

Approved Governing Council Executive Committee: 10/16/09

Purpose: This document serves as the mechanism for proposing reduction/elimination of courses/programs in response to the Fall 2009 budget crisis. This document can also be used to comment and provide additional information on courses/programs that have been identified as *“the recommended program and/or course reductions”* by administration. Submission of this document will initiate the emergency review process to be used in Fall 2009 in place of the Program Improvement Viability (PIV) process. The information/data provided in this form is necessary to maintain uniformity and transparency in the review.

Complete either:

Part A (to submit comments on existing recommendations)

or

Part B (to make a new recommendation).

Please use a separate form for each proposal. Submit by email no later than 4:00pm on October 30, 2009 to csmacademicsenate@smccd.edu and csmcoi@smccd.edu.

Subject line: Budget Elimination/Reduction

Part A.

If you are submitting comments or providing additional information on a course/program identified as *“the recommended program and/or course reductions”* by administration, provide the following information:

1. Describe any errors in the rationale presented by administration.
2. Provide any additional supporting information.

Part B.

If you are proposing any additional course/program reduction or elimination, provide the following information:

1. Describe courses, programs and proposed changes in detail.

PART A: Comments on Existing Recommendations

Arguments for Retaining Ensembles Classes in the CSM Music Curriculum

The administration has recommended moving four of our eight music ensemble courses to Community Education: Afro Latin Percussion Ensemble, Steel Drums Band, Masterworks Chorale and Peninsula Symphony. Below is a list of arguments for retaining these ensembles within the CSM music department.

1. Currently the College of San Mateo is the only community college in our district that offers a complete music major transfer curriculum. In this given public education climate, the demand for transfer majors will only increase. Music majors must take four units of “Ensemble” to receive the AA Degree in Music. The proposed budget cuts include moving four diverse ensemble classes to Community Education. Thus music students who do not play an instrument found in a concert band or jazz band (including vocalists and classical pianists) will have no options to fulfill this requirement.
2. Afro Latin Percussion Ensemble and Steel Drums Band are our only two ensemble courses in which students without formal instrumental musical training may participate for credit.
3. Removing these proposed courses from our official curriculum will greatly detract from the breadth and attractiveness of the Music Program to potential music major and transfer students as they research schools and music programs.
4. CSM’s Vision Statement reads that the college will “actively pursue a policy of inclusiveness that recognizes, values and reflects the diversity of the community we serve...and the subject matter we impart.” Afro Latin Percussion Ensemble and Steel Drums Band directly serve this mission. These classes diversify our curriculum by offering education on the music of cultures beyond Europe, and address the rhythmic roots of much of popular American music from Blues to Rap and Hip Hop.
5. Steel Drum Ensemble is a major component of K-12 music curriculum in California. Music majors considering a career in music education greatly benefit from their experience with the Steel Drum Ensemble.
6. In addition, similar courses are offered at the State College level. These CSM ensemble courses are CSU transferrable. Music students who take these courses here at CSM deserve college credit.
7. In addition to providing a valuable educational experience, our music ensembles provide valuable publicity and outreach to the community.
8. In the current arrangement, traditional transfer music students play in ensembles next to seasoned, advanced performers from our community. Playing with musicians more skilled and experienced has been proven to raise one’s performance level. This is a valuable educational element of our current program. Moving life-long learners to Community Ed will end this beneficial relationship.
9. Currently we are in the process of developing both Afro Latin Percussion and Steel Drum into a concurrent multi-level course similar to Guitar or Piano Levels 1-4. The instruments and curriculum lend themselves to this structure and will strengthen long-term enrollments in these courses.

10. Last, the music department is concerned about alienating our strongest community supporters. These changes will affect many people who pay taxes in this county and vote for our district sponsored bond initiatives.

Note: There is a misconception regarding enrollment numbers in the Afro Latin Percussion Ensemble. This class has been designated as a “small” class. Afro Latin Percussion Ensemble has only been offered since Fall 07 and has steadily increased in popularity. As of Fall 09, the class was full at 35 and 6 students were turned away. Currently there are music majors enrolled in this class. We are confident that this trend will continue. In addition, John Santos is a world-renowned, four-time Grammy nominated, musician as well as a respected scholar of Afro Latin music. (see attached bio for more information)

Letters containing additional information from John Santos, instructor of the Afro Latin Percussion Ensemble, Bryan Baker, Director of Masterworks Chorale, Mitchell Klein, Director of the Peninsula Symphony, Jim Munzenrider, Director of the Steel Drum Band and Roger Marcelo, previous music major and transfer student, are attached.

PART B: New Recommendations

Alternative Ideas for Savings in Music

The music department’s recommendations for savings exceeds the proposed cuts and keeps all the current music department ensembles intact as part of the music curriculum.

1. Defund the concurrent enrollment music ensemble classes on high school campuses: MUS 680: Choir; MUS 681 Orchestra; MUS 682 Intermediate Band; MUS 683 Advanced Band. The CSM music department recognizes the importance of K-12 music education. However, given that these classes are taught off campus at high schools to high school students, the department recommends defunding these courses. Ideally, the K-12 school district would fund these programs.

*Savings: approx. \$40,000

2. Masterworks Funding: Have Masterworks Chorale support operating costs with independent funding. Please refer to attached letter from Masterworks Chorale director, Dr. Bryan Baker.

* Savings: approx. \$26,400

These two suggestions (total \$66,400) exceed the proposed cuts (total \$55,939) by \$10,461.

* These figures compiled with the help of Kevin Henson, Dean of Social Science/Creative Arts.

Submitted by (individual or group):

Chris Bobrowski, Mike Galisatus, Jane Jackson, Music Faculty
Faculty

10/30/09
Date

In consultation with (e.g., Dean for FTE/FTES/LOAD/Savings):

Kevin Henson
Dean

10/30/09
Date

October 15, 2009

To whom it may concern:

I've been conducting the Afro-Latin Percussion Ensemble for six consecutive semesters at CSM. It has been very successful and well received by the students and has grown into a delightful and rewarding experience for everyone involved. It is currently full to capacity, as we had to turn away half a dozen students at registration. The class has hit full stride, is making wonderful progress, and brings many unique elements to the curriculum and campus. The unique niche of Afro-Latin studies is grossly underserved, not only at CSM, but also locally, nationally and internationally, despite the fact that the Afro-Latin experience and community are major cultural contributors throughout the Americas. I cannot imagine what else could be expected from any class than to bring a large number of students to the campus as well as a unique field of study - there is not another class like it in the Bay Area. As I am sure you are aware, adjunct faculty is not entitled to healthcare or other benefits. I wish there was another way to deal with this economic "*crisis*" over virtual money created by certain criminals who manipulated our failing version of free-market capitalism and I hope the work we have built at CSM will not be discarded or undervalued. Thank you for your attention.

John Santos

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John Santos Biography

Four-time Grammy nominee, and US Artists Fontanals Fellow, JOHN SANTOS, is one of the foremost exponents of Afro-Latin music in the world today. He is known for his innovative use of traditional forms and instruments in combination with contemporary music, and has earned much respect and recognition as an educator, composer, and record and event producer. He has performed, recorded and studied with acknowledged masters of the Afro-Latin and Jazz idioms such as Cachao, Dizzy Gillespie, Tito Puente, Bebo Valdés, Lazaro Ros, Armando Peraza, Eddie Palmieri, Patato Valdés, Francisco Aguabella, Orestes Vilató, Rene López, Max Roach, Batacumbela, Steve Turre, John Faddis, Nestor Torres and Chocolate Armenteros. This experience has provided a solid foundation for Mr. Santos' current ground breaking work in bringing together styles, rhythms, concepts and artists from different generations. Born in San Francisco, California, November 1, 1955, he was raised in the Puerto Rican and Cape Verdean traditions of his family, surrounded by music. The fertile musical environment of the San Francisco Bay Area shaped his career in a unique way. His studies of Afro-Latin music have included several trips to New York, Puerto Rico, Cuba, Brazil and Colombia.

Mr. Santos is widely respected as one of the top writers, teachers and historians in the field and is a member of the Latin Jazz Advisory Committee of the Smithsonian Institution. He has conducted lectures, workshops and clinics in the Americas and Europe since 1973. He has contributed to the international magazines Percussive Notes, Modern Drummer, Modern Percussionist, and Latin Percussionist. The San Francisco Bay Area community in which he still lives and works has presented him with numerous awards and honors for artistic excellence and social dedication.

Mr. Santos is also a distinguished and creative multi-percussionist and recording artist. His diverse credits (in addition to those listed above) include: Bobby Hutcherson, Grupo Mezcla (Havana, Cuba), Lalo Schifrin, Irakere West, Santana, Yma Sumac, Linda Tillery, Cal Tjader, Danilo Perez, Ignacio Berroa, Omar Sosa, Jon Jang and Charlie

Hunter. He was the director of the Orquesta Tipica Cienfuegos (1976-1980) and the award-winning Orquesta Batachanga (1981-1985). Mr. Santos founded and directed the GRAMMY-nominated Machete Ensemble from 1985 to 2006, a world-class Latin Jazz band of international renown. They recorded and released nine CDs during that time, mostly on Mr. Santos' Machete Records label. His current performing group is an exciting Latin Jazz Sextet under his own name.

John is an endorsee of Latin Percussion instruments, Remo drumheads, Sabian cymbals, Engelhart Metal Percussion, and Fat Conga Cajones.

Dear Members of the Academic Senate,

Masterworks Chorale has been a class at the College of San Mateo for 46 years. The length and depth of this mutually beneficial relationship between the college and one of the Peninsula's major cultural institutions is unique. Masterworks presents 9 public performances each year where more than a thousand people see and hear the chorus, often with professional orchestra and soloists, and associate the very high quality of music making with CSM.

President Michael Claire has a letter to the public in our programs, and I would like to quote from that letter. "College of San Mateo is proud of Masterworks Chorale and is pleased to welcome you to its 46th season. Most people come to CSM to learn the skills and acquire the knowledge they need to develop new talents and interests, begin or enhance their career or prepare for transfer to a baccalaureate institution. The college also seeks to contribute to the intellectual and cultural life of our community, a goal we achieve, in part, through our enduring association with Masterworks."

The value of the music program at CSM and its outstanding position on the Peninsula has already been outlined in the Music Department's official response. Masterworks offers CSU transfer credit as a performance ensemble. While there are a number of options for those who play an instrument, the chorale is the only option for those who sing. Vocal emphasis is a key part of every music program. Enrollment is split roughly 50/50 between vocal and instrumental ensembles in most music university major programs. Nearly every decent high school offers band and choir. Will CSM fail to offer even one vocal ensemble?

Masterworks has collaborated with other community college choirs and worked with High School groups offering them repeated opportunities to perform with an advanced choir in advanced repertoire and, in so doing, encouraging students to look to the music program at CSM. We have reached out to countless community organizations and always represent CSM and bring the communities' awareness to the value of the college. In addition, Masterworks has sung for the CSM Commencement ceremonies every year for many years.

While Masterworks has a large number of 'life-long learners' (which is one of the reasons the chorale is so good), more than 25% are new students this semester. It is a vital, growing ensemble, that offers the College of San Mateo not only its only transfer credit in vocal performance, but also contributes significantly to the college's position in the Peninsula's cultural life.

We have looked at the possibility of the recommended move to Community Education and find it cost-prohibitive for students. It would mean a more than 400% increase in the cost of tuition. And, of course, it would no longer be a transferable credit.

What would CSM save by moving out of regular curriculum? There is the generous invoice the college has provided to the chorale, and we realize that it is no longer feasible for the college to continue this long-standing support. Beyond that, there is only the \$8,400 in salary, a very modest sum for all that Masterworks Chorale provides the college as a class. As Michael Claire wrote, "Masterworks Chorale is one of the Bay Area's richest cultural assets... an internationally acclaimed ensemble."

Sincerely,

Dr. Bryan Baker

The Peninsula Symphony has become a class at CSM in the last 4 years, and I have been added to the Music Faculty in addition to my title of Music Director of the Symphony. All of our members (and some regular CSM students who participate) become CSM students. The Symphony performs all over the Peninsula (including concerts at CSM), with world-class soloists, with an audience of 10,000 or more annually. This collaboration between CSM and the Peninsula Symphony brings professional quality music to the CSM campus, provides at least one free concert each year to CSM (in the CSM Theater), and serves the entire CSM community with outstanding concerts, extensive educational and community outreach, and opportunities to perform at a professional level for many Peninsula residents. We have just begun to explore the great promise of this collaboration, so it's particularly unfortunate to end this highly successful program now.

It is apparent that moving Music 665–Peninsula Symphony to Community Education is not at all practical. The costs would be prohibitive, and, most significantly, Lily Lau made it clear that Community Education classes are not assured the availability of the room assigned (CSM Theater in this case). That is a condition that would make it impossible for us to function. So, **the recommendation for reduction in this case would mean elimination of the Peninsula Symphony from the CSM campus, and endanger the existence of this 61-year old musical institution.** You must not allow this to happen.

Mitchell Sardou Klein

Mitchell Sardou Klein
CSM Music Department Faculty

Music Director and Conductor, Peninsula Symphony

Mitchell Sardou Klein enters his 25th Season as the Music Director and Conductor of the Peninsula Symphony and his 13th as Music Director of the Peninsula Youth Orchestra. He is a member of the College of San Mateo faculty. He regularly guest conducts orchestras in California, throughout the United States and in Europe. This season he will have his debuts with the Szczecin Philharmonic Orchestra in Poland and the Livermore-Amador Philharmonic in California.

In recent appearances as a guest conductor in California, he has conducted the Santa Rosa Symphony, the Inland Empire/Riverside Philharmonic, Ballet San Jose, and the California Riverside Ballet. Other recent concerts have included his return to Europe to guest conduct the New Polish Philharmonic and the Suddettic Philharmonic, concert tours of France, Spain, Italy, Austria, Czech Republic, Hungary, Belgium, Holland, Japan, Australia and New Zealand with PYO, numerous return engagements to the San Jose Symphony, and his return to the podium of the Santa Cruz Symphony. Prior guest conducting appearances have included the Seattle Symphony, Richmond Symphony, Eastern Philharmonic, Flagstaff Festival Symphony, Amarillo Symphony, Lexington Philharmonic, South Bend Symphony, and many others. Maestro Klein also has extensive experience in conducting ballet orchestras, including the Kansas City, Lone Star, Oakland, and Westport Ballets, as well as the Theater Ballet of San Francisco and les Ballets Trockadero de Monte Carlo.

Maestro Klein led over a hundred concerts as Associate Conductor of the Kansas City Philharmonic (where he was also Principal Pops Conductor and Principal Conductor of Starlight Theater, the Philharmonic's summer home), and also served as Music Director of the Santa Cruz Symphony.

Maestro Klein is a winner of many prestigious awards, including the 2008 Diamond Award for Best Individual Artist, the Silver Lei Award from the 2009 Honolulu Film Festival (for the World Premiere of Giancarlo Aquilanti's *La Povera*), the 2000 ASCAP Award for Programming of American Music on Foreign Tour, the 2001 Jullie Billiard Award from the College of Notre Dame for Outstanding Community Service, a 1996 award for the year's best television performance program in the Western States (for the one-hour PBS program about him and the Peninsula Symphony) as well as the 1993 Bravo Award for his contribution to the Bay Area's cultural life.

Mr. Klein was born in New York City, into a musical family that included members of the Claremont and Budapest String Quartets. He began cello studies at age four with his father, Irving Klein, founder of the Claremont Quartet. His mother, Elaine Hartong Klein, danced with the Metropolitan Opera Ballet.

Since 1984, he has been Director of the Irving M. Klein International String Competition. Held in San Francisco each June, the Competition has become one of the most prominent in the world, featuring prizes totaling \$25,000, attracting applicants from more than twenty nations annually, and launching numerous major international concert careers.

Cited for his "keen judgment, tight orchestral discipline, feeling for tempo, and unerring control," Maestro Klein has conducted many significant world, American and West Coast premieres, including works by Bohuslav Martinu, Meyer Kupferman, Joan Tower, Hans Kox, George Barati, Benjamin Lees, Giancarlo Aquilanti, Melissa Hui, Rodion Shchedrin, Brian Holmes, Ron Miller, Alvin Brehm, and Margaret Garwood. He has appeared frequently on national and international broadcasts, including National Public Radio, the Voice of America, the WFMT Fine Arts Network, PBS Television, and KQED television. He lives in Oakland, California with his wife, violist Patricia Whaley, and daughter Elizabeth, age 20.

To Whom it may concern,

My name is Jim Munzenrider; I am the founder and Director of the CSM Steel Drum Band. While we are relatively new to CSM; we've been part of the Music program for 3.5 years; prior to that we were at Chabot College in Hayward for 16 years. Throughout our history we have recorded 4 CD's and performed in public for a variety of function on and off campus. For the past 11 years we have been the entertainment at the starting line of AIDSWALK San Francisco; in addition we have performed at several playoff and one World Series Game for the San Francisco Giants. At CSM the band has performed two concerts a year featuring the top steel drum players and composers from Trinidad in addition to local Grammy Award winning vocalist of Santana- Tony Lindsay. In fact we will be presenting our winter concert on Sunday December 6th in the CSM Theater. Our guest artist is Ray Holman, one of the finest composers from Trinidad. In addition we will have a guest appearance by Tony Lindsay once again.

Steel drum band gives an opportunity for non- musicians to have the positive musical experience of playing in a large ensemble. While the steel drum is very accessible to novice musicians, it can also be played with a very high level of ability which is reflected by the players I have in my band at CSM. Many of these musicians learned from scratch and now are very competent players sharing the stage with the top performers in the art form.

Steel drum bands are quite popular in the bay area schools. In San Mateo County alone we have bands at The Menlo School, the Nueva School and at North Shoreview Montessori in San Mateo. I often bring these bands to CSM to share the stage with the college group.

Statewide we have University bands at UCLA, CSU Long Beach, CSU Humbolt and USC. These ensembles are quite popular in enrollment and in the community.

The CSM Steel Drum Band is recognized throughout the nation and the bay area as a premier steel band and I would hope that you would allow us to continue as a class at the college to give students an additional option to the fabulous groups that make up the CSM Music Ensembles.

Sincerely,

Jim Munzenrider, Director.

To Whom It May Concern:

My name is Roger Marcelo and I received my AA Degree in Electronic Music at the College of San Mateo in Spring 2008. I transferred to the California Institute of the Arts in Fall 2008 and will be receiving my BFA in Music Technology in Spring 2010. During my time at the College of San Mateo I was fortunate to take Afro Latin Percussion with John Santos. Although I was a beginner, I learned a great deal by attending his classes. The techniques he taught with syncopation and rhythm are extremely useful to the music I compose today. I am currently taking Rhythm Skills, a requirement to graduate, and without taking John's classes I would be lost.

In addition to studying Afro Latin Percussion, I learned about the culture and how it intertwined with the music itself. I had a better understanding of the Afro Latin Cultures by studying the roots of the music.

Seeing this class grow and continue at the College of San Mateo would help future music and non-music majors. The teaching that John Santos brings to the classroom can be compared to a Music Institute, Conservatory, and any University.

Best regards,

Roger Marcelo