Social media! Other’s endeavors, admittedly mostly through and tight-knit electroacoustic community. We which are part of the genuinely enthusiastic many individuals from across the world, all of China, Vienna and other distant locations. United Kingdom, as well as participants from and electronics focused finale. We were joined Cimmerian Isolation, ccess. Kenneth J. Cox and I presented my piece Noisefloor festival at Staffordshire University May 4–6, 2017 Image Festival 2017 Nathaniel Haering - the time spent in the showroom, I got the chance trumpet-related item you could think of. During that were available to play, as well as mutes, sheet music, cleaning supplies and just about any trumpet-related item you could think of. During my time spent in the showroom, I got the chance to play a historical Baroque rotary trumpet, which was an incredible experience. I was extremely impressed with the high quality of performance in the concerts presented at the conference. The first night, the opening concert featured several trumpet features accompanied by the Eastern Wind Symphony. It is a rare thing to have a concert consisting of pieces written for trumpet, and I will never forget it. Another fantastic concert was given by the Gomalan Brass, a well-known brass quintet that came all the way from Italy to perform at the conference. This was my first time seeing a professional brass quintet live and the musicianship and showmanship displayed was unreal. I was left in awe for quite some time following the concert. Of course, being in “the Sweetest Place on Earth,” we also took an afternoon off to visit Hershey’s Chocolate World, which (naturally) had an overwhelming amount of chocolate with some pretty crazy flavors like “Texas BBQ” and “Strawberry Cheesecake.” At the end of the week, as a conference scholar-ship recipient, I had the opportunity to attend the awards banquet with several famed trumpet players, including Doc Severinsen, Allen Vizzutti, and Ted (Teddy) Hultman, the latter two I met and got a picture with after the banquet. Being able to attend the International Trumpet Guild Conference was amazing. I learned so much about my instrument and being around so much talent gave me the inspiration I needed to practice hard over the summer. What a fantastic and memorable experience!

Nathaniel Haering Noisefloor, Experimental Sound and Image Festival 2017 Stoke-on-Trent, United Kingdom May 4–6, 2017 Noisefloor festival at Staffordshire University in the United Kingdom was a resounding success. Kenneth J. Cox and I presented my piece Cimmerian Isolation, for flute and live electronics, on the final concert of the festival, which provided a powerful addition to the instrument and electronics focused finale. We were joined with electroacoustic composers from across the United Kingdom, as well as participants from China, Vietnam and other distant locations. The performance was extremely well received and it was made clear that both of us were at the festival representing Bowling Green State University and the United States. Lasting bonds and friendships were made with many individuals from across the world, all of which are part of the genuinely enthusiastic and tight-knit electroacoustic community. We remain in contact and actively support each other’s endeavors, admittedly mostly through social media! We were also able to visit London during our time in the UK and were fortunate enough to find time to tour Westminster Abbey!

We learned that vast arrays of significant figures are buried there, including Isaac Newton, Charles Darwin and Charles Dickens. Perhaps most noticeably for musicians however, we were able to visit the grave of George Frideric Handel! Handel happened to be the first to suggest that the fantastic cathedral be used as a concert venue, a tradition that carries through to today. Near Handel were the graves of Ralph Vaughan Williams and Henry Purcell among other renowned composers and performers.

This visitation created a fascinating connection between classical music’s potent roots and its modern extension and development. Thank you greatly for Pro Musica’s support.

Alexa York International Trumpet Guild Conference Hershey, Pennsylvania May 30–June 3, 2017 From May 30 to June 3, I attended my first International Trumpet Guild Conference in Hershey, Pennsylvania. I was able to immerse myself in a community of fellow trumpet players and students like myself, as well as attend recitals, concerts, clinics and competitions. I think one of my favorite aspects about the conference was the showroom. It housed thousands of different trumpets and mouthpieces that were available to play, as well as mutes, sheet music, cleaning supplies and just about any trumpet-related item you could think of. During my time spent in the showroom, I got the chance to play a historical Baroque rotary trumpet, which was an incredible experience. I was extremely impressed with the high quality of performance in the concerts presented at the conference. The first night, the opening concert featured several trumpet features accompanied by the Eastern Wind Symphony. It is a rare thing to have a concert consisting of pieces written for trumpet, and I will never forget it. Another fantastic concert was given by the Gomalan Brass, a well-known brass quintet that came all the way from Italy to perform at the conference. This was my first time seeing a professional brass quintet live and the musicianship and showmanship displayed was unreal. I was left in awe for quite some time following the concert. Of course, being in “the Sweetest Place on Earth,” we also took an afternoon off to visit Hershey’s Chocolate World, which (naturally) had an overwhelming amount of chocolate with some pretty crazy flavors like “Texas BBQ” and “Strawberry Cheesecake.” At the end of the week, as a conference scholarship recipient, I had the opportunity to attend the awards banquet with several famed trumpet players, including Doc Severinsen, Allen Vizzutti, and Ted (Teddy) Hultman, the latter two I met and got a picture with after the banquet. Being able to attend the International Trumpet Guild Conference was amazing. I learned so much about my instrument and being around so much talent gave me the inspiration I needed to practice hard over the summer. What a fantastic and memorable experience!

Natalie Magaña Texas Summer Flute Symposium 2017 Commerce, Texas June 11–16, 2017 I was very fortunate to be able to attend the 2017 Texas Summer Flute Symposium in Commerce, Texas, with the generosity of Pro Musica. At the symposium, I was able to perform in masterclasses and attend recitals by participating members of the flute community. This year the guest artists were Christina Jennings (University of Colorado at Boulder), Elizabeth McNutt (University of North Texas), Carol Winsenc (Julliard School and Stony Brook University) and Dr. Conor Nelson (Bowling Green State University). I performed in a masterclass with Christina Jennings and Elizabeth McNutt, with whom I also had an hour-long private lesson. It was a fantastic week of learning from masters of the flute and networking with other members of the flute community. I am extremely thankful for the opportunity to attend an event that was so impactful on my education.

The Pro Musican Summer 2017

Dr. Lisa Martin 2016 Pro Musica Faculty/Staff Award for Exceptional Service to Students

Growing up in New Jersey, Dr. Lisa Martin fondly remembers that music was ever-present in her home. Either an 8-track tape or a record was always playing. One of Martin’s strongest musical influences was her Mom, who played both the piano and the French horn. Although her mom didn’t pursue a career in music, Martin states that her mom remains a life-long music enthusiast. Her Mom’s influence continues to be a presence, through her French horn that is displayed in Martin’s office. Martin met her seventh grade- band director, Kristen Sabenbuhner, in fifth grade. Sabenbuhner assisted with the purchase of her first trombone and became her private lesson instruc- tor throughout her high school years. Martin is the first to admit that she was a reluctant student until she reached the eighth grade. Reaching a turning point, she realized that playing the trombone was what she wanted to do. After earning a Bachelor of Music in Education from the University of Illinois, Martin traveled to the University of Colorado at Boulder for her graduate studies. A morning person, Martin devotes the early hours of her day to academic writing. Because her goal is to make progress each week, she tries to maintain a consistent writing schedule. Additionally, each week she visits schools to coach graduate students working with BGUSPs Catholic schools, to observe student teachers or to work with K-12 student musicians. In her own words, “It would feel strange if I didn’t see a child in any given week.” Not surprising then to see her collection of paper trombones constructed by art students from the Bowling Green Middle School or a photo of her former eighth-grade band students presenting her with a potato they had autographed. Among her weekly routines, she includes reading something new that provides a spark and connects with what she might be teaching. Occasionally, she’ll share the article with her students. Alternatively, reading might simply be proofreading an article for a colleague. Engaging in meaningful conversation during the week is another important part of her routine, as well. One grant-funded outreach program that she oversees at the College of Musical Arts is Music Plus. Through this program, high school students from the Toledo Public Schools are transported to the BGUSC campus on Wednesday evenings. These students receive free supplemental music lessons for two hours, including music composition instruction, private lessons and piano instruction. BGUS’S undergraduate and graduate students in music education, along with faculty members of the college, work with the students that evening. At the conclusion of the 10-week program (which is offered during
I especially liked her brown and orange athletic shoes! Musical Arts. I found her enthusiasm to be genuine and contagious, and to her. She is grateful for the challenges of her position in the College of education conference in Arizona. This experience is pretty “cool” to her she conducted with one of her graduate students at a national music miles in seven days.

For relaxation, Martin knits, kayaks, attends martial arts classes and enjoys cooking. In fact, she was planning to make spinach and cheese tortellini for dinner and had her orange and an orange bison dish the following day. Upon the arrival of summer, Martin loves to “go off the grid” by backpacking and hiking. When the Rocky Mountain National Park celebrated its 100th Anniversary in 2015, she hiked 100 miles in seven days.

As I draft this profile of Dr. Martin, she is presenting research that she has done with one of her graduate students at a national music education conference in Arizona. This experience is pretty “cool” to her because this conference was her first as a graduate student and now she’s on the other end of the table. Martin loves GUSW! Working with pre-service teachers, graduate students, and children in the public schools is the best of all worlds available to her. She is grateful for this opportunity to teach at the College of Musical Arts. I found her enthusiasm to be genuine and contagious, and to her. She is grateful for the challenges of her position in the College of education conference in Arizona. This experience is pretty “cool” to her she conducted with one of her graduate students at a national music miles in seven days.

Samuel Teeple
American Musical Sociological Society/Society for Music Theory Annual Meeting
October 13–16
Department of Music, University of British Columbia
November 3–6, 2016
Due to the generosity of Pro Musica, I was able to attend the American Musical Sociological Society (AMSS)/Society for Music Theory Annual Meeting in Vancouver, British Columbia, from November 3–6.

I listened to paper presentations from leading musicologists, attended several professional development sessions, and networked with professionals from around the United States and beyond.

A particular highlight for me was the recital-sing of “The Jewish Enlightenment: Vocal Music in the Circle of Sara Levy (1781–1854),” in which songs were performed from the collection of Sara Levy, a prominent Jewish hostess of salons in Berlin during the late 18th and early 19th century.

The lecturer and fortepianist Rebecca Cypess discussed Levy’s role in the historiographic tradition that influenced composers like Felix Mendelssohn-Bartholdy (1809–1847) and led to the development of the concert hall canon. Prior to the performance, Nancy Sikon, a scholar within Jewish studies, provided the historical context surrounding Jewish salon culture. Cypess’ presentation examined the way in which the salon’s bourgeois environment enabled Jewish cultural assimilation.

This experience was a great and memorable part of my year. My peers attending the conference with me, and my roommate helped me to set up a time to meet with a mentor from the College of Music Performance Studies. He presented a riveting program on how to expand the student’s opportunity to develop their own curriculum and my own assessments. I learned how to present the project in a way that I thought was appropriate for the lead-

Alya Szczechlewski
Ohio Music Education Association Professional Development Conference
March 2–5, 2016
The Ohio Music Education Association’s Professional Development Conference rolls around early in the year, but at a time when I was preparing for the new calendar year, and it never fails to inspire the hundreds of educators, exhibitors, college students, and community members who attend. The 2017 conference was held in Cleveland and provided me with many incredible opportunities for growth in my professional and academic life.

While this was not my first time attending this conference, it was by far the most beneficial to me. With my recent change to a concentration of Classroom Music Education, I found myself separated from many of my peers attending the conference with me, which attributed greatly to my growth and networking prospects. In a session about incorporating reciter into the classroom, I learned a great deal about how to extend the reciter role in the classroom and how to implement it almost into any curriculum. This particular session also introduced me to the different types of reciters, outside of the soprano reciter, which is most commonly used in classrooms. Likewise, in a session focused on basic skills needed for the teacher, I learned that there are many more ways to accommodate your students outside of just the piano, and that the tools you can utilize as an educational instrument just as well as the reciter, granted the cooperating school has the resources for such equipment.

In a small meeting in my hotel room about my endeavors and what I learned once the days were done, I also had the opportunity to meet the next competition host, as well as the scores from the competition. I attended sessions by Bowling Green faculty as well as attend by Dr. Lisa Gruen- 10-week program, which also meets both fall and spring semesters. The School Academy Band. Sixty middle school students participate in this popular program is up 30% from the fall semester. In the fall of 2016, the School Academy Band. Sixty middle school students participate in this popular program is up 30% from the fall semester.

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both the fall and spring semesters), the students participate in a recital at Bryan Recital Hall, showcasing their original compositions and experimenting with their instruments alongside BGSU students. Another outreach program under Martin’s supervision is the Middle School Academy Band. Sixth and seventh graders are encouraged to participate in this 10-week program, which also meets both fall and spring semesters. The students rehearse on Sunday evenings at BGSU for two hours. During the two-hour session, music education students coach the students in small group sections and play alongside the middle schoolers in a full ensemble rehearsal. Near the end of the ten weeks, the group performs at Kobacker Hall for family and friends. According to Martin, enrollment in this popular program is up 30% from the fall semester.

I asked her to respond to the reality of music classes and teachers in public schools often being the first area to be targeted when levies fail or states reduce funding for public schools. Her response was purely simple. Students should be exposed to the music for the sake of music. She believes that being exposed to the music is an important step in the shaping of character. It develops underlying qualities that help us to be empathetic. She posed the question, ‘Isn’t the kind of student the public school was supposed to prepare for?’

For relaxation, Martin knits, kayaks, attends martial arts classes and enjoys cooking. In fact, she was planning to make spinach and cheese tortilla soup for dinner and had a large orange and a green onion on the dish the following day. Upon the arrival of summer, Martin loves to “go off the grid” by backpacking and hiking. When the Rocky Mountain National Park celebrated its 100th Anniversary in 2015, she hiked 180 miles in seven days.

As I draft this profile of Dr. Martin, she is presenting research that she shared with one of her graduate students at a national music education conference in Arizona. This experience is pretty “cool” to her because this conference was her first as a graduate student and now she’s presenting research at the end of her career. As Dr. Martin loves BGSU Working with pre-service teachers, graduate students and children in the public schools is the best of all worlds available to me. I am grateful for the opportunity to be part of the College of Musical Arts. I found her enthusiasm to be genuine and contagious, and I could see why she was like her brown and orange athletic shoes. Written by Judy Hudson

Samuel Teeple
Ammergauer Musikalische Gesellschaft/Society for Music Theory Annual Meeting
Seattle, Washington
November 3–6, 2016

Due to the generosity of Pro Musica, I was able to attend the American Musicological Society (AMS) Annual Meeting in Vancouver, British Columbia, from November 3–6. During the meeting, I listened to paper presentations from leading musicologists, attended several professional development sessions, and networked with professionals and graduate students from across the United States.

A particular highlight for me was the lecture-recital “Songs of the Jewish Enlightenment: Vocal Music in the Circle of Sara Levy (1781–1854),” in which songs were performed from the collection of Sara Levy, a prominent Jewish hostess of salons in Berlin during the late 18th and early 19th century. The lecturer and fortepianist Rebecca Cypess discussed Levy’s role in the historicist tradition that influenced composers like Felix Mendelssohn-Bartholdy (1809–1847) and led to the development of the concert hall canon. Prior to the performance, Nancy Sinofsky, a scholar within Jewish studies, provided the historical context surrounding Jewish salon culture in Berlin. I enjoyed the way the salon’s bourgeois environment enabled Jewish cultural assimilation. Levy’s salon was extremely private at that time, so my thesis will focus on the connection between music and Jewish-Christian syncretism in Berlin during the first decades of the 19th century.

Alysha Szczeblewski
Ohio Music Education Association Professional Development Conference
March 2–5, 2016

The Ohio Music Education Association’s Professional Development Conference rolls around every year at a time that I always look forward to. It’s hard to believe it’s already the new calendar year, and it never fails to inspire me. From leading groups of students who received Pro Musica Travel Grants this past year. For over a decade, Pro Musica has provided the event’s reception to the Wood Country Public Libraries and Bowling Green Parks and Recreation. A lover of music, he served as the President of Pro Musica from 1996-1999.

Douglas Wayland Chamber Music Competition
The College of Musical Arts held the 10th annual Douglas Wayland Chamber Music Competition on March 18-19, 2017 in Bryan Recital Hall. Pro Musica provided the event’s reception in the Kennedy Green Room following the final performances. The competition honors Wayland’s love of chamber music and his contribution to the college.

Samuel Teeple (cont.)
The most professionally useful sessions that I attended were those sponsored by the AMS Committee on Career-Related Issues discussing common problems faced by musicologists at all stages in their career. The second of these sessions, titled “Vaulting Over the Ivy Wall: Alternative Careers for the Professional Tenure-Track Academic Career,” brought together a round-table of professionals with diverse experiences outside of academia, such as public musicology and working with online databases. Although I will be applying to a doctoral program after graduation with the eventual goal of earning a tenure-track position, the possibility of a field like public musicology is an exciting new possibility.

Due to the AMS/SMT Annual Meeting, my first experience as a graduate student at the conference has been a stronger group of the paper presentation process. Rather than simply reciting a paper, an engaging presentation of your work is more important. This was a lesson that I learned from the examples that amplify the relevant argument. In my opinion, the most successful presentations had references to the audience and comments that reflect the audience’s interests. I believe that the audience’s interests should be considered when writing papers and developing presentations.

In conclusion with Nancy Potome, the Fine Arts Director of the Ohio Music Education in the Office of Curriculum and Assessment, presented a riveting program on how to expand the vision of student achievement in music. It gave me insight on my autonomy as a teacher to develop my own curriculum and my own assessments. I learned how to use technology to facilitate learning of the skills I have led the learners of their own learning, and was given examples on how to build a structured classroom driven by student choice.

Outside of the sessions, I also was given the opportunity to network. As I have interests in all areas of music education, I was intrigued by the conversations of my roommate who teaches all areas of music in his school district. Given our mutual interest, my roommate and I continued to connect at a time that I would have never met, it was an interesting experience. I also went to a professional development conference with the students. In my opinion, the most useful experiences were a great and memorable part of my OMEA experience. I learned that there are many more ways to use the OMEA website. I listened to papers in each other as educators and swapping ideas and experiences was great.

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and electronics focused finale. We were joined in the United Kingdom was a resounding success. Kenneth J. Cox and I presented my piece Cimmerian Isolation, which was well-received. The performance was extremely well received. Noisefloor festival at Staffordshire University from May 4–6, 2017. Image Festival 2017.

Nathaniel Haering Noisefloor, Experimental Sound and Image Festival 2017 Stoke-on-Trent, United Kingdom May 4–6, 2017.

We were also able to visit Staffordshire University in the United Kingdom on May 4–6, 2017. Noisefloor festival at Staffordshire University in the United Kingdom was a resounding success. Kenneth J. Cox and I presented my piece Cimmerian Isolation, for flute and live electronics, on the final concert of the festival, which provided a powerful addition to the instrument and electronics focused finale. We were joined with electroacoustic composers from across the United Kingdom, as well as participants from China, Vietnam and other distant locations.

The performance was extremely well received and it was made clear that both of us at the festival representing Bowling Green State University and the United States.

Lasting bonds and friends were made with many individuals from across the world, all of which are part of the genuinely enthusiastic and tight-knit electroacoustic community. We remain in contact and actively support each other's endeavors, admittedly mostly through social media!

We were also able to visit London during our time in the UK and were fortunate enough to find time to tour Westminster Abbey!

We learned that vast arrays of significant figures were buried there, including Isaac Newton, Charles Darwin and Charles Dickens.

Perhaps most noticeably for musicians however, we were able to visit the grave of George Frideric Handel! Handel happened to be the first to suggest that the fantastic cathedral be used as a concert venue, a tradition that carries through to today. Near Handel were the graves of Ralph Vaughan Williams and Henry Purcell among others renowned composers and performers.

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The Pro Musican Summer 2017

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Martin met her seventh-grade band director, Kristen Siebenbuhner, in fifth grade. Siebenbuhner assisted with the purchase of her first trombone and became her private lesson instructor throughout her high school years. Martin is the first to admit that she was a reluctant student until she reached the eighth grade. Reaching a turning point, she realized that playing the trombone was what she wanted to do. After earning a Bachelor of Music in Education from the University of Illinois, Martin traveled to the University of Colorado at Boulder for her graduate studies.

A morning person, Martin devotes the early hours of her day to academic writing. Because her goal is to make progress each week, she tries to maintain a consistent writing schedule. Additionally, each week she visits schools to coach graduate students working with BGSU's Catholic schools, to observe student teachers or to work with K–12 student musicians. In her own words, "It would feel strange if I didn't see a child in any given week." Not surprising then to see her collection of paper trombones constructed by art students from the Bowling Green Middle School or a photo of her former eighth-grade band students presenting her with a potato they had autographed. Among her weekly routines, she includes reading something new that provides a spark and connects with what she might be teaching. Occasionally, she'll share the article with her students. Alternatively; her reading might simply be proofreading an article for a colleague. Engaging in meaningful conversation during the week is another important part of her routine, as well.

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