



SOUNDS

School of Music AT GEORGIA STATE UNIVERSITY

Spring 2015



The GSU Summer Jazz Workshop

The Georgia State University Summer Jazz Workshop has earned a reputation for offering an outstanding program over the last 6 years. The focus of the summer program is on jazz combos where each combo is coached by one of our faculty members. We assemble educators and performers dedicated to providing an intensive learning experience for musicians from middle school through high school at all levels. Classes in jazz improvisation, jazz theory, combo performance, and master class sessions allow students the opportunity to grow and develop to their fullest potential. The combo rehearsals are led by our instructors, where students are matched with others of the same ability level.

Our Summer Jazz program is also helping to develop the next generation of Jazz artists and preserving this great American art form. Important by-products of the program include helping to raise self-esteem, teaching leadership, teamwork, problem solving skills, good citizenship and respect for culture.

The Georgia State University Summer Jazz Camp offers five full days of small combo instruction, jazz improvisation classes, instrumental master classes on all instruments and special guest clinicians. This year's workshop will be held June 22 through the 26.

student spotlight JONATHAN MAIOCCO



Beginnings

I actually wasn't interested in music when I was younger. My parents had me and my three siblings start on violin at the age of five – but I never practiced. What I really wanted to do was be a gymnast and go to the Olympics. I focused on gymnastics and dance for a long time, but at twelve, I found myself with Achilles tendonitis, suddenly sitting around not being able to do anything. I remember one day my mom gave me a couple of fiction books to pass the time, and I tore through them. I had never been into reading, but I loved it. When reading, I would see in my head something kind of like a movie. I would subconsciously add a "film score" to the "movie" I was watching. This is how I started writing music.

The catalyst to my musical journey was in 2008. I entered the BMI Pete Carpenter Fellowship with a piece I had written for The Chronicles of Narnia. I didn't think anything about it, until my mom came home one day telling me she got a phone call from Mike Post, that I would have won the contest, but I was too young. To be completely honest, I had no idea at the time who Mike Post was, but after learning he did the music for "Law and Order", "Rockford Files", etc., I began to get the picture that this was a big deal. He invited me to LA to spend some time with him in his studio, and to watch him compose to a "Law and Order" episode. I remember sitting in his studio, staring at all the instruments and equipment, jaw to the floor. (I had no idea what any of it was!) I also remember sitting down with him, and for about an hour, he gave me the low-down of the industry, what I should do and shouldn't do, the equipment I should get and shouldn't get, etc. The biggest piece of advice he gave me was this – "Go get that education – go get that degree." Being 14 at the time, that was the last thing I wanted to hear – more school? No thank you. But looking back, that was the most influential advice given to me.

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Visit our website to sign up for our monthly e-newsletter, to view a complete calendar of concert listings, full faculty bios, program descriptions and more!



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What

an amazing year it has been! We have seen tremendous performances by our students, the careers of our alumni continue to flourish, and our faculty members are recognized both at home and across the world. We have hosted conferences, master classes, artist residencies, and visiting scholars from Brazil, Kenya, South Africa, and Finland. Much of this success is due to the support of our donors, particularly the members of our School of Music Advisory Board. This group of highly influential people provides the guidance and resources that enable us to continually produce musical and scholarly excellence.

We will soon have a change in our leadership structure. This summer we will say "thank you" (but not farewell!) to Dr. Pearl McHaney, Associate Dean for the Fine Arts. Dr. McHaney has been a strong proponent for our School in countless ways, but she has been notably effective in advocating for curricular and staffing needs that require financial and administrative approval from the College of Arts and Sciences. Dr. McHaney (we simply call her "Pearl") has rarely missed any performance at our School of Music, whether a noontime performance by students



in a particular studio, or any of our major evening events. Pearl will return to the English faculty where she will continue her pioneering research about the life and work of Pulitzer Prize-winning author Eudora Welty.

Dr. Wade Weast will be joining us in July. Weast comes to us from the University of North Carolina School of the Arts (UNCSA) where he has served as Dean of the School of Music. Dr. Weast will become our Associate Dean of Music and Fine Arts and serve as Director of the School of Music. While at UNCSA, Weast helped to create a new evaluation system for faculty research and raised more than \$3.7 million for scholarships in five years. Dr. Weast is a trumpet player who has performed with groups ranging from the New York City Opera to the rock group "Yes". He holds a doctorate

from Stony Brook University and a master of music degree from the Manhattan School of Music. He is the former Director of the School of Music at the University of South Florida where he oversaw the integration of a College of the Arts from existing arts departments.

Meanwhile, the internal functions of the School of Music continue through the implementation of a new set of faculty bylaws that have created a committee-led governance structure. Two of the most important advances under these committees have been greater stewardship of our donor-generated scholarship funds, and a focus on quality of life issues (workloads, physical spaces, etc.) for our faculty and staff.

This is a time of tremendous change, overwhelming optimism, and abundant success. I encourage you to join us and support us in all the ways you can. You can always find those opportunities by visiting our new website at music.gsu.edu or by simply giving us a call at 404-413-5900.

Dr. Patrick K. Freer

from the INTERIM DIRECTOR



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Faculty News & Notes

Nickitas Demos, Composition, will be in residence at the Summer Music Program at Anatolia College in Thessaloniki, GREECE July 2-12, 2015. Forthcoming



performances of his music include: the premiere of Guts n' Bellows 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 performances of Eyes Wide Open for string orchestra and DJ given by the Paideia Chamber Orchestra (April 27, 2015) and the Emory Junior Chamber Orchestra (May 6, 2015); the premiere of Zero Hour by the Clibber Jones Ensemble June 2, 2015; 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 this coming July in France.

Carroll Freeman has been busy as one of the most sought-after Metropolitan Opera judges in the country, serving district auditions in New Orleans, Knoxville, Lexington, Pocatello, Idaho and judging the Gulf Coast regional auditions this past November through January. As a judge of the national Schmidt Vocal Competition, he auditioned the best in America's high school singers at the Texas State contest at Baylor University in Waco, Texas.



In addition to his continued service as Artistic Director to the Harrower Summer Opera Workshop (where he will stage Strauss' *Der Rosenkavalier* and host Metropolitan Opera stars Morris Robinson and Indra Thomas at their annual gala, June 7), he has been offered return contracts to stage-direct at Opera Breve Vocal Intensive in Wichita Falls, Texas; and to debut as Director of Stage Artistry at the prestigious American Institute of Musical Studies, AIMS, in Graz, Austria this summer.

Dr. Geoffrey Haydon performed a solo piano recital and was the clinician for the



Piano Duet Master Class at the GMEA Convention in Savannah, GA. In February, Dr. Haydon performed Prokofiev's Romeo and Juliet with the Atlanta Ballet Orchestra. He also performed with Broadway star Craig Schulman in Dothan, AL and with the Atlanta Pops Orchestra in Newberry, SC. He performed Camino Real with the Atlanta Ballet Orchestra in March. He will also serve as an adjudicator for several piano teachers associations and the Pro-Mozart Society.

The British Journal of Music Education just published **Dr. Patrick Freer's** article, "Perspectives of European Boys about their Voice Change and School Choral Singing: Developing the Possible Selves of Adolescent Male Singers." The article reports results of interviews with 85 boys in England, Greece, Ireland, and Spain. Results counter the myth that boys don't like singing; rather, it is the application of inappropriate pedagogy that dissuades adolescent boys from singing. The study was partially funded by the GSU Center for Hellenic Studies. The five-person research team included music education Ph.D. students Adrian Gibson and David Langley.

This fall, the Bent Frequency Duo Project (**Jan Berry Baker** and **Stuart Gerber**) continued its commissioning project (15 new pieces) and received 5 new works for saxophone and percussion. The BF Duo was successful in receiving commissioning support from the Barlow Foundation and FACE (French American Cultural Exchange). These new works



will be premiered on several upcoming tours this year, including performances in Atlanta, Colorado, North and South Carolina and France. The BF Duo gave multiple performances of previously commissioned works in Wisconsin in September and has begun recording a CD of these new works

to be released in 2016. The full Bent Frequency ensemble (GSU Ensemble in



Residence) performed in three acclaimed shows this season, Black Angels featuring the Spektral Quartet (Chicago), Festival of New Music from Mexico featuring Juan Trigos, conductor, Dieter Hennings, guitar and Eva Zollner, accordion, and on love in collaboration with CORE Dance Company at the Callanwolde Fine Arts Center.

Dr. Oliver N. Greene received a grant and participated in a 2014 National Endowment for the Humanities Summer Institute at Emory University - "Black Aesthetics and African Centered Cultural Expressions: Sacred Systems in the Nexus Between Cultural Studies, Religion and Philosophy".

Dr. Oliver N. Greene published the article "Music, Healing, and Transforming Identity in Lemesi Garifuna (the Garifuna



Mass)," in the peer reviewed publication Caribbean Quarterly: A Journal of Caribbean Culture, June 2014. Dr. Greene also contributed a chapter entitled, "Celebrating Settlement Day in Belize to Sun, Sea, and Sound: Music and Tourism in the Circum-Caribbean", edited by Timothy Rommen.

Raffi Besalyan will make his debut with the Atlanta Symphony Orchestra in a special concert which will take place on



Saturday, June 20 at 8 PM in Atlanta Symphony Hall. Raffi will be the soloist in Grieg's Piano Concerto in A minor Op.16 under the baton of conductor Joseph Young.

2015 College Excellence Award in Teaching - Dr. Deanna Joseph



*Dr. Patrick Freer, Dr. Deanna Joseph and Pearl McHaney,
Associate Dean for the Fine Arts*

Dr. Deanna Joseph, Georgia State University's Director of Choral Activities, was awarded the 2015 Excellence in Teaching Award for the College of Arts and Sciences. The College has over 640 full-time faculty, and Dr. Joseph was the single winner.

Dr. Joseph's award was announced at the April 21, 2015 College faculty meeting. Patrick K. Freer, Interim Director of the School of Music, introduced Dr. Joseph with the following remarks: I am extremely pleased that Dr. Deanna Joseph has received the 2015 Outstanding Teaching Award in the College of Arts and Sciences. Dr. Joseph serves as Director of Choral Activities at Georgia State and has primary responsibility for all choral performances and all instruction related to choral conducting and literature.

The search process that ultimately brought Dr. Joseph was initially deemed a failure, and it was only through the unusual reopening of the search that Dr. Joseph

came our way. I was on the search committee. She was the third of three on-campus interviewees. The University Singers, Georgia State University's elite auditioned choir, was frustrated and morale was low. Dr. Joseph walked into her audition with the University Singers (the equivalent of a "job talk" in other disciplines) and quickly galvanized the ensemble – including several very reluctant young men seated

directly in front of me – into a rehearsal that was productive, musically satisfying, and intellectually stimulating. She did not acquiesce to mediocrity, and the students responded with a standing ovation at the end of the audition. We literally had no choice but to see that she was offered the job.

Student enthusiasm for Dr. Joseph has continued. Under her leadership, GSU choirs have become dominant in the field, both regionally and nationally. Dr. Joseph is one of our most effective student recruiters, as she is regularly invited to guest conduct high school honor choirs across the country.

"Dr. Joseph can sum up complicated readings very efficiently. She's extremely positive, loves what she is doing, and is very gentle and encouraging with students (but is not a pushover)," comments one of Dr. Joseph's undergraduate student.

Under her direction, the Master in Music program in Choral Conducting increased to its largest enrollment and is now at full capacity.

Here are comments from her graduate students: *"There's an initial intrigue when she walks onto the stage. How can someone this unassuming be in command of the musical forces? And then she begins her gesture. It's magical. I want to be like that."*

"Her personality is outgoing, loving, encouraging, and infectiously inviting. She just always knows when you need something, whether it's something technical, something research-based . . . or even something like baked goods!"

Finally here are comments from her fellow faculty members:

"Simply put, Dr. Joseph is an exceptionally strong teacher. She is demanding but kind, so much so that her GSU students nominated her for the 2014 Grammy Music Educator Award. Out of over 30,000 nominees, she was one of the top ten finalists."

"In the best of academic situations in all fields, one's research and creative activities will overlap with their teaching in a way that augments the students' experience in numerous and incalculable ways. This is the case with Dr. Joseph's work. Dr. Joseph is what we all aspire to be: professors of the highest caliber who are also highly effective, thoughtful, and respected teachers."

Congratulations to Dr. Deanna Joseph.

Alumni News

Hannah Lee (M.M. Choral Conducting '14) Hannah was accepted as a conducting fellow at the Oregon Bach Festival and she has been accepted to pursue a Ph.D. in Music Education at Texas Tech University with a full scholarship plus five years of teaching assistantships and a research stipend.

Phillip Shoultz (M.M. Choral Conducting '12) is pursuing a D.M.A. in Choral Conducting at the University of Minnesota under the direction of Kathy Romey. He was also named the first-place winner of the 2015 ACDA Collegiate Conducting Competition on Saturday, February 28. The competition was held over multiple days at the 2015 American Choral Conductors Association convention in Salt Lake City. Phillip is a former student of Deanna Joseph and Patrick Freer.

Student Spotlight: Jonathan Maiocco

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In 2009 and 2010, I was honored to participate in the NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker. In 2011, I won the Lynn Freeman Olson Award for a piano piece I wrote, "Café François", which was later published by Willis Music, a division of Hal Leonard. My junior year of high school, I dual-enrolled at Southern Poly, and then my senior year, I dual-enrolled at Georgia State University. In 2011, I was accepted into the School of Music, and then graduated from high school that May. I had been accepted into several music schools. I considered leaving GSU, but in the end, I didn't want to – I had great relationships with the professors and the students, and I loved the environment of the city and campus.

Georgia State University.

I took piano lessons with Dr. Haydon starting Spring 2011 – and looking back that was monumental in my journey as a musician and person. In preparing for my junior recital, he really pushed me to my limits. Dr. Haydon said, "If you're going somewhere and it's an easy road, it might not be a place worth going." He really showed me what it's like to pursue big dreams – especially the hard ones. It might not be easy; but that's what makes it worth it.

In Fall 2012, I started composition lessons with Dr. Demos, and that really was the start of a new direction in my composition journey. Through the past three years, Dr. Demos has really stretched me, as a musician and a composer in ways I never thought were possible. One of the biggest challenges I had at GSU was back-to-back undergraduate and graduate recitals. (Spring 2014, I applied and was accepted into the 4-in-1 Program at GSU – this was such a huge honor – but that's a lot of work and music!) Through the time crunch and deadlines, he was so encouraging and so supportive. I especially remember this past year, in writing for my graduate recital, I came into one of my lessons and told him I couldn't finish the band piece I was working on, "Beautiful Innocence". I vented to him and complained how hard it was to write, and how I wasn't going to finish it. I remember he kind of laughed, and said, "You can do it." His belief in me was so encouraging, and really taught me to trust my instincts as a composer. (By the way, the band piece "Beautiful Innocence" went on to win the GSU Symphonic Wind Band Composition Competition, and was the finale of my recital. And to think that "Beautiful Innocence" almost didn't exist!)

The Future.

The question I keep on getting is this – "Oh, music composition? What are you going to do with that?" Granted, it's a valid question – but I've had to come to the realization that 9-to-5 isn't the way of the creative industry.

I've released three albums over the past three years (Epic Music, Epic Music II, and Galaxies) so I might get into stock music – but we'll see. I love film composition. I'm working with Matt Dickstein (GSU Alum) on a film right now, and Brittany Hester (another GSU Alum) on another film. Currently, my dream is to be a music producer, and work with artists. I would love to be the creative force that enables them to pursue their dreams. I have several artists that I have worked with (James Harris and Isaac Austin), and I'm currently in production with two other artists. My summer project is my own personal singer/songwriter album – I've been writing the songs all semester, and will start production as soon as the semester is over.

My own personal motto is "one step at a time." Jesus talks about how we shouldn't worry about tomorrow – and I really have taken that to heart. I'm not worried about the future – a journey is meant to be taken one step at a time, and so that's how I'm going to take it. I don't have all the details – and that's totally OK. I just want to live every day to the fullest and enjoy it, as it is, the good and the bad.

Marcus Moore Receives a Fellowship into The Amani Winds Chamber Festival



Dr. Long and Marcus Moore

The Imani Winds Chamber Music Festival (IMCMF) is an intensive 10 day program, devoted to excellence in wind chamber music. It's curriculum is designed to improve artistry and knowledge of repertoire, foster creativity and deepen a musician's ability to build their own careers. Each day is filled with chamber music coachings, individual instrument studio class, world-renowned guest artists masterclasses, and career building seminars.

Marcus Moore, a first year music education student has been accepted into the Fellowship program of the 2015 Imani Winds Chamber Music Festival. Moore also received a scholarship in the amount of \$250. Moore is also receiving financial support from the Director's Fund of The School of Music.

Moore has performed with many organizations since starting on the clarinet during high school. He was a member of the Macon Symphony Youth Orchestra for two years and principal clarinet in his senior year. Moore also participated in the GMEA (Georgia Music Educators Association) District II Honor Band, the Georgia South Honor Region Band, and the GMEA All State Symphonic Band. Moore is the current principal clarinet with Georgia State University Wind Orchestra and he also performed with the Georgia State University Symphonic Wind Ensemble, chamber winds, clarinet quartet, and Clarinet Choir.

In order to obtain the fellowship, Moore had to send in a resume with his musical accomplishments and send in two video recordings. One movement was the Saint-Saëns Clarinet Sonata to show his lyrical playing and the last movement was the Weber grand duo concertante to show his technical playing.

The School of Music Congratulates Newly Promoted and Tenured Faculty

Dr. Chester B. Phillips is Associate Director of Bands / Director of Athletic Bands and Associate Professor with Tenure and a native of Newnan, GA. Chester B. Phillips is in his sixth year as associate director of bands and director of athletic bands at Georgia State University. His primary responsibilities include conducting the Wind Orchestra, establishing and directing the University Marching Band, teaching conducting and overseeing all facets of the Athletic Bands. In 2013, Dr. Phillips was presented the Dean's Early Career Award by the College of Arts and Sciences for his outstanding work in teaching, service and professional development.

Since his arrival at Georgia State University, the band area has added a third concert band, seen growth in the basketball pep band to over 200% its original size and established a nationally recognized and respected marching band with nearly two hundred members. Under Dr. Phillips leadership the five-year old GSU Marching Band has received several honors and accolades including an invitation to march in the 2014 Macy's Thanksgiving Day Parade, participation in the 57th Presidential Inaugural Parade, a national top-ten honor by the 2013 College Band Directors National Association (CBDNA), a top-five honor by the 2012 Southern Division of CBDNA. The band has also made several appearances on film and television including a spot in the motion picture *The Watch* starring Ben Stiller, Vince Vaughn and Jonah Hill and showcased on HNL Morning Express with Robin Meade.

Richard Clement is Associate Professor with Tenure and Voice/Tenor. Richard Clement, tenor, is a Grammy-winning tenor acclaimed for his tonal beauty and superb musicality in repertoire from the Baroque to the contemporary. Highlights from recent seasons include performances with the Israel Philharmonic under Kurt Masur, the Czech Philharmonic, Saint Louis Symphony, Montreal Symphony, Detroit Symphony, Cleveland Orchestra, San Francisco Symphony and Philadelphia Orchestra. Mr. Clement has collaborated with such conductors as Bobby McFerrin, Christopher Hogwood, Wolfgang Sawallisch, Seiji Ozawa, Charles Dutoit, Neeme Järvi, Robert Shaw, Michael Tilson Thomas and Hugh Wolff. His considerable operatic credits include engagements with Vancouver Opera, Glimmerglass Opera, Opera Theater of Saint Louis, Boston Baroque, Atlanta Opera and Boston Lyric Opera, as well as the New York Philharmonic and Colorado Symphony. An Atlanta native and former member of the Atlanta Symphony Orchestra Chorus, Mr. Clement studied voice at Georgia State University and at the Cincinnati Conservatory.

Mr. Carroll Freeman is the Valerie Adams Distinguished Professor in Opera / Professor with Tenure and native of Memphis, Tennessee. Carroll Freeman joins the Georgia State University School of Music as the Valerie Adams Distinguished Professor in Opera, after most recently serving as director of opera at the University of Tennessee School of Music and artistic director of the Knoxville Opera Studio.

Mr. Freeman has performed with Houston Grand Opera, Baltimore Opera, San Diego Opera, Florida Grand Opera, Atlanta Opera, New Orleans Opera, Minnesota Opera, Michigan Opera Theater, Opera Pacific and Kentucky Opera, and many others. He has appeared with the festivals of Wolf Trap Farm Park, Pepsico Summerfare, Saratoga Springs, Lake George Opera, Chautauqua, Central City Opera, ArtPark and Des Moines Metro Opera. He has soloed with Eduardo Mata and the Dallas Symphony; Leonard Slatkin and the St. Louis Symphony; Sergiu Comissiona and the Houston Symphony; Philadelphia Orchestra; Minnesota Symphony; National Symphony; Saint Paul Chamber Orchestra; and made several appearances at Carnegie Hall and Avery Fisher Hall. Mr. Freeman was a 1980 and 1981 winner of the National Opera Institute Award given at the Kennedy Center by Beverly Sills and Harold Prince.

Mr. Freeman received his BM in vocal performance from the University of Southern Mississippi and his MPA in opera performance from Oklahoma City University. He is past artistic director of Mississippi Opera and Opera in the Ozarks and a past co-director of the Des Moines Metro Opera Apprentice Program. Freeman has stage-directed for Knoxville Opera, Opera Grand Rapids, Nashville Opera, El Paso Opera, Mobile Opera, Tulsa Opera, Opera Company of Mid-Michigan, Mississippi Opera, Phoenix Metropolitan Opera, Opera Festival of Oklahoma, Opera Aegean (Athens, Greece), Cleveland Institute of Music and Lyric Opera of Dallas. He directs the Young Artist and Studio programs at La Musica Lirica (Novafeltria, Italy), and recently served as artistic director of the Harrower Summer Opera Workshop at Georgia State University.

Recently inducted into the Knoxville Opera Hall of Fame, Carroll Freeman has also been honored by the National Federation of Music Clubs with a Presidential Citation. Mr. Freeman was recently named Classical Singer magazine's "2010 Stage Director of the Year."

Saxophone Studio - Jan Berry Baker

It has been a busy year in the saxophone studio at GSU! Last Fall, the studio hosted the 8th Annual Atlanta Saxophone Day, featuring saxophone legend Frederick L. Hemke (Northwestern University Professor Emeritus). The 10th Floor Saxophone Project – Brandyn Taylor and Reese Burgen, Brandyn Taylor (MMus), Kyle White, senior and Jack Thorpe, sophomore – gave the U.S. Premiere of Tommy Joe Anderson's *Quartet for Saxophones* at the National Association of Composers U.S.A. Conference in October and subsequently recorded it in Anderson's studio for future release. Kyle White (senior), winner of the Georgia State University Concerto Competition, performed *Husa's Elegie et Rondeau* with the Georgia State University Symphony Orchestra and MMus gave the world premiere of Yeat's *Corpuscular Theory of Light* with the Chamber Cartel at Atlanta's Goat Farm Arts Center. This spring, Brandyn Taylor performed in Atlanta Ballet's production of *Romeo et Juliette* and Jack Thorpe (sophomore) was one of the winners of the 2015 Brumby Concerto Competition. The studio hosted the North American Saxophone Alliance Region 6 Conference at Georgia State University, April 10-11, 2015. Hundreds of saxophonists from Alabama, Georgia, Florida, Mississippi, Louisiana and Puerto Rico were on our campus to perform, lecture and teach. This summer, four members of the studio, Reese Burgen (MM), Kyle White (MM), Jack Thorpe (sophomore) and Joseph Clark (junior) will attend the Frederick Hemke Summer Institute in Maine. They are four of only twenty students selected from an international pool of applicants to participate.



studio NEWS

PIANO

Alex Claussen (undergraduate piano performance major and student of Dr. Haydon) and Derek Vann (undergraduate piano performance major and student of Dr. Gallo) performed in the Winner's Recital at the Georgia Music Educators Association (GMEA) Convention in Savannah, GA on January 30. Lee Song and Bethany Sewall (both undergraduate piano performance majors and students of Dr. Haydon) performed in the College Piano Master Class at the GMEA Convention in Savannah, GA on January 29.

VIOLA

From the viola studio, graduate violist Katie Evans participated in a masterclass at the University of Tennessee (Knoxville) Viola Celebration given by Karen Ritcsher of the Manhattan School of Music.

Tania Maxwell Clemens conducted a viola session for the Spivey Hall Chamber Orchestra Workshop. She was subsequently invited to take an ensemble to the Spivey Hall Young Persons Concerts season next year.

VOICE

Georgia State University Opera Theater competed at The National Opera Association's national convention, on January 8, 2015. Undergraduates soprano Carolyn Balkovetz and tenor Kirby Eicholtz won first place in

Division I with their duet from Gilbert & Sullivan's *The Mikado*. Graduate student tenor Cleyton Pulzi and senior baritone John Tibbetts were chosen as one of four finalists in Division II with a duet from Bizet's *Les Pecheurs des Perles*. Both scenes were staged by Valerie Adams Distinguished Professor in Opera Studies Carroll Freeman, prepared by Georgia State University Opera Theater music director Grant Jones and accompanied by Grammy Award-winning collaborative artist Rebecca Wilt. Baritone John Tibbetts was also a finalist for the Dominick Argento Competition in Voice, held in Greensboro, January 10.

Eight Georgia State School of Music students were selected to sing in the All College Honor Choir at the Georgia Music Educator's Conference in Savannah, GA in January 2015. The choir was conducted by Dr. Amanda Quist of Westminster Choir College. MM Choral Conducting students Julie Culotta and Khyle Wooten were selected to perform in a conducting master class with Dr. Amanda Quist of Westminster Choir College. The masterclass took place at the GMEA conference and was sponsored by GAACDA. The Georgia State University Singers performed an outreach concert with Duluth High School Chorus and Mountain View High School Chorus in January of 2015.

Electric String Lab

Martin Norgaard, Ph.D.

Music in the schools is changing. The traditional large performance ensemble, band, orchestra, and choir, does not allow for student-centered learning and creativity. In addition, individual assessment is difficult and time consuming. Outside of school many students engage with music in settings that are unlike traditional school ensembles. For example,



participants in rock, jazz, bluegrass, and other type of bands are used to writing their own songs and rehearsing in a collaborative environment.

Technology can help music teachers create such an environment in school music classes. This technology allows string students, including music education students in string techniques and string methods classes, to play electric instruments. Using electric violins, violas, cellos, and basses, they would connect to several hubs that allows for the creation of

chamber groups that are acoustically isolated. Using headphones, students would work in small groups learning new music, composing, improvising, and evaluating themselves through instant recording capabilities. This "classroom of the future" allows our students to experience an innovative setup in which students can progress at their own pace.

Georgia State University School of Music is currently the only higher education institution in the country to utilize this technology

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"As a singing artist, one needs not only a beautiful instrument, but a wealth of experiences upon which to draw. These experiences shape an artist and give him the skills to set him apart in a business that is flooded with talent. Harrower is a place for artists seeking to further their understanding of the art form while gaining valuable stage experience and training from world-class American performers and directors at an affordable price."

— Kristen Marchiafava, soprano, 2013 participant