

SAN JOSÉ STATE UNIVERSITY  
SCHOOL OF  
MUSIC & DANCE

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# OVERTURES

*2013*





**OVERTURES 2013**

SCHOOL OF MUSIC & DANCE

**MAGAZINE DESIGN** TANI MITSCH

**EDITOR** JENNIFER SAN FILIPPO

**CONTENT** JENNIFER SAN FILIPPO

**COPY EDITOR** BARBARA ALGER

**PHOTOGRAPHY** PATRICK HOGE

**ADDITIONAL PHOTOGRAPHY**

KEYE EDWARDS

TANI MITSCH

**SUPERVISOR** LUCY YAMAKAWA COX

**SJSU.EDU/MUSIC**

**SJSU.EDU/DANCE**

ONE WASHINGTON SQUARE

SAN JOSÉ, CA 95192-0095

POWERINGTHEARTS@SJSU.EDU

**408.924.4673**

**POWERINGTHEARTS**

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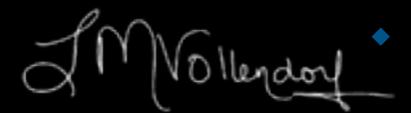
## WELCOME

As the Dean of the College of Humanities and the Arts at San José State University, I have the opportunity every day to support educational excellence throughout our programs. Our faculty are highly creative, engaged, and productive. With well established national and international reputations, faculty members bring a commitment to education and artistry in their classes,

workshops, and performances, and the 350 undergraduate and graduate students in the School of Music and Dance reflect that same deep and abiding commitment to artistic excellence. We are proud to have such truly outstanding programs across such a wide variety of disciplines within the School, and we are delighted to be part of a vibrant art scene in the San Francisco Bay area.

I firmly believe that we are who we are today in the College of Humanities and Arts because of the contributions of individuals such as yourselves—alumni, faculty, and staff—who have made it possible for us to build such a strong reputation over the years. Thank you for being part of that tradition of excellence. I cannot imagine a better job than one that puts me into daily contact

with so many amazing students and educators. I thank my lucky stars that I have one of the best jobs on the planet.



DEAN LISA VOLLENDORF



# POWERING MUSIC & DANCE



# RING & DANCE

SJSU  
SCHOOL OF MUSIC  
AND DANCE

# FROM THE DIRECTOR

The School of Music and Dance has maintained a longstanding tradition of excellence, and the year 2013 is no exception. Our faculty, staff, and students continue to cultivate a rich environment that stands at the heart of Silicon Valley's artistic community. SJSU's applied studio faculty include a number of America's most gifted artists, dancers, and composers. Their expertise provides necessary firsthand knowledge to our programs, enabling our students to succeed in their professional pursuits.

Please take a moment to read about some of our many accomplishments, both within the School and throughout our community. We are proud and happy to share these outstanding accomplishments with you. As always, we thank you for continuous support of the arts.

With warm tidings from the School of Music and Dance, we wish you a happy and healthy holiday season.

Sincerely,



Joseph Frank, MFA  
Director of the School of Music and Dance

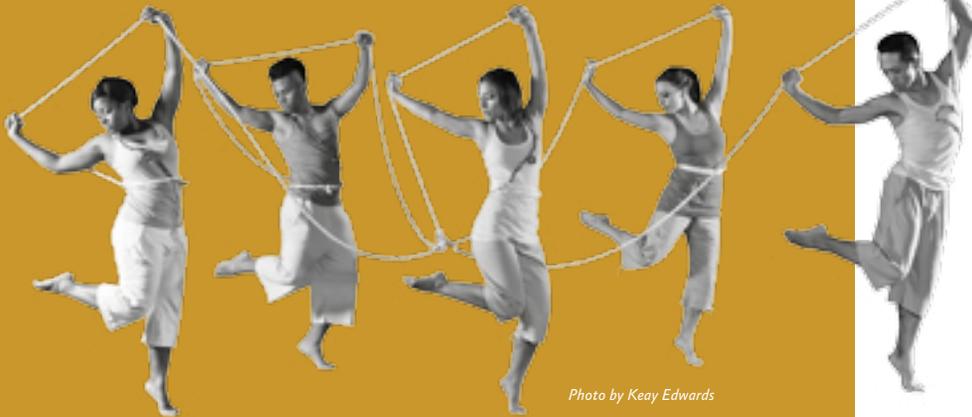


Photo by Keay Edwards

## JOSEPH FRANK

**JOSEPH FRANK** serves as the School of Music and Dance principal undergraduate advisor and a professor of voice. In a career spanning over thirty-five years, he has won acclaim in over eighty roles. His 1974 San Francisco Opera debut was followed by his Metropolitan Opera debut in 1978, and he continues to sing with major opera companies here and abroad, including the opera companies of Los Angeles, Houston, Seattle, Pittsburgh, Washington, San Diego, Santa Fe, London, and Paris. A noted recitalist and oratorio specialist, he has performed with conductors James Levine, Christoph Eschenbach, Julius Rudel, Eduardo Müller, and Emil Tchakarov. Professor Frank received an Opera Diploma from the Curtis Institute of Music. He was awarded the Bachelor of Music and Master of Music degrees and the coveted Performer's Certificate from Indiana University. 2011 marked his twentieth anniversary as Professor of Music at San José State School of Music.

"We have one of the most comprehensive programs in the state, taught by a select group of extremely talented and dedicated faculty. Our innovative curriculum truly prepares students for success in the twenty-first century."

JOSEPH FRANK

“ If you are inspired to do something, don't let doubt stop you. You create possibilities for yourself, so make them amazing. ”  
— Heather Klobukowski, alumna



## IN MEMORIAM: FRANK SUMARES

**FRANCISCO SUMARES**, beloved teacher, colleague, and performer, passed away on March 28, 2013.

Sumares served as a piano instructor in the Jazz Studies program, teaching jazz theory and improvisation, and also as the director of the Sumares Jazz Combo. Professionally, he performed on clarinet, saxophone, and piano.

Sumares was one of the pioneers of jazz education programs in the Bay Area and was involved with prominent jazz educators such as Jamey Aebersold and Jerry Coker.

The Sumares Jazz Combo dedicated their April 9 concert to him, inviting

other student ensembles to perform as well. The SJSU Choraliens, Pitch Please, and Sumares' Jazz Theory class performed selections in his honor.

"He was a wonderful teacher," said Dr. Aaron Lington, the Jazz Studies area coordinator. "His greatest asset was his ability to be very personable with the students. They sincerely liked him. He made them laugh while learning."

One student, Oscar Pangilinan, shared his memories in an interview.

### **How did you meet [Sumares] and how long did you work with him?**

Frank and I first met back in 2002, when I was a freshman at SJSU.

I didn't know anything about him, only that I was told to go to him to see if I could perform in the SJSU Jazz Band. Dr. Aaron Lington hadn't been selected yet, so Frank was the interim program director. Unfortunately for me, the band was already filled (auditions were already over) so I couldn't join. I left SJSU after that semester, so I never really got back into music until I returned in 2012.

During that ten-year period, I'd gotten to know Frank through the second-hand education I received from many of his students at SJSU, who also happened to be my friends. A lot of them would come to a jam session we used to host at the Temple Bar in downtown SJ and tell me the

latest thing they'd learned from Frank's music theory class. I learned a lot from them; it was like I was learning from Frank himself.

I eventually played in front of him with a graduate student's listening hour group that performed on 9/11 in 2006. He asked me when I was coming back, and I told him "Soon!", and from then on we kept in touch. He was immensely helpful in guiding me through and into SJSU.



**How was Frank different from other instructors you've had?**

Frank was probably the most caring and understanding educator I've known. He knew just how to push me at the right time, when to encourage me when I felt down, and when to praise me when I needed it most.

Frank was the most selfless educator I've ever known as well. He always made it a point to get you the sheet music to something, hand you a copy of a book, or even record a piano accompaniment for you to take home and shed the changes (a practice term, for the non-jazz-musician).

Frank was different in that he never once made me feel inadequate. This is by no means a reflection of other music professors here at SJSU. Frank was a tremendously resourceful pianist and his knowledge of jazz was unparalleled. He was the most unassuming person at first glance, but just two minutes into any conversation with the man, and you could tell he was one sharp-minded person. He never looked at the study music in a vacuum. It was always related to something, be it spirituality or a Sudoku puzzle, or his ritualistic crossword that sat on his desk every day.

**What did you admire about him?**

I admired Frank's ability to connect with people, really anyone, on the subject he loved most: music. His passion for jazz was unmatched, and never to a fault, and this passion showed in the classroom and his interpersonal relationships. He never turned away a student's question, and would even go out of his way to help them along. He was the consummate master sensei, and he never once

let that dictate his behavior. He was always level-headed and worked with you as an equal.

I admired Frank's dedication to his job. He was the first person in on Tuesday and Thursday mornings, right up to his last few days. I miss passing his office in the early mornings (sometimes 6:30am), hearing him laugh and shooting the breeze about everything from music to relationships, and even food and life. He also took his personal time to privately teach me, and when I offered to pay him for his services, he told me, "Just the fact you want to learn this is payment enough." That's the man Frank was, and I admired him greatly for this.

Lastly, Frank's sense of humor. He was a unique guy, and he made everyone (and I mean EVERYONE) laugh and feel good. You always felt comfortable, and I was also looking forward to the next outrageous quote or act from Frank.

**How has he shaped you as a performer and (maybe even) as a person?**

Frank was instrumental (pardon the pun) in helping bring my jazz theory knowledge into focus.

Because of his background as a pioneer, he was able to relate things to me in layman terms that I could immediately understand. He was a player and a real natural educator—that's a very rare combination.

He knew I came to him without much formal training, and he was able to reconcile my informal knowledge with what I was being taught by more formally trained instructors who've had the benefit of second- and third-generation refinements to jazz education. I really appreciated this about him, and my sound and approach to the music has immensely benefited from this.

As a person, Frank taught me the importance of patience. Sometimes, during our lessons, he could see I was feeling frustrated when confronted by things I just wasn't understanding. I would get flustered, almost to the brink of shutting down. That's when he would stop me, look at me, and say, "Man, you're getting this. Let's try it again, and you'll see." And then it would happen, and he'd go:

*"yeah man!"*

Frank taught me that being passionate about something goes beyond being proficient. It means going out of your way to do your very best, and celebrating the challenges that your passion presents by rising to each and every occasion. He taught me that looking for a solution sometimes means coming at a problem from more than one angle.

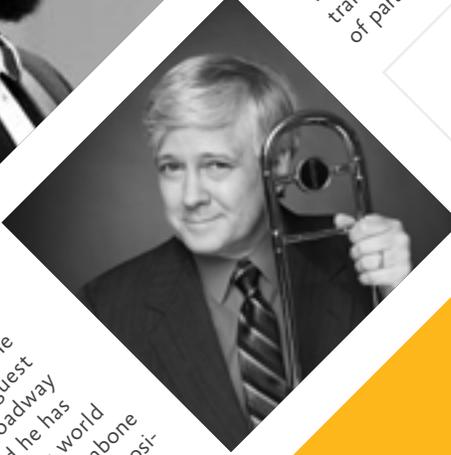


# NEW FACULTY



**SCOTT WHITFIELD** joins the faculty as a jazz trombone instructor with an extensive background in education and performance. He has served as a clinician, guest artist, educator, and Broadway orchestra member, and he has appeared throughout the world to share his expertise on trombone technique, improvisation, composition, arranging, and jazz history.

Although Professor Whitfield makes his home in Los Angeles, he continues to commute to New York for appearances. His playing, writing, and singing have been compared to those of some who have influenced him most, including Carl Fontana, Frank Rosolino, Thad Jones, Sammy Nestrico, Mel Torme, and Jack Jones.



**CRAIG MCKENZIE**, an alumnus of the master's program in conducting, comes to the faculty with more than ten years of experience as a middle school, high school, and college music educator.

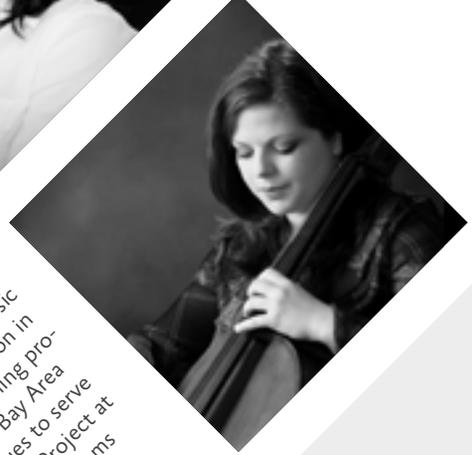
Professor McKenzie is a longstanding member of the California Music Educators Association, the California Band Directors Association, and the National Association for Music Education. He believes that music is an integral part of a well-rounded education and that training future music teachers is of paramount importance.



# ALUMNI SPOTLIGHTS



**NATALIE CHIA** has joined the faculty as director of the Symphonic Band after receiving her Symphonic degree in instrumental conducting in May 2013. She has assisted the piano and band programs at local public schools through fellowships sponsored by the California Music Project. She also is a Kindermusik and piano instructor at U Music Education Foundation.



**MARYLIN GIUSTI**, former graduate cello student, has demonstrated her dedication to community music before and since her graduation in May 2013. Besides performing in ensembles, she continues to serve in the Young Musicians' Project at SJSU and other music programs within the community.



*Photo by Keay Edwards*

# COMPANY ONE

Currently in its twenty-fourth year of production, Company One serves as a unique experience for the growing performer. Under the direction of Janie Scott, students from all disciplines train to be triple threats in the demanding world of musical theatre, performing original productions both on campus and throughout the community.

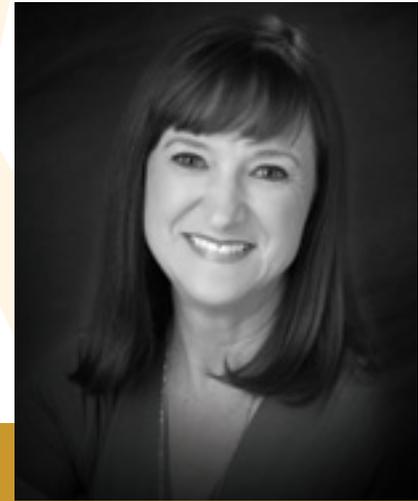
Jomar Martinez, a current Company One student, enjoys the challenge. "The hardest thing about Company

One when you first start is the pace at which we work. It really does prepare students for professional theatre work."

Over the years, many students of Company One have pursued successful performing careers on Broadway, in national tours, and in regional theaters. Many also have gone on to teaching careers in the arts. The Company's one-on-one training and mentoring is unique to San José State.

This year's production, entitled *CSI: CVU (Crime Scene Investigation: Circus Victim's Unit)*, presents a group of CSI agents singing and dancing their way through an attempt to solve the crime of a murdered clown. The troupe of unique circus performers, including a pair of beautiful twins, a contemporary Marie Antoinette leader, a snake girl acrobat, a harlequin-inspired clown, a leather and lace-clad female lion tamer (with no lion), and a hunchback, are all considered suspects in this murder.

Performances for part two will be held in April 2014. Learn more about performance dates at [sjsu.edu/dance](http://sjsu.edu/dance).



JANIE SCOTT has been serving on the faculty of San José State University for the past twenty years, during which she has taught a wide range of coursework covering the areas of dance and musical theatre history, music theory, jazz dance technique, dance pedagogy, dance appreciation, and musical theatre performance. For the past eighteen years she has served as artistic director for Company One.



Photo by Keay Edwards

# summer camp soars!

Since 2007, SMD has encouraged music within the community through Summer in the City Music Camp, a week-long program inviting middle and high school students to learn from Bay Area instructors and San José State University students.

"We had just under 200 campers," said Julie Bounds, executive director. "Our camp continues to grow, and we are fortunate to have outstanding students throughout California who join us for the week."

Campers select a primary "track," either band, orchestra, or high school choir, and spend time in ensembles and sectionals specific to their track. They also take two elective classes of their choosing, which can range from music theory, to jazz band, to ukulele class.

"We had our best camp ever! Not only did we have a very fun week, but the culminating camp concerts at the end of the week were fantastic," said Bounds.



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summer  
IN THE CITY  
2013  
MUSIC CAMP AT SAN JOSÉ STATE

# String Festival

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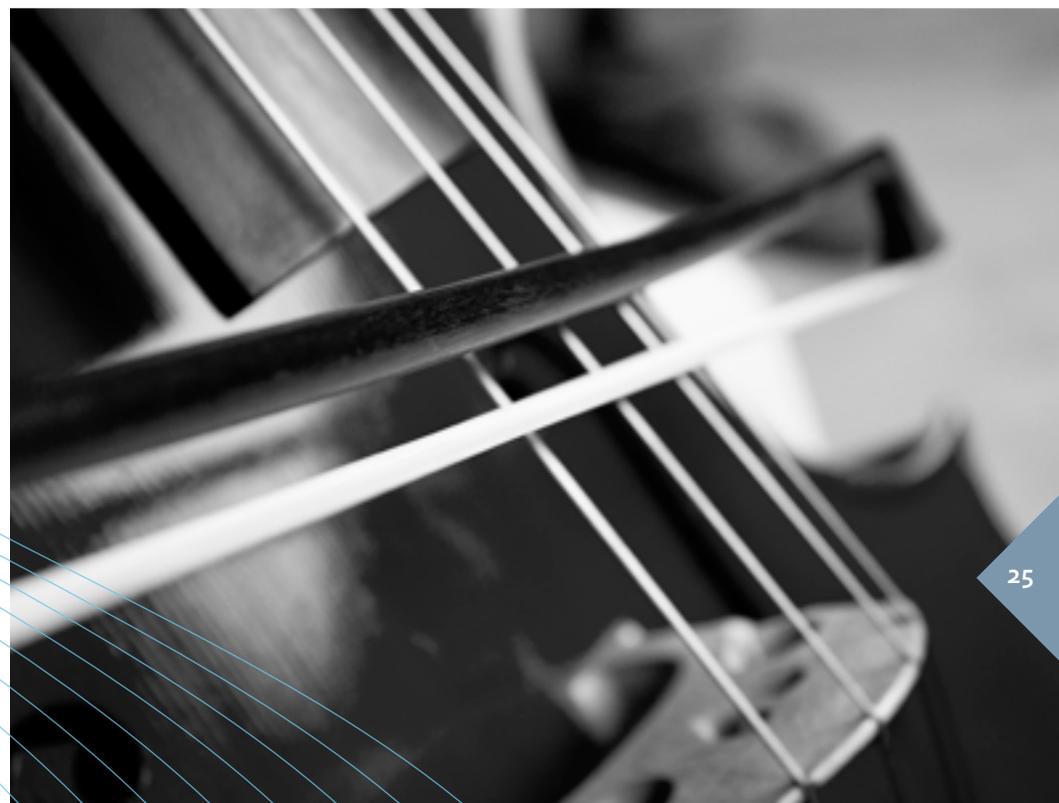
What once was known as String Week is getting a makeover. Starting in April 2014, SMD will host its first String Festival, a day of intensive rehearsals for middle and high school students.

Rather than invite students individually for a full week, program coordinator Michael DiGiacinto has encouraged schools to send their students for a single day. With two schools confirmed and others still considering, SMD may be hosting as many as 200 students. "We're going to need to get creative in the Concert Hall!" said DiGiacinto.

The original program was founded by former graduate student Marilyn Giusti, who saw it as a chance to provide local middle and high school string students a university-level music experience taught by San José State professors and students.

"Students were thrilled to perform with college students on repertoire that their home schools would never have the opportunity to perform," said DiGiacinto. "A number of these students were middle-school level, so it was a huge stretch for them. But they made significant improvements in their playing and developed their confidence."

The String Festival will be held on Friday, April 25, 2014 with a culminating concert that evening. Learn more at [sjsu.edu/music](http://sjsu.edu/music).



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# sjDANCECO



**GARY MASTERS**, founder and co-artistic director of sjDANCEco, is professor of dance for the School of Music and Dance at San José State University. He was the recipient of Arts Council Silicon Valley's 2005–06 Artist Fellowship. From 1998–2002, he served as Director for the Limón Dance Company's San José Operations.

sjDANCEco serves as the resident professional dance company on campus. Dance students receive the opportunity to learn from professional performers, and three of the company's members serve as instructors to the students. sjDANCEco also offers the possibility of employment in a professional company after graduation and serves as a potential stepping stone to further professional experience.

sjDANCEco will present Danceworks in March. One half of the concert will be "Project Agora" with Kara Davis, San Francisco dance artist. The other half of the concert will be works choreographed by members of sjDANCEco. Last October, the company just completed its season at the California Theater, featuring "Tango Fatal" by Maria Basile and works by Heather Cooper, Hsiang-Hsiu Lin, and guest artists Kara Davis and Margaret Wingrove.



## FACULTY UPDATE

**Heather Cooper** will be performing in New York City in January with Mark Foehringer Dance Project/ San Francisco. She will be performing the duet "Another Time" with Brian Fisher. This work also was performed last fall in Lima, Peru.



Photo by Keay Edwards

CHORALIERS PERFORM WITH THE

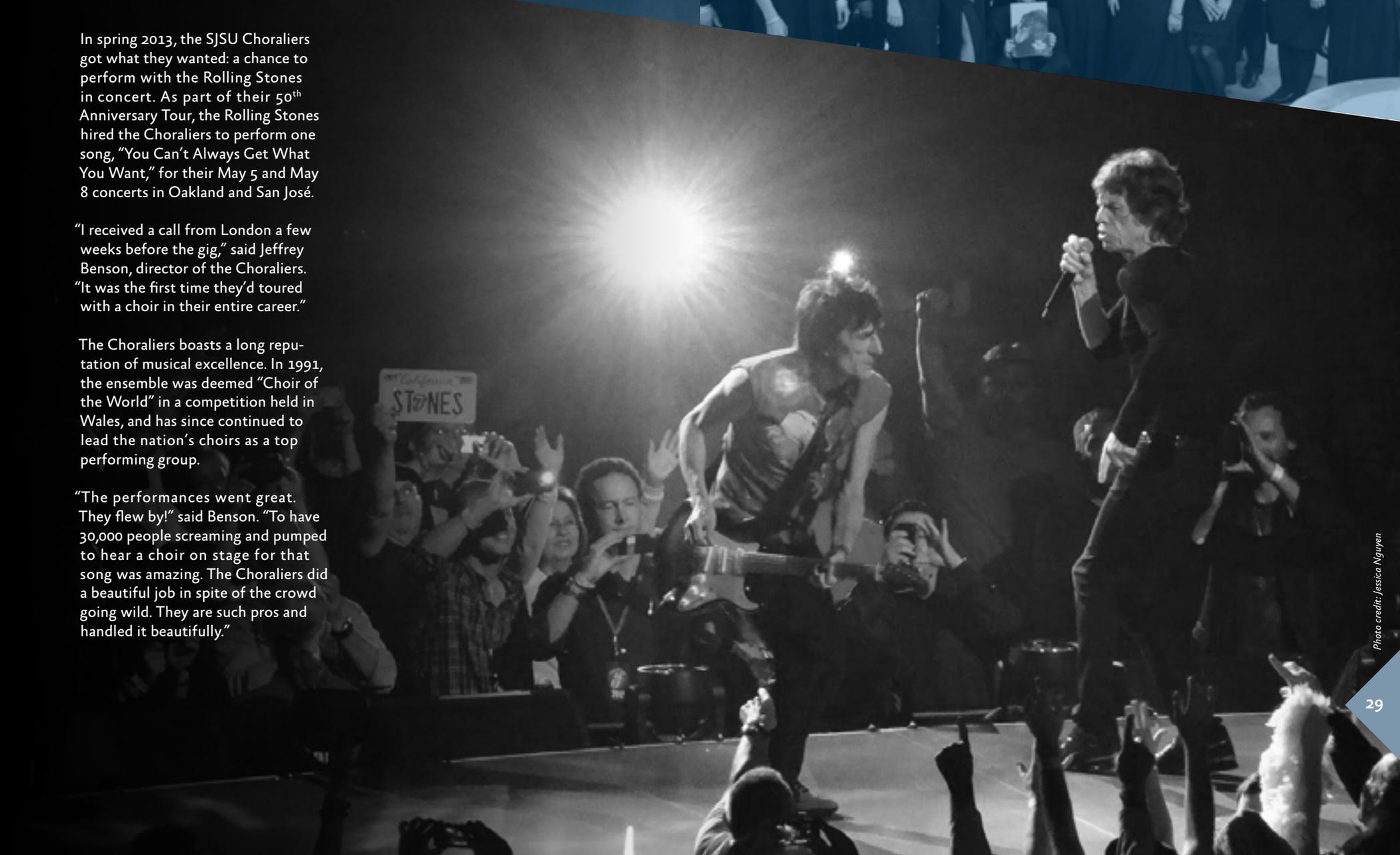
# ROLLING STONES

In spring 2013, the SJSU Choraliers got what they wanted: a chance to perform with the Rolling Stones in concert. As part of their 50<sup>th</sup> Anniversary Tour, the Rolling Stones hired the Choraliers to perform one song, "You Can't Always Get What You Want," for their May 5 and May 8 concerts in Oakland and San José.

"I received a call from London a few weeks before the gig," said Jeffrey Benson, director of the Choraliers. "It was the first time they'd toured with a choir in their entire career."

The Choraliers boasts a long reputation of musical excellence. In 1991, the ensemble was deemed "Choir of the World" in a competition held in Wales, and has since continued to lead the nation's choirs as a top performing group.

"The performances went great. They flew by!" said Benson. "To have 30,000 people screaming and pumped to hear a choir on stage for that song was amazing. The Choraliers did a beautiful job in spite of the crowd going wild. They are such pros and handled it beautifully."





“*Music expresses that which cannot be put into words and that which cannot remain silent.*”  
—Victor Hugo



# Music Educators

The School of Music and Dance has maintained a reputation of excellence when it comes to our alumni; when seeking music educators, both public and private schools from all over the Bay Area look to our Music Education program for outstanding future teachers.

Diana Hollinger, the music education coordinator, takes pride in her students' success. "To the best of my knowledge, we have 100% job placement," said Hollinger. "When a district has an opening, they call me. They know our graduates are top notch teachers."

Two such teachers and SJSU alumnae are now colleagues at Woodside Priory School: Tina Paulson and Amanda McFadden now serve as the choral and instrumental music directors, respectively.

Paulson earned two master's degrees from San José State in voice performance in 2006 and shortly after was offered the position at Woodside. Four years later, she completed the Interdisciplinary Studies program with an emphasis in choral conducting.

"I'm grateful for the many learning opportunities offered to me by my amazing professors," said Paulson. "The instructors at the School of Music and Dance continue to be supportive even after graduating."

McFadden soon followed after earning her BM in music education and a Single Subject Teaching Credential in music. A month later, Paulson left on maternity leave, and McFadden was taken on as a substitute. When the instrumental director position opened up and Paulson returned, McFadden took the open position.

"I couldn't have gotten where I am now without the amazing support that I've had from faculty as well as my fellow students from San José State," said McFadden. "It's so exciting to see my peers thrive in the 'real world' as educators, composers, and performers."

# UNIVERSITY DANCE THEATRE

University Dance Theatre (UDT) is San José State University's contemporary dance ensemble, performing in the distinctive tradition of the American Modern Dance. Under the direction of Gary Masters, UDT serves as the training ground for advanced dance students who desire a career in the professional concert arena.

UDT functions as much like a professional company as the university allows, working nearly three hours a day. Besides annual performances at SJSU, UDT gives informal performances and lecture demonstrations in the community.

"We are not just trained as dancers," said Gabriel Mata, a current student in UDT. "We are trained to be well rounded artists, not just in dancing, but also in choreography, musicality, marketing, production, and speaking. We do not just let our work speak for itself; we become eloquent in presenting our ideas and process."

Bethany Flover, a first-time company member, states, "UDT was one of the reasons that really made me want to go to SJSU, so I wanted to audition for it as soon as I could. It's rare to find a college or state university that has a contemporary performing company. We're very lucky to have this available to us."

The ensemble performs not only in the modern dance idiom, but also in jazz and ballet. The company currently is working on five dances especially created for them, as well as one revival by guest choreographers Nhan Ho and Hsiang Hsiu Lin.



## ALUMNI SPOTLIGHT

During her time in the BFA program, **Heather Klobukowski** participated in UDT until her graduation in May 2011. Shortly after, she moved to New York City and began working in the solWest dance collaborative, which strives to highlight their dancers through form, choreography, and technique.

## THE AMERICAN COLLEGE DANCE FESTIVAL / CONFERENCE WEST DIVISION

Every year, UDT attends ACDF, an extraordinary opportunity for dance students to study with master teachers and artists from across the country. Students can participate in classes such as Dance History, Technology and the Dance, Ethnic Dance, and Dance Composition. Participants also have a chance to present their own choreographic creativity through an adjudicated performance. UDT has been honored for the past several years by having its adjudicated dances chosen for the Gala Performance that culminates the festival.



Photos by Keely Edwards

UDT FOUNDER  
DANCEWORKS FOUNDER  
PROGRAM PROFESSIONAL  
DANCE AREA COORDINATOR  
BFA DANCE PROGRAM PIONEER  
**FRED MATHEWS**



Fred Mathews, dance area coordinator, recently announced his partial retirement as a dance faculty member.

Mathews joined the dance faculty in 1989 with an already-extensive professional background, and has since made unparalleled contributions in terms of student success, increased faculty, and overall professionalism.

In 1989, Mathews founded the University Dance Theater, an advanced dance company for students, which he directed as a professional dance company. He revised the student concert and portfolio concert into more formal productions, creating a true capstone experience for students.

In addition, Mathews increased the number of scholarships offered by the dance program, including the Legacy Scholarship for talented incoming dance majors. He also started Danceworks to showcase the choreographic works of local artists as well as sjDANCEco, the professional company in residence that provides extensive professional performing and choreographic opportunities for students, alumni, and faculty.

"Fred was instrumental in establishing the BFA degree," said Heather Cooper, assistant dance professor. "He really shifted the program towards a professional point of view and educated the students on what it takes to make it as a professional dance artist."

During his time here, the dance program has quadrupled in terms of students, and the dance program itself now has four levels for each technique. SJSU remains the only CSU in Northern California with a BFA dance program.

Mathews will remain on faculty as a part-time professor, and he will continue to coordinate the dance program.

## COMMUNITY MUSIC INSTITUTE

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During the past ten years, SMD has made huge steps in community outreach. Since 2006, the California Music Project has provided over one million dollarsworth of scholarships to music education students, who in turn volunteer in local, at-risk public school music programs. *Explore!* serves as a summer-long music and dance camp for underprivileged children, also accruing a budget of nearly one million dollars.

With such progress being made in SMD's community involvement, Music Education coordinator Diana Hollinger finds the time ripe for implementing an idea she has been working on for two years: the Community Music Institute (CMI), which will serve as an umbrella program that includes these and other music outreach initiatives.

"The CMI functions as a direct link between the university and the local community," said Marilyn Giusti, a former graduate student. "Research shows that the more exposure students have to university resources, the more likely they will be to apply to attend college."

In 2011, Giusti founded the Young Musicians' Project (YMP), an outreach program that provides youth access to private lessons from SJSU musicians. Students serve at least one hour of community service per week and, in exchange, receive private lessons from an SJSU music student mentor.

"Although it's not always the case, oftentimes students from low socio-economic backgrounds lack consistent, reliable role models at home," explained Giusti. "Our teachers can fill that gap more easily than large ensemble directors, who have upwards of fifty students to worry about at one time."

YMP has seen immense growth in just two years; student participation has tripled, and the budget has multiplied by a factor of six through fundraising. "We are so impressed with YMP's progress that we are using it as a model for financial self-sufficiency of our other projects," said Giusti.

In fact, YMP recently caught the attention of National Public Radio (NPR), which featured the group on their show, *From the Top*. NPR brought featured players to do a clinic with YMP students and ended the day playing "Ode to Joy" together.



## IN MEMORIAM

**CHERIE CURRY (1936–2013)** served on the School of Music and Dance faculty for thirty-one years. A child prodigy, she taught piano and was involved in the American Matthey Association for Piano.

**DONALD HOMUTH (1920–2011)** served as a cello instructor for the School of Music and Dance. He also was a prolific professional musician, performing with ensembles such as the San José Symphony, San José Chamber Orchestra, and the Juilliard School of Music.

## IN MEMORIAM

**PATRICK MEIEROTTO (1924–2012)** joined the School of Music and Dance faculty in 1952 as a piano and music literature instructor. He was involved in the university orchestra, performing on French horn and conducting. He often accompanied fellow teachers or guest musicians in chamber recitals. He retired in 1992 as a full-time professor.

**PHYLLIS SIMPKINS (1924–2012)** was an SJSU alumna. She and her late husband, Alan Simpkins, were generously supportive of the Spartan Marching Band and are accredited with reviving the band after several years of absence in the 1970s. Among her many honors are the 1979 Tower Award for her philanthropy and service as well as an honorary Doctorate of Humane Letters, which was awarded to her at the 1996 SJSU commencement.

SAN JOSÉ STATE UNIVERSITY  
SCHOOL OF MUSIC AND DANCE

*We are forever grateful to the generous patrons of the arts at SJSU, and your continued support is fundamental to the success of our students. In our efforts to maintain a legacy of excellence in community arts, we humbly ask that you consider the School of Music and Dance this holiday season.*

THANK YOU

FROM SAN JOSÉ STATE UNIVERSITY