$48,000 Filene Music Scholarships at Skidmore College

CAUGHT...

...between your passion for music and your desire to attend a top liberal arts college?
MUSIC AT SKIDMORE

Skidmore Orchestra
SKIDMORE COLLEGE HAS ONE OF THE FINEST LIBERAL ARTS MUSIC PROGRAMS IN AMERICA:

More than thirty inspiring faculty—performers, composers, scholars—committed to teaching talented undergraduate musicians

Creative students with wide-ranging passions

Courses that examine the world’s great musical traditions, from Miles to Mozart, Stravinsky to South Asia, Beatles to Baroque, and Ellington to East Asia

Private lessons on nearly 25 instruments and voice

Large ensemble opportunities (orchestra, chorus, jazz ensemble)

Jazz combos and chamber music coached by great faculty artists

World-class guest artists in concert and residencies, working closely with students in classes, lessons, and ensembles

Collaborative research and intensive senior project opportunities, including composition, music technology, recital, and thesis
THE FILENE RESIDENCIES AND CONCERT SERIES

Skidmore music students regularly study with world-class artists brought to campus for teaching residencies and concerts thanks to the Lincoln and Therese Filene Foundation and the Ladd Charitable Corporation of Boston, the Sterne Virtuoso Series, the McCormack residency, and the Carnegie Hall Premieres series, featuring two residencies each year by the astonishing young musicians of Ensemble ACJW.

In recent years, students have enjoyed private lessons and master classes with such resident greats as soprano Heidi Grant Murphy, sax player Joshua Redman, flutist Paula Robison, jazz vocalist Nnenna Freelon, pianist Brad Mehldau, composer Bright Sheng, and the Ying Quartet. Other legendary artists have performed at Skidmore, among them the Kronos Quartet, pianist Garrick Ohlsson, pipa player Wu Man, jazz great and composer Terence Blanchard, and the Los Angeles Guitar Quartet.
The Lincoln and Therese Filene Foundation established the Filene Music Scholarships at Skidmore College in 1982 to provide gifted young musicians the opportunity to further their musical studies and develop their talents as part of a liberal arts education.

The Music Department coordinates the annual Filene Scholarship Competition and selects four to six scholarship winners, each of whom receives a total of $48,000 over four years as well as having their primary private lessons covered. The awards are generally made on the basis of musical excellence, without regard to area of musical specialization; one award may be reserved as a “need position” to support a particular aspect of Skidmore’s performance program.

Skidmore awards each annual scholarship of $12,000 to competition winners without consideration of financial need and credits the recipient’s account in $6,000 fall- and spring-semester installments. Financial aid applicants who demonstrate financial need will receive Skidmore grant aid in addition to their Filene Scholarships. Skidmore renews the awards each year if the student continues in good academic standing and receives the recommendation of the Music Department. For more information on Skidmore grant assistance, please visit www.skidmore.edu/financialaid or call 518-580-5750.

Filene Scholars need not major in music; however, they must continue to develop their skills each semester through private instruction and participation in an appropriate department ensemble.
Eligibility
The competition is open to high school seniors who meet the criteria for admission to Skidmore College and who apply for admission by January 15, 2017. Students are allowed to compete only once. Children and dependents of Skidmore College faculty and staff are not eligible for the competition.

Repertoire
Repertoire for the competition should be chosen from the Western classical tradition. There are no specific repertoire requirements, but performances of jazz and original compositions will not be considered, nor, for singers, will performances of musical theater repertoire. Instrumentalists should choose at least two selections representing different historical or stylistic periods. Singers should choose at least three selections representing different periods, including at least one in a foreign language. Percussionists should choose appropriate recital material for mallet percussion (vibraphone, marimba, or xylophone). All competitors should select diverse works that demonstrate their highest level of technical proficiency and musicianship.

For repertoire suggestions, contact Michele Koskinen in the department office, who will put you in contact with a teacher in your performance area: 518-580-5320, mkoskine@skidmore.edu.

Scores may be used in all areas of performance except voice. Judges may request performance of any portion of the music and may terminate the audition after a representative amount of material has been heard.

Important Dates
Preliminary Round: January 15, 2017
Final Round: April 1, 2017

Preliminary Round Procedure
It is required that you register online at www.skidmore.edu/filenescholarship. Contestants may submit their recordings via audio or video upload at SlideRoom (www.slideroom.com), by selecting Filene Music Scholarship Submission (not the Arts Supplement). SlideRoom entries must be completed by January 15, 2017.

Sam Kastner '15, Filene Scholar
“I chose Skidmore because of its fantastic music department of course, but also because I could easily double major in music and physics. I was very impressed with the level of musicianship I saw at the Filene Scholarship recitals and auditions. And the music faculty clearly love to teach.”
Mailed recordings should include the following information:

1. Filene Music Scholarship Competition Entry
2. Name, address, phone number, and email address of contestant
3. Performance area (voice range or instrument played); to compete in more than one performance area, please submit a separate recording for each.
4. Titles and composers of selections performed

Mailing Address:
Filene Music Scholarship Competition
Music Department
Skidmore College
815 North Broadway
Saratoga Springs, NY 12866-1632

The Skidmore College Music Department will retain all recordings submitted. You should contact the department if we have not acknowledged the receipt of your recording by February 1, 2017.

Final Round Procedure

1. Contestants selected as finalists will be notified by telephone by March 10, 2017.
2. Acceptance of finalist status indicates a commitment to compete in the final round at Skidmore College on April 1, 2017.
3. Faculty of Skidmore's Music Department will judge the competition.
4. The judges normally select up to six winners; four winners are sponsored by the Filene Foundation and the Ladd Charitable Trust, and two by Skidmore College. Additionally, judges will select a number of finalists as runners-up. In the event that a winner of a Filene Scholarship does not accept admission to Skidmore, it will be offered to a student who received the highest ranking among the runners-up. Should the winners of the two Skidmore-sponsored scholarships decide not to accept admission to Skidmore, those awards will be withdrawn.
5. Announcement of the awards will be made within one week of the final round.

Scholarship winners will be presented in concert at Skidmore in the fall of 2017.

Regulations for Final Round

1. Normally, the repertoire is the same for the preliminary and final rounds of the competition; however, with advance approval from the chair of the Music Department, you may change your repertoire for the final round. Scores may be used in all areas of performance except voice.
2. Finalists must play with an accompanist in all works except those composed explicitly without accompaniment. You may bring your own accompanist, or the Skidmore Music Department can provide one at no charge.
3. Finalists should arrive well before their assigned audition time.
4. Finalists should furnish two copies of scores for the judges.
5. Taping of the final round is prohibited. No recording equipment will be allowed in the recital hall.

Application Forms

Application forms for admission to Skidmore College may be obtained online at www.skidmore.edu/admissions. Skidmore is an exclusive user of the Common Application: www.commonapp.org.

Questions?

For more information, use these links:
www.skidmore.edu/filenescholarship (Filene Scholarship)
www.skidmore.edu/academics/music (Music Department)
www.skidmore.edu/academics/music/faq (frequently asked questions about the Music Department)
www.skidmore.edu/zankel/ (Zankel Music Center)
Michele Koskinen, Administrative Assistant, 518-580-5320 or mkoskine@skidmore.edu
WHO ARE SKIDMORE’S FILENE SCHOLARS?

This year’s Filene Scholars will take the stage again and again in the next four years, but whether they’ll go on to professional performing careers—or even major in music—is by no means pre-determined. Past Filene scholars—nearly 100 in all—have become doctors and lawyers, writers and teachers, actors and academics, a fundraiser and a filmmaker, a research biologist and a radio producer, and of course, musicians. The “ultimate freedom of choice” that lets Filene scholars focus on any academic field shows “an enlightened attitude that benefits the entire college community,” says Filene recipient Amy Briggs ’89, who went on to earn a D.M.A. in piano at Northwestern and now directs the chamber music program at the University of Chicago.

The chance to combine Beethoven and Bartok with business and biology carried Skidmore’s name to the other side of the globe, where Mongolian violinist Mugi Ayurzana ’09 heard about the program and decided to audition. Bassist Lyon-Callo, now an epidemiologist, remembers, “I had not heard of Skidmore prior to hearing about the scholarship.” Neither had Jonathan Greene ’07, a clarinetist and environmental studies student from the west coast. “Skidmore was not on my radar until I heard about the scholarship,” he says, adding that he turned down other scholarships that required majoring in music. So did Andrea Silver ’94, a French horn player and “science nerd” who wanted music plus unlimited career options; she’s now a fellow in laparoscopic and endoscopic surgery at Creighton University.
MUSIC FACULTY

LUKE BAKER, Lecturer, double-bass; New England Conservatory of Music; Northwestern University

POLA BAYTELMAN, Distinguished Artist-in-Residence, piano; B.M., University of Chile; M.M., New England Conservatory of Music; D.M.A., University of Texas at Austin

JONATHAN BRIN, Lecturer, cello; B.M., Eastman School of Music, University of Rochester; M.M., Kent State University

JOEL BROWN, Senior Artist-in-Residence, classical guitar, guitar ensemble; B.M., Philadelphia College of the Performing Arts; M.M., Ithaca College

LEI OUYANG BRYANT, Associate Professor, ethnomusicology; B.A., Macalester College; M.A., Ph.D., University of Pittsburgh

VEENA CHANDRA, Lecturer, sitar; B.A., B.T., M.A., Agra University; M.M., Phyg Sangit Samit

JEREMY DAY-O’CONNELL, Chair and Associate Professor, theory; B.A., Swarthmore College; Ph.D., Cornell University

SARAH DAY-O’CONNELL, Associate Professor, musicology; B.Mus., Oberlin College; Ph.D., Cornell University

SUE LOEGERING DAVES, Lecturer, bassoon; B.M.ed., B.M., M.M., Eastman School of Music, University of Rochester

RANDALL ELLIS, Lecturer, oboe; B.M., North Carolina School of Arts; M.M., State University of New York at Stony Brook

MICHAEL EMERY, Senior Artist-in-Residence, viola, violin, string chamber music; B.S., College of St. Rose; M.M., Manhattan School of Music

KATIE GARDINER, Lecturer, choruses; B.M., M.M.ed., Hartt School of Music; M.M., Eastman School of Music, University of Rochester

BENJAMIN GIVAN, Associate Professor, theory; B.A., Brown University; M. Phil., Ph.D., Yale University

BRETT GRIGSBY, Lecturer, guitar; B.S., Skidmore College; M.M., Mannes College of Music

WILLIAM HAKIM, Lecturer, viola; B.M., Eastman School of Music, University of Rochester; M.M., Juilliard School of Music

ANTHONY HOLLAND, Associate Professor, composition, orchestra, electronic music studio; B.M., Baldwin-Wallace College; M.M., D.M.A., Cleveland Institute of Music and Case Western Reserve University

ELIZABETH HUNTLEY, Lecturer, harp; M.M., NE Conservatory of Music

JOHN KIRK, Lecturer, fiddle

ERIC LATINI, Lecturer, trumpet; B.M., New England Conservatory of Music

MILTON LEE, Lecturer, concert band; B.M.ed., Crane School of Music; M.A., University of Maryland

EVAN MACK, Lecturer, piano; B.M., Vanderbilt University; M.M., D.M.A., University of Cincinnati, Conservatory of Music

ELIZABETH MCLEAN MACY, Visiting Assistant Professor, ethnomusicology; B.A., Colorado College; M.A., University of California at Riverside; Ph.D., University of California at Los Angeles

PATRICE MALATESTINIC, Lecturer, French horn; B.A., State University of New York at Albany; M.M., College of St. Rose

SUSAN MARTULA, Lecturer, clarinet; M.M., Manhattan School of Music

TRISH MILLER, Lecturer, banjo; B.S., Virginia Commonwealth University

GEORGE MUSCATELLO, Lecturer, jazz guitar; Manhattan School of Music

JOHN NAZARENKO, Senior Artist-in-Residence, jazz piano, small jazz ensembles; A.A., Columbia-Green Community College; B.A., Skidmore College; M.S., State University of New York at Albany

GARRETT OBRYCKI, Lecturer, voice; B.M., Eastman School of Music, University of Rochester

JAMESON PLATTE, Lecturer, cello; B.A., University of Alabama

JOSH RODRIGUEZ, Lecturer, violin; Juilliard School of Music

DEBORAH ROHR, Associate Professor, theory, musicology; B.A., Bennington College; M.A., Ph.D., University of Pennsylvania; Ph.D., Eastman School of Music, University of Rochester

MICHAEL SILVAGNOLI, Lecturer, tuba; B.M., Crane School of Music, State University of New York at Potsdam

SYLVIA STONER, Lecturer, voice; B.A., Skidmore College; M.M., University of Missouri-Kansas City, Conservatory of Music; D.M.A., University of Kansas
RICH SYRACUSE, Lecturer, double bass; B.M., Manhattan School of Music

GORDON R. THOMPSON, Professor, ethnomusicology; B.M., University of Windsor; M.M., University of Illinois; Ph.D., University of California at Los Angeles

ALEXANDER TURPIN, Lecturer, voice; B.M. Eastman School of Music, University of Rochester; M.M. University of Michigan, Ann Arbor

JAN VINCI, Senior Artist-in-Residence, flute, flute ensemble; B.M., Bowling Green State University; M.M., Cleveland Institute of Music; D.M.A., Juilliard School of Music

MARK VINCI, Lecturer, saxophone, jazz ensemble; North Texas State University; Bowling Green State University; University of Akron

GERALD ZAFFUTS, Lecturer, trombone; B.M.ed., Crane School of Music; M.M., University of Northern Colorado

STAFF ACCOMPANISTS

RICHARD CHERRY, B.A., Canberra School of Music

CAROL ANN ELZE, B.M., Crane School of Music, State University of New York at Potsdam

PATRICIA E. HADFIELD, B.M., Crane School of Music, State University of New York at Potsdam

Sylvia Stoner-Hawkins ’94, Filene Scholar, Artist-in-Residence

“Due to my strong commitment to the liberal arts, I became a musician who not only played music, but cared about its cultural, literary, and philosophical significance. Musical styles don’t just happen; they develop in response to the outside world. Although I spent many hours in a practice room, I also grew outside of it as well. This has been crucial in my development as an opera singer, opera director, and teacher.”
The Arthur Zankel Music Center
Opened in 2010, the striking Arthur Zankel Music Center is located near the College’s front entrance, where it serves as a gateway to campus. With approximately 54,000 square feet of teaching, practice, performance, and administrative space, the Center is home to the vibrant activities of Skidmore’s Music Department as well as an important teaching and performance venue for the College’s Special Programs division, which sponsors numerous summer institutes. Zankel features the Helen Filene Ladd Concert Hall, a 600-seat acoustically tuned space, and the more intimate 90-seat Elisabeth Luce Moore Hall. It is named in honor of the late Arthur Zankel, a financier and philanthropist who was a Skidmore trustee, parent, and longtime supporter.

George Dilthey ’16, Filene Scholar
“At Skidmore, there are ample chamber music and orchestra opportunities not to mention being able to work with and sometimes perform with guest artists such as the American String Quartet, the Ying Quartet, and ACJW—an incredible experience not always offered at conservatories.”