Ask him whether composer Franz Liszt was the first rock star.

## Randy Zellers



Randy Zellers has been a professional musician in Wichita and the surrounding area for close to 30 years. He plays dozens of jazz performances each year and regularly performs with the Music Theatre of Wichita orchestra during their summer season. In addition to performing, he stays busy as a music instructor, keeping a roster of private students and teaching courses at both Friends University and Wichita State University. Randy received both his B.M. of Music Performance and M.M. of Theory/Composition from Wichita State University.



# FACULTY SUMMER ACTIVITIES

**AS YOU MIGHT EXPECT, OUR FACULTY'S SUMMER ACTIVITIES WERE HIGHLY IMPACTED BY THE CORONAVIRUS. WE'VE COMPILED SOME OF THE RESPONSES WE RECEIVED HERE, ALONG WITH SOME LIGHTER MOMENTS.**



**Dr. Elaine Bernstorff** stayed busy by working with a team to submit one of the applications for Convergence Science competition at WSU and presenting two professional development workshops for Shawnee Mission School District. She also completed a ten-week book study for USD 259 adaptive music teachers and friends and worked on a book project with Mara Culp at Eastman School of Music. She also did a little gardening and swam in her daughter's wonderful pool.

**Phillip Black** started working on a new recital (hoping for February!). He received a new work he helped commission this past spring and has a composer friend in New Mexico writing a chamber work for him.

**Dr. Cristina Castaldi** spent her summer in continued research for her Essential Somatics for Singers class and a related article, by, among other things, virtually attending a Feldenkrais

Summit. She also kept busy through additional yoga and exercise, spending extra time with her dog, and teaching privately. "And naps!!!," she adds. "Oh, the naps!"

**Rachelle Goter** spent time teaching online lessons, hiking, organizing her house, doing family field trip days, practicing for a fall recital, and planning a driveway concert with her family band. Her family also gave a couple of facebook live concerts.

**Dr. David Hunsicker** welcomed the newest member of his family, Luke John Hunsicker, born on June 19th.

**Dr. Carmen Lemoine** spent time gardening and gearing up for the fall by planning classes.

**Dr. David McDonald** virtually attended three conventions, the North American Conference on Video Game Music, the New Music Gather-

ing, and Music Theory Midwest. In addition, he spent time reading and trying to plan creative projects.

**Dr. Steve Oare** spent part of his summer creating a set of videos aimed at teaching kids to practice and was invited to speak at the virtual KBA conference in July. Since the usual Kodaly sessions could not be held, Dr. Oare helped to host a virtual "Kodaly A la Carte" workshop. They had 118 participants from 22 states and 3 countries, blowing away their expectations. He also did a lot of walking with his family to get out of the house.

**Jeanne Vance Shoemaker** spent her summer gardening, planting trees, flowers, and shrubs; spending time with her granddaughter, who she helped with swim lessons; and working on her golf game after time away.

# OUR '19-20 GRADUATES

## CONGRATULATIONS ON YOUR SUCCESS!

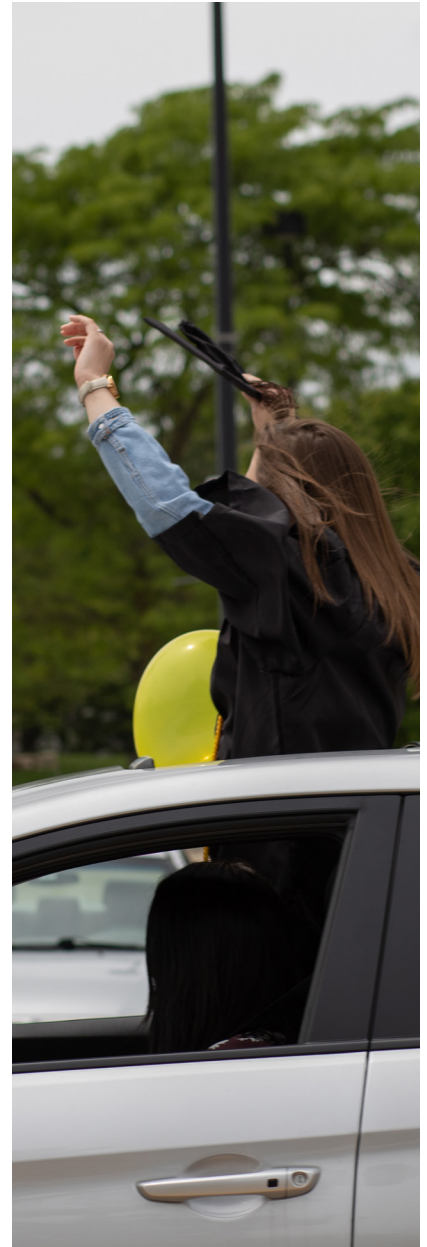
### Undergraduate

Emily Baird  
Dakotah Baumann  
Karen Blackmon  
Taylor Bradley  
Ricardo Cavalcante de Oliveira  
Jia Liang Chew  
Bryan Cline  
Gabriel Czepiel  
Michael Dawson  
Brice Hackler  
Braeden Held  
Sarah Kelley  
Harrison Koppenhaver  
Ryan Linares  
Mary-Anne McMillion  
Matthew Prater  
Mariah Shumate  
Alpha Hill-Spearman  
Bryonna Stacey  
Spencer Weaver  
Christian Yost



### Graduate

Dylan Adkins  
Logan Barat  
Landon Bartel  
Dylan Brule  
Marina Brule  
Yu-hsuan Chang  
Hannah DeBoer  
Westen Gehring  
Michael Giunta  
Daniel Ibarra  
Sarah Larson  
Beatriz Melendez Rodriguez  
Juan Guillermo Mireles Morales  
Rachel Shukan  
Rillagene Stone  
Jia Win Teh  
Andrew Thiesen  
Robert Tindle  
Duncan Trawick  
Kaitlyn York  
Noelle Beougher  
Genevieve Rucker  
Claire Clifford  
Alaina Tuberville  
Erin Buster  
Kelcey Jordan  
Matt Nutter  
Matthew Schwan  
Erin Buster



*In lieu of a "regular" graduation, the College of Fine Arts held a motorcade where graduates circled campus and onlookers cheered.*



# GENEROSITY





# EXCELLENCE THROUGH GIVING

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

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

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



## Contributions Are Tax Deductible!

Principal	Soloist	Concert Master	Guest Artist	Maestro
\$35-\$99	\$100-\$249	\$250-\$499	\$500-\$999	\$1000+

## ADDITIONAL PERKS WITH YOUR DONATION

Membership in Music Associates has benefits beyond the knowledge that you're helping shape the next generation of musicians. For instance, you will receive invitations to the Spring Soiree featuring our scholarship recipients, with great food and lovely surroundings. You can also request a second ticket free with the purchase of one ticket to select School of Music performances. Finally, your name will appear in the WSU School of Music concert programs alongside the rest of your fellow Associates.

For any questions about giving, please contact:

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

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# Your 19-20 Donations at Work



## 2020 STUDENT AWARDS



**MADISON ROTHS**



The Presser Undergraduate Award



## 2020 STUDENT AWARDS



**COLE BELLAMY**



Lieurance Outstanding Junior Award



## 2020 STUDENT AWARDS



**JOSEPH RICHEY**



Lieurance Outstanding Senior Award



## 2020 STUDENT AWARDS



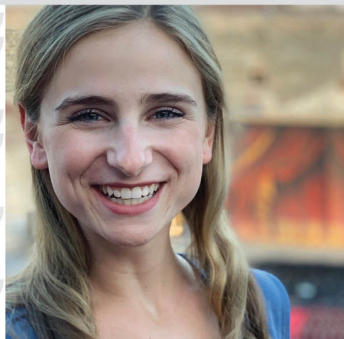
**JOHN KIRK**



The Joanne Goodman Award



## 2020 STUDENT AWARDS



**ABBI FAFICK**



Lieurance Outstanding Junior Award



## GIFTS

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

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Wichita, KS 67260

## 2020 CFA HALL OF FAME MUSIC INDUCTEE

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

### Shawn Chastain

*Alumni Honoree*

Shawn is in his 15th year as Executive Coordinator of Fine Arts for the Wichita Public Schools, supporting 300 faculty members who instruct over 30,000 students enrolled in WPS Fine Arts Programs. During this time WPS Fine Arts has received over \$30 million in Bond-Issued Fine Arts Facility Upgrades, been awarded over \$5 million in National, State, and Community Foundation Grants and named one of NAMM's Best Communities for Music Education in 2013, '14, '16 and '20.

Prior to this position, Shawn spent 15 years in the choral classroom at Wichita's Charles Curtis Middle School and Heights High School. While at Curtis and Heights, Chastain's choirs consistently received superior ratings at league, district, and state festivals. His select ensembles were also awarded exemplary/best-in-class at festivals in Dallas, San Antonio, Breckenridge, Branson, and Chicago. He is a longtime choral clinician and adjudicator throughout the state and has conducted at KMEA four times. Chastain acquired his Bachelor's and Master's degrees from Wichita State University where he was a Presser Scholar and Senior Honor Man.

In addition to his educational responsibilities, Shawn recently completed his 21st year as Music Coordinator/Adult and Youth Choir Director at Wichita's Calvary United Methodist Church, 19th season as Director of the Wichita Choral Society, and 9th Season as ARISE (African Americans Renewing Interest in Spirituals Ensemble) Choral Director. Shawn has also directed WSU's Kodaly Certification Adult Choral Ensemble and the Sedgwick County Jail's Men's Ensemble. Shawn is past president of the Kansas Choral Directors Association, WSU's Fine Arts Advisory Board/Friends of Fine Arts, and past chair of NAFME's Music Program Leaders Advisory Council.

In the summer of 2005, Chastain was selected as one of 15 educators in the United States to participate in the Fulbright German-American Teacher Linkage Program. Shawn has received the Outstanding Administrator Award from the Kansas Art Educators Association, Kansas Music Educators Association and Midwest Kodaly Music Educators of America. He currently serves as a member of the Wichita Arts Forum, Wichita Arts Council (Education Committee Chair), Ballet Wichita (Ex-Officio Board Member), and Arts Partners Program Committee (Member and Past Chair).





# ALUMNI UPDATES

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

*If you're an alum, we'd love to hear from you!*

*Please visit our website and update us at [wichita.edu/musicalum](http://wichita.edu/musicalum)*



**Lois Hubbard ('56)** taught music in the Derby schools and gave private lessons but then retired to be a stay-at-home mom and volunteer, directing church choirs as she did so. She has been on the Music Associates board for many years and has served as its secretary for a long time.

**Janet Whitson (Macomber) ('56)** spent a year in Paris on a Fulbright before completing her Ed.M. at Harvard in 1963 with honors. She eventually taught children with learning problems for 20 years. From 1975 to 2000 she presented at rehabilitation conferences in Montreal, Brussels, Madrid, Cairo, and Kyoto, among others.

**Kent Hall ('58)** passed away on April 1, 2018, in Augusta, GA. He had formerly been a professor and head of the Department of Music at West Virginia State University.

**Marles Preheim ('58)** retired from teaching in 1999, most recently at Bethel College, where he taught for 22 years and traveled Europe, Russia, and Syria with his ensembles. Following his retirement, he spent five years conducting the Rock Castle Chorus of

the Hutchinson Correctional Facility, where membership was comprised of maximum-security inmates.

**Ed Kiehl ('61)** played trombone professionally until his retirement in 2000. He was the principle trombone with the Washington National Opera and the Kennedy Center Opera house and taught trombone at many prestigious universities. He now enjoys retirement with his wife Janice.

**Emmett J. Baker ('62)** had a 28-year Air Force career, achieving the rank of full Colonel and flying 4,000 hours as a fighter pilot. In 2008 he returned to music and the trumpet after a 40-year hiatus. He now plays trumpet in a jazz band and is most honored and proud to be part of a volunteer Honor Guard, performing Taps for veteran funerals at a National Cemetery.

**Alice Francis ('62)** taught instrumental (orchestra/strings) music for 29 years, now fully retired. She was awarded the 1990 National School Orchestra Association Director of the Year Award and the 2005 Arizona Music Educators Association Retired Member Service Award, and she was a founding member of the NSOA/

ASTA Summer String Conference for students.

**Marcelyn Peterson ('62)** went overseas with her husband, where she taught piano, flute, and elementary general music in international schools, educating the children of missionaries in Taiwan, Austria, and Germany. She and her husband have two sons and are now retired in Illinois.

**Clair Christy ('63)** played in the U.S. Army Band (Washington D.C.) in the 60s. She conducted orchestras and bands for 50+ years also played trumpet professionally in many bands and orchestras. She has published two books: MR GO, which helps teach reading and math, and Two On Jazz, which teaches you how to play and listen to jazz.

**Martha Dicks ('63)** has been a violinist with the Longmont Symphony for 50 years. Since retiring from teaching violin and assisting in her husband's dental office, she has taken up quilting. Her two children and their families live fairly close, contributing to what she calls a "rich, full life".



**Myrna Rian ('63)** spent 30 years with the Minneapolis Symphony, after playing in the Rochester Symphony and St. Paul Chamber Orchestra. She retired in 2006 and is happily enjoying her retirement in Arizona, where she has a permanent sub position in the Tucson Symphony.

**Doris Brown Blanche ('64)** is retired from public school teaching but still directs a church choir and a community band, both of which are inactive until Covid-19 is under control.

**Denny Dusek ('66)** is retired from teaching at several high schools and was Associate Professor of Saxophone in the early 1970s. He has had his own 7-piece band for over 40 years. He still teaches privately, and 6 years ago went back to teaching instrumental music at Life Prep Academy and other schools.

**David Gish ('66)** is fully retired and is presently fighting cancer.

**Carole Brown-Landrum (Squires) ('67)** got involved in Title 1 reading/math programs, ended up getting certified, and took a position in that program for 25 years. Since retiring, she has been involved with a few recorder groups. She has played at Shakespeare's birthday party at the Botanical and the Renaissance fair, as well as other group activities.

**Don Neufeld ('67)** retired from managing an optical shop in 2007, though he still does some pickup work as an optician and loves to volunteer at the Stout Street Clinic for the Homeless in downtown Denver. His wife Sharon is a retired piano teacher, and they both play piano for their own enjoyment.

**Carolyn Harner ('68)** continues performing piano concerts, recently holding one for the Summit Historical Society.

**Dr. Paula Keeler ('69)** is retired after 44 years of teaching music, with a career that spanned Pre-K to collegiate positions. She ended her full-time teaching career with a Doctorate in Education from the University of South Dakota. She now enjoys substitute teaching in the Ankeny School district in Iowa.

**Millie Unrau ('69)** was an adjunct instructor in piano at WSU for many years, retiring in 1996. She is now a resident in a retirement community in Boulder, CO, and the piano is still an important part of her daily life. She has recently performed several recitals for friends and family.

**Dr. Joe Utterback ('69)** completed his doctorate in 1978, acquiring his nickname "Dr. Joe", which he continues to use. He has been on the faculty of S.H.U. for just under 30 years. He has a website featuring his compositions, concerts, recordings, and so on. composer, concert pianist, organist, recording artist, etc. He is also in his 24th year as Director of Music/Organist at First Congregational Church in Stratford, CT.

**Allan Cox ('70)** retired from Vanderbilt University in 2016 as Trumpet Professor Emeritus. He continues to play trumpet in concerts and church services with his organist/wife, Hildegard Cox.

**Michael Moulds ('70)** taught instrumental and choral music in Platte City, MO before working in system libraries and public libraries in Illinois

from 1976 to 2007, when he retired. He married James Harris May 20, 1995 and has been a member of the International Barbershop Harmony Society since 2008.

**Kathleen Weber ('70)** returned to Kansas this summer after teaching all over the USA. She earned her doctorate in Austin, Texas with Elizabeth Mannion, winning the Texas and Texoma Region NATSAA competition. Afterward she moved to NYC and taught at AMDA, Turtle Bay Music School, and Nassau Community College.

**Sharon J. Avis ('71)** is a freelance harpist, playing for weddings, parties, receptions, and holiday events. She has been teaching harp students, adults, and children for the last 6 years in her private studio. She has also been a substitute teacher for the last 10 years in three local communities near her home in Ohio.

**Steven Bryant ('71)** is the retired tuba and euphonium professor at the University of Texas at Austin. For 40 years, he was Principal Tuba for the Austin Symphony Orchestra and for Austin Opera. He served in several administrative positions while at Texas and held offices in the International Tuba Euphonium Association. He enjoys retirement, being entertained by his five grandchildren.

**Elaine Brewer ('72)** is still a Certified Rolfer, practicing in Lawrence, KS.

**Kathryn Caywood ('72)** is celebrating 19 years with Young Living Essential Oils. After retiring from piano teaching, she wanted to teach people about toxic-free homes, natural health, and having a home-based business.

**Donna Gradert ('72)** is a retired music teacher of 37 years. She is still the organist at Prince of Peace Lutheran Church and has been for 30 years. She retired from Topeka Lutheran School and still lives in the area. She is the organist at Prince of Peace Lutheran Church and works part time at Washburn Institute of Technology as the event coordinator.

**Michael Powell ('73)** is a member of the WSU Music Associates. Prior to the Coronavirus pandemic, he was scheduled to be a judge in the 2020 Naftzger Auditions. His ensemble, The American Brass Quintet, is scheduled to be in Wichita on the newly organized concert series, the Chamber Music Society of Wichita (<https://cmswichita.org>) on April 11, 2021.

**Stephen Terrones ('73)** is retired but still involved in music. Recently he was playing at senior citizen centers. He arranges his music using BIAB and a DAT program called Logic Pro X. At his gigs, he plays clarinet and the Roland AE10 Aerophone. His business card reads, "The Smallest Big Band".

**Judy Ford ('74)** has done a great deal of accompanying for students for solo contests. She also learned to play the organ 20+ years ago and became a church organist. She currently holds a position as Church Organist and Choir Accompanist. In addition to music, she obtained her real estate license 17 years ago.

**Stephen Imbler ('74)** plays trombone in two separate club jazz bands and piano in one bar in San Francisco. He plans to record a Beethoven piano sonata (The Tempest) in celebration of his 250th birthday in December. He is

currently hiking, climbing, kayaking and photographing all of the US National Parks (46 so far).

**Nancy Audette ('75)** is retired, living in Scottsdale, AZ and enjoying golfing and, when we can, eating out with friends. She music in Kansas City, Kansas, Arlington, TX, and Burlington, Iowa. She retired from teaching in 1990 and went into sales as a manufacturer's representative in the furniture business.

**Stan Jones ('75)** is retired and living in Derby.

**Virginia Skeele ('75)** taught public school music briefly after her graduation from WSU and taught piano for a decade. Since then, she has moved to the east coast and has been involved with music as a listener.

**Teri Harpool ('76)** retired from USD 259 as an Elementary Music teacher in May 2019. She taught at Cloud Elementary for 18 years. She was selected as the South Central KMEA Outstanding Elementary School Music Educator for the 2018-2019 school year. Since retirement she has been diagnosed with cancer and is working to beat the disease.

**Marcia Johnson ('76)** is a retired music teacher, from a very rewarding 35 years with the Boulder Valley School District. I live in a rural area and enjoy running, gardening, and taking care of my beautiful granddaughters one day a week.

**Elizabeth McIlvain ('76)** is a happily retired music educator and school administrator of 44 years now living in Trophy Club, TX.

**Karl Wolf ('76)** is entering his 19th year as Director of Choral Music at Clinton High School in Clinton, IA. He also co-directs RiverChor, a community chorus in Clinton.

**Wayne Wright ('76)** taught music and served in the military until 1977, when he went into the financial services industry. He retired in 2014, resurrected his vocal/choral career, and has been singing in two college choirs at his local community college.

**William Barton MacMillan ('77)** is Chief of Voluntary Education for the Marine Corps and is a staff musician for St. Peter's In the Woods Episcopal Church, Fairfax Station VA. He also plays piano with a handful of small jazz groups in northern Virginia and around metropolitan D.C.

**Richard Campbell ('78)** is CEO, Founder, and financial advisor of Stoutheart Financial Group. He was named to the Ameriprise "Hall of Fame" in 2013. He currently serves as Chairman of the Wichita Orpheum Theatre Board and is a past President of both the WSU Music Associates and the WSU Performing Arts Angels.

**Linda Pohly ('78)** is the Coordinator of Graduate Programs in Music and Professor of Music History at Ball State University.

**Laura Bergquist ('79)** was the Music Director and Conductor for the Broadway production of "Allegiance: A New Musical" starring George Takei and Lea Salonga. She continues to conduct at theaters around the US and had her first musical licensed, NOT ANOTHER CHRISTMAS LETTER which is being performed around the

country. Laura maintains a rigorous private teaching studio and performing schedule - when there is no pandemic!

**Ellen Burr ('79)** continues to teach privately and is a Yamaha Performing Artist. This fall she will present two solo flute concerts combining Baroque with Contemporary selections, including her own composition Syukhtun, and a movement from Dr. Walter May's Moon Dances. A house concert and clinics are in the works.

**Roy A. Wilbur ('79)** recently retired from 35 years of working in marketing and fundraising with nonprofit organizations while performing on the side. More recently, he has taken up guitar and volunteers with organizations in the Poconos, where he currently resides with his partner of 40 years, Larry, six of which they've been married.

**Nancy Bateman (Pelz) ('80)** has played cello as a member of the Mississippi Symphony since 1993. She is also an adjunct professor at Belhaven University, where she has been teaching cello lessons since 2005. She started a String music program at First Presbyterian day school and has been teaching there since 1999.

**Ellen Grolman ('81)** is retired in St. Augustine, FL and for the past 7 years has produced and hosted a weekly, 2-hour radio show that broadcasts classical music by women composers called Music of our Mothers. Her 31-year-old daughter, an art therapist, lives and works not too far away from her in Jacksonville.

**Thelma Johnson ('81)** taught voice, sang, and played piano for 42 years.

She is now retired and resides with her daughter's family in Missouri.

**Stephanie Neal ('81)** does clerical work for the city of Wichita.

**Pat Dixon ('82)** is the elementary vocal music teacher in Kingman, KS. He is married to Lance Dixon, a 1980 Bachelor of Business grad.

**Dana Hamant ('83)** is mostly retired after 33 years as a public school band director. He is currently the Exhibits Manager and Festival Committee chairperson for the Kansas Music Educators Association and is a member of the Wichita Symphony and Ballet Wichita Orchestra. He is also the Assistant Director of Bands at Friends University.

**William Denton ('84)** is Principal trumpet with the Lyric Opera of Chicago and chamber music coach at Northwestern University. Recently, he has been posting recital videos and audio recordings of some of his past performances. He has been composing trumpet music and recording some of his finished compositions. He also does a little gardening.

**Brenda Brenner ('84)** is beginning her 28th year at the Indiana University Jacobs School of Music, where she is currently serving as Executive Associate Dean (Interim) and Associate Professor of Music Education (Strings). She is also the Co-Director of the internationally renowned IU String Academy and Director of the Fairview Violin Project.

**Don Buhler ('84)** retired from being a band director in 2013 after 35 years of teaching, with 30 of those years in Pratt, KS. He was named as an Em-

poria State Kansas Master Teacher in 1988. He was a clarinet student of Dr. James Jones and continues to play clarinet when opportunities arise.

**Collin Featherston ('86)** retired from teaching full-time 2 years ago but came out of retirement this last school year as the accompanist at Mayberry Magnet Middle School, playing for choirs and instrumental and solo students for contest. He still teaches private lessons on six instruments and voice.

**Brad Bartlett ('87)** has a music career spanning fifty years. Information on his music accomplishments can be seen at [www.bradkbartlett.com](http://www.bradkbartlett.com). He is also the proud father of two amazing daughters and is the owner of four restaurants in the Wichita area and the owner of Optigraphics in Dallas, a specialty printing company celebrating its 50th year of operation.

**Don Duncan ('87)** was recently the Associate Professor of Trumpet at Wichita State University from 2006-2012.

**Galen and Dana Wixson (Venable) ('87)** live in Lubbock with their daughter, who just finished up her own Bachelor of Music degree at Texas last spring and will start graduate school in the near future. Galen is currently the President and CEO of the Lubbock Symphony Orchestra in Texas. He continues to play the cello as much as time allows.

**Malinda Matney ('88)** serves as Managing Director of the University of Michigan Center for Research on Learning and Teaching and teaches on the higher education faculty. She maintains an active role with Kappa



Kappa Psi National Honorary Band Fraternity, of which she is a Past National President.

**Jeffrey Eastman ('89)** teaches K-12 vocal and general music for Leon-Bluestem USD 205, where he has taught for 29 years. He is the director and founder of the Bluestem Elementary Honor Choir, which will celebrate its 20th season during the 2020-2021 school year. He is also currently the District Professional Development Chair.

**Brian Myrick ('89)** teaches 3rd, 4th, and 5th grade general music in Blaine, Washington.

**Arlene Steffen (Hinckle) ('89)** taught at Goshen College from 1989 to 1996, serving as Assistant Professor of Music and director of the Piano Preparatory Department. She now lives in Fresno, CA and has been on the adjunct faculty of Fresno Pacific University since 1997. She currently maintains a home studio of 25 students.

**Michelle Eickhoff ('91)** is about to begin her 30th school year of teaching General Music and her 22nd with Pleasant Ridge elementary school in Overland Park. She has been married for nearly thirty years to a fellow WSU graduate and has two children, both of whom are Shockers as well.

**Lisa Hittle ('91)** retired in 2019 as Director of Jazz Programs at Friends University. She is still actively performing in the area and contracting music events in the area.

**Stephanie Buggie ('94)** lives in Hamden, CT, and has a private music instruction studio and a full-time job as

an ESL instructor in a technical high school. She has been playing bassoon with two community orchestras but has been focusing on home renovations this summer and adapting to her new role as an online teacher.

**Joseph Peck ('95)** has recently been making videos on drumming, destressing, and the rhythmic scale for some of the arts organizations he interfaces with for school programming.

**Kristen Doerksen ('97)** is an accompanist for USD259 Wichita High School Northwest, where she gets to work with the best director in Wichita, Becky Sessions, who is also a WSU alum. She and her husband have one son, and he currently attends WSU and majors in Applied Computing.

**Marla Fogderud ('97)** is an Assistant Professor of Music (Voice and Opera) at Northern State University in Aberdeen, South Dakota and is the founder and current president of the Edvard Grieg Society of the Dakotas. Last October she performed at the Grieg residence, Trolldhaugen, (near Bergen) as part of the IGS conference "Grieg Now!"

**Bobbie Zajkowski (Earley) ('98)** lives in England with her husband, Robert.

**Spencer L. Martin ('99)** serves as Professor of Music at Luther College in Decorah, Iowa, where he teaches viola and conducting. He is a member of the Lyra Baroque Orchestra in St. Paul and performs frequent solos and chamber music concerts. He also serves as one of the directors of the International Music Festival of the Adriatic.

**Andrew Young ('99)** has been teach-

ing voice, piano, and acting lessons through his personal studio, Potentials Music, which he has run full-time for the last three years. The studio has recently grown with more online students from all over the country. He is also an accompanist for the Wichita School district and a worship leader at Faith Community Church.

**Michael Aukofer ('01)** completed his DMA in Percussion at the University of Kentucky in 2011. For the past 16 years, he has been the musical director for West Ridge Community Church in Elgin, IL and oversees their Center for the Arts. He continues performing biennial tours with the Appalachian Christmas Quartet.

**Kate Bergman ('01)** is a clinical instructor of flute and academic advisor at Emporia State University.

**Rachel Jansen ('01)** just completed her 23rd year as director of vocal music grades 6-12, K-12 fine arts chair, and musical co-director and choreographer for Mulvane Schools. She also serves as the Mulvane Education Association President and Head Negotiator.

**Katelyn Mattson-Levy ('01)** is the Classical Music Coordinator and host of AM Classics on Radio Kansas. After living away from Kansas for years, she is overjoyed to be back serving Central Kansas and the Wichita area. She continues to perform around the state and is on staff as a Resident Artist of the Ad Astra Music Festival.

**Heidi Wagner ('01)** recently accepted the position of Assistant Dean for Finance & Administration, Division of Biological Sciences at UC Berke-

ley, where she helps to enable the teaching and research of 112 faculty across 8 academic departments. She also does freelance consulting for strengthening cultural and creative communities, most recently with the city of San Jose, CA.

**Jenny Potter ('03)** graduated from the University of Kansas in May 2019 with a Ph.D. in Music Education. She accepted a position with San Diego State University and has just completed her first year there as an Assistant Professor of Music Education. She teaches a music integration course for elementary educators along with elementary general music methods and the upper division practicum courses for music education.

**Briana Renich ('03)** is entering her 14th year as a school counselor in USD #259. She will be working at Education Imagine Academy, Wichita's virtual school. She has two daughters with her husband, Dan, who will be in kindergarten and second grade this year. They keep both parents busy with dance and piano lessons.

**Joel Schwindt ('03)** is an Assistant Professor of Music History at the Boston Conservatory at Berklee. His book on Monteverdi's Orfeo, "Orpheus In the Academy: Monteverdi's First Opera, and the Accademia degli Invaghiti," will be coming out with Routledge Press in early 2021. He has also presented papers at the American Musicological Society, the Renaissance Society of America, and the Society for Seventeenth-Century Music.

**Jeremy Wagner ('03)** is a "Research Composer" and Lecturer at the De-

partment of Music and the Center for New Music & Audio Technologies (CNMAT) at the University of California, Berkeley. There, he teaches a course on Music Perception & Cognition and researches new approaches to musical creation. In 2020 his violin duo "Oberleitung" will be released as part of an album of new works by Duo Gelland.

**Lisa Bueno (Auchterlonie) ('04)** works for The Walt Disney Company where she uses her Music degree to, among other things, direct an employee a cappella choir. She and her family live in the LA area.

**Emily Cox ('04)** is beginning her 17th year as the beginning band teacher in Haysville Public Schools. When she's not at work, she is busy raising her four daughters or helping her husband with his business.

**Gloria Tham ('04)** runs a private studio from her home and has been an instructor of class piano and secondary applied piano at Oklahoma Baptist University since the Fall of 2017. She was recognized as a Teacher of Distinction in 2019 by the Royal Conservatory of Music, Toronto, Canada.

**Jessica Amir-Foote ('07)** teaches orchestra in the Wichita Public Schools and has a private studio. She is a member of the Mu Phi Epsilon alumni group and is on the board of Music Associates at WSU. More recently, she has become a proud advocate for United Teacher of Wichita. She and her husband have two wonderful children and four feisty chickens.

**Ryan Heinlein ('08)** is the Chair of Music, Theater, and Recording Arts at Johnson County Community Col-

lege in Overland Park. He also runs the concert band, pep band, and jazz band. He is the KMEA Jazz Education Advisor and published his first book, *Timing is Everything: A Rhythmic introduction to Improvisation*, last Summer.

**Katie Miles ('10)** is a work-from-home mom of three. She owns a dog treat business (Puppy Smiles) and is the Chair of the Membership Committee for the Kansas Grown! Farmers Market. She is also a birth and postpartum doula, childbirth educator, and infant sleep consultant, and she sits on the board of directors for the Kansas Doula Collective.

**Matthew Nutter ('10)** just completed his Masters in Music Education at WSU this summer. He will be returning to the classroom this year for his 11th year of teaching and his 10th at Pleasant Valley Middle School in USD259. His wedding was postponed due to the coronavirus, but he and his fiancé are celebrating one year in their new house!

**Aaron Short ('11)** earned his MM in Voice from the Manhattan School of Music and spent several years as a young artist with many companies, going on to perform leading and supporting roles with national and international opera companies. He looks forward to beginning his DMA at Northwestern University this fall.

**Kate Garnes ('12)** got a full-time job as a professional performer at Walt Disney World and Universal Studios Orlando after graduating. She went part time with Disney in 2016, and as of 2019 she was a full-time teen leadership motivational speaker, traveling the nation speaking at confer-



ences and high schools.

**Joel Vinson ('12)** has spent the past six years teaching band in western Kansas. He just finished his fifth year at Dighton High School and received his Master of Liberal Studies from FHSU this past May. He will be returning to school full time next year to study Music Performance at FHSU.

**Caleb Alexander ('13)** currently lives in Columbia, MO where he earned a Masters in Jazz Performance and Pedagogy as well as a certificate in Music Entrepreneurship. He is an adjunct at Westminster College in Fulton, MO, where he teaches guitar lessons, is starting a jazz band, and teaches classes as part of the college's First Year Experience programming.

**Max Wilson ('16)** currently serves as the Chief Operations Officer for Roxy's Downtown, Wichita's largest year-round professional theatre, and he is as involved as possible with other professional theatres in town. He is a member of the Wichita Independent Business Association and serves on their Governmental Affairs Committee. He also works as a director/instructor for youth groups.

**Evgeny Zvonnikov ('17)** is a Lecturer at West Texas A&M University. He performs around the US and the world with different chamber groups and teaches full time.

**Morgan Buie ('19)** is currently working full-time as a Legal Administrative Assistant at the Foulston Siefkin Law Offices. She is also finishing up a second Masters in Arts Leadership and Management and is singing/performing when she can!





# RESPONSIBILITY





# THE BEAT GOES ON

## An In-Depth Survey Into How Our Faculty and Students Have Responded to the COVID-19 Pandemic

by Jesse Koza

At this point, it is an understatement to say that COVID-19 has changed our lives and any expectations we might have had for 2020. The School of Music has seen similar changes, adapting as quickly and effectively as we can in response to the ever-changing situation. This has been seen on all sides: our students are learning from home, our faculty members are adapting classes for online use, and our staff members are just trying to hold it all together. I thought it might be helpful to peel back the curtain a bit, to see how faculty members have adapted their work and how the students have responded to said changes.

### A CHAINED MELODY

Zoom. It isn't yet a verb, I think, but its presence has become ubiquitous. Cast your mind

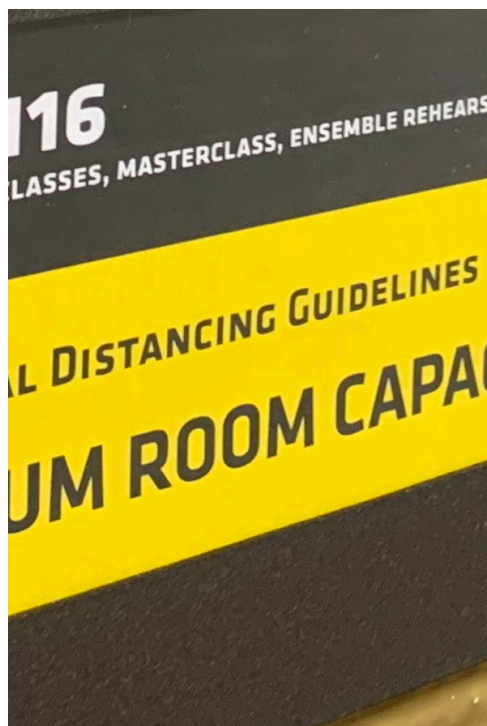
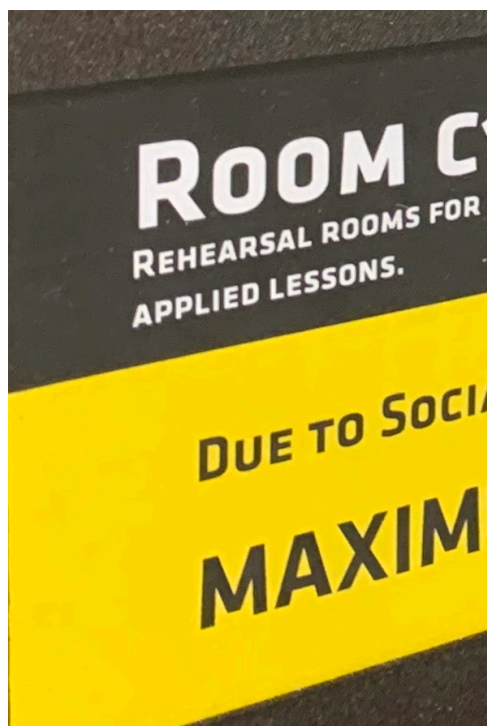
ten years in the past, to March 2020, and recall that, back then, you either hadn't heard of the Skype clone or merely thought of it as a necessary stopgap. For faculty members who had been teaching in-person their entire careers, the switch to a pre-recorded lecture or scheduled Zoom meeting quickly morphed from a frantic re-evaluation of goals and methods to a necessary evil.

When I asked about his adaptations, Associate Professor of Trumpet Dr. David Hunsicker laid it out quite plainly: "Just using Zoom, like everyone else." Steve Hatfield, our Instructor of Jazz Drumset, concurred, writing that he, "started out as going to online lessons only."

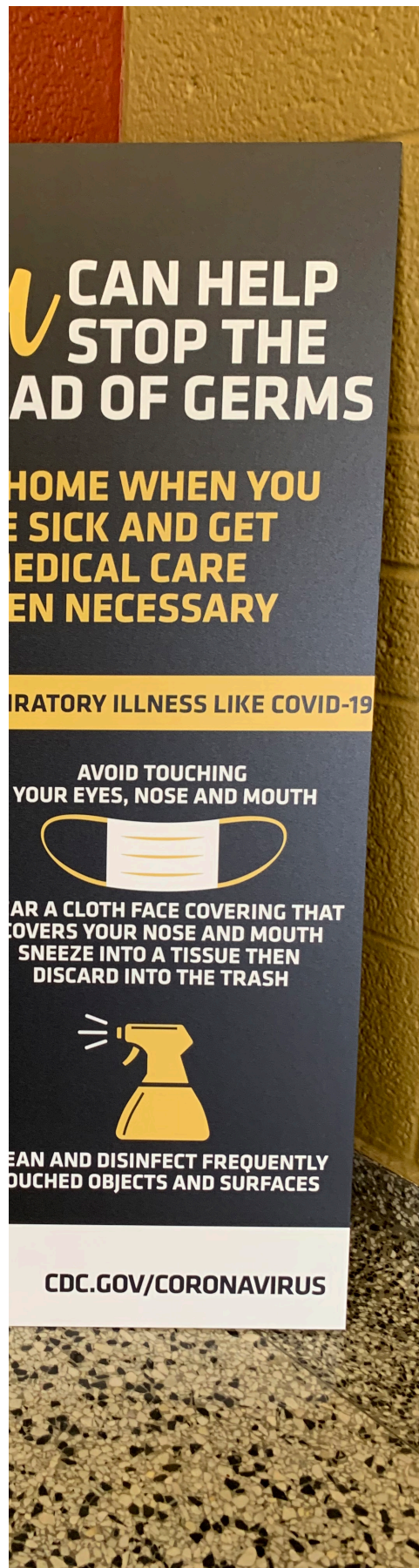
Professor Hatfield and other faculty members have since worked to introduce in-person les-

sons with strict social distancing, and several hope the positive changes continue into the fall semester. Dr. Hunsicker, for instance, already provides hand sanitizer and a has "hands free" opener for his studio door. Philip Black, Assistant Professor of Tuba, meets with students in his garage, which has the space to socially distance. Thankfully, many studios in the Duerksen Fine Arts Center are large enough to maintain that same six feet.

More "traditional" classes have seen the similar changes. "I made some truly ridiculous videos", writes Assistant Professor of Music Theory and Composition Dr. David MacDonald. He continues, "In composition lessons, we switched from planning a performance to discussing strategies and techniques for making 'virtual ensemble'-style videos." Dr. Mark Foley, Coordinator of







Contemporary Media, also quickly adapted his courses for online learning and is prepared to do so again in the fall if needed.

Not every class is so easy to translate into an online equivalent, as Dr. Steve Oare, Director of Winds and Percussion, explains. “It was difficult to teach instruments to Music Ed students in a group setting, to say the least,” he writes (for those of you unaware, our Music Education majors are trained on a wide variety of instruments so they can better serve their future students). He also points out the outsized role technology is playing in this new normal: “We did find an app called Flipgrid that I will continue to use for playing tests.”

Studio classes, which can present opportunities for students to play for one another or gather for a masterclass, have greatly changed. Dr. Jeb Wallace, Assistant Professor of Horn, arranged for a guest artist or speaker each week, covering a multitude of topics including performance psychology and audition prep.

Dr. Timothy Jones, Assistant Professor of Violin, has used his studio time for a similar goal. “I transformed our weekly violin Studio Class into a miniature Orchestral Audition Preparation module,” he writes, adding, “we hope to bring a full-scale Orchestral Audition Preparation course into the undergraduate curriculum in 2021 and beyond, and this was a small taste of what could be achieved through such a class.”

I don’t think any faculty member would describe the current circumstances as ideal, but their efforts and desire to give the students the best possible education continues, an attitude summed up succinctly by Dr. Oare: “I’m praying that we won’t have to go remote any more than they’ve already said.”

And while we might understandably jump to the cliché that students would rather have less time in class, you can easily find dozens of students echoing his prayers.



## SING C'EST LA VIE

Before I dive in, a few quick notes. I wanted to solicit honest responses, so I gave the students the opportunity to remain anonymous. I think this approach had a positive reaction, as I received a mixture of anonymous and named responses. I've tried to include multiple viewpoints here and include as many submissions as I can. In the end, I received dozens of replies, so a large amount of content needed to be left out. I apologize to any student who feels their views aren't fully represented here.

Now, where to begin? I received feelings of care, of disappointment, of understanding, and of worry. Or, as Martha Sánchez puts it, "The pandemic sucks, to say the least."

"I was never an efficient online learner," writes recent graduate Vivian Chang. Jessica Perez echoes her, writing, "It was very difficult to adapt to remote learning." Jessica went so far as to wonder whether it was worth continuing her education that semester, eventually making the decision that it was. "I'll admit," one anonymous student confided, "I got pretty lazy in terms of motivation. It has me worried for how it'll go when classes resume." This same idea, one of difficulty focusing and finding motivation, came up again and again. Another anonymous student writes, "I found myself getting more stressed than normal because I would procrastinate more and fall behind."

There were students who adapted to the online courses well, like Taylin Travnichek, who attributes her success to previous online classes. One anonymous student remarked that it was nice "to have more one on one individual or small group time with my professors in classes that typically wouldn't do as much - if at all - in a typical class." Another anonymous student, working as an interim professor at a different university while studying at WSU, found another silver lining: "It gave more time and opportunity to cover valuable lessons (rehearsal



etiquette, important pieces, how to listen, how to program, how to work with/for an audience, etc.)."

Internet issues were a consistent theme, and they contributed to what students viewed as a drop off in lesson quality. "Voice lessons were pretty difficult to pull off through Zoom," writes Taylin, "Maybe because my WiFi isn't the best." An anonymous student elaborates: "So much of what we do in lessons relies on the sound quality and some in-person visuals. The computer really alters that sound, and you can't quite see all the mistakes being made." "I had 4 other family members trying to have meetings or calls", writes another, adding, "Lagging would always happen."

Several students mourned the loss of concerts or milestones. "I was most disappointed," Vivian writes, "that we were not able to perform any concerts for the remainder of the semester." "It was disappointing to not be able to perform the opera," writes another anonymous classmate. Joseph Richey didn't mince words: "I was personally devastated, because this was my last semester of ensembles and normal classes (I'll be student teaching in Fall '20), and there were people who I never got to properly say goodbye to."

No reply was overly critical of the professors' attempts to adapt their classes, though responses about the difficulty of said classes were mixed. "I felt as if a lot of my classes got easier," writes Martha, while an anonymous student points out, "I found some professors who were assigning more work as a result to moving online." That same student also found that the opposite happened in other classes, writing, "I felt like I lost a lot of learning opportunities." Arielle Overton adds, "The only thing I didn't like was that we hardly got anything done in rehearsal."

Overall, however, students praised the work done by the School of Music faculty. Ainsley Agnew diplomatically writes, "I think that the School of Music and our faculty adapted as well



as was possible in such a difficult situation.” Jessica adds, “The support that we received from the Director of the School of Music and all the faculty was amazing”, which is echoed in spirit, if not enthusiasm, with another anonymous comment: “I think WSU handled things very well compared to what I heard from friends at other schools”. Another anonymous student was “really impressed” with the School’s efforts, and John Kirk sums it up nicely by writing, “No one is perfect, and I believe that under the circumstances, the School of Music did remarkably well!”

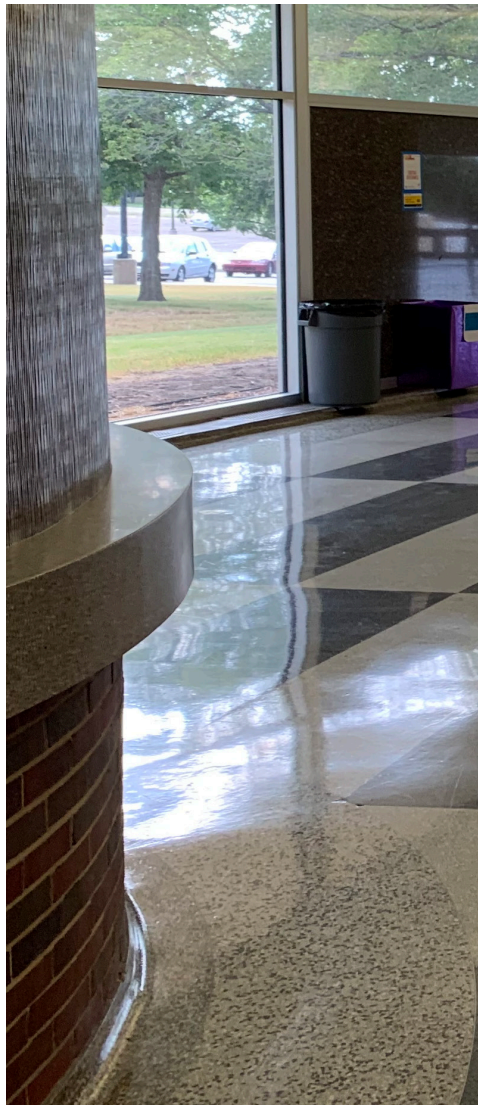
Amid their praise for our adaptive faculty, several respondents had kind words about the communication and transparency coming from Director Aleks Sternfeld-Dunn. As an anonymous student explains: “While other schools were doing fine, there wasn’t a big sense of openness and transparency, but having the streams and the open discussions and Q&As really helped students be a bit more at ease, whether they realized it or not.”

Finally, while many students were empathetic and understanding regarding Spring semester, many have expressed worries about the future of their education. “I’m worried that we won’t be able to perform anything in front of a live audience,” writes one anonymous respondent. Taylin concurs, writing, “I am concerned for the future though. Not only the health and wellbeing of everyone, but what school is going to be like from now on.” Another anonymous student thinks a little further out, worrying that, “If I’m not allowed to practice on campus next semester, I’m genuinely going to be really concerned for my upcoming auditions.” Unfortunately, these concerns are keeping at least one student away next fall, with another writing, “If I weren’t one semester from completing my degree, I would not be coming back in the fall. I would wait until operations resumed normally.”

If nothing else, this exercise has helped to put to the fore one irrefutable aspect our faculty and

students share: we’re all human. We’re going to make mistakes in this new normal, and we’re going to need to develop a new kind of patience and understanding to continue moving forward through it. No one likes our current situation, everyone wants it to end sooner than later, and we’re all doing our best to simultaneously learn and create and share while taking care of ourselves.

In the end, we would do well to heed the words of student respondent Ainsley Agnew, who writes, “If we can make it through what we already have, we can succeed in what is to come, as long as we stay safe and smart.”



*Even Miller Concert Hall's lobby has had its signature couches removed to help encourage social distancing. An area that would once have had students lounging about at all hours is now routinely empty.*

# SMALL STEPS

## Charting a More Inclusive Path for the School of Music

by Aleks Sternfeld-Dunn

I have been making music in some fashion since first grade, when I performed in our Elementary School musical based on *Alice in Wonderland* (I was the dormouse). I joined my high school orchestra in my sophomore year and played bass in the local youth orchestra. I went on and started college as a music major, and by my freshmen year of college I had played eight of Beethoven's nine symphonies, most of Haydn's London symphonies, the last three Mozart Symphonies (multiple times), and Brahms's First symphony at least twice.

I didn't play an orchestral work by a non-white composer until I was 22. That piece was Silvestre Revueltas' *Homenaje a Federico Garica Lorca*, and it is still one of my favorites.

Classical music is dominated by white culture, and not just within the music we play. Here are some data points from 2016:

The top five composers played by orchestras nationally were Beethoven, Mozart, Brahms, Tchaikovsky, and Rachmaninov. 98% of the composers played were men, the most represented countries in programming were Germany and Russia, and the average date of composition was 1882.<sup>1</sup>

90% of the musicians in our professional orchestras are white. 79% of the Conductors are white. 85% of the orchestra staff is white. 92% of orchestra boards are white.<sup>2</sup>

Wichita State is located in the largest city in Kansas, the most diverse city in the state, and serves a student body with a significant portion of first-generation students. We have a duty to our discipline, our community, and our past,



*Mexican composer Silvestre Revueltas completed over 40 works, spent time as an assistant conductor, and participated in a tour to the Spanish Civil War organized by Liga de Escritores y Artistas Revolucionarios.*

present, and future students to help change those numbers. The arts should be place where not only are all welcomed but where all who want to can succeed with as few obstacles as possible.

The issues of diversity, inclusion, and equity are overwhelming for our society, and they are no simpler for a School of Music to solve. We are, however, trying to take some deliberate steps to help our program be a welcoming and inclusive space for all people who want to teach and make music.

The first thing we are doing is hosting a series of conversations with leaders around the country who are also trying to make progress on these issues: Afa Dworkin, President and Artistic Director of the Sphinx Organization; Rob Deemer, founder of the Institute for Composer Diversity; and Chi-Chi Nwanoku founder, artistic, and ex-

ecutive director of the Chineke! Foundation.

Secondly, we have created a School of Music Diversity and Inclusion Board, made up of faculty, students, and alumni. This group will be charged with reviewing our hiring, recruiting, and curriculum practices to find areas for improvement in making the School of Music a more diverse and welcoming space.

Finally, we are running a composition competition to commission a new work from an underrepresented composer for one of our large ensembles to be premiered in academic year 2021-2022.

Each of these steps are small, but hopefully with continued work we can help move the needle and take responsibility for our role in making music a place where everyone can see themselves.



# THE *Future* SERIES



**TUESDAY  
SEPTEMBER  
15TH  
2:30PM**

**“Race in Classical Music”  
a conversation with**

**Dr. Afa S. Dworkin**  
President & Artistic Director  
The Sphinx Organization



**WICHITA STATE  
UNIVERSITY**  
COLLEGE OF FINE ARTS  
School of Music

*The first of our "Future Series" talks featured Dr. Afa Dworkin of The Sphinx Organization. You can find the archived video on our facebook and Youtube pages.*

<sup>1</sup> "What the Numbers tell us about the 2015-16 Orchestra Season", Baltimore Symphony Orchestra, last modified 2016, <https://www.bsomusic.org>.

<sup>2</sup> Racial/Ethnic and Gender Diversity in the Orchestra Field, Dr. James Doeser, League of American Orchestras, September 2016.

# THE FUTURE, PROPELLED

## Further Discussion of the School of Music's Reinvigorated Focus

*by Jesse Koza*

The School of Music adopted a new motto at the beginning of the 2019-2020 academic year, pulling it from our mission statement: "Propel the Future". It's one that permeates our new brand, one of a forward-looking school. It's on our website, our t-shirts, our marketing, and our social media. But what does it mean?

## DEFINING OUR DESTINATION

First and foremost, it's about taking responsibility for our place in the systematic devaluation of BIPOC lives. Hopefully you have already familiarized yourself with Dr. Sternfeld-Dunn's plan to better our work and awareness in that area.

The future we wish to propel has equality for all peoples regardless of the color of their skin, their country of origin, their sexuality, their gender, their age, their religion, their ability, and so on.

It also means redefining ourselves for a new generation of music students. We're unifying our message and our look, thinking of ourselves as a School rather than a collection of competing studios. We're finding consistency in how we reach out to students and talk to them.

## MOVING FORWARD

We continue to increase our offering of new performances in both type and location. Our faculty have increased interest in our outdoor amphitheater space, and concerts utilizing it are currently in the works. We're offering more streamed concerts than ever before, allowing







far-away parents and alumni to participate and enjoy our students' work.

We've also got a new logo, which was, yes, backward for a little bit, but no one ever said growth came without pain. You can find that new logo on our Propel the Future t-shirts and other branding opportunities, giving a unifying image to the wide variety of work the School of Music performs. If you're ever on the lookout for more School of Music-related items, feel free to tell us what you'd like to see!

A few years ago, the School of Music was bequeathed a new scholarship, increasing our potential offerings by 50% per year. We are happy to report that those funds are now fully available to us, and we have plans to begin awarding it immediately.

That means we're now rewarding our students with over \$100,000 in scholarship assistance every year. And with Wichita State's dedication to being the best value in the region (by cost per credit hour), the School of Music continues to be a competitive force in the collegiate music scene.

## MEETING THEM WHERE THEY ARE

It's 2020, and 2021 is coming up like a freight train. Society, especially Gen Z, increasingly sees gender as a construct, with a fluidity previously unseen. With that in mind, the School of Music has finally decided to codify one change that would bring it in line with many universities across the nation. From 2020 on, we will be using the term "First Year" to describe our new students instead of the word "Freshman".

You may wonder what the issue is, why the change was necessary (and some of you may be surprised to learn that this change has not already happened). "Freshman" as a term is gender-biased and does not take into account the many different backgrounds and self-images our students bring with them when they join us.

The future we are choosing to propel sees students for the individuals they are and choose to be, so we felt it necessary to make sure our language reflects that. Wichita State already uses the term "First Year" when describing some

programs throughout the university, so it isn't brand new to our community, thus helping the transition along.

## AND BEYOND

This is just a sampling of the things we're doing to help the School of Music move forward in a post-COVID world. I would recommend you keep an eye on our social media channels for additional information and announcements. If you identify an area where we can improve, please let us know! We are always listening and have a desire to learn.

The Wichita State School of Music has spent much of 2020 readying itself for the decade ahead. We're looking inward to see how we can better grow outward. We're adapting to a new generation with new dreams and worldviews. And we're leading the way in redefining what it means to be a music student.

These processes never stop. Together, they help us Propel the Future.

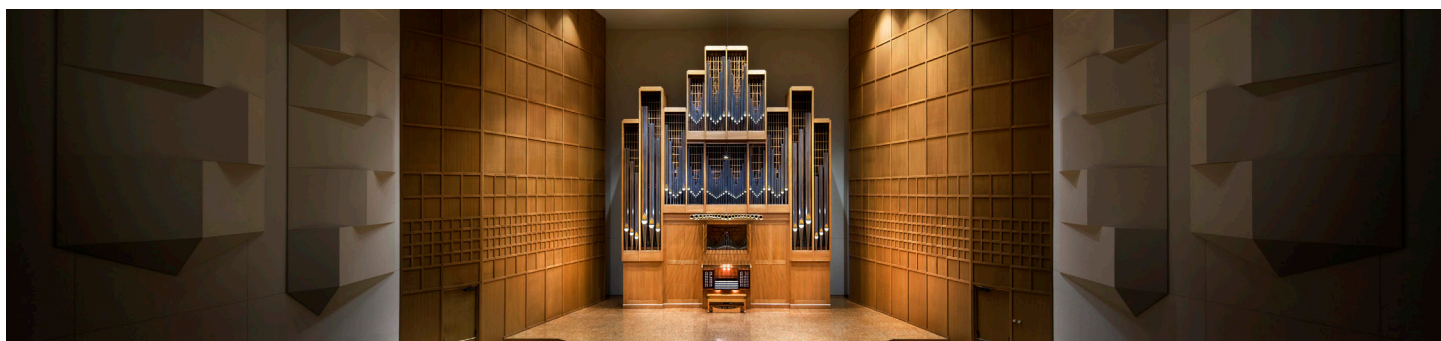


# MORE INFORMATION



## **Calendar of Events**     [wichita.edu/MusicCalendar](http://wichita.edu/MusicCalendar)

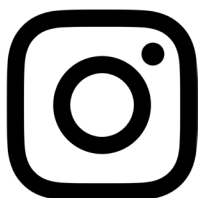
At this time, it is difficult to predict what events can and will happen and which events will be livestreamed through facebook or archived on our YouTube channel. We encourage you to keep an eye on our website and social media channels for updates regarding event dates, times, and accessibility.



[facebook.com/WSUSchoolofmusic/](https://facebook.com/WSUSchoolofmusic/)



[twitter.com/Music\\_WSU](https://twitter.com/Music_WSU)



[instagram.com/wsuschoolofmusic/](https://instagram.com/wsuschoolofmusic/)

For Ticket Information, visit [wichita.edu/fineartsboxoffice](http://wichita.edu/fineartsboxoffice)  
Call (316) 978-3233  
Or stop by the CFA Box Office in Duerksen Fine Arts Center