Florence Kopleff is remembered as being the concert singer Time magazine once called the “greatest living alto,” but her music career continued long after she retired from the stage. Kopleff joined the Georgia State faculty in 1968 — becoming the first artist-in-residence in the entire University System of Georgia — and mentored music students for the next 30 years. Though Melissa Joseph never had the chance to meet Kopleff, she still counts herself as part of the late singer’s legacy. The scholarship Kopleff endowed in 1984 helped Joseph follow her dream of becoming an opera singer. “It enabled me to come here,” says Joseph, who earned a Bachelor of Music degree through Georgia State University’s Honors College this past spring and is now pursuing a Master of Music degree in vocal performance with Georgia State University School of Music. “While I had the HOPE scholarship and a Pell Grant, the Kopleff Scholarship has really helped with the expenses of living on campus. When you have class at 8 a.m. in the morning and don’t get out of the Rialto until 11 p.m. at night, you don’t want to drive all the way home and then have to turn right around again the next morning. Also, when you’re on scholarship in the School of Music, you’re held to a higher standard, and you’re expected to help out,” she adds. “So I’ve also helped run auditions and competitions, and that helped me build connections with my professors, which helped me get gigs like singing with the Atlanta Symphony Orchestra.”

While at Georgia State, Joseph also studied abroad in Italy, joined a tour of France with the University Singers, and sang the national anthem at commencement. After earning her Master of Music degree, she hopes to start her music career at a studio opera program in Cape Town, South Africa. At some point, though, Joseph would not mind singing the national anthem at the Super Bowl, she says. “Jennifer Hudson, Whitney Houston, Renée Fleming — all of my favorite singers have done that,” she says. “Don’t get me wrong. I would love to sing at the Met, but there’s just something about the Super Bowl.”

If you’re in need of some holiday cheer, look no further than the Georgia State University School of Music’s eighteenth annual Gala Holiday Concert, a university-wide musical celebration of the season. More than 200 student and faculty musicians from the Georgia State University Symphony Orchestra, choruses, Jazz Band and community ensembles are sure to warm your heart as they deliver traditional holiday favorites with an international twist.

Student Spotlight: MELISSA JOSEPH

Roger Sherman, owner of Loft recordings and founder of the label Gothic Records, discovered the GSU University Singers while listening to live recordings. After hearing them, he decided that he wanted to take them on as a recording project. When he heard the choir perform live, he was stunned. On the second day of recording, Roger was confident that this recording would be one of high caliber and invited The University Singers to sign with the label. This was amazing news. The next time they saw Roger, they officially signed on with Gothic Records.

The 18th Annual
GALA HOLIDAY CONCERT
Georgia State University School of Music
Saturday, Dec. 5 - 8pm • Sunday, Dec. 6 - 3pm

If you’re in need of some holiday cheer, look no further than the Georgia State University School of Music’s eighteenth annual Gala Holiday Concert, a university-wide musical celebration of the season. More than 200 student and faculty musicians from the Georgia State University Symphony Orchestra, choruses, Jazz Band and community ensembles are sure to warm your heart as they deliver traditional holiday favorites with an international twist.
"I am honored to have been chosen to help shape the future of the arts at Georgia State University. I look forward to helping prepare GSU’s students for successful careers in the arts, recognizing this is a rapidly changing landscape and one that requires increased attention to collaboration and entrepreneurship. I’m interested in leveraging Georgia State’s many assets to help the university realize its mission. It has an excellent faculty, and its location in the city’s center in Atlanta presents abundant opportunities for community engagement and partnerships. There are many signs that Georgia State is on the move—its numerous construction and renovation projects, the recent bold decision to create a new Creative Media Industries Institute, and solid visionary leadership at the top. Georgia State is diverse, growing rapidly, and receiving national attention for its student success—all of these things are very attractive to me. Georgia State University’s stated goal to highlight and elevate the arts and media only adds to my enthusiasm as I become the next Associate Dean of Music and the Arts and Director of the School of Music."

Dr. Weast will be dividing his time and his administrative duties between the School of Music and the College of Arts and Sciences. “In the first few months on the job I will engage in a listening tour, where I hope to meet as many faculty, staff, students, alumni, and friends as possible in order to learn about the past, present, and future of this great university,” said Dr. Weast. “My door is always open, and I am committed to hearing from all constituent groups as we work together to elevate the profile of this great faculty and the arts at GSU.”

Prior to coming to Georgia State University, Dr. Weast served as Dean of the School of Music at the University of North Carolina School of the Arts and as Director of the School of Music at the University of South Florida. He has extensive administrative and fundraising experience. He is a trumpet player and in this capacity has performed, recorded, and toured all over the world.

Dr. Wade Weast

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**Bent Frequency and Art on the Atlanta BeltLine**

Bent Frequency was recently awarded a grant to produce a concert with a piece by Maurico Kagel that featured 111 bicyclists and other bike-related music during Art on the Atlanta BeltLine.

Art on the Atlanta BeltLine is the largest temporary, outdoor public art exhibition in the south, and this fall, it returned for its sixth year. This year’s exhibition featured more than 100 works of visual and performing art and opened with the annual Atlanta BeltLine Lantern Parade, sponsored by Atlanta Medical Center and hosted by the Krewe of the Grateful Gluttons. From September 12 through November 15, Art on the Atlanta BeltLine artistically transformed the paved and interim hiking trails along the corridor into a large temporary gallery exhibition. In addition to revitalizing public spaces, improving transportation, cultural amenities and connecting neighborhoods, public art was a central element of the Atlanta BeltLine.
**COMPOSITION**

Former graduate composition student, Carlos Simon, has been selected to serve as the Young Composer-in-Residence for the Detroit Chamber Strings and Winds. Carlos received his Master of Music in composition from GSU several years ago and is now working on his doctorate at the University of Michigan.

Connor Way has been accepted to the Peabody Conservatory of Music and will be pursuing a graduate degree in composition this fall. Connor graduated with a Bachelor of Music degree in composition in 2014.

**WOODWIND**

Marcus Moore, a sophomore music education major, was a fellowship recipient at the 2015 Imani Winds Chamber Music Festival in New York City.

Courtney White, an artist certificate candidate, was recently appointed to the clarinet faculty at the University of North Georgia in Gainesville.

**VOICE**

Alumnus Caitlin Andrews and Michael Talley starred in *The Abduction from the Seraglio* with Capital City Opera. Caitlin was also the winner of the Atlanta Met auditions.

GSU alumnus Carolyn Balkovetz performed with the Druid City Opera Workshops as Susanna in Mozart’s *Le nozze di Figaro* and Mary Todd Lincoln in selections from Glass’s *Appomattox*.

Margaret McMurray performed with the Opera Breve Vocal Institute as Papagena in Mozart’s *Die Zauberflöte* and Adina in selections from Donizetti’s *L’elisir d’amore*.

Lizz Wright, a former student of Dwight Coleman, released her fifth album, *Freedom & Surrender*. On her album, she is joined by another GSU alumnus, Kenny Banks. Kenny received his Master of Music degree in Jazz Studies at Georgia State University and is a frequent contributor to Ms. Wright’s music.

**The Social Worlds of Nineteenth-Century Chamber Music**

Recently released in August of this year, Marie Sumner Lott’s new book, *The Social Worlds of Nineteenth-Century Chamber Music*, discusses music’s important role in the social life of nineteenth-century Europe. She does this by examining the music available to musical consumers in the nineteenth century, and what that music tells us about their tastes, priorities, and activities. For example, music in the home provided a convenient way to entertain and communicate among friends and colleagues. In particular, string chamber music fostered social interactions that helped build communities within communities. This social history of chamber music performance also places the works of canonic composers such as Schubert, Brahms, and Dvořák in relation to lesser-known but influential peers. The book explores the dynamic relationships among the active agents involved in the creation of Romantic music and shows how each influenced the other’s choices in a rich, collaborative environment. In addition to documenting the ways companies acquired and marketed sheet music, Sumner Lott reveals how the publication and performance of chamber music differed from that of ephemeral piano and song genres or more monumental orchestral and operatic works. With this, several distinct niche markets existed within the audience for chamber music, and composers created new musical works for their use and enjoyment.

Insightful and groundbreaking, *The Social Worlds of Nineteenth-Century Chamber Music* revises prevailing views of middle-class influence on nineteenth-century musical style and presents new methods for interpreting the meanings of musical works for musicians both past and present. It was welcomed with rave reviews.

“It is an imaginative excursion into the practical world of chamber music in the nineteenth century. Marie Sumner Lott exposes us to new repertories, which will interest string players. For musicologists and historians she proposes alternative historiographies that take composers’ awareness of different audiences and expanded ideas about progressivism into account.”--Mary Hunter, author of *The Culture of Opera Buffa in Mozart’s Vienna: A Poetics of Entertainment*.

Ms. Lott gave an overview of her newly published book, September 10, at the Troy Moore Library where she also presented illustrations and recorded examples.
On Friday, August 7th, Dr. Oliver Greene, professor of World Music and Popular Music Studies, embarked on an amazing eight day road tour that spanned the Midwestern United States in search of the cities and museums recognized for their importance in American folk and popular music. “The tour provided me the long-anticipated opportunity to visit these cities,” he writes.

Some of the venues were famous places where genres like delta blues, country music, rockabilly, and urban blues evolved into the different forms of rhythm and blues, rock and roll, and soul music they are now. Greene describes his experience as follows:

“The trip started with 384 miles and almost six hours of driving to Memphis, Tennessee. This was the home of Beale Street, early blues recordings, Elvis, rockabilly, soul music, and some wonderful barbeque.”

On August 8th, I toured the Stax Museum of American Soul Music, which features a comprehensive collection of artifacts from Stax Records. The label, noted for the integrated band in the 60’s and 70’s that made the Memphis sound famous, recorded artists like, Otis Redding, Isaac Hayes, the Staple Singers, Johnnie Taylor, and Ike and Tina Turner. After the museum, I wandered to Sun Studio for a tour sometime later that afternoon. Sun Studio proclaims itself “The Birthplace of Rock n’ Roll. The 45 minute tour of Sun Studio focused on the recording history and contributions of owner Sam Phillips. Phillips recorded musical icons, B. B. King, Howlin’ Wolf, Ike Turner, Elvis Presley, Johnny Cash, Carl Perkins, Jerry Lee Lewis and Roy Orbison at the beginning of their careers.

My final day in Memphis included visits to two national museums, The Memphis Rock n Soul Museum, a Smithsonian Institution Affiliated Program that features an audio tour on the country and blues roots of rock and soul, and The National Civil Rights Museum, site of the assassination of Dr. M. L. King Jr. at the Lorraine Motel.

The following day I made the 7.5 hour, 533 mile drive to Chicago, the birthplace of urban blues. I spent an afternoon at Willie Dixon’s Blues Heaven Foundation, formerly the main office and studio of Chess Records. My tour guide, the grandson of Chess Records’ bassist and songwriter Willie Dixon, presented a passionate overview of the experiences that artists faced. These artists included Muddy Waters, Howlin Wolf, Buddy Guy, Etta James, Little Walter, Koko Taylor, and of course, Chuck Berry.

The 4 hour, 283 mile drive from Chicago to Detroit culminated in an afternoon visit to Hitsville, simply known as the Motown Museum. The one hour tour focused on Barry Gordy’s tireless efforts to create Motown and how it shaped the careers of artists like Smokey Robinson, Martha Reeves and the Vandellas, the Temptations, the Four Tops, Stevie Wonder, Marvin Gaye and the Supremes, to name a few. The tour concluded with information on the Jackson 5 and a look at Studio A, where all of the hit records for Motown were produced.

On August 14, the final day of my tour I visited the Rock and Roll Hall of Fame. The huge pyramid-shaped facility proved to be not only a fusion of the exhibits I had seen in Memphis and Chicago but also included American and British music icons. The Rockhall, as it is commonly known, featured special exhibits of Paul Simon, the 2015 inductees, and photographs by Herb Ritts of famous rock and Roll artists.

My final stop was at the Rock and Roll Hall of Fame Library and Archives, a research facility for all things associated with rock and roll and related styles of music. The 11.5 hour, 700 mile journey from Cleveland to Atlanta was interrupted by an overnight stay with relatives in Dayton, Oh, where plans are to open a funk music museum in the near future.

This eight day adventure allowed me the opportunity to share with the students of my Rhythm and Blues, Rock and Rap classes, not only the history of these styles of music but also personal reflections of my trip. My upcoming event, “Celebrating the American South: Roots, Routes and Renditions – A Trilogy of the Blues,” (February 25 – 27, 2016, a CENCIA sponsored event will also include the many things I’ve discovered and learned on my journey.
Faculty Spotlight: Martin Norgaard
A Day in Life of an Interdisciplinary Music Researcher

I study musical improvisation, an example of a creative behavior that unfolds in real time guided by constraints. In tonal music, those constraints typically include the tune, related chord progression, style, and rhythm feel. More broadly, it could be argued that humans improvise all the time. For example, when we speak, we make up wording in real time that is constrained by topic, context, and grammar. Similar to an improvised solo in a musical performance, a speaker guided by visual slides must improvise wording that fits the slides. In both cases revision is not possible. What is played or said is received by the audience for better or for worse.

I study musical improvisation in order to better understand this type of creativity in general. Different methods of research which makes for very interesting work days. Here, I describe interactions on one such day, July 27, 2015.

The first significant event of the day was a lunch meeting with Georgia Tech researcher Gil Weinberg. He works with musical robots that can improvise. During the meeting, we discussed collaborating on a performance at the STEAM3 conference at GSU on September 11 and 12, 2015. Not only did we plan to perform together with his robot Shimon, but Gil also provided materials for my installation in the Interactive Playground at the event devoted to musical improvisation. Finally, we discussed a possible future collaboration in which my research on the cognitive processes of improvisation could be used to program his improvising robots. Specifically, I am working with Mariana Montiel in the GSU department of Mathematics and Statistics creating software that improvises in a particular style by using a given collection of existing improvisations.

After lunch, I met with Kiran Dhakal, a graduate student studying Physics in the lab of Mukesh Dhamala. Kiran needed advice on a research poster showing initial results from a brain imaging study investigating the neural correlates of musical improvisation. Earlier this summer, Kiran and other students in the lab finished scanning 26 advanced jazz musicians as they sang or imagined both pre-learned and improvised jazz melodies. By comparing brain activations in the two conditions, we hoped to identify brain areas responsible for selecting notes during improvisation. Finally in late afternoon, I met with Ute Römer from the GSU Department of Applied Linguistics and ESL. We discussed the design of a research poster detailing a novel method for analyzing music using corpus linguistic tools. This is based on previous work where I analyzed patterns in improvisations by jazz great Charlie Parker using a specially designed algorithm. The new work demonstrates how anyone can use the freely available corpus linguistic software, AntConc, to find patterns in music.

Both research posters were later presented at the Meeting of the Society for Music Perception and Cognition in Nashville where I also gave a presentation on an EEG study together with Bhim Adhikari, a post-doctoral student in Dr. Dhamala’s lab.

I feel very fortunate that Georgia State University encourages and supports interdisciplinary research. I constantly engage with faculty in other disciplines in many ways from attending the Brain & Behavior events hosted by the Neuroscience Institute, to presenting for students in psychology, and discussing improvisation in bird song with a biologist. Meeting experts in other fields is challenging and rewarding. Too often we get stuck in our own world and lose the bigger picture. Even more importantly, interdisciplinary collaborations make for very interesting work days!
Nickitas Demos, Coordinator of Music Composition, has been named a semi-finalist in the National Rapido! Take Four!! Composition Competition. His award-winning work, Dances for the New Mandarin for clarinet, violin and piano, will be premiered by the Atlanta Chamber Players on October 27, 2015 at the New American Shakespeare Tavern in Atlanta. His work, So Small Against the Stars for soprano sax, vibraphone, percussion and double bass, commissioned by the Atlanta based ensemble Chamber Cartel, will be premiered by that group in November 2015. His work, JoyTones for clarinet and string quartet, will also receive a premiere at the October 15 neoPhonia New Music Ensemble concert at the Kopleff Recital Hall. Recent performances of his compositions include the premiere of Guts n’Bellsows for violin and accordion given by the Concorde Contemporary Music Ensemble on March 29, 2015 as part of the “Up Close with Music” series in Dublin, Ireland; the premiere performance of Eyes Wide Open for string orchestra and Dj given by the Paideia Chamber Orchestra (April 27, 2015), a performance of Long Journey Home, a double concerto for Celtic and Bluegrass fiddles and orchestra given by the Lake Superior Chamber Orchestra on July 9, 2015 in Duluth, MN; and a performance of Tonoï X for solo soprano saxophone by Athanasios Zervas at the 17th World Saxophone Congress in Strasbourg, France on July 10, 2015. Finally, he was the Keynote Speaker at the annual eGOVLive Conference in Chicago, IL on September 3, 2015 speaking on the topic of the Creative Process.

Lara Dahl, Sr. Lecturer of Oboe and Music Survey toured as a staff member and clinician for the Utah Ambassadors of Music concert tour of England, Paris, Switzerland, Austria and Germany this summer. On August 29th, Ms. Dahl hosted the 5th Annual Double Reed Day at Georgia State University. Oboist Aryn Sweeney, Ball State University, and bassoonist Benjamin Coelho, University of Iowa, were the guest artists for the event. Thirty middle school, high school, and college oboists and bassoonists visited campus for the masterclasses, an artist recital, and participated in the Double Reed Ensemble rehearsals and concerts.

Robert Scott Thompson, Professor of Music Composition in May did a performance of Neki - violin and viola TAK Ensemble in New York City. In June, Mr Thompson’s North American Premiere of Flora of Fynbos, a multi-channel electroacoustic work at the Electronic Music Festival of New York City Mr. Thompson’s September performance of Passage for Clarinet and Electroacoustic sound at the International Computer Music Conference in Denton Texas at the University of North Texas has been selected by the jury for publication on the conference DVD. He also has a new solo recording which will be released by Anodize in November.

Several recent recordings of original music have been published recently - including Palimpsest, Summer Idyll and De [re] Construction and homage to the composer Luciano Berio.

Kathryn Hartgrove, Associate Professor of Voice, taught a Graduate course entitled An Historical Overview of Opera as it Applies to the Development of American Opera and Music Theater at one of the Georgia State’s partner institutions, Universidade de Campinas, in Brazil. This course was funded by a grant from the International office at UNICAMP. It included lectures in English and a practicum where the students studied and performed music theater songs related to the topic. While in Brazil, Ms. Hartgrove coached university singers for their upcoming production of West Side Story and worked with nine singers on vocal technique.

Faculty News & Notes

Adam Frey, Instructor, collaborated with horn soloist Jeff Nelsen (former Canadian Brass member, Professor at Indiana University) on the CD, Gemini with the University of Utah Wind Ensemble and Scott Hagen, conductor. Duets and solos by both artists included newly commissioned works.

Sudamerica Vibra is a CD recording of new music for euphonium and tuba from South America which also includes Adam Frey along with, Patricio Cosentino, Caryl Conger, and Peter Marshall.

Adam Frey hosted over 100 euphonium and tuba players at the 12th International Euphonium Tuba Festival June 21-27. He then spent 2 weeks of July performing with the Kaserset University Wind Ensemble and teaching at Rangsit University in Thailand, leading a low brass festival at the Cultural Center of the Philippines in Manila, and teaching lessons and master classes in Tokyo Japan at the Kunitachi College of Music and at Yamaha Ginza. Later in July, he joined forces with brass section members of the Cleveland, Houston, and New York Ballet Orchestras for A Civil War Brass concert in Steamboat Springs, Colorado.

Martin Norgaard, Assistant Professor of Music Education (strings), received the Dean’s Early Career Award in recognition of “outstanding work” as a faculty member of Georgia State University. Dr. Norgaard is continuing his work with Mukesh Dhamala in Physics, Mariana Montiel in Mathematics, and Ute Römer in linguistics. These collaborations explore the cognitive underpinnings of musical improvisation using brain imaging, computer modeling, and cognitive linguistic methods. This year Dr. Norgaard presented his research at the Jazz Education Network conference in San Diego, the 2nd International Conference on Music and Consciousness at Oxford University in England, the American String Teachers Association conference in Salt Lake City, and at the Meeting of the Society for Music Perception and Cognition in Nashville. Dr. Norgaard was also featured as Artist-in-Residence at Bowling Green University where he conducted jazz string workshops, taught private lessons, presented a research seminar, and was featured in concert with the jazz faculty rhythm section. Finally, Dr. Norgaard is lead author on the article “Creating under Pressure: Effects of divided attention on the improvised output of skilled jazz musicians” which was just accepted for publication in the top journal for music cognition research, Music Perception.

Carroll Freeman’s, Valerie Adams Distinguished Professor in Opera / Professor, directed baritone, Todd Thomas as Germont in Opera Grand Rapids’ production of La Traviata. Mr. Thomas gave an inspirational masterclass to GSU Opera Theater students, while he reprised his most notable role, Rigoletto with Atlanta Opera. He gave meaningful insights to students on improving their vocal and histrionic artistry. He was also Artistic Director of Harrower Summer Opera Workshop, Stage Director of Der Rosenkavalier by Richard Strauss and hosted the Harrower Gala, starring Indra Thomas and Morris Robinson.

Mr. Freeman was stage director of Felice and Trouble in Tahiti at OBVI (OPERA Breve), Midwestern State University, Wichita Falls, TX and Professor of Stage Artistry at AIMS (American Institute of Musical Studies) Graz, Austria, with opera legends Christa Ludwig, Linda Watson, Bo Skovhus, and Barbara Bonney.

Kenneth A Long, Associate Professor, Woodwinds Coordinator/Clarinet, gave a clarinet masterclass at the University of California. Mr. Long also served as artist-faculty at the 2015 Renova Music Festival in New Castle, PA and performed his 12th season with the Utah Festival Opera Orchestra.

Several recent recordings of original music have been published recently - including Palimpsest, Summer Idyll and De [re] Construction and homage to the composer Luciano Berio.
Michael Palmer, Director of Orchestras, conducted members of the Atlanta Symphony Orchestra (ASO) in August. The symphony performed the Brandenburg Affair which featured all six of Johann Sebastian Bach’s Brandenburg Concertos. The event was part of a continuing effort by the musicians organization — separate from the ASO — to engage with music-lovers in intimate, community-minded settings. Mr. Palmer also conducted the orchestra of the Nurnberg Hochschule fur Musik in concert in early June in Nurnberg, Germany.

Patrick K. Freer, Professor of Music Education, was recently named an Affiliate Faculty member of GSU’s Institute of Women’s Gender and Sexuality Studies. He is past Chair of the Gender and Sexuality research group of the National Association for Music Education. Dr. Freer’s most recent gender-based research is a study of adolescent boys and singing in England, Greece, Ireland, Singapore, and Spain. Articles related to this project have appeared in the British Journal of Music Education, Music Education Research, and Research Studies in Music Education.

Speaking on topics related to gender and singing, Dr. Freer will present the keynote address for the inaugural “International Symposium on Singing and Song” (St. John’s, Canada), and will headline the “Changing Voice Institute” at Oberlin Conservatory (both in October). He will additionally guest conduct multiple male honor choirs during the fall semester, including the Florida ACDA Male Honor Choir in November.

Raffi Besalyan, Assistant Professor of Piano, was invited to perform and teach masterclasses for Osaka International Music Competition in Japan in October, 2015. He will return to Tokyo in November at the invitation of the Piano Teachers National Association and the Nikolai Kapustin Association of Japan to do an open performance/recording of select jazz études and preludes of Kapustin. Also this fall, he will have solo recitals for Kitchener-Waterloo Chamber Music Society in Ontario, Canada, in October, for the Pianoforte Foundation, and live recording and interview on WFMT Chicago in December. Alongside his upcoming performances, he has recently released a recording of solo works by S. Rachmaninoff and A. Babajanian entitled The Return (Sono Luminus). It is distributed by Naxos and has already been aired on several radio stations across the U.S., such as WGBH Boston, WRUV Vermont, SiriusXM Washington D.C., Wisconsin Public Radio and WFMT Chicago, among others. Since released, it has received rave reviews in Europe and the U.S.

Gordon Vernick, Professor of Music and Coordinator of Jazz Studies, will be launching “Jazz Insights” this fall, a website which will feature over 225 podcasts. The podcasts will be short jazz history vignettes focusing on a range of both well-known and more obscure figures. It will also examine a number of genres (subcategories of jazz) and shed light on important innovators and groups. These podcasts were featured on iTunes and the New York Times, with download rates of over 10 million times since 2009.

Jan Berry Baker, Assistant Professor of Music, Saxophone performed in Three Decembers with the Atlanta Opera this past May and on Romeo and Juliet with the Grant Park Music Festival of Chicago in July. As Co-Artistic Director, she has also been active in writing grants, planning the upcoming season and recording with Bent Frequency. Ms. Baker is also the creator of Saxophone Day, which is in its ninth year as of 2015. Atlanta Saxophone Day is an annual event held in September and is open to participants of all ages and levels. It offers masterclasses, focus sessions, saxophone ensemble, artist and participant recitals, and exhibitors to all attending.

Stuart Gerber, Associate Professor of Percussion, was recently featured as a faculty artist at the Summer Institute of Contemporary Performance Practice (SIICPP) at the New England Conservatory of Music in Boston. The festival, which ran from June 12th through 21st, focuses on the interpretation and performance of music composed since 1950. Gerber performed with NEC faculty Stephen Drury and other renowned artists on three faculty chamber music concerts and also presented two solo performances at NEC’s famed Jordan Hall. In addition to this, he coached talented students representing some of the most esteemed conservatories and schools of music from around the world. This was Stuart’s 4th year as faculty artist for SIICPP and, like every year, this year’s festival culminated in a 10-hour marathon concert affectionately known as the “Iditarod” in which all of the works studied throughout the 10-day festival are performed. This year, Gerber was joined by recent GSU Artist Certificate student Zach Webb (percussion) and current GSU undergraduate student in composition Lowell Fuchs, whose piece, Oil Stained America, was the opening work on the “Iditarod” concert.

Glad Rabinovitch, Assistant Professor in Music Theory, collaborated with Johnandrew Slominski on “Towards a Galant Pedagogy: Partimenti and Schemata as Tools for the Pedagogy of Eighteenth-Century Style Improvisation,” published in the September 2015 issue of Music Theory Online. He will also present the paper “Gjerdingen’s Schemata Re-Examined: Aspects of Pitch Generation and Reduction in Eighteenth-Century Music”, at the national meeting of the Society for Music Theory in St. Louis this October.

Marva Griffin Carter Associate Professor, Music History and Literature / World Music, engaged in archival work viewing 300 boxes of the Nannie Helen Burroughs Papers in the Library of Congress’s Manuscript Division in Washington, D.C. Burroughs was an African-American educator, religious leader, civil rights activist, and feminist. Carter also researched traditional gospel music at the Center for Black Music Research at Columbia College, as well as the Carter G. Woodson Library in Chicago, Illinois. Mrs. Carter is writing a book proposal for a musical biography.

Robert Dickson, Jazz Bass Instructor, performed this summer at the W.C. Handy Festival in Florence, Alabama, with jazz guitarist, composer, and conductor Mundell Lowe, who has performed with many notable jazz and popular musicians including Charlie Parker. Mr. Lowe produced film and TV scores in the 1970s, such as the Billy Jack soundtrack and music for Starsky and Hutch.
MEILING JIN
China
Sunday, Nov. 1, 3:00pm

DR. SERGIO GALLO
Brazil
Tuesday, Nov. 3, 8:00pm

DR. TAE HONG PARK
South Korea
Wednesday, Nov. 4, 8:00pm

EMRAH KOTAN
Turkey

DARREN ENGLISH
South Africa
Joint concert with GSU Jazz Band
led by Dr. Gordon Yennick.
Thursday, Nov. 5, 8:00pm

GRANDE FINALE
Featuring all guest artists.
Friday, Nov. 6, 8:00pm