

ENCORE

SPRING 2022

WESTERN ILLINOIS UNIVERSITY SCHOOL OF MUSIC

Western Illinois University

MUSIC THERAPY

**WE ARE EXCITED TO ANNOUNCE THE
APPROVAL OF OUR MASTER'S DEGREE!**

MASTER OF MUSIC THERAPY (MMT)

- Advance your music therapy practice with a Master of Music Therapy
- Expand knowledge and skills in clinical supervision, research, and academia
- Strengthen clinical musicianship and decision making
- Complete your equivalency and masters in music therapy concurrently

BACHELOR OF MUSIC IN MUSIC THERAPY (BM)

- Study the latest clinical approaches for healthcare, education, and community settings
- Develop clinical skills through study of music therapy research and methods
- Engage in supervised community fieldwork throughout coursework



DR. JENNIFER JONES
PhD, MT-BC
Director, Music Therapy



EMILY SEVCIK
MSEd, LPC, MT-BC
Assistant Professor



DENISE COOVERT
MM, MT-BC
Instructor

From the Director



Greetings from the School of Music at Western Illinois University. Our students, faculty, and staff enjoyed a busy spring semester presenting nearly 100 performances and special events on campus and have been engaged in a wide scope of scholarly and musical activities in venues near and far. This is a special time of celebration and reflection as we recognize our graduates, prepare to welcome new students and faculty, and chart our course for the future. Our faculty are hard at work updating

courses and programs to prepare students for success in a rapidly changing world, and we continue to explore new ways to serve as a cultural center for the University and the region through our Community Music School, the Summer Music Institute, and a variety of festivals, performances, and special events.

We say special farewells this spring to two distinguished faculty members, Dr. John Cooper and Professor Lynn Thompson, who are retiring at the conclusion of the academic year. Collectively, they have 46 years of service at Western Illinois University and leave behind rich legacies. Both will continue to share their talents with our community, and I wish them well as they embark on new creative pursuits.

We are delighted to share this snapshot of our many achievements with you and invite you to stay engaged with us through social media for the latest news. Best wishes for a relaxing and refreshing summer.

A stylized, handwritten signature in blue ink, appearing to read 'J. Brown'.

DR. JEFFREY BROWN

Director, WIU School of Music



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ON THE COVER: Plants bloom outside COFAC Recital Hall.

PHOTOGRAPH BY DR. JENA GARDNER

PRACTICE ROOM AFFIRMATIONS

Affirmations are positive statements that can help us to challenge and overcome self-sabotaging and negative thoughts.

These positive mental repetitions can reprogram our thinking patterns so that, over time, we begin to think and act differently.

I AM STRONG. *I am confident.*

I am proud of myself.

I believe in myself. **I am brave.**

I AM RESILIENT. *I trust my musical intuition*

I AM PROUD OF MY ACHIEVEMENTS.


I AM EXCITED ABOUT THE ARTIST I AM BECOMING.

I know that I am right where I am supposed to be.

I AM LOVED.

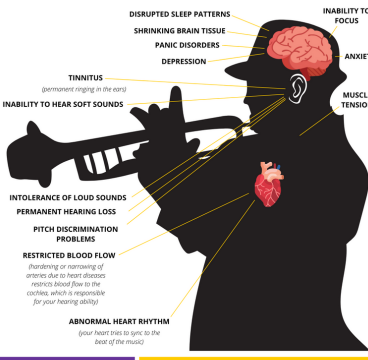
I will not stand in my own way.

I am worthy of my achievements.





HEARING HEALTH


SYMPTOMS OF OVER-EXPOSURE TO SOUND





DID YOU KNOW? One out of every eight people between the ages of 18 - 67 in the USA has some level of hearing loss.

 **SCHEDULE AN ON-CAMPUS AUDIOLOGY TEST**

 **PROTECT YOUR HEARING WITH EARPLUGS**

 **LEARN MORE ABOUT HEARING HEALTH**

 **VISIT THE WIU MUSICIAN'S HEALTH SITE**



PRACTICE SMARTER, NOT HARDER

10 TIPS FOR HEALTHY AND EFFICIENT PRACTICE

- 1. PLAN YOUR WORK; WORK YOUR PLAN**
 - Set goals using the SMART goal method.
 - **Specific, Measurable, Attainable, Realistic, Time Bound.**
- 2. GET STARTED**
 - No consistent practice time and location.
 - Place devices on "Do Not Disturb" mode.
 - Warm up before each practice session.
 - Limit each practice session to no longer than an hour.
- 3. MAKE IT EASIER**
 - Lower the tempo to a comfortable phrase or chord of material.
 - Play or sing on or above the staff for one measure for every eight with self-challenge.
- 4. BACKWARD PRACTICE**
 - Start at the end of the phrase or chord.
 - When you have perfected that measure, add the one before it.
 - Repeat this process until you reach the beginning of the chosen passage.
- 5. YES OR NO**
 - Each time you play or sing, respond with "yes" or "no" to yourself.
 - Respond to the performance using your mental imagery.
 - Have any mistakes that happen in your mental rehearsal and take the time to correct them.
- 6. MENTAL REHEARSAL**
 - Imagine performing a portion of the music.
 - Incorporate the performance using your mental imagery.
 - Have any mistakes that happen in your mental rehearsal and take the time to correct them.
- 7. RECORD YOURSELF**
 - Record short, manageable sections of music.
 - Listen back with "hole" focus.
 - Stay constructive.
 - What do you hear? What can you improve?
- 8. SLOW AND STEADY**
 - Lower the tempo to half speed.
 - Gradually increase tempo using performance tempo.
 - At least one to two measures.
- 9. AUDIATE**
 - Audiate is the mental equivalent of hearing a phrase.
 - Hear the musical phrase in your head.
 - Use 1-10 seconds before moving on.
 - Then play or sing using what you audiate.
- 10. REST AND REFOCUS**
 - Schedule a 5 minute stretch break.
 - Three minutes quiet time.
 - If you haven't achieved your SMART goal after three minutes, use the same strategy for a new one.



OVERCOMING PERFORMANCE ANXIETY

TRANSFORM ANXIETY FROM A LIABILITY TO AN ADVANTAGE

LEFT BRAIN VS. RIGHT BRAIN

Left brain thinking has to do with words, numbers, logic, analysis, criticism, rules, details, planning, and judgment.

Right brain thinking has to do with sounds, images, patterns, emotions, creativity, and the "big picture."

How do we make the shift from left brain "paralysis by analysis" to the "zone" of right brain thinking? One very effective tool is called Centering.

CENTERING

There are seven steps, each specifically designed to move you closer to right brain quiet and focus, and take you further away from left brain fears, doubts, and self-criticism.

Use centering as part of your regular practice and performance routine.

- 1. Pick Your Focal Point**

Choose a fixed point in the distance. Lower that point level before closing your eyes.
- 2. Form Your Clear Intention**

What do you intend to accomplish when you come out of the centering exercise? Finish the sentence, "I am going to..."
- 3. Breathe Mindfully**


Breathe slowly and deeply into your lower stomach. Take between 3 and 7 deep breaths.
- 4. Scan and Release Tension**

Scan your muscles from head to toe as you continue to breathe slowly and deeply. Use muscle group at a time, releasing tension on the exhale.
- 5. Find Your Center**

Focus down to your navel. Take between 3 and 7 deep breaths.
- 6. Repeat Your Process Cue**

Say to yourself as you are in your right brain seeing it, feeling it, hearing it. Take between 3 and 7 deep breaths.
- 7. Direct Your Energy**

Let the energy flow from your center to your focal point. Go for it!



DON'T CRAMP YOUR STYLE!

WARM UP EXERCISES FOR MUSICIANS

All skilled physical activity, including music performance, should be preceded by a warm up to increase the blood flow to muscles, free up motion and prepare the body for healthy and effective activity.

Here are some useful exercises to help you warm up before you play or sing.

Remember:

- **A warm up** does not involve stretching. You should only do gentle stretches after playing or singing once your muscles are warm.
- **A breathing exercise** or visualization can help you mentally prepare. If you are nervous, stay positive. Remember that fear is close to excitement and telling yourself "I'm excited about this practice session" can make a big difference.
- **Check your posture.** Stand with feet a hip width apart and knees slightly bent. Breathe slowly and rhythmically throughout.
- **Be careful!** If you have high blood pressure or feel dizzy, STOP! If you feel pain. If you are hypermobile (very flexible), you should seek advice from a performing arts specialist.
- **Don't forget** to take regular breaks during practice. You can repeat the warm up exercises to release tension and regain posture.

EXERCISES 1 - 5: Repeat each 5 times.

- 1. HEAD TURNS**

Turn your head from side to side.
- 2. HEAD DROPS**

Drop your head forwards and backwards.
- 3. SHOULDERS**

Raise and lower your shoulders, and roll forwards and backwards.
- 4. ARMS**

Swing each arm full circle.
- 5. SIDE BENDS**

Hold your left arm overhead and tilt your body to the right. Alternate with bends to the opposite side.



DON'T CRAMP YOUR STYLE!

WARM UP EXERCISES FOR MUSICIANS

6. PULSE RAISER

March on the spot with opposite arms swinging.

This exercise is aerobic: build up stamina by starting for 1 minute and increasing by 30 seconds each week to a maximum of 3 minutes.

EXERCISES 7-11: Repeat each 10-15 times.

- 7. WRIST BENDS**

Relax your arms and hands by your sides with palms facing in. Bend and extend your wrists.
- 8. WRIST ROTATIONS**

Relax your arms and bend them at the elbows. Circle your wrists.
- 9. FOREARMS**

Rotate forearms outwards and inwards.
- 10. HANDS**

Form and release a fist.
- 11. FINGERS**

Spread your fingers and bring them together.

COOLING DOWN AFTER PLAYING OR SINGING


helps you recover physically and psychologically from the practice session.

- **Play or sing something** slow and simple
- **Gentle stretches** help lengthen muscles out of playing postures.
- **Sit or stand** with feet wide apart. Allow arms and body to fall forwards and hold for at least 1 minute, feeling muscles lengthen down your back.
- **Lie or sit** and breathe slowly, allowing ribs to expand sideways.
- **Quietly contemplate** what you have accomplished in your practice sessions.

This resource was created by the British Association for Performing Arts Medicine.

Authors: Drusilla Redman, David Fielding
Illustrations: Luke Sarmiento, Alan Watson
Acknowledgements: Jill Guymer, Lucy Heyman, George Osam, Sarah Lippin

This resource is also available as a folding pocket-sized version. Email info@bapam.org.uk to order copies.



FIT TO SING

Vocal health is about mind and body as well as voice!

12 TRIED-AND-TESTED TIPS

Whatever your style of singing and whatever your repertoire, take a holistic approach to your practicing and performing.

Additional Health Resources for performing arts professionals may be found online at: www.bapam.org.uk

1. Always warm up physically before you sing. In particular, stretch and loosen up your neck, shoulders, and upper back. This doesn't have to take a long time, but should be before your vocal warm up. Repeat this after singing to allow cooling down.
2. Ensure your technique is sound. Poor technical habits may lead to tension and muscular strain. We strongly recommend that you seek professional advice, whatever your level of experience.
3. Check your posture when singing, using a mirror, or by filming yourself with a camera or smartphone. Look at the overall balance of your body, and for signs of tension around your neck and shoulders. If you regularly sit to sing, use a chair that is as comfortable as possible, that supports your lower back, and is at the right height for your body build.
4. Where in your music if you are a stand, check the stand height and sight lines, up to your pants. If you are holding the music, feel its weight and consider a stand if it is heavy or bulky.
5. Vision and hearing can affect your neck and upper body posture have them checked periodically. If you need glasses or contact lenses to see the music or the conductor, use them.
6. Plan your practice sessions to allow frequent short breaks in singing. The biggest risk factor for a breakdown in your vocal health is sudden increase in the quantity or quality of practice, e.g. in preparation for a concert or audition.

If something starts to ache, start and loosen up. Use a timer to remind yourself if a break is due - every 20 minutes or so.



FIT TO SING

12 TRIED-AND-TESTED TIPS continued...

7. Your overall health, physical build, and voice type may make some repertoire more uncomfortable for you. Respect your limitations.
8. If you have a cold or sore throat, remember VOCAL REST and HYDRATION. Vocal rest does not necessarily mean no singing. It means no shouting, no whispering, no forcing, and limiting your phone conversations or alcohol. Also, avoid atmospheric pollutants such as cigarette smoke, and oven heated or air conditioned rooms.
9. Your general lifestyle can affect your singing: make sure you are eating and sleeping properly.
10. A measure of regular exercise (e.g. swimming or sports) and relaxation will help maximize your vocal health. Performing is stressful and tension can cause pain and stiffness. Find something that you enjoy, it's more likely to help.
11. Remember that you are a musical athlete and your performance depends on your taking good care of yourself. Think back about events you attend prior to performances, and watch out for accidents.
12. There is a world outside music. Keep your hobbies and outside interests going to avoid getting over-focused on your singing.

This resource was created by the British Association for Performing Arts Medicine.



WELLNESS IS A STATE OF ACTION

The WIU School of Music launches the Musician's Wellness Project

To provide students and faculty with wellness resources and events, the School of Music piloted a new program titled the Musician's Wellness Project in the spring semester. The vision of this project is to create a healthier music student at WIU, while recognizing that: 1. a musician's mind and body is their primary instrument, no

matter what they play; 2. wellness is the result of accumulating small, healthy habits over time; and 3. mental health is physical health. Assistant Professor of Horn Dr. Jena Gardner, Director Dr. Jeffrey Brown, and Recruitment Coordinator Anneliese Land collaborated prior to the spring semester to bring seven

wellness events to students and faculty over the course of the 16 week semester. These included yoga and hiking, as well as a three-session Zoom series on mindfulness presented by Larissa Hall Carlson. Carlson is well-known and highly regarded for her work in mindfulness, yoga, and Ayurveda. One of her specialties is teaching yoga and

mindfulness to elite performers, having taught yoga, meditation, and breathwork to musicians at the Julliard School, Boston Conservatory, Berkshire Opera Company, Cleveland Institute of Music, and the Nashville Ballet, among others. Learn more about her work at larissacarlson.com.

In addition to wellness events, the MWP included the addition of new signs around Browne Hall and Sallee Hall focused on wellness, in performance, practice, and general wellbeing (pictured above). These serve as reminders for all students and faculty to approach music-making from a holistic and healthy space.

When asked about the impact of the MWP on the School of Music, Dr. Brown, Director, noted, "Studying music at an advanced level is a physically and mentally demanding endeavor which requires a holistic educational approach, and the wellness project

serves to complement our broad array of music courses by highlighting the importance of health and wellness. Students are introduced to information and techniques to help avoid performance injuries, reduce stress and anxiety, and improve focus and efficiency in practice, performance, and coursework.

In the future, we hope to expand upon the mindful breathing and movement sessions offered this semester and include sessions focusing on nutrition, hearing health, and a variety of other topics to create healthy habits that will serve students throughout their lives."

Dr. Gardner added, "Many music professionals struggle with physical injuries and mental health. The WIU School of Music is committed to providing the most up-to-date curriculum to prepare them for a long and successful career."

As the fall semester approaches, plans are taking shape for the next series of

wellness events. This curriculum will continue to shape the student experience at the School of Music.



"I was able to incorporate techniques from the mindful breathing event into my daily life. This helped me maintain a constant and non-forced breath whenever I sing. I now do one of the exercises that we learned before every performance and it really helps relieve stress and nervousness before I go on stage."

JOSHUA PITT

BM, MUSIC PERFORMANCE
SPRING '22





A NEW FRONTIER

The WIU School of Music launches its Master of Music Therapy degree program

By Anneliese Land

The WIU School of Music proudly launches its new Master of Music Therapy program, now enrolling students for Fall 2023. This degree program provides opportunities for applicants with a Bachelor's in Music Therapy to expand their knowledge and skills and for applicants with a Bachelor's in Music to combine equivalency coursework with a Master's in Music Therapy.

Recruitment Coordinator Anneliese Land sat down with the Director of the Music Therapy program, Dr. Jennifer Jones, to learn more about the inception of the MMT program, its goals, and plans for the future.

What was the inspiration for adding the MMT to our offerings?

For several years, the music therapy profession has discussed the need for a masters degree for clinical practice, including the possibility of requiring a masters degree for music therapy practitioners. As advanced practice techniques continue to emerge in music therapy, more master's degrees are needed. Western has offered an undergraduate degree since the 1980s.



▲ WIU MUSIC THERAPY STUDENTS, FACULTY, AND ALUMNI GATHER AT THE GREAT LAKES REGIONAL CONFERENCE, MARCH 2020

What was the process like for getting the MMT approved?

Getting the degree approved was extensive and time consuming. The first step was a feasibility study completed in December 2017. Then, we waited for university approval to begin the process of creating the curriculum. This came in 2018. Next, the curriculum was designed and courses proposed to the School of Music Graduate Studies committee, followed by the music faculty. Next, we went onto the Graduate Council for approval in 2019. Then, the NASM application followed with the Academic Program Approval through the American Music Therapy Association. We got approval from APAC in June 2021. The final step was approval from the Illinois Board of Higher Education, which came late in December 2021. I estimate more than 600 pages of documents were generated from the feasibility study through the IBHE proposal. There were many people involved in the application process.

What are the goals of the MMT at Western?

The goal of the Master of Music Therapy Program is to advance the clinical practice of the students enrolled. We will focus on supervision and clinical practice. We have many individuals in the greater Macomb area who benefit from music therapy, but have limited access. We hope to expand our service area once music therapy graduate students join us at WIU.

How long is the coursework for the MMT? Is there a fieldwork component?

The coursework is 34 semester hours for the MMT. Some students may also be completing undergraduate equivalency courses, if they have bachelor's degrees in other music disciplines. Thus, the length of the coursework will vary between 2 years and 3 years depending on the student's previous coursework. Yes! Additional fieldwork is required in all master of music therapy programs. ■

Learn more about the MMT at wiu.edu/cofac/music/mmt.



"We have many individuals in the greater Macomb area who benefit from music therapy, but have limited access. We hope to expand our service area once music therapy graduate students join us at WIU."

▲ DR. JENNIFER JONES

ALUMNI SPOTLIGHT: BRAD HOWARD

By Anneliese Land

Brad Howard is the Founder, Director, Head of Design and Maker at BlueHaus Music, LLC.

BlueHaus Music, LLC was founded with an initial focus on composition and arranging. And while the music composition side of the business has continued, the primary focus has shifted to the family-owned and operated BlueHaus Mallet Shop.

The team is small, but nimble, and brings decades of engineering, building, education, and performance experience to the table. The team is led by Brad E. Howard, a percussionist and teacher with 25 years of experience in performance and music education.

Howard holds a B.A. ('96) and a M.M. ('06) from the School of Music at Western Illinois University. He recently served as a guest speaker via Zoom for one of WIU's Music Business courses, sharing his entrepreneurial journey with students.



What is your connection to Macomb and Western Illinois?

I'm from Illinois and my connection to Macomb is pretty long-standing. I attended the Summer Music Institute when I was in high school, and was later a counselor and assistant director at the camps. I was an undergraduate student, then graduate student, then I taught in Macomb for eight years. My Macomb and Illinois roots are actually pretty deep.

How did you move from teaching music to owning a business?

I was a band director for a long, long time. I taught in Illinois, then I taught in Oregon. As a percussionist, I was always making mallets, either for my students or myself. That was just something that I started doing that in high school, and I just kept doing it. It was not even remotely a business or even conceived of as a business at that time.

BlueHaus didn't start as a small mallet shop; BlueHaus was the branding I had developed for composition and arranging - all the audio work I had begun overseas when I taught in Kuwait and Dubai. That was actually the first thing that I developed into a sole proprietorship.

The business is underpinned by educators, engineers, and musicians, and so that's why we do what we do at BlueHaus, the way that we do it. We were musicians first; everyone in the family either sings or plays. When you go through that kind of training as a music educator or music performer and you get what it takes to achieve a certain skill level on your instrument, it's really easy to roll that over into a business mentality. This includes what you focus on, how you approach it, the hours, what payoff feels like, what failure feels like, how you deal with those things - a lot of those things were learned in the practice room and in the classroom.

Tell us about your business operations at BlueHaus.

It's a brand new complex; previously, we were operating like a lot of small businesses out of garages and basements. When we had the opportunity to move, we were able to create a purpose-built facility for the kinds of things that we wanted to do. The shop is quite big and separated into three main areas: (1) a machine shop, (2) a wood and metal working shop, and (3) the mallet shop. The mallet shop has a separate location where I cast on heads and deal with any kind of finishes or chemicals. That's isolated so that it has its own air supply.

Running the whole length of those two shops is a 12 month greenhouse. It's not separately heated, but as a solar-capturing facility, it's fantastic. We grab that energy from the greenhouse; that spillover energy gets pumped into the ground below the whole facility and we store that heat to then bring up later to warm the facility. It's called an earth battery.

Also running the length of the shop facing the south is a 10 kilowatt hour system of solar panels. Being out here in the country - we're in rural Wisconsin, west of Madison - a tree will hit a power line; there are always interruptions. We can just keep operating. We can be entirely off the grid, if we choose. Our carbon footprint is very small. In the peak part of the year, we can actually generate enough to be positive.

We're one small shop, and this is the way we've chosen to do it and the impact is very tiny. But, so much industry is small business and when you multiply that approach by 100,000, that really starts to have an impact. You have to start somewhere.

That kind of mentality in how we approach powering our work is the same kind of thoughtful process that goes into the things that we make.

I can't imagine running - let alone starting - a business like this any other way. We don't outsource anything. If it can be done in house, or we can figure out how to do it in house, that's always where we start. I like running the business that way.

What's your advice to our current music students?

Music students today are in a very different landscape from when I was coming up over 25 years ago, but some things remain consistent. Take initiative. Follow your instincts, even though it may occasionally be a dead end. Ask for help. Offer your skills to the projects of your colleagues. Understand that the work you do today doesn't define your career, but will always be a part of it.

What do you know now that you wish you would have known before your career?

In hindsight, I wish I would have had more confidence in the beginning of my career to create for myself the work I do today. BlueHaus is the lens that combines a number of interests and pursuits that have always been in my life - my passion for music education, my interest in physics and engineering, my love of working with my hands, and my drive to design and create. Early on, I didn't realize that I could make a job that encompassed all of these things, let alone find a job that did so. Perhaps it is simply a function of time. In any event, I'm happy that I am doing it now and it's quite possible that the path that got me here was not just a way of getting to this point, but the best way.

Where do you see yourself in five or ten years from now?

25 years ago, I was going to be a single position career music educator. 20 years ago I began considering a career in academia. 15 years ago I was in my second teaching position contemplating a move overseas. 10 years ago I pivoted to composition. 5 years ago I had the opportunity to make a new percussion mallet company. The backdrop to all of these shifts has been the things I've always been interested in and love to do. Only the framing has changed. I can say with confidence that, in five or ten years, my work will continue to be the best reflection of all the skills and experiences I have collected so far.



ALUMNI NEWS



Marrisha Devereueawax-Coates (BM, Voice, '20) has been accepted into the Masters of Community Dance and Arts Administration program at Ohio University in Athens, Ohio.



Patrick G. Downing began his new position as Director of Development at the Figge Art Museum in Davenport, IA. Downing is a 2009 Bachelor of Music graduate from

Western Illinois University, with an emphasis in Music Business and minors in Marketing and Broadcasting.



Michael Link (BA, '86, Music Education and Percussion) retired from McKinney Boyd HS as Head Orchestra Director in McKinney, TX Spring of 2021. Since then, he has continued to serve as Director of Music at Aldersgate United Methodist Church in Carrollton, TX. Spring Semester, 2022, he served as a Field Supervisor for Student Teachers for the University of North Texas. Recently, he has been hired as Adjunct Faculty at UNT teaching courses in Music Education for the 2022-23 academic year.

Camber Flick (BM, '20, Oboe Performance) will be attending the University of Miami, Frost School of Music in the fall to pursue the Doctor of Musical Arts degree in oboe performance. Flick has opened a reedmaking shop where she sells reeds and gouged and shaped cane.

Laurel Filzen Etzel (BM, '04, Horn Performance) began teaching as the Part Time Instructor of Horn at Augustana College in Rock Island, IL in February 2022 on an interim basis. Beginning in the Fall of 2022, Laurel will remain as the Instructor of Horn.



Jay Regennitter (BM, Choral Music Education, '99; MM,

'01, Organ Performance) received the Doctor of Ministry degree from Christian Theological Seminary in May 2022, will be married in June 2022, and begins a new appointment as directing pastor at Coal City United Methodist Church in July 2022.



Sean Klink (MM, '20, Composition) has been accepted to the University of Maryland as a doctoral student in music composition for fall 2022.

Aiveen Gallagher, (MM, '12, Viola Performance) current DMA candidate at James Madison University, was invited to present at the American Viola Society Festival and the 47th International Viola Congress.

ALUMNI NEWS



Benjamin Rogers (BM, '18, Music Education) was named one of Yamaha Music Corporation's "40 Under 40" Music educators for 2022.



Hannah Porter Denecke (BM, '17, Composition) presented at the AMS Greater New York Chapter meeting (January 2022) on her doctoral research conducted at Florida State University ("The Angel of Doubt": Ancient Wisdom Poetry in the Music of the Punch Brothers) and accepted a full-time job starting Fall 2022 at Star Lake Camp as Program Director.

Mia Iliopoulos (BM, '17, Music Therapy) is serving as president of the Illinois Association for Music Therapy (2022-2023). Mia is also serving as an Assembly Delegate to the Executive Board for the American Music Therapy Association.



Alberto Racanati (MM, '16, Trumpet Performance), has been named Interim Professor of Trumpet at Washburn University.

Erika Gonzalez (BM, '16, Music Therapy) accepted a music therapy position at Music 4 Life in Las Vegas, NV in December 2021.

Jeffrey Milner (BM, '22, Music Business) joined the staff at Sweetwater in Fort Wayne, IN as a Product Support Specialist.



José Adrian Nájera-Coto (MM, '07, Trombone Performance) was recently admitted into the Educational Leadership Doctoral Program at University of Texas at Rio Grande Valley. He will be a cohort member of the Higher Education Administration track starting in the Fall of 2022. Additionally, Nájera-Coto will be a panelist at the International Teaching Artists Collaborative Conference (ITAC6) in Oslo, Norway in September 2022.

Daniel Lesch (BA, '13, Music Education) is the current band, choir, and theater director at St. Anne Community High School and Grade School. During his tenure at St. Anne he has created and established a thriving

music program, started the St. Anne Theater Club, and revived the St. Anne Grade School Choir Program which had been dormant for over 30 years.

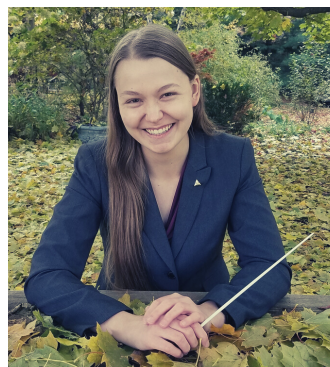


Heather Johnson (BM, '19, Music Therapy) and **Lukas Keil** (BM, '19, Music Business) have partnered to open a Square Music Company location in Colorado Springs, Colorado. In addition to being co-owners of this retail location, Heather serves as the Music Therapy Director and is developing a Music Therapy program for the company's three locations as well as providing music therapy services in the Colorado Springs store, and Lukas serves as the Lessons Coordinator for Square Music Company and is the Colorado Springs guitar instructor! ■

STUDENT NEWS



Senior euphonium Music Education major **Michael Rockstroh** was accepted at the Royal Northern College of Music in Manchester, England to begin a Master's degree in Euphonium Performance.



MM in Instrumental Conducting student **Morgan Miller** is now conductor of the Monmouth College Wind Ensemble (January - May 2022).

Senior trombone major **Hannah Derick** was accepted to the graduate school of music at the University

of Illinois to begin her Master's degree studies.

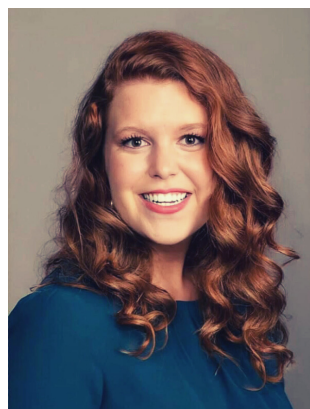
Brett Dougherty, a senior jazz studies double bassist, has been accepted to and is currently studying abroad in the jazz bachelor program at the Prince Claus Conservatoire. This study abroad program is a component of his WIU degree. Brett will return from Amsterdam, Netherlands to complete his degree in the fall of 2022.



The WIU organ studio presented a recital on Saturday, April 16, 2022 at 1st Presbyterian Church in Macomb. Performers included Julia Schwert, Curtis Baum, Simone Currie, Anita Hardeman and Linda Andrews.

Current and former students **Jason Hartley**, **Austin Dunaway**, and **Nicholas Young** were all

were all accepted into the Doctor of Jazz Studies program at the University of Illinois.



Lauren Antonioli, senior horn Music Education and Performance major, was the inaugural recipient of the COFAC Student Leadership Award for the School of Music. These awards are awarded by department and recognize students who have shown excellent leadership and/or mentorship throughout the year.

In February 2022, Music Education major **Payton Anthony** was published in the International Horn Society's magazine, *The Horn Call*, with an article entitled "'Villanelle by Paul

Dukas: A Student Perspective."



Caylan Laundrie, MM in Trumpet Performance and Graduate Assistant with the LaMoine Brass Quintet, will be pursuing his DMA in Trumpet Performance at the University of Iowa in the fall, while holding the brass quintet assistantship.

Senior vocalist **Joshua Pitt** will attend the Glenn Korff School of Music at the University of Nebraska-Lincoln having received a full Graduate Assistantship and Graduate Fellowship. Additionally, Pitt was offered a scholarship to sing baritone roles in Bizet's *Carmen* in Turkey. ■

A FOND FAREWELL

The WIU School of Music sends well wishes to two valued faculty members as they enter their retirement.



Dr. John Cooper, Director of Jazz Studies

What comes to mind when you think back to your first year at Western?

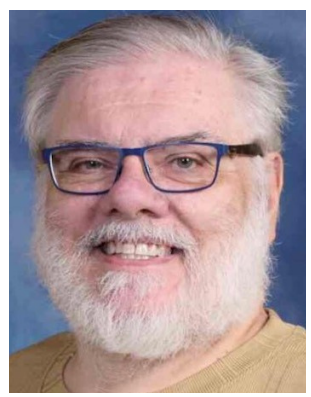
The hectic nature of my schedule. I was conducting both big bands, all four combos, teaching jazz improvisation and performing with the faculty jazz ensemble. I found myself running from thing to thing.

What was a meaningful experience for you in the School of Music?

I think my most meaningful experiences center around student achievement. Performing in New Orleans was a wonderful experience and a great trip. My most meaningful memory is of all the students who were able to continue their education after WIU, seeking positions in graduate school and performing in the industry.

What are your future plans?

I plan to write, perform, and enjoy making music. Swing on!



Lynn Thompson, Associate Professor of Voice

What comes to mind when you think back to your first year at Western?

The standout event of my first year at Western has to be directing the Madrigal Dinner. WIU's Madrigal Dinner had been a beloved tradition since the 1970s. It was an incredibly high profile event, and took an enormous amount of energy and time. The thing I remember most fondly is that first group of 16 students who formed the Head Table. It was the most thrilling experience watching them grow and directing a choir who could sing any piece of music I handed them, and do it beautifully.

What was a meaningful experience for you in the School of Music?

Conducting Sweeney Todd for the Department of Theatre in 2001. Professor Emerita eglia Hassan and I collaborated on many shows together, but Sweeney was an especially memorable experience. It is truly a masterpiece of American Musical Theatre, and I feel incredibly fortunate to have been able to conduct it.

What are your future plans?

I am continuing in my position as Director of Music at Wesley United Methodist Church in Macomb, and effective later this summer, I will also add organist to my duties there. I am really looking forward to playing the organ every Sunday. I am also looking forward to lots of time to read all the books I have in my library that I just had to buy, but have never had time to read! ■

A WARM WELCOME

The WIU School of Music welcomes new tenure-track faculty members in the Fall of 2022.



Dr. Paul Chinen

ASSISTANT PROFESSOR, OBOE



Dr. Nicholas Miguel

ASSISTANT PROFESSOR,, VOICE



Dr. Alfonzo Cooper, Jr.

ASSISTANT PROFESSOR, VOICE



Dr. Suyeon Ko

ASSISTANT PROFESSOR, FLUTE



Dr. Natalie Landowski

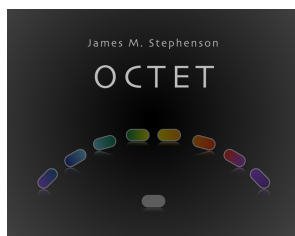
ASSISTANT PROFESSOR, PIANO



Dr. Whitney Ashe

DIRECTOR, JAZZ STUDIES

FACULTY NEWS



Several School of Music faculty members will perform at the 76th Midwest Band and Orchestra Clinic. **Dr. Mike Fansler**, Director of Bands, commissioned composer Jim Stephenson to create companion pieces to Igor Stravinsky's "L'Histoire du Soldat" and "Octet." Stephenson accepted creating "The Devil's Tale" and his own "Octet," employing the exact instrumentation and strategic compositional "nods" to Stravinsky's originals. During the session Stephenson will explain his pieces

and the WIU Faculty Chamber Players will present performances of the newer companion pieces. Fansler will conduct the following WIU faculty members at the event: Matt Bean, Bruce Briney, Eric Ginsberg, Matt Hughes, Suyeon Ko, Rick Kurasz, John Mindeman and Shawn Seguin. The performance will take place between December 19-22, 2022 in Chicago.



Director of Music Business **Courtney Blankenship** was elected as Music Industry Board Member to the National College Music Society Board.

Dr. James Land, Assistant Professor of Tuba, presented at the 2022 Illinois Music Education Conference

held in Peoria, Illinois. He also presented two clinics and performed ad solo recital at the Great Plains Regional Tuba and Euphonium Conference at Drake University in late May. Land performed regularly with the world class Saint Louis Symphony Orchestra on 12 different concert cycles throughout the academic year.



Assistant Professor of Music Therapy **Emily Sevcik** was awarded the 2021 Anne Emery Kylo Professional Scholarship and the 2021 Past Presidents' Conference Scholar Award by the American Music Therapy Association in 2021. Additionally, Sevcik was awarded the 2022 Research Grant from the Great

Lakes Region (GLR) of the American Music Therapy Association.

Dr. Jena Gardner, Assistant Professor of Horn, received the COFAC Excellence in Teaching Award in April 2022. Gardner presented "Brass Injury Prevention Pedagogy" and "Diversity in the Horn Quartet" with the Cobalt Quartet at the International Women's Brass Conference, as well as serving as an adjudicator for the solo competition.

Associate Professor of Percussion **Dr. Kevin Nichols** presented at the 2022 Illinois Music Education Conference.

Dr. Bruce Briney, Professor of Trumpet, commissioned and premiered two new orchestra pieces: *Kepler*, composed by Stephen Taylor of the University of Illinois, and *Wonder of the Waters*, composed by Randall Faust, former Professor of Horn at Western Illinois University.

FACULTY NEWS

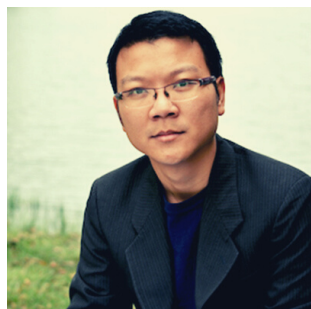


Associate Professor of Trombone **John Mindeman** was awarded a summer stipend award to compose a new piece for trumpet and wind ensemble which will be premiered in the 2022-2023 school year. Arrangements of Mindeman's were performed in December 2021 by the New York Philharmonic Brass and the Bakersfield (CA) Symphony Orchestra.

Whitney Ashe served as the headliner for the CU Jazz Festival in Urbana, IL. Ashe was also the featured artist by the Central Illinois Jazz Society in February 2022.

Director of Choral

Activities **Dr. Brian Winnie** published "What's in Your Vocal Modal? Establishing a Voice Quality in the Choral Rehearsal" in the ACDA-IL Journal. Winnie will serve as a guest presenter at the Estill Voice North American Summit in June 2022.



Assistant Professor of Composition **Dr. Hong-Da Chin's** works were premiered at various performances across the country: "...tears...yet far yet near..." by No Exit New Music Ensemble, "When Stolen Time Becomes Fixed Time" by the University of Wisconsin-Madison by the Magnolia Trio, "...the spread of an ink drop..." by Newphonia, and "Secret Cities" for cello solo at the Western Illinois University New Music Festival by Craig Hultgren.



Dr. Anita Hardeman, Associate Professor of Musicology, published an article in conference proceedings ("The French operatic prologue as liminal space" in Proceedings of the 2018 Society for Eighteenth-Century Music Conference).

Dr. Rich Cangro, Director of Music Education, served as the keynote speaker at the Korean International Music Education Association 2021 Conference, presented at the Nebraska Music Educator Association 2021 Conference, and the Alabama Music Educator Association 2022 Conference. Additionally, Cangro presented at the European Association of Music in Schools in May 2022 in Belgrade, Serbia,



Dr. Alfonzo Cooper Jr., Assistant Professor of Voice, presented the the kickoff Black History Month event in collaboration with the WIU Music School and the Multicultural Center. The kick off event was a recital of music by African American composers, both living and deceased.

Dr. Jason Hawkins, Assistant Professor of Choral Music Education, served as the clinician for the ILMEA District 2 Vocal Jazz Ensemble Audition Preparation Workshop, as well as director of the ILMEA District 8 Senior Vocal Jazz Ensemble, ILMEA District 9 Senior Vocal Jazz Ensemble, and the ILMEA District 1 Junior Chorus 5. ■

Congratulations, Class of 2022!

BACHELOR OF MUSIC

Joey Atadero

BM, Music Business

Mary Bausman

BM, Composition

Hannah Derick

BM, Trombone Performance

Kyle Goldsmith

BM, Music Business

Erika Gonzalez

BM, Music Therapy

Jeremiah Hendricks

BM, Composition

Yoseph Henry

BM, Jazz Studies

William Hicks

BM, Music Business

Jeffrey Milner

BM, Music Business

Gracelynn Norgaard

BM, Music Therapy

Abigayle Pedigo

BM, Music Education

Joshua Pitt

BM, Voice Performance

Michael Rockstroh

BM, Music Education

Jessica Schaumberg

BM, Flute Performance &
Composition

Lillian Schierbrock

BM, Music Therapy

Mariah Walker

BM, Voice Performance

Edie Wester

BM, Music Business

MASTER OF MUSIC

Curtis Baum

MM, Piano Performance

Austin Dunaway

MM, Jazz Studies

Jason Hartley

MM, Jazz Studies

Humberto Henriquez

MM, Trumpet Performance

Sierra Jesanis

MM, Choral Conducting

Justin Kennedy

MM, Trumpet Performance

Anneliese Land

MM, Music Education

Caylan Landrie

MM, Trumpet Performance

Joey Mason

MM, Music Education

Nathan Roth

MM, Trumpet Performance

Catherine Sulla

MM, Voice Performance



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