CONSERVATORY OF MUSIC

Daniel Ebbers, Interim Dean
Jonathan Latta, Assistant Dean

Degrees Offered
Bachelor of Arts
Bachelor of Music
Bachelor of Science

Master of Music (see Graduate Catalog for information)
Master of Arts (see Graduate Catalog for information)

Majors Offered
Music Composition (BM)
Music Education (BM, MM)
  • Instrumental
  • Choral
Music History (BM)
Music Industry Studies (BS)
Music Management (BM)
Music Therapy (BM, MA)
Performance (BM)
  • Woodwinds, Brass, and Percussion
  • Voice
  • Strings
  • Piano

Bachelor of Arts in Jazz Studies (Honors, General)
  • Brubeck Institute Fellowship
Music (BA)

Minors Offered
Music
Music History
Music Theory
Music Management

A professional school educating and training musicians for the highest levels of artistic performance, creative endeavor, and intellectual inquiry.

Mission
The mission of the Conservatory of Music is to provide superior educational opportunities in music so students can prepare for successful professional careers and to become artistic leaders of the future, to be a significant musical resource for the University and the community by presenting high quality and diverse forms of the musical arts, and to have a significant impact on the future of music by doing research, creating new music, and being of service to the music profession.

Vision
The Conservatory of Music will be the finest music school possible, one which sustains and communicates traditional musical and educational values through its curricular programs. Simultaneously, the Conservatory will explore, develop, and employ new and innovative means of communicating those values, and will create and present new music in both traditional and developing forms.

Bachelor of Music
Six areas of professional study are available in the Bachelor of Music degree.

Music Composition provides students with both a strong understanding and a working knowledge of the creative and technical aspects of music. Composition majors go on to a variety of careers that include composing, sound design and sound for film, music technology development, as well as conducting, and teaching at the college/university level. The Bachelor of Music in Composition often leads to graduate study in composition but can also give direct access to work in the music industry.

Music Education prepares musicians for careers as music teachers at all levels in public and private schools. Music educators can ultimately conduct ensembles and teach private lessons, classroom music, music history, theory, improvisation, electronic music and recording arts, composition or music of diverse traditions. Music education graduates can complete the degree and California teaching credential is four years.

Music History is an academic major within the Conservatory of Music. It has a strong core in the humanities and languages combined with intensive Conservatory training. Students are exposed to a wide range of courses in music history, music theory and the liberal arts. Music History majors can continue to the graduate level in preparation to join and teach in the discipline of musicology. Combining the Music History degree with degrees in other fields is encouraged to enhance career prospects in music librarianship, conducting, performance, or music journalism.

Music Management prepares qualified students for a wide array of career options in recording production and promotion, music products management, music publishing, arts management and administration, business and legal relationships in the entertainment media and a host of other interests in the music industry.

Music Therapy combines the study of music with study in the behavioral sciences, and builds skills for careers as music therapists in hospitals, special education programs, mental health and rehabilitation centers, convalescent homes, correctional facilities, development centers and in the community on contract as specialists in music therapy.

Performance Studies provide students a foundation to pursue careers as instrumentalists in symphony orchestras, bands, singers in opera and musical theatre, solo recitalists, accompanists, conductors, private and college teachers and church musicians.

Graduate Study
The Conservatory of Music, through the Graduate School of University of the Pacific, offers the Master of Music in Music Education and the Master of Arts degree in Music Therapy. It also cooperates with the Gladys L. Benerd School of Education and the Graduate School to offer the Master of Education that leads to a graduate degree and teaching credential in music. Complete information on these degrees is available in the Graduate School Catalog and from the Conservatory of Music.

The Brubeck Institute
The Brubeck Institute is named for the legendary musician and University of the Pacific alumnus, Dave Brubeck, and is a component of the Conservatory of Music. The mission of the Institute is to build on Dave
Brubeck's legacy – quintessentially American in origin, international in scope, and unique in its breadth. Its philosophy of musical styles is inclusive, and it reflects the exploratory spirit and social values of the Institute's namesake, to involve jazz, contemporary classical music, and interdisciplinary education in subject areas such as ethnic studies, philosophy, and sociology. At the heart of it all is a leaven of the humanities, civil rights, and social justice, values to which Dave Brubeck has dedicated his life.

The Brubeck Institute Fellowship Program is a performance program for exceptional jazz performers, ages 18-19, who comprise the Brubeck Institute Ensemble. Enrollment is limited to 5 to 7 students who are admitted by audition and interview. Internationally known jazz artists and clinicians serve as the faculty for the Institute. The program is designed to provide intensive instruction in jazz performance with numerous performance opportunities in Northern California and beyond. For more information, contact the Institute at 209.946.3970 or visit http://www.pacific.edu/Brubeck-Home.html.

The University is also home to the Brubeck Collection, one of the largest jazz collections in the world. Held in the Holt-Atherton Special Collections Department of the University of the Pacific Library, it contains hundreds of compositions, manuscripts, recordings, photos, writings, and memorabilia. This collection is available for study by students and scholars.

Pacific Music Camp/Brubeck Institute Jazz Camp/ Pacific Music Business Camp

Pacific Music Camp, Brubeck Institute Jazz Camp, and Pacific Music Business Camp are summer programs of musical study and performance for junior and senior high school musicians. Students are given the opportunity to work intensively with top music educators, professional musicians, and Conservatory of Music faculty on a daily basis for one-week. Activities include concert band, orchestra, chorus, and piano along with master classes, electives and chamber ensembles. Specialized classes for music business participants include promotion and marketing, social media, record production, and live sound. Each week concludes with public performances and presentations. For more information, contact:

Pacific Music Camp
Conservatory of Music
University of the Pacific
3601 Pacific Ave.
Stockton, CA 95211
Phone: (209) 946.2416
Email: musiccamp@pacific.edu

www.pacific.edu/musiccamp (http://www.pacific.edu/musiccamp)

Accreditation

The Conservatory is accredited by the National Association of Schools of Music and the music therapy programs are approved by the American Music Therapy Association. Music education programs are accredited by the National Council for the Accreditation of Teacher Education and the California Commission on Teacher Credentialing through the Gladys L. Benedt School of Education.

Pacific’s Conservatory of Music and Eberhardt School of Business are designated as Affiliates of the International Music Products Association, otherwise known as NAMM. As a NAMM-Affiliated institution, Pacific students are eligible for a range of benefits that include admission to the twice-a-year NAMM Convention, and annual NAMM student scholarships. Pacific is the first school to be designated as a NAMBI Affiliate in the state of California.

Facilities and Equipment

The Conservatory of Music occupies a complex of five buildings. The landmark Conservatory Building, renovated in 1987, houses the 870-seat Faye Spanos Concert Hall, the faculty studios, student practice rooms, and the Conservatory of Music administration offices. The Recital Hall, constructed in 1986, seats 115 and is specifically designed for student recitals, master classes and workshops. The Rehearsal Center, dedicated in 1986, houses an instrumental rehearsal hall, a choral rehearsal hall, performance music library and performance ensemble offices. The Frank and Eva Buck Hall, completed in 1991, is the center for Conservatory classrooms and faculty teaching studios and offices, the Composition Studio, a conference room, student commons and study areas. Owen Hall houses additional classrooms, teaching laboratories, chamber ensemble rehearsal studios, the Conservatory’s Digital Recording Studio, which is based around a Pro Tools HD2 system with a C-24 control surface, the Music Technology Lab, and 30 student practice rooms.

The Conservatory Computer Studio for Music Composition features a digital environment for the composition of music that uses computers and new technology. It is centered around a digital audio workstation running Max/MSP/Jitter, Logic Pro, Final Cut Pro X, Pro Tools, and other software. This facilitates composition, sound design, detailed audio editing capabilities, and fully digital automated mixing, to support the creation of music for film and live performance technology with video. Recent additions include an Analog/Digital Hybrid studio built around an extensive Buchla modular system and interfaced to Ableton Live.

The Conservatory Music Technology Lab serves as both a teaching facility and a general purpose computer lab for Conservatory students and faculty. 19 iMacs are equipped with a large variety of professional software that include current versions of Sibelius, Logic Pro, Final Cut Pro X, Max/MSP/Jitter, Pro Tools, Photoshop, and commonly used word processing/presentation software.

The Instructional Media Library is integrated with the William Knox Holt Memorial Library adjacent to the Conservatory complex. It houses state-of-the-art audiovisual equipment for students, faculty and community use. Materials in the library include music books, scores, video tapes, DVD’s and recordings.

Conservatory instruments include Steinway, Bosendorfer, Baldwin, Yamaha and Kawai pianos; a four manual concert pipe organ, a Wm. Dowd Harpsichord; and a collection of wind, percussion and orchestral string instruments for student use.

Baccalaureate Degrees

General Requirements

1. All baccalaureate degrees require a minimum of 124 units.
2. All music majors except those in the Bachelor of Arts program are required to satisfy a piano proficiency level for graduation. Conservatory departments or applied areas can elect to waive the examination requirement by substituting four semesters of applied music keyboard or completion of the Freshman Piano Examination.
3. Residency is defined as 8 semesters for a typical B.A. or B.M. degree in the conservatory, with certain exceptions (e.g. study abroad, student teaching, the honors track for the B.A. in Jazz Studies). Students who are completing two majors within the conservatory continue residency requirements until graduation or until completing 10 semesters (whichever is earlier), subject to the same exceptions. Students with a second major or degree outside the conservatory are
subject to the standard, 8-semester definition of residency. Transfer students will typically have a residency of 6 semesters, although this will be determined by placement at matriculation. Excellence in Performance Scholarship recipients may have additional terms associated with their scholarships beyond those associated with residency or graduation requirements. Students who are enrolled full-time beyond the required number of semesters shall be permitted but not required to continue with courses defined as residency requirements. Students who have otherwise met the requirements for graduation in a period shorter than the typical residency for their program may petition to waive residency for the remaining semester(s) but must still meet the total required number of units for each requirement. Students who move to part-time status are no longer subject to residency requirements but must still meet the total required number of units for each requirement.

4. Lessons in applied music (principal instrument or voice) must be taken each semester of full-time residency according to major field specifications with the exception of the BA in Music Management degree. Literature and technical requirements for various levels of instruction are noted in the courses of study in the applied music handbook, on file in the Conservatory office and in the music library.

5. All students are required to participate for credit in one major ensemble each semester of full-time residency according to major field specifications. In addition, instrumentalists are required to participate in a major choral ensemble for two semesters with the exception of the BA in Music Management degree.

6. All undergraduate music majors must enroll in MPER 050 (Solo Class) and remain enrolled according to major field specifications.

7. The Conservatory Academic Regulations Committee may approve any waiver, challenge, or substitute other deviation regarding any curricular requirements of Conservatory of Music degrees. Once a student has matriculated at the University, she or he may not take a core music history or theory course for credit at a junior college. (Core music theory courses are defined as MCOM 009-MCOM 017 inclusive. Core music history courses are defined as MHIS 011-MHIS 012 inclusive.) Independent studies in the music history and music theory core curriculum are not permitted.

8. The number of times a student may take a music theory or music history core course is limited to two. Should a student fail to pass a core course after a second attempt, disqualification from the Conservatory will result.

Academic Structure
The Conservatory of Music is a professional school within the University of the Pacific. As well as providing instruction for professional preparation, the Conservatory of Music offers specific courses as part of the liberal learning component of the University’s General Education Program. The Bachelor of Science in Business Administration with a concentration in Arts and Entertainment Management is awarded by the Eberhardt School of Business. A Music Education degree (MEd) is offered in conjunction with the Gladys L. Benerd School of Education.

Admission Requirements
In addition to the academic requirements for admission to the University, Conservatory applicants must perform an audition in their principal performing medium. Composition applicants must submit two original compositions. Academic departments may ask prospective students to appear for an interview as part of the admissions process when such an interview appears appropriate and would assist in determining the applicant’s qualifications for admission. Auditions are held throughout the academic year. Students unable to appear in person may substitute a recorded audition. Audition information and arrangements is requested from the Conservatory Office of Student Services.

Grade System in the Conservatory
The Conservatory adheres to the “letter” grading system as described elsewhere in this catalog with the following exceptions:

1. Pass/No Credit (P/NC) is used only in , MMGT 010 and MMGT 187, and MTHR 187, MTHR 245, and MTHR 299. Pass/Fail is used only in MPER 050.

2. The pass/no credit system is not used in the Conservatory courses for Bachelor of Music degree students but is a grading option in Conservatory courses MCOM 002, MHIS 005, and MEDU 100, which are not available to Bachelor of Music or Bachelor of Arts in Music degree students.

3. A maximum of three non-Conservatory courses may be taken by music majors on a pass/no credit basis.

Class Attendance
Students are expected to attend all classes, rehearsals, lessons and other specified assignments. At the beginning of each term, the instructor distributes a syllabus that explains attendance and grading policies and contains any other information pertinent to the class.

Bachelor of Science in Business Administration with a Concentration in Arts and Entertainment Management
In addition to and in cooperation with the Conservatory of Music, the Eberhardt School of Business offers options for students interested in careers in a management position in the arts and entertainment industry. Students who select one of these options study toward a Bachelor of Science degree in Business Administration with a concentration in Arts and Entertainment Management. Within this concentration, students focus their interests on entertainment management, visual arts management or theatre arts management. Curricula in these options include courses of study in general education, business administration, and arts and entertainment management.

The Conservatory of Music offers a Music Minor to University students with an interest and ability in music. Students who apply for admission to the Music Minor program are required to perform a placement audition in an instrument or voice. Students admitted to the Music Minor program are assigned a faculty advisor to direct their courses of study. Applications are available at the Office of Student Services, Room 300, Conservatory Building.

Minor in Music
Students must complete a minimum of 21 units and 10 courses with a Pacific minor grade point average of 2.0 in order to earn a minor in music.

Minor Requirements:
<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>MCOM 010</td>
<td>Music Theory and Aural Perception I</td>
<td>4</td>
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<tr>
<td>MHIS 005</td>
<td>Music Appreciation</td>
<td>4</td>
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<tr>
<td>Select one of the following:</td>
<td>3-4</td>
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<tr>
<td></td>
<td>MCOM 011 Music Theory and Aural Perception II</td>
<td></td>
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<tr>
<td></td>
<td>MHIS 011 Survey of Music History I</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MHIS 012 Survey of Music History II</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MAPP 010 Applied Music</td>
<td>2</td>
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<tr>
<td></td>
<td>MPER 050 Solo Class</td>
<td>0</td>
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<tr>
<td></td>
<td>Two Semesters of Participation in any Ensemble</td>
<td>2</td>
</tr>
</tbody>
</table>
Minor in Music Theory

Students must complete a minimum of 22 units and 7 courses with a Pacific minor grade point average of 2.0 in order to earn a minor in music theory.

Note: 1) Only music majors are eligible for the minor in music theory.

Minor Requirements:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>MCOM 019</td>
<td>Music and Computer Technology</td>
<td>3</td>
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<tr>
<td>MCOM 108</td>
<td>Counterpoint</td>
<td>3</td>
</tr>
<tr>
<td>MCOM 109</td>
<td>Advanced Orchestration</td>
<td>3</td>
</tr>
<tr>
<td>MCOM 111</td>
<td>Advanced Computer Music</td>
<td>3</td>
</tr>
<tr>
<td>MCOM 113</td>
<td>Advanced Analysis</td>
<td>3</td>
</tr>
<tr>
<td>PHYS 039</td>
<td>Physics of Music</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>One Upper Division Music History (MHIS)</td>
<td>3</td>
</tr>
</tbody>
</table>

Note: 1) All the courses above must be taken at Pacific.

Music Management Minor

The Minor in Music Management is offered for students wishing to explore career options in the music and entertainment industries, while pursuing another major area of study. No audition or performance of music is required to fulfill the Minor, although students with an interest in performance are encouraged to explore joining an appropriate Conservatory of Music music ensemble. Students complete two foundational courses and an internship in the Minor and then, with the guidance of the Program Director, chose additional coursework within a range of music management courses that will best match their individual areas of interest.

Minor in Music Management

Students must complete a minimum of 20 units and 6 courses with a Pacific minor grade point average of 2.0 in order to earn a minor in music management.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>MMGT 011</td>
<td>Music, Entertainment in U.S. Society</td>
<td>4</td>
</tr>
<tr>
<td>MMGT 111</td>
<td>Music Industry Analysis</td>
<td>4</td>
</tr>
<tr>
<td>MMGT 187</td>
<td>Music Management Internship</td>
<td>1-4</td>
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Select one of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>MHIS 005</td>
<td>Music Appreciation</td>
<td>3</td>
</tr>
<tr>
<td>MHIS 006</td>
<td>Music of the World's People</td>
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<tr>
<td>MHIS 012</td>
<td>Survey of Music History II (only for students majoring in Music)</td>
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<tr>
<td>MUJZ 008</td>
<td>Introduction to Jazz</td>
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Electives in Music Management

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>MMGT 050</td>
<td>Music Industry Forum</td>
<td></td>
</tr>
<tr>
<td>MMGT 106</td>
<td>Sound Recording Fundamentals</td>
<td></td>
</tr>
<tr>
<td>MMGT 107</td>
<td>Performing Arts Administration</td>
<td></td>
</tr>
<tr>
<td>MMGT 108</td>
<td>Artist Management</td>
<td></td>
</tr>
<tr>
<td>MMGT 120</td>
<td>Media Production</td>
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<tr>
<td>MMGT 121</td>
<td>Media Promotion</td>
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<tr>
<td>MMGT 153</td>
<td>Entertainment Law</td>
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<tr>
<td>MMGT 140</td>
<td>Music Products Management</td>
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<tr>
<td>MMGT 160</td>
<td>Recording Studio Production</td>
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<tr>
<td>MMGT 193</td>
<td>Special Topics in Music Management</td>
<td></td>
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<tr>
<td>or other MMGT courses offered</td>
<td></td>
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</tbody>
</table>
Conservatory Of Music Faculty

Daniel Ebbers, Interim Dean/Professor of Voice, 2004, BM, University of Wisconsin-Stevens Point; MM, University of Southern California; artist training at Universita per Stranieri, Italy, Utah Festival Opera Young Artist Program, Glimmerglass Opera Young American Artists Program, Britten-Pears School for Advanced Musical Studies, resident artist, Los Angeles Music Center Opera.

Jonathan R. Latta, Assistant Dean, 2014, BM University of the Pacific, MM East Carolina University, DMA University of Arizona. Jonathan was a former faculty member at Fort Lewis College where he taught percussion and jazz. He has performed as a percussionist with the San Juan Symphony, Music in the Mountains Festival Orchestra, Texas Music Festival Orchestra, Toronto Summer Music Festival and Stockton Symphony. He the University Pedagogy Committee chair for the Percussive Arts Society.

Robert Coburn, Professor of Music Composition and Theory; Program Director of Music Composition and Theory; Artistic Director, SoundimageSound; Chair, Department of Music Studies, 1993, PhD, University of Victoria (Canada), 1995; MA, University of California, Berkeley, 1974; BM, University of the Pacific, 1972. Selected Commissions and Performances: San Francisco New Music Ensemble; Royal Conservatory of Music (Stockholm, Sweden); Victoria International Festival (Victoria, B.C., Canada); Electronic Music Plus Festival; Roulette Festival of New Music (NY); International Saxophone Festival Palmela (Portugal). Permanent Sound Environment Installations: 39 Bells (Philadelphia), 1996; Bell Circles II (Oregon Convention Center, Oregon Public Art Program), 1991. Selected compositions: Tranquility (2003) for computer and video; In Stillness (2005) for violin, computer, and video; Fragile Horizon (2007) for viola, speaking voice. computer and video; emptiness [reflection] (2010) for alto saxophone, computer and video.

Ruth V. Brittin, Professor of Music Education; Program Director of Music Education, 1197, PhD, Florida State University, 1989; MME, Texas Tech University, 1985; BME, Texas Tech University, 1983. Editor. Publishes and presents research for the International Society for Music Education, Music Educators National Conference, and state music education organizations. Active music education clinician, brass adjudicator, and performer on French horn. Former Chair of Music Education at Syracuse University, 1989-1997.


Felín Hsiao, Professor of Music Therapy; Program Director of Music Therapy, 2006, PhD, University of Iowa, 2006; MA, New York University, 1994; Certified Music Therapist, 1994; BA, Chinese Cultural University (Taipei, Taiwan), 1986; Board Certified Music Therapist, 2001; Teaching Credential in Music Education (1996) and Special Education (1999). Lecturer at National Taipei University of Education, Taipei Municipal University of Education, and Shih Chien University; Past-president of the Music Therapy Association of Taiwan; Recipient of the T. Anne Cleary International Dissertation Research Fellowship.

Nicola Kuster, Professor of Bassoon; Program Director of Woodwind Performance, 2008, BM and BA, Oberlin College and Conservatory, 1993. Former Principal Bassoonist of the Wichita Symphony Orchestra and bassoonist with the Lierrewood Wind Quintet. Positions in the Tulsa Philharmonic Orchestra, the Rhode Island Philharmonic, the Virginia Symphony, and the Civic Orchestra of Chicago, and has performed as a soloist in the U.S., Panama, Italy, and Kazakhstan. Guest artist at the Anchorage Music Festival, Ameropa Chamber Music Festival and Solo Course in Prague, Czech Republic; recordings on the Chandos label with the Spoleto Festival Orchestra.

Patrick Langham, Associate Professor of Jazz Studies; Program Director of Jazz Studies, 2003, Holds both the Bachelor of Music with a concentration in jazz studies and the Master of Music with a concentration in jazz studies from the University of Tennessee in Knoxville. He has taught at the University of South Carolina – Spartanburg and Tusculum College in Knoxville. As a saxophonist and director Professor Langham has performed with distinguished jazz artists and on numerous jazz festivals throughout the southern United States. He has developed and taught courses in jazz history, theory, improvisation, and performance, and has created and operated a highly successful jazz camp at USC Spartanburg.

Ann Miller, Professor of Violin; Program Director of Strings Performance, 2008, BM summa cum laude, Rice University, 2003; MM, The Juilliard School, 2005; DMA, The Juilliard School, 2010. Student of Ronald Copes and Kathleen Winkler. Chamber appearances in Ukraine, Mongolia, and throughout the U.S. Member of the New Pacific Trio.

Stephen Peredicaris, Lecturer in Trombone; Program Director of Brass and Percussion Performance; Director of Pacific Music Camp; Director of Brubeck Institute Jazz Camp; Director of Operations in Conservatory of Music, 1993, BM, University of North Texas, 1981; Associate with Honors, Royal College of Music, London, 1990. Numerous recordings with Sir Simon Rattle and the City of Birmingham Symphony (England) on EMI. Currently a member of the Sacramento Philharmonic. Clinician, Selmer Corporation.


Nicholas Waldvogel, Associate Professor of Orchestra; Director of University Symphony Orchestra, BA in Music, Harvard, 1989; MA, in Music, Harvard, 1989; MM, in Conducting, Peabody Conservatory of Music, 1993; Graduate Performance Diploma in Conducting, Peabody Conservatory, 1994; PhD, in Music History, Yale University, 1992. Formerly with the Orchestre de la Suisse-Romande (Switzerland), and the State Philharmonic "Dinu Lipatti" (Romania).

Frank H. Wiens, Professor of Piano; Program Director of Piano Performance, 1976, BM, University of Michigan, 1970; MM, 1970; Student of Benning Dexter, Gyorgy Sandor, Harald Logan and John Perry. New York recitals at Carnegie Recital Hall in 1984 and 1991; London recital at Purcell Room, 1986; soloist with Atlanta, Denver and Detroit Symphonies and Yaraslav Philharmonic in Soviet Union; concert tours in Asia and Europe, and annually in the United States; compact disc recording of Rachmaninoff Third Piano Concerto with Slovacia National Orchestra released in 1995 on Fanfare-Intersound label. Eberhardt Teacher-Scholar Award, Faculty Research-Lecturer Award, Distinguished Faculty Award.

Lynelle Frankforter Wiens, Professor of Voice; Program Director of Voice Performance, 1978, BM, University of Nebraska, 1975 (Phi Beta Kappa); MM, with Distinction, Indiana University, 1978; MusW with High Distinction, Indiana University, 1988. Student of Eileen Farrell, Margaret Harshaw, Lynn Wickham. MTNA National Winner, 1971; Van Lawrence Fellow (awarded by National NATS and the Voice Foundation), 1993. Served as a faculty member at the Symposium on the Care of the Professional Voice (Philadelphia) and the Pacific Voice Conference (San Francisco.)

Jenny Wong Ching Yee, Lecturer of Music; Director of Choral Activities, 2015, DMA Choral Music (Sacred Music, Instrumental Conducting & Arts Leadership), University of Southern California; MM Choral Conducting, University of Southern California.

Jennie Blomster, Lecturer in Horn, BM, University of Denver; MA, CSU Fresno. Studied with Thomas Hiebert, Richard Seraphinoff, David Krebbel, David Kappy, John Keene, and David Kaslow. Member of the Pacific Arts Woodwind Quintet, Winds of the San Joaquin, and Fresno Brass Quintet. Principal horn Gold Country Chamber Orchestra, Merced Symphony Orchestra, Moment Musical Chamber Ensemble. Frequently plays with Fresno Philharmonic Orchestra, Stockton Symphony Orchestra, Stockton Opera.


Scott Choate, Visiting Lecturer of Tuba/Euphonium, 2014, BM, Arizona State University also attended San Francisco Conservatory of Music. Studied with Sam Pilafian and Floyd Cooley. Principal tuba with Fresno Philharmonic, Oakland East Bay Symphony, Napa Valley Symphony, Vallejo Symphony and Stockton Symphony. Frequently performs with San Francisco Symphony, Santa Rosa Symphony, San Francisco Ballet.

John Cozza, Lecturer, Applied Piano and Accompanying, 2004, BM, MM, University of Southern California, diploma in piano performance and in chamber music from the Hochschule fur Musik in Vienna, Austria; DM in solo performance, chamber music and accompanying from Northwestern University. Studied with Daniel Pollack in Los Angeles, David Kaiserman in Chicago, and Hans Graf and George Ebert in Vienna. Member of Pi Kappa Lambda, Phi Mu Alpha, American Liszt Society, and the Franz Schmidt Society in Austria.

Jeffrey Crawford, Lecturer in Music Theory and Technology, 2001, Audio production consultant who directs, records, masters, and produces custom music CDs; analyzes, enhances, and restores audio; composes and produces music for theater, film and video; creates multimedia projects; photographs and produces cover-art, layout inserts and labels for projects; and engineers and produces programs for radio broadcast. Former Engineer and Producer for Fingers Audio Productions and Engineer for Tonos Electroacoustic Music Studio.

Thomas Derthick, Lecturer in Double Bass, BM, California State University, Sacramento. Graduate study, California State University, Long Beach. Studied with Murray Grodner, Stuart Sankey and Abe Luboff. Principal Bass with the Sacramento Symphony and Chamber Orchestra.


James Haffner, Associate Professor of Opera, 1999, BA degree in theatre from Baldwin-Wallace College, an Artists’ Diploma in opera stage directing and a Master of Fine Arts in directing from the University of Cincinnati College-Conservatory of Music. Member of the Lincoln Center Theatre Directors’ Lab National Opera Association, and Opera America. He has taught at Die Technische Universität, Berlin, the University of Kentucky, Miami University of Ohio, Webster University and Cal State Fullerton.

David Henderson, Lecturer in Saxophone, 2007, BM, University of Michigan; MM, The Juilliard School. Awarded first prize in saxophone from the Conservatoire de Bordeaux, where he studied on a Fulbright-ITT grant. Student of William Fredy, Larry Teal, Donald Sinta, Joe Allard and Jean-Marie Bondeux. Performs with the San Francisco Symphony, Opera and Ballet orchestras; member of the San Francisco Saxophone Quartet.


Sonia Leong, Lecturer in Piano, 2001, BM, University of British Columbia, 1992; MM, Peabody Conservatory of Music, 1994; Concert Recital Diploma, Guildhall School of Music, 1995; DMus, University of Montreal, 1998. Member of New Pacific Trio. Concerto performances with Filarmonica de Stat Dinu Lipatti (Romania) and Banff Festival Chamber Orchestra (Canada). Performances in Canada, the US, England, Romania, Switzerland, and Hong Kong. Former faculty member of the University of Puget Sound.

Brook Moes, Lecturer in Music Education, 2005, BM, University of the Pacific; MM, University of Maryland; MBA, Herriot-Watt University in Scotland. Student of James Stern, Ronda Cole, Arnold Steinhardt, John Dalley, and William Preucil; pedagogy studies with Ronda Cole and John Kendall, chamber music studies with the Guarnieri Quartet. Recitals in Scandinavia, Romania, and the U.S.

Tanglewood, Spoleto and Colorado Philharmonic Music Festivals. Has performed with San Francisco Symphony, Opera and Ballet Orchestras. Also performs with the Sacramento Philharmonic, Stockton Symphony, California Symphony, San Francisco Contemporary Music Players, Sierra Chamber Society and Sonus Imaginorem. Member, Pacific Arts Woodwind Quintet.

Leonard Ott, Lecturer in Trumpet, 1998, BA in Music, California State University, Hayward, 1987. Member of Oakland East Bay Symphony, Modesto Symphony Orchestra, and Carmel Bach Festival Orchestra. Also freelances regularly with Santa Rosa Symphony, Napa Symphony, Stockton Symphony, Sacramento Symphony, and many other Bay Area groups.

Margaret Perry, Lecturer in Class Piano and Piano Pedagogy, 2004, BM, MM, Brigham Young University; DMA, University of Arizona. Ensemble Artist Pianist with the Utah Symphony and Opera. Member, Music Teachers National Association, College Music Society, and Phi Kappa Phi.

Burr Cochran Phillips, Assistant Professor of Voice, 2007, BM, University of North Texas 1982; MM, Texas Christian University, Fort Worth, TX, 1994. Performances with opera companies include Dallas Opera, Santa Fe Opera, Houston Grand Opera, Chautauqua Opera, Tulsa Opera, Fort Worth Opera and San Antonio Opera Theater. Orchestral performances include Dallas Symphony, Fort Worth Chamber Orchestra, Tulsa Philharmonic, Chautauqua Symphony, Amarillo Symphony, Phoenix Symphony, Honolulu Symphony, Ars Nova Orchestra of Buffalo, Carmel Bach Festival, Oklahoma Philharmonic, San Antonio Symphony and Corpus Christi Symphony. Previous faculty positions include The University of Texas at Arlington, Arlington TX, Southern Methodist University, Dallas TX and Northern Arizona University, Flagstaff AZ. Member of The National Association of Teachers of Singing and Phi Mu Alpha Sinfonia.


Igor Veligan, Lecturer of Viola and Violin, 2006, MA, Odessa State Conservatory. Student of Zoja Istomina and Galina Gritzenko, chamber music studies with Oleg Shkapritnuy and Natalya Buzanova; master classes with Zakhar Bron, Liana Isakadze, and Igor Frolov. Performances with the L’Estro Armonico String Quartet, the Arlekin String Quartet, Argenta Trio, Chamber Music Society of Sacramento; concertmaster of the San Francisco Choral Society Orchestra, principal viola of the Reno Philharmonic Orchestra, principal violist of the Lake Tahoe Summer Festival, member of the Monterey Symphony.