Music Notes

Vol. 16, No. 1

Jazz Festival to Feature the Jim Cullum Jazz Band

Now in its 27th year, the PSU Jazz Festival is recognized as an annual highlight among the spring events in Pittsburg. Participants in this year's events are eagerly awaiting the day's events, which include performances by collegiate and high school ensembles, clinics and adjudication by visiting artists, and an evening concert at Memorial Auditorium.

The evening concert this year will feature special guest artists, the Jim Cullum Jazz Band. This concert is sponsored by Memorial Auditorium, PSU Student Government, and the PSU Jazz Program.

This sizzling San Antonio-based band has presented a smorgasbord of great American jazz for over 30 years. Founded in the '60s by Jim Cullum and his father, clarinetist Jim Cullum, Sr., the band has shared its passion for vintage jazz, developing into one of the nation's leading ensembles. Phil Elwood, noted jazz critic of The San Francisco Chronicle, says it best: "They play jazz with a savvy touch. Cullum's cornet and his whole band are brilliant!"

The Jim Cullum Jazz Band performs regularly in some of the world's finest musical venues. When not playing in their own club, The Landing, on the River Walk in San Antonio, Texas, the seven-piece band tours internationally, boasting repeated successes at the Kennedy Center, Carnegie Hall, New York's 92nd Street Y, Chautauqua, and many other major concert halls and festivals.

The band may be heard regularly on National Public Radio's "River Walk, Live from The Landing."

Tickets will be available at the door, at Memorial Auditorium, and the PSU Ticket Office ($10.00 adults, $8.00 senior citizens and children under 12 years of age). Full-time PSU students and all Jazz Festival participants will receive free tickets to the concert.

For further information about the Festival, contact Prof. Robert Kehle, Director of Jazz Studies, at 316/235-4474.

Music Scholarship Audition Days

on the PSU Campus

Saturday, January 20
Monday, February 19
Thursday, March 15

To make a reservation for an audition, contact the PSU Department of Music:
316/235-4466 music@pittstate.edu

Visit the PSU Department of Music Home Page for Up-to-Date Information concerning Concerts, Workshops, Auditions, and Faculty Biographies at http://www.pittstate.edu/music

Exploring Connections: Mathematics and Music

Pittsburg State University is the recipient of a grant in the amount of $47,675 from the Eisenhower Professional Development Program for the first year of a two-year project entitled "Exploring Connections: Mathematics and Music." This project is a continuation of cooperation between USD 250's Mrs. Dawn Miles, the district's 21st Century Community Learning Centers Grant Coordinator, and Dr. Anne Patterson, chair of the PSU Department of Music, who wrote the grant application and will serve as administrative leader of the project.

Eisenhower grants are intended to improve instruction and achievement in mathematics, science, and reading. This project will result in summer workshops for teachers drawn from USD 250, the Family Resource Center, and St. Mary's Elementary School, Pittsburg, who will then develop lesson plans that will incorporate the concepts and techniques that were learned during the sessions.

Participating instructors and consultants for the program include, in addition to Dr. Patterson, Mrs. Judy Roberts, Cameron University Department of Music; Dr. Linda Griffith, University of Central Arkansas, Department of Mathematics; Dr. Alice Sagehorn, Pittsburg State University, Department of Curriculum and Instruction; and Dr. Hazel Coltharp, Pittsburg State University, Department of Mathematics.
New Faculty Appointments

Kathryn Parke, who has been teaching at PSU since 1991, has been appointed to a full-time position for the 2000-2001 academic year, following the resignation of Dr. Stephen Bomgardner. She continues to teach dictation and applied voice, and she will also direct the opera program (see separate article concerning the 2001 productions).

Ms. Parke completed the BM and MM degrees in vocal performance at Pittsburgh State University, where she studied with Margaret Thuenemann. She has also coached with Joan Wall and with various specialists in the performance of early music. Her interest in this area has led her to participate in festivals such as the Oberlin Baroque Performance Institute, the Vancouver Early Music Festival, and the Boston Early Music Festival. She toured for a number of years as a member of the Early Music Consort of Kansas City. She has also been a member of the music staff at Pittsburgh’s First United Methodist Church since 1983, where she serves as soprano soloist and director of the Children’s Choir.

Stella Hastings has joined the PSU music faculty as a lecturer in the areas of applied voice, music theory, and conducting. Her undergraduate study was at the University of Kentucky as a vocal performance major. She is currently pursuing her doctoral degree in choral conducting at the University of Texas at Austin, where she completed her master’s degree and studied under Craig Hella Johnson. While studying at UT, Prof. Hastings was the director of the UT Women’s Chorus and assistant director of the UT Texas Chorale. She is also holds the position of Assistant Director of both the New Texas Festival and the Victoria Bach Festival, where she performs regularly.

A native of Rio de Janeiro, Brazil, Prof. Hastings has directed ensembles as diverse as elementary school choirs, church choirs, and community and professional ensembles, including the Austin Boy’s Choir and the Crowder College Community Chorus and Orchestra. Most recently, she was a featured soloist with the new vocal ensemble, Austin ProChorus.

Department of Music Prepares for NASM Visit

The Department of Music is preparing for its upcoming visit by a team of evaluators from its accrediting organization, the National Association of Schools of Music. Such evaluations—which include meetings with administrators, faculty, and students, as well as observation of classes and a thorough examination of records and facilities—occur every ten years. The visit is preceded by the submission of a major self-study document.

A Word of Thanks to Recent Alumni

We extend a special note of thanks to the music graduates who returned the Alumni Survey that was mailed to them in December. The survey was sent to persons who completed music degrees at PSU within the past ten years, and the data collected from these responses will be submitted with the NASM Self-Study Report in January.

Faculty Briefs...

Todd Hastings, assistant professor, recently appeared as soloist with the Kansas City Symphony’s trumpet section, performing Leroy Anderson’s Bugler’s Holiday. Students of Dr. Hastings presented a trumpet studio recital on November 2 in McCray Recital Hall.

Robert Kehle, professor, has presented a series of lectures in Kansas City on the history of jazz. These lectures have taken place at the historic Mutual Musicians Foundation in the heart of K.C. Jazz. The inaugural presentation was given on October 28 and received rave reviews. The organizer, Dwayne Gilley, is a PSU technology graduate who “got turned on to jazz” by taking Prof. Kehle’s Jazz Appreciation class. Dwayne hopes to continue and expand the series. For further information, contact Dwayne at 816/247-2316. Prof. Kehle was also named an “Honorary Coach” by the PSU Basketball Team at their game versus Newman University on December 9. This award is given to individuals in recognition of their important contributions to the university.

Susan Marchant, professor, was a featured recitalist in the Lincoln Organ Showcase Recital Series in Lincoln, NE. Her performance took place at the College View Seventh Day Adventist Church, Union College, on November 19.

Carolann Martin, professor, will attend the four-day Annual Conference of the Conductors Guild in January. The conference, to be held in Houston, will include a concert by the Houston Symphony and panel discussions on topics of concern to conductors. Dr. Martin previously served for a number of years as Contributions Chairman, then later as a member of the Executive Board, of this organization.

Scott Nelson, Suzuki Strings instructor, has served as director of the LCC Community Orchestra for the past two years. In the fall of 2000, he began directing the LCC Community Chorus. On September 24, he presented a vocal recital, “An Afternoon with Gershwin,” on the LCC campus. He was accompanied by Charlotte (Carter) Ecco (BME ’79, MM ’81).

Performances of chamber music compositions by James Romig, lecturer, have taken place this fall in Freiburg, Germany; Vienna, Austria; and Bologna, Italy. His recent commissions include: Shifting Brilliances (oboe, vibraphone, string bass, piano) for Suono Mobile, Freiburg, Germany; Falls the Shadow (large orchestra) for the Manhattan Chamber Orchestra, New York, NY; Sonnet III (unaccompanied trumpet) for Steven Atollf, Huddersfield, England; and an unaccompanied flute work for John McMaster, New York, NY.

Loraine Sims, assistant professor, performed in the “Opera by Number” concert with the Heartland Opera Theatre Company. The two October concerts took place in Joplin, MO and Miami, OK. In November, she presented a faculty recital at PSU that featured music by American musical theater composers.

Anne Patterson, chair and associate professor, attended the annual meeting of the College Music Society in Toronto, where she performed her usual duties as a national officer and was privileged to introduce distinguished musicologist Alexander L. Ringer at the plenary session of the Society. Dr. Ringer delivered the annual Robert M. Trotter Memorial Lecture. Dr. Patterson also attended the annual meeting of the National Association of Schools of Music in San Diego, where she was one of twelve music executives from across the country selected to receive training this year to become an on-site evaluator for NASM accreditation visits.
Students Excel At NATS Competition

Students and faculty from Pittsburg State traveled to the campus of Kansas State University in Manhattan during late October for the annual meeting of the West Central Region of the National Association of Teachers of Singing.

Among the activities of the annual gathering are master classes and a competition for student singers. Pittsburg State was very well represented this year by voice students of Dr. Loraine Sims and Prof. Kathryn Parke. Mezzo-soprano Laurie Bell-Adams sang in one of the master classes, and PSU students comprised thirteen entries in various categories of the competition. Of these, nine advanced to the semi-final round of the competition, and six of those students advanced to the finals. Special congratulations are offered to the following finalists:

- Jerod Martin, 1st place
- Lower-division Musical Theater: Laurie Bell-Adams, 2nd place
- Non-traditional: Aline Carnes, 2nd place
- Junior Women: Kari Burgess, 4th place
- Upper-division Musical Theater: Josh Simpson, 5th place
- Senior Men: Jeff Luton, 6th place
- Junior Men

PSU Opera Productions Spring, 2001

*The Mikado*, hailed by many as Gilbert and Sullivan’s most engaging operetta, will be presented this semester by members of the PSU Opera Program in two performances, February 2 and 4, at Memorial Auditorium, Pittsburg. Set in the mythical town of Titipu, this popular comedy presents the tangled web of characters and circumstances that one expects from any G & S show, and it is the source of many well-known arias and ensembles, such as Titwillow, *A Wand’ring Minstrel,* and *Three Little Maids from School.* Tickets are available through the PSU Ticket Office and at the door.

Later in the spring, the Opera Workshop will present two American one-act operas, *Little Red Riding Hood,* by Seymour Barab, and *Roman Fever,* by Pulitzer Prize-winning composer Robert Ward. This performance is set for April 17 and will take place in McCray Recital Hall.

Both productions are under the direction of Kathryn Parke. For further information, contact Prof. Parke at 316/235-4464.

Calendar of Events

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<td>10</td>
<td>Student Recital, Ni Mei, violin, 7:30 pm</td>
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<td>Scholarship Audition Day</td>
<td>Faculty Recital, Karen Dannessa, clarinet, 7:30 pm</td>
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<td><em>Solo &amp; Chamber Music Series:</em></td>
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<td>Fisk Organ Recital Series:</td>
<td>Eastman Brass Quintet, 7:30 pm</td>
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<td>Susan Marchant, organ, and Kathry Parke, soprano, 3:00 pm</td>
<td>Southeast Kansas Symphony, Memorial Auditorium, 3:00 pm</td>
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<tr>
<td>High School Honor Orchestra, all day</td>
<td>Waddill Chamber Music Competition Winners Concert, 7:30 pm</td>
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**February**

- 2 Opera Production: *The Mikado*, Memorial Auditorium, 7:30 pm
- 4 Opera Production: *The Mikado*, Memorial Auditorium, 3:00 pm
- 9 *Solo & Chamber Music Series:* Anthony de Mare, piano, 7:30 pm
- 11 *Southeast Kansas Symphony,* McCray Recital Hall, 3:00 pm
- 18 Fisk Organ Recital Series: Craig Cramer, organ, 3:00 pm
- 19 Scholarship Audition Day
- 26 Faculty Recital, James Hall, flute, 7:30 pm
- 27 University Bands, Memorial Hall, 7:30 pm

**March**

- 2 Jazz Festival, Memorial Auditorium, all day
- Jazz Festival Concert, featuring the Jim Cullum Jazz Band
- 9 *Solo & Chamber Music Series:* Linda and Larry Maxey, 7:30 pm
- 11 University Choirs, 3:00 pm
- 12 Faculty Recital, Reena Berger, piano, 7:30 pm
- 15 Scholarship Audition Day
- 15 Student Recital, Angela Lee, violin, 7:30 pm
- 30 Student Recital, Xiaoguo Zhu, violin, 7:30 pm

**May**

- 3 Four-State Band Festival, Memorial Auditorium, all day
- 3 Four-State Band Concert, Memorial Auditorium, 7:30 pm
- 11-12 Commencement

*Tickets required. For further information, contact the PSU Department of Music (316/235-4466).*

Please consult local news media for changes and/or updates to the above information and for additional calendar events.

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Gilbert & Sullivan’s

**The Mikado**

February 2 & 4, 2001

Memorial Auditorium, Pittsburg
How should we listen to a new piece of music?

From a Lecture/Recital in the Timmons Chapel Series, November 15

by Dr. James Romig, composer

It seems to me that when we experience anything new, we compare it—wittingly or unwittingly—with previous experience. All of us, as music lovers, have had the pleasure of being “surprised” by a piece of music: we are listening to an unfamiliar work by a familiar composer—say Bach, or Haydn, or Beethoven—and suddenly the composition zigs where we expect it to zag. We might not recognize the surprise as a change of key, a change of tempo, a change of dynamic, or whatever else, but we do perceive it as an interruption of “the expected,” as “the expected” veers off on a new, or at least changed, course. These momentary pockets of musical confusion are exciting, and it could even be argued that these misdirections and sleights-of-hand comprise the substance of the composition. By this I mean that the aesthetic value of a work of musical art, at least in the case of the musical artworks with which we are most familiar, depends upon the composer “breaking the rules.” What are these “rules”?

“Inevitability” is a term often ascribed to the music of Bach (some of whose music you will be hearing later this evening). What is meant by “inevitability”? Do we mean to suggest that members of an audience—few of whom are composers, or even music scholars—are so attuned to Bach’s compositional practice that they ostensibly could, after hearing only the first half of a composition, return home and compose, themselves, the work’s conclusion in exactly the same manner that Bach would have? Of course not. And think about this: would one truly want to hear music that is “inevitable”? If a listener could, in fact, predict every hook of melody, every progression of harmony, and every sudden change in register or dynamic, how much fun would that really be? The pleasure of surprise would be lost. When people laud Bach’s work by calling it “inevitable,” I think that what they mean is that Bach’s music makes a lot of sense.

And it does. But how? One important factor in our ability to recognize and appreciate music of the common-practice period (the music we learn about in school, and the music we hear on the radio and in public performance) is the large-scale structure that informs many compositions from that era. Though there are a variety of forms and phrase-structures utilized in these classic works (classic with a lower-case “c”), the paradigmatic possibilities are for the most part similar, and all are based upon functional harmony. That is, pitches are grouped into hierarchies (scales) whereby some pitches are more important than others, or—perhaps a better way to describe the situation—some pitches have different functions from others. Over time, we have all become familiar with these common-practice tendencies of certain notes, or certain groups of notes, to be followed by certain other notes, or certain other groups of notes. The large-scale forms of common-practice compositions reflect and reinforce the familiar hierarchical relations of pitches within major and minor scales, and we become comfortable with these forms; from Bach to The Beatles, from Beethoven to Duke Ellington, music follows a logical path. So when we are pleasantly “surprised” by a musical figure, what we are perceiving is a slight hiccup in the musical discourse, where the familiar formal plan is momentarily “freshened” by a clever idea. The music we love is filled with clever ideas.

In a sense, it seems to me that we could argue that the musical works of the common-practice period are all commenting upon one another. That is, the musical “surprises” we hear are saying “a-HA, you thought the music would go one way (based on other compositions you’ve heard), but it has in fact gone the other way, and isn’t the composer a clever fellow for having tricked you, while at the same time managing to continue the musical flow in a more or less familiar way.” This is where that term, “inevitability,” comes into play. Excellent music is inevitable, but it is inevitable in retrospect. Once we’ve heard the unfamiliar jolt, we re-define it as part of the musical language of that particular work, and—as the composition progresses—what was once a shock becomes part of the hierarchy, and we experience the aesthetic and intellectual joy of having broadened our musical horizons a bit, and having become familiar with yet another way of embellishing a familiar form.

Something happened in the late nineteenth century. Many compositions became so replete with “embellishments” and “jolts” and “zigs” and “zags” and “surprises,” that it was difficult for the listener to “stay on course.” The composers’ surprises altered the large-scale and small-scale form to such a degree that the meaning became obscured. No longer did music seem inevitable, and no longer did audiences feel comfortable. In addition, composers who were pushing the boundaries of surface-level, moment-to-moment pitch relationships became impatient with the traditional large-scale forms (forms developed, after all, to reinforce tonal relationships that had become by that time rather or entirely inapposite). Composers abandoned these old forms for new structural paradigms more closely related to the new hierarchies that they had developed in the realm of pitch and harmony. This upheaval continues to the present day.

As composers continue to grow, some audience members are left behind. Without familiar hierarchies and structures, music is no longer surprising—how can something be a surprise when nothing can be anticipated? The music is jarring to the unprepared, or under-prepared listener—“interesting” at best, “incomprehensible,” at worst.

So I return to my initial question: how should we listen to a new piece of music? Can it be compared to music of the past? The answer is a qualified “sometimes.” It is possible that a new composition will share characteristics with the beloved classics, but more likely than not there will be more differences than similarities. Can we, then, compare a new composition to other contemporary compositions that we’ve heard? The answer to that is, again, “sometimes.” Composers of today have a million and one options for compositional style and technique, and as difficult as it may be to compare them to one another, it is sometimes even difficult to compare multiple works by the same composer, as many composers attempt to redefine their personal style with each new composition.

So...to what can we compare a new composition? My suggestion is that when we listen to a new work, we should compare it with itself. We must make the assumption that the composer is composing within a set of rules. In the “old days,” we were familiar with these rules before we arrived at the concert hall, but today composers are more free than ever before to experiment, so our job as listeners has become more broad: we must glean, from the music itself, the hierarchies and structures inherent in each particular piece, and then we may experience the familiar joys of recognizing similarities and connections, chuckling at misdirections, and admiring the composer’s clever tricks as he leads us down a path that makes a certain amount of sense.

In my own music, I try to maintain a great degree of what some call “self-referentiality.” All aspects of the work are related to a few fundamental principles that govern the work’s composition. These principles might be new, and unique to the work in question, but my aim is to repeat them, vary them intelligently, and apply them in multiple ways to multiple aspects of a composition in such a manner that musical gestures that may have seemed unusual at the beginning of a composition become, by the end, familiar. To make an analogy, I am introducing a new vocabulary (new words made from familiar letters) in each composition. By using strict and consistent grammar, this vocabulary becomes internalized by an audience to the point where it will recognize the manner with which I am “playing” with the rules and forms of the work. This is my goal as an artist.

In the pieces you’ve just heard, self-similarity is achieved (or, at least, attempted) in a variety of ways—ways perhaps more complicated than we’d like to get into in this forum. But it might be interesting to know that there are only four twelve-note series of pitches used in these two compositions, and in fact these four “scales” are themselves intimately related. And the rhythmic structures of the two works are not only intimately related to each other, but are also isomorphically related to the pitch scales used. I mention these two trivialities not to suggest any compositional brilliance or singular achievement on my part, but rather to reassure you, the intelligent listener, that though many of these sounds are new and unusual to you, I have done my best to include you in the fun, and it is my hope that you will be able to make meaning out of the vocabulary of this work, and recognize the same sort of “consistency-with-a-few-surprises-thrown-in” that you hear in all carefully-composed music.

Dr. Romig then invited members of the audience to ask questions, after which Dr. Paul Carlson, violinist, performed the two compositions a second time.
Heritage Program
Founded at NEO by
DeMaris Gaines (MM ‘70)

DeMaris Gaines (MM ‘70) founded and directed a Heritage Program at Northeastern Oklahoma A & M College in Miami, OK. The program was established to serve the nine nations of Indians located in the northeastern section of the state. A major emphasis of the program has been the preservation and documentation of the languages of the nine nations: Cherokee, Miami, Ottawa, Peoria, Seneca-Cayuga, Wyandotte, Quapaw, Eastern Shawnee, and Modoc. One of the results of this program has been the development of a full Associate Degree in Indian Studies.

Ms. Gaines directed the program for ten years, working with the music of the various tribes and integrating this material into the music appreciation classes of the college. Included among the projects of the program was the transcription of music that had never been recorded.

The Heritage Program has distinguished itself nationally as a coalition between an academic institution and the largest number of Indian Nations of any such programs. While now retired from full-time teaching after 30 years of service to NEO and the Miami community, Ms. Gaines has been appointed to the position of Professional Consultant to the Heritage Program and Indian Study Program at the college.

ALUMNI NEWS

Have we heard from you lately? If not, please take a moment to complete the response form and return it to us! This is the best way to keep our files updated and to share news of your recent activities with other members of the PSU Music Alumni network. Thanks!

Rebecca Barringer (BM ‘98) served as adjunct professor of voice this fall at Coty College in Nevada, MO. While continuing to work on an MM degree at Southwest Missouri State University, she has also undertaken a part-time position as minister of music at Lamar United Methodist Church.

Hubert Bird (BM/BME ‘62, MS ‘66) continues to enjoy a national reputation for his work as a choral composer. Among his recent honors is news of the establishment of a new choral series, the Thomas Brooks Choral Series, under the auspices of the Schaffner Publishing Company, for which Hubert will serve as the principal composer/arranger. The first project will be ten new arrangements of Spirituals, beginning with Gospel Train.

Michael Brandel (BM/BME ‘95) and his wife Jayne are the proud parents of a baby girl, Tabitha Marie, who was born on July 26.

Harlan Bryan (MM ‘96) is on the music faculty of Southwestern A/G University in Waxahachie, TX, where he teaches choral conducting, music theory, and applied music in addition to conducting the band and jazz band.

Maria Curry (MM ’99) is teaching secondary vocal music at Galena, KS. She also remains active as a pianist and as a composer/performer, with a special affinity for contemporary Christian music.

Jason (BME ‘99) and Lisa (Wedgeworth) Dunn (BME ‘99) are residing in Miami, OK. Jason is teaching vocal and instrumental music, grades 6-12, in Commerce, and Lisa is teaching vocal and instrumental music, grades 6-12, in Fairland.

Marsha Duran (BME ‘99) is teaching elementary music and beginning band at St. Mary’s Grade School in Pittsburg.

David Evitts (BME ‘65) is in the midst of a busy year of professional engagements. It began with California performances of Handel’s Semele with the Philharmonia Baroque in September. Next, he sang the role of Leporello in Don Giovanni with the Boston Lyric Opera, followed by that of the Marquis in La Traviata at the Met. David’s spring calendar will take him to the Monte Carlo Opera, the Canadian Opera, and the Glimerglass Opera for roles in Barber’s Vanessa, Britten’s Billy Budd, and Mozart’s Marriage of Figaro.

Stoney Glenn (att. ’92-’98) and his wife Stacy have shared news of the birth of their second daughter, Ashley, on July 25. The Glenns continue to work for Williams Communication, and they expect to move to Mississippi following completion of their current project in Arizona.

Nancy Thompson Jones (MS ‘62) has been promoted to the rank of full professor at Central Methodist College in Fayette, MO, where she directs the solo vocal program and the opera workshop.

Andre Lash (BME ‘69) sends word that he has moved to Athens, GA. His wife is working on a Ph.D. at the University of Georgia, and he is holding a part-time church position and doing a lot of accompanying for the university. Andre recently played organ recitals in Honolulu and in Seoul, The Republic of Korea.

Randy Lind (MM ’79) has recently completed a Doctor of Ministry degree at Northern Baptist Theological Seminary. He is currently serving as minister of music for First Baptist Church in Humble, TX, where he resides with his wife, Susan, and two sons, Erick and Christopher.

David Lowe (att. ’78-’79) is in his second season as a full-time member of the Metropolitan Opera Chorus. During this season he also makes his solo debut as the Messenger in Verdi’s Il Trovatore, a new production at the Met in December. He will travel with the ensemble to Japan for a month-long tour in May.

Gary L. Morella (BS ‘74) works at the Applied Research Laboratory, Penn State University, as a mathematician in underwater acoustics. He has been married for 30 years to Margaret Reid Morella, Dundee, Scotland, and they have three sons (Craig, Kevin, Colin) and three granddaughters (Taren, Paige, Cailey). He completed graduate study in acoustics at Penn State in 1993, and he is currently working on an MA in philosophy through the International Catholic University and Holy Apostles College and Seminary, Cromwell, CT. Gary writes fondly of his time at PSU, particularly as a clarinet student of Robert Schott, whom he describes as one of the finest men he’s ever met, and whose “influence on all of his students in terms of making them better musicians, but also human beings, is immeasurable, and a credit to PSU.”
ADDRESS SERVICE REQUESTED

Erma Rose (BME '63, MS '64) has been enjoying a sabbatical leave from her teaching position in Virginia this year. Her projects include the preparation of concerts for flute and harpsichord for performance in elementary schools, and, in the spring semester, travel to Poland and the Czech Republic.

Jeff Russell (BME '96) and his wife Allison are in their first year as music instructors at Anderson County High School in Garnett, KS.

Dana Saliba (MS '66) was selected to receive the 2000 Cardinal Citation from Labette Community College. This award, the top honor to be bestowed upon an individual by the institution, was presented at LCC's 75th Commencement Ceremony on May 12 in Parsons, KS. The presentation honors Dana for her outstanding contribution to the profession, the community, and the college, whose music department she tirelessly and lovingly shepherded through her 17 years as chair. Now, while officially "retired" from her post of many years, Dana continues to teach part time at LCC, directs the Parsons String Ensemble, teaches 30 private students in her home, and is active in the First Presbyterian Church and the Parsons community. The Saliba family has strong connections to PSU as well, as four of their children attended Pittsburg State and three of them returned to complete master's degrees.

Becky (Swaney) Smith (BME '87) is beginning work on a master's degree in piano pedagogy at Wichita State University this spring, while she continues to work as an assistant to Dr. Thomson in the WSU School of Music.

Patrick (MM '89) and Michelle (Lane) Sweeten (BME '86) have settled in Springfield, MO. Patrick is assistant band director at Kickapoo High School, and Michelle is directing orchestras at Parkview High School and Pleasantview Middle School.

William Thomas (BME '89) is on leave of absence this year from his position as band director for the Dodge City High School. He is working on a master's degree in conducting and music education at Wichita State University.

David Wallace (BME '84), Coordinator of Educational Technologies for Baxter Springs Public Schools, USD 508, has been named by Apple Computer as an Apple Distinguished Educator (ADE) for the Class of 2000. The ADE program recognizes educators throughout the world for their innovative integration of technology into classroom curriculums. David has certainly done that, as the district now boasts numerous computers, high speed local and wide area networks, and an Internet web site that has been recognized at the national level and was recently honored and inducted into the Smithsonian Institution. David has generously shared his expertise with area teachers through his popular PSU workshops. He has also been a presenter at regional technology conferences, and he recently showcased the district's technology efforts at the National School Board Conference in Orlando, FL.

Ron (BM '95, MM '98) and Joann (Ellegood) Warford (BM '95) are the proud parents of a second child, Caleb Jacob, born November 30.

Steve Wilkerson (MM '89) and Andrea Baker Wilkerson (MM '91) returned to the Four States in October for a series of exciting performances that began on the PSU campus with the PSU Jazz Ensemble, and continued with the Bartlesville Symphony. Steve and Andrea have now completed six CD's for Dane Records, and their recordings continue to receive rave reviews in such journals as Downbeat, Jazz Improv, and Jazz Journal International. Visit their website at: http://www.greenheart.com/steveandandrea

Heather E. Williams (BGS '82) writes that she is in her sixth year with the Federal Public Defender, one year of which she's served as Immigration Unit Supervisor. She is also teaching seminars around the country, and last summer she taught at the National Criminal Defense College in Macon, GA. While lecturing at a seminar in Kansas City, she visited Pittsburg, saw PSU cello professor Carolann Martin, and gave a cello master class for Kirt Duffy's (att. '81-'90) students. Heather continues to play in a piano trio in Tucson. Son Terry has set aside the cello for the drums, but stepdaughter Laura has started violin lessons this year.

Music for
Voices & Orchestra

Lo, the full, final sacrifice
Gerald Finzi

Hymnus Paradisi
Herbert Howells

Sunday, April 29, 2001
3:00 pm
First United Methodist Church
Pittsburg