Star Trek Scripts
The Pacifica Quartet
Hobson at Carnegie Hall
Experiences in Iran
Giving:
Paul and Virginia Uhlenhop
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Diabelli Double-dactyls
www.music.uiuc.edu

Keith Wilson
Interwoven Threads of Harding's Legacy
Greetings and best wishes for the new year! The School of Music is rapidly advancing its mission as a leading institution with imaginative leadership, superb scholarship, creative research, and fine student achievement. The array of inspirational and challenging programs this year are dazzling in their breadth and scope. With support from the College of Fine and Applied Arts and the Office of the Provost, we are pleased to welcome one of the finest, world-class chamber groups to our faculty—the Pacifica String Quartet. This dynamic quartet will be active in our studios teaching a significant number of our students, performing on campus at the Krannert Center for the Performing Arts, and sustaining a rigorous international schedule of performances. Our own faculty Illinois Brass Quintet has been active regionally, working hard at re-establishing our relationships with significant music programs throughout the state. Jazz studies have seen a resurgence of interest and faculty programming both within the campus and out in the community. Faculty are hosting major symposia with a special one on campus this spring dedicated to the art of improvisation—within its historical and performative contexts. Sinfonia da Camera celebrates its twentieth year in residence with a superb concert schedule featuring our finest faculty, advanced students, and guests.

These are challenging times for the state and for the University at large. But the relentless drive of talented musicians and scholars propels us into the future, sometimes with trepidation, but always with the profound joy of simply making music. If you haven’t visited us in a while, drop by to see what we are up to. Stay tuned to even more exciting news as we report later in the year on our newest experimentations in arts and technology, as well as on a ground-breaking project in co-commissioning new work in collaboration with the theatre and dance departments.

If you are serious about good music—from new work, to orchestras, bands, choral performances, opera, and ethnic studies, come visit our programs that make Smith Memorial Hall, the Music Building, and the stages of Krannert Center for the Performing Arts come alive.

Kathleen F Conlin
Dean, College of Fine and Applied Arts
From the Director

“City boy goes country...defining moments”

No, I haven’t traded in my symphonic, chamber, jazz, and rock CD collection for Shania Twain, Tim McGraw, or Conway Twitty, but I did experience a defining moment this past summer. In June, my wife, Jean, and I were driving back to Champaign from St. Louis. While traveling on Interstate 55 and gazing out the window, and, with the utmost sincerity, I exclaimed to Jean, “Geez, look how high the corn has gotten in the last couple of weeks!” I caught myself and realized at that moment that this city boy had gone country.

I’ve finished my first year and am back for a second, “rare’n” to go. I learned several things in my first year of Midwest living at the UI. I learned that the greatest change of elevation for 100 miles is the Amtrak underpass at University Avenue and South Neil Street. I learned that there is actually a compelling reason why WILL Radio broadcasts soil temperatures every hour on the hour. And I learned that I am blessed with an experienced and hard working faculty, a staff that just won’t quit, and a fabulously talented student body and alumni base that would make any director proud.

Despite the budget cuts and trying financial times, we have some significant news to share with you in this issue of sonorities that will affect the School of Music for many years to come. We welcome the Pacifica Quartet to our full-time faculty. The members of the Quartet will perform a series of concerts at the Krannert Center for the Performing Arts; will have significant teaching loads, both as studio instructors and chamber music coaches; and will carry the flag for the University of Illinois and the School of Music as they concertize throughout the world. We also welcome to the faculty Jonathan Keeble (flute) of the Prairie Winds and Rob Botti (oboe) of the New York Philharmonic. Other initiatives in the works include a full-fledged jazz program, complete with undergraduate and graduate degrees, and a chamber music institute that we hope will draw the best and brightest pre-formed groups to incubate here in Champaign-Urbana, learning musicianship from our faculty and the business of flourishing as a professional ensemble from the staff of the Krannert Center...more to come later about these exciting programs.

Through the generosity of an anonymous donor, Smith Memorial Hall has had some upgrades. The next time you attend a performance in the Memorial Room, you will notice the comfortable, new chairs. And for the first time in many years, the audience in the Recital Hall will be able to see the performers, the performers will be able to see their music, and the organ will not appear as a black hole straight out of a Carl Sagan novel—for the hall has been outfitted with a new lighting system.

My summer reading this year included Stephen Jay Gould’s last collection of baseball essays, entitled Triumph and Tragedy in Mudville. In this collection he retells the historic World Series game of October 8, 1956, between the Yankees and Dodgers. Twenty-six Dodgers up, twenty-six bums down. The catalyst of this perfection was, of course, Don Larsen. Pinch hitting for Sal Maglie was Dale Mitchell, the twenty-seventh batter. Larsen took the count to one ball and two strikes...then delivered a pitch a little high and a little outside that Mitchell let go by. Babe Pinelli, umpiring his very last game in the major leagues before retiring, immediately called strike three, completing what many felt was impossible—the first and only perfect game in major league World Series history. Yogi Berra ran and jumped into Larsen’s outstretched arms while Mitchell, still standing at the plate, groused at Pinelli, “Outside by a foot!” Pinelli shot back, “A man can’t take a pitch so close with so much on the line.” UI alums have been, are, and will continue to be out in the forefront. Continue that tradition, swing away, don’t let anything close get by you, and keep us apprised of your count!

Karl Kramer
Director, School of Music
Markers Honor School of Music Faculty

As part of an effort to honor significant events and great achievements of faculty at the University of Illinois, the University has established a series of markers on the Urbana-Champaign campus. Two of the markers are erected outside the Music Building and recognize the accomplishments of Professors Paul Rolland and Lejaren Hiller.

Paul Rolland (1911-1978), professor of violin from 1945 to 1978, revolutionized string teaching in the United States. He was a founding member of the American String Teachers Association (ASTA) and received many honors, including: Outstanding Teacher of the Year Award (UI, 1976); Bronze Medal and Honorary Membership, Ysaye Foundation (Bruxelles, 1975); and grants from the U.S. Department of State (1961) and USA Office of Education (1965, 1966-1970). He was director of the University of Illinois String Research Project (1966-1970). Rolland presented hundreds of workshops and clinics around the world and contributed to countless articles. Among his most notable publications are Basic Principles of Violin Playing and Teaching of Action in String Playing. "Paul Rolland used the most picturesque language. He had a clear way of expressing his ideas to students and analyzing violin performance. The materials he developed are simply the best. His expectations for his students were high, but he took great pride in helping students achieve their best potential. Without a doubt, of all the teachers in any field, Paul Rolland ranks at the top of the list," said Susan S. Starrett (B.S.’62, in music education), music teacher, violinist, and conductor.

Lejaren Hiller (1924-1994), professor of composition-theory from 1958 to 1968, is credited (along with Leonard M. Isaacson) for creating the first substantial and original musical composition produced with a computer. Hiller is also the founder of the Experimental Music Studio on the UI Campus, the first such studio in the Western Hemisphere. Almost all aspects of music making and distribution today depend to some extent on the use of computers. Hiller’s work not only paved the way for such uses but also pointed out new ways of thinking about music and its connection with science. According to Brad Decker, visiting lecturer and D.M.A. degree candidate, “Lejaren Hiller’s influence on the composition division and the Experimental Music Studios is felt in many ways. As a scientist, Hiller brought to music composition a sense of experimentalism and intellectual intrigue that is still seen today in the works of both faculty and students. His revolutionary idea of using computers to assist in the construction and rendering of music, both in structure, as in algorithmic composition, and in sound, by using computers for tone generation, remains a valuable part of the study of composition to this day.”

Campus News
Greetings from the advisory board of the School of Music! Whether you attended the School of Music or enjoy performances staged by the School of Music and its ensembles, we all have something in common—a connection to one of the most renowned music schools in the country.

In 1985, I began my studies in music education with an emphasis in percussion and instrumental music. All through my undergraduate years I worked for the School of Music, Krannert Center for the Performing Arts, and the UIUC Board of Trustees in a variety of positions. My support of the University of Illinois, and most importantly the School of Music, has never waned. My UIUC degree led me to two fabulous positions in outstanding school districts in Illinois—Mannheim, District 83, and Northbrook, District 28. After five years in the band room, I moved into the Principal’s Office/Director of Fine Arts in Lake Forest School District 67.

Why do I share all of this? In every single district in which I have worked, UI School of Music alums have been actively leading excellent music programs. The School of Music graduates have been prominent in sharing their rich background in the arts with young students. Each one of the districts I mentioned has had at least two School of Music alums in the ranks.

This is just one small example of how intertwined the School of Music is within the educational community. The examples could go on and on, showing the successes of distinguished School of Music graduates in all fields of study—performance, musicology, education, research, and composition. Just read the articles describing the exceptional accomplishments of our graduates.

The advisory board of the School of Music was organized in 1999 to preserve and strengthen the mission of the School of Music through leadership, advocacy, and resource development. We work very closely with Dr. Karl Kramer, director of the School of Music; Sarah Green, assistant director of development; and Janet Manning, coordinator, alumni relations and development. Over the next two years and beyond, our hope is to reunite those who have lost touch with former friends and acquaintances, as well as reunite alumni and friends of the School with the incredibly rich resources that the UI has to offer.

Membership on the advisory board includes: Phyllis Cline, Ruth Cortright, Frances Crawford, Mark Duker, Ralph Fisher, John Frauenhoffer, John Heath, Linda Linke, Jana Mason, Laura Mensik, Armine Mortimer, Howard Osborn, Joyce Rend, Willie Summerville, David Thies, Joy Thornton-Walter, and Marian Wyatt. My incredible vice-president is Joy Thornton-Walter. Each member has a personal mission to reach out to members of our School family and friends. If you are an active member of the School of Music or Friend of the School, thank you for your continued support. If you are seeking to become reunited with the School of Music, welcome home.

Please feel free to contact any of the board members through Janet Manning at jmanning@uiuc.edu or at 217-333-6452. Have a great year!

Kyle A. Schumacher (B.S. ‘90)
President, Advisory Board
International Exchange Programs: All Aboard for International Studies!
Edward Rath, associate director

There continues to be an increasing interest on the part of music majors to study abroad. As well, many students from other countries contact my office, inquiring about the possibilities for their studying music on the Urbana-Champaign campus. UIUC has focused on international educational opportunities, recently naming Earl Kellogg as associate provost for international affairs and dedicating an entire building to International Programs of Study. The College of Fine and Applied Arts constructed an International Arts Minor a few years back and initiated a foundation course, taught by faculty from various units of the College.

So, this positive mood concerning study abroad and international aspects of university studies prompted me to investigate this past summer what possibilities might exist for organized exchange programs between the School of Music and some select colleges and universities abroad. With the support of a research grant and funding from International Programs of Study and the School of Music, I developed an itinerary that was both international and focused on international educational institutions of Study and the School of Music, I grant and funding from International Programs of Study and the School of Music. With the support of a research grant and funding from International Programs of Study, I developed an itinerary that was both international and focused on international educational institutions.

A short trip across the English Channel and I was visiting with the admissions director at the Amsterdam Conservatory, just down the street from the famous Concertgebouw. An overnight train trip to Prague and its conservatory was followed a few days later by a conference with the vice-director of the Vienna University for Music and the Dramatic Arts. The time in Vienna allowed for a meeting with Bruce Murray, coordinator of the Austria-Illinois Exchange Program, with whom I had been discussing possibilities for expanded involvement by music students in this excellent program, now in its fourth decade! The last day of my European odyssey was spent visiting the Kodály and Liszt museums in Budapest. But even more moving was a visit with the rector and vice-rector at the Franz Liszt Academy, where I was able to see not only one of the most beautiful recital halls in Europe, but to visit the classroom of Leo Weiner, with whom my piano teacher, György Sebök, and other musical luminaries such as Georg Solti, Janos Stark, Laszlo Varga, and our own Paul and Clara Roland, among many others, had studied during their younger years.

I came away from this trip, which was about as perfect as anyone could have hoped for, with a very wonderful impression of what exists on the international scene in the study of music. Four things emerged as central to this impression. First, the people at every school I visited were well-acquainted with the University of Illinois School of Music, its heritage, and the quality musical education it has provided for more than a century. Second, to a person, everyone spoke to how now was the perfect time to develop some formalized exchange programs. Third, there was a unanimous feeling that exchanges should be pursued. Finally, I was encouraged by this trip to look into how we can get our students and faculty to start thinking early on about how they might participate in international exchanges.

It became obvious to me that some courses we offer are not offered in the European schools I visited, but the same was true of some courses offered overseas. Music business, music industry, music and society, sound recording technology, and even some non-clinical music therapy courses are those in which our students have expressed great interest for years. With proper planning to make sure prerequisites would be met, our students could have ready access to such offerings. And, again, with appropriate planning, auditions for private lessons in performance and composition would allow both student and teacher to know well in advance about the possibilities of studio music instruction.

Certainly, there are hurdles to jump when studying abroad. While there is no language problem for students exchanging between American and British universities, the Dutch, Czech, and Hungarian languages, and maybe even German, would seem to be problematic, until I realized that there are some classes taught in English at those conservatories, and crash courses in those languages are offered for English-speaking students prior to the start of the fall term. Then there is the question of finances; the way things appeared to me, with a true exchange of students over a period of, say, five years, the tuition and fees would probably even out. And, for
students participating in the BEP and Austro-Illinois Exchange, there is already a mechanism in place to deal with finances.

What about progress toward a degree? It really is important that students do not lose a semester or more by taking courses that do not count toward a degree (at a fairly hefty cost). Again, with appropriate planning, probably the junior year being the best, course sequences could be arranged to accommodate a student's academic needs. Our faculty has already shown great flexibility with regard to recital and course requirements being satisfied abroad, as long as a recording or suitable written evidence (such as syllabi and exams) are available upon the student's return. And where better to study Shakespeare than England to satisfy a literature requirement, or for music educators to study the Kodály method in Hungary, which is used almost throughout the entire country...the list could go on.

Faculty exchanges were also of interest to my counterparts in Europe, and I am looking forward with great excitement to the possibilities in this area. Our faculty would find very eager students and audiences, and guest faculty on our campus would expand upon a tradition of bringing in some of the world’s finest performers and scholars, only now it would be a week or two of residence rather than a few days.

Of course, the opportunity to travel during breaks or following the spring semester is an added benefit for our students. Learning about another culture by living it rather than just visiting would expand a student’s perspective at the same time as preparing him or her.

So, for next year, I have my sights on Spain, France, Italy, Germany, and Poland, and maybe the year after, Australia??? Quién sabe. For now, the excitement of the trip still provides much enthusiasm for this new way in which we can provide a more complete educational experience for our undergraduates. As we develop the exchange program in music, we will keep things current on our website, so please refer to www.music.uiuc.edu to find the latest news.

Bon voyage!

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**School of Music Admission Activities—A Tour de Force**

Joyce Rend, assistant director enrollment management and student services

Jet-setting, nights spent in hotels (and unfortunately sometimes airports), and greasy room service is the lifestyle for an admissions director throughout the summer, during the entire month of October, and much of the winter. I know that this must sound like a glamorous and exciting life. For the most part, it is. I have met some of the nation’s most talented music students during these trips. In many cases, these initial contacts during the fall lead to students auditioning and selecting the University of Illinois, after receiving admission offers from other leading music schools. The determining factors: the faculty, facilities, and unlimited performance and academic opportunities offered at the UI.

The School of Music continued its efforts this past summer and fall to raise the national presence and awareness level among leading high schools by participating in a myriad of admissions activities. We attended summer festivals throughout the U.S. and planned for three national audition dates in New York, Los Angeles, and Interlochen, along with seven on-campus dates slated later this winter.

In addition to our summer activities, representatives from the School of Music attended the NACAC Performing and Visual Arts fairs held in Los Angeles, San Francisco, Seattle, Portland, Interlochen Arts Academy, Chicago, Minneapolis, Philadelphia, New York, Boston, Washington (D.C.), Atlanta, Miami, Houston, and Dallas. Once again the School was able to develop relationships with some of the most sought-after musicians on a national level.

Should you have students or colleagues who are interested in applying to the University of Illinois School of Music, please refer them to our website: www.music.uiuc.edu. The new website has admission guides for prospective students, as well as information regarding our admission activities, auditions, application deadlines, and scholarship information. As the University moves into a paperless environment, the website becomes an invaluable resource for prospective students.

I would be happy to discuss our recruiting activities or schedule appointments with prospective students. If you would like to contact me, please do so by e-mail at musadm@music.uiuc.edu or phone at 217/244-7899. I wish you all the best for a successful and productive year.

One of the many recruiting projects the School took on in the past year was the development of a 24-page full-color view book.
Keith Wilson and A.A. Harding seem to have uncanny similarities in their life histories—not surprising when you consider that one emulated the other. Sharp as a tack and his wit very much intact, 86-year-old Wilson is a living link to Harding, his mentor. Still actively coaching wind chamber music at Yale University after more than 40 years of full-time teaching and administrative work there, Wilson has himself been a mentor to many fine younger musicians, including past and present SOM directors Austin McDowell and Karl Kramer. Like Harding, who was a cornetist and legendary band director, clarinetist Wilson became an outstanding band director. One of his finest students, Richard Stoltzman, said, “It was through Mr. Wilson that I discovered the greatest mission of a musician, to communicate music with peers to the audience. He gave me that wisdom and that love.” One suspects that Wilson developed that desire—and power—to communicate many years ago from Professor A.A. Harding.

It was no wonder that Keith Wilson had heard about “the great University of Illinois Band” as he grew up in Fort Collins, Colorado. He enrolled at the UI in 1934, the year Mark H. Hindsley became assistant director of bands. “I went to Illinois because of Mr. Harding and the famous University of Illinois band,” says Wilson. “Everyone I knew always called him Mr. Harding. Only the really old guys in the American Bandmasters Association called him ‘Aus,’ but he was always referred to as Mr. Harding or A.A. Harding. As a student one not only respected but almost feared him because he could be very direct in rehearsals. He would be difficult if someone played out of tune or wrong rhythms. He knew how to rehearse and treated us like a professional group. I don’t know of any formal training he had in conducting, but he was a natural musician and great, great man; his students all admired him.”

Meanwhile, when Wilson was a university undergraduate, UI Professor Emeritus Austin McDowell was growing up in Urbana and studying clarinet in high school with both Clarence Sawhill (who divided his time between Urbana High School and the University’s band program, where he was an assistant director) and Keith Wilson. Attending UI as an undergraduate, he became first chair clarinet in Harding’s band and graduated in 1942. McDowell says, “These men sent me on my career, so to speak. Keith Wilson was a good player and demonstrated it, and as a clarinet teacher he seemed to say just the right things and get you going with the right instrument and kinds of reeds—and [created] an atmosphere of enjoying good music.”

“During the winter,” Wilson reminisces, “the big concert was in the University Auditorium. We played a series of spring twilight concerts at 7:00 p.m., as well as occasional short tours. And we did broadcasts from the band building over WILL every week. Band directors from all over the country came to the big band clinics every year. Publishers would supply new music, and we would have reading sessions.”

Explaining how Harding came to transcribe some 147 works for band, Wilson recalls “He felt that there was so little good literature written for band at that time, just marches and the occasional folk song or suite by Holst or Vaughan Williams. He wanted to play great music, which he thought would build a much larger audience for classical music. As he put it, a lot of people who were afraid to go into the symphony hall would go to a band concert. I learned all the Strauss tone poems playing in that band.” McDowell confirms Wilson’s impressions: “Harding was just a brilliant man for his time, a first-rate musician. We played his transcriptions and only later, when I got to play more orchestral music and operas, did I realize that we had played a lot of that music in the UI Band. Harding was very serious and a little bit detached, but greatly admired. He was a private man, immersed in band work, and he would be in his office until the wee hours of the morning working away on his transcriptions.”

Harding “knew all the instruments very, very well,” according to Wilson. “Sousa was Harding’s model, his hero. So we played marches in Sousa style. Sousa had a particular way of making or not making repeats, and he never played a strain twice with the same instrumentation. Harding would say, ‘Play the intro, then the first strain everybody’s in, and on the repeat the brass will drop out. The first time through the Trio the brass will not play and the clarinets will play an octave lower, and the last time everybody will play.’ Though it was sort of a formula, it would differ for various pieces. Also Harding, like Sousa, took marches faster than most conductors then. And there were accents. He insisted the bass drummer...
Cover Story

just follow him and not read the music; then he would give him all sorts of special little subtle accents, wherever he thought the music needed that added emphasis. The marches were really very interesting.”

Asked about Harding’s appearance, Wilson remembers him as about five foot, six or seven inches “and slightly on the pudgy side—but not fat by any means.” He also was well organized, a trait that Wilson came to appreciate. “I learned from him all the time, for instance, how to run a library and an equipment department. I was the head librarian at the National Music Camp at Interlochen in 1936-37, using his system of checking out and filing music for performing groups, which was different from an academic library’s system. Harding did not make formal lesson plans as music educators do now. He taught classes in conducting and so forth, but it was watching what he did and being a part of it that taught me. He played it by ear. He himself used to say, ‘For a good education go where the action is, and keep your eyes and ears open.’”

Wilson learned well, and his own natural gifts quickly carried him far in his own career. He graduated with a B.S. degree in music education in 1938 and a B.M. degree in 1939, and took a position as solo clarinetist in the Denver Municipal Band. Then he received a telegram from Harding, offering him a half-time job as UI woodwind instructor. “When I reported, the director of the School of Music, Frederic Stiven, called me in and said they needed someone to teach part-time piano to minors or a couple of sections of counterpoint.

As Harding’s band increased in size and renown, he instituted an annual statewide band competition and Illinois Band clinic. In 1929 he became a charter member of the American Bandmasters Association, and in 1930 invited his friend John Philip Sousa (1854-1932) to the campus and to his home. (In an odd twist, after Harding’s death, his daughter called Aus McDowell and asked whether he and his wife would be interested in purchasing her father’s house. They bought it—and can say that Sousa slept in their home.) Sousa conducted the massed university bands on March 20, 1930, and dubbed the UI Concert Band “the world’s greatest college band.”

Photos courtesy of UIUC Sousa Archives for Band Research.
“[Harding] taught classes in conducting and so forth, but it was watching what he did and being a part of it that taught me. He played it by ear. He himself used to say, ‘For a good education go where the action is, and keep your eyes and ears open.’”

Well, I wasn’t ready to teach any of those and refused to even consider piano. But he convinced me to take home a textbook written by my former professor Hubert Kessler. And it was funny, but after four years, that book looked easier to me than it had when I was a freshman, so I finally agreed.” On four-fifths time until he finished his B.M. degree, he became a full-time instructor after one year and still managed to earn an M.M. degree three years later. Drafted in May, 1943, he served for two and a half years in the Army Air Force Band down in Fort Worth, Texas, where Mark H. Hindsley also had been commissioned in 1942.

In Fall, 1945, Wilson returned to Illinois and resumed conducting a section of the Second Regimental Band. “ROTC was big at the school, and the Regimental Band was on campus. 

Every male student had to take two years of ROTC because it was a land-grant college, but if you were in the band, that gave you military credit. There was the Concert Band and the First Regimental Band, and there were also two smaller bands of about 50 each, sections of the Second Regimental Band.” Austin McDowell also served in W.W. II, as a dive pilot flying off an aircraft carrier, and he, too, returned to UUI to finish his master’s degree and work as an assistant band director, rehearsing the woodwind players.

Wilson was grateful that the University had helped get him out of military service early, without his having to go to Japan for the occupation. On the other hand, he felt his salary was too low and he itched to play clarinet more, so he was uncertain whether an academic career was the way to go. “The dean told me that the only way he could give me more money was if I had an offer from someplace else. That summer of 1946 I had plans to go to Tanglewood, do something at Juilliard, and play professionally in a chamber orchestra in New Jersey. Then every one of the opportunities fell through.” That left Wilson teaching in Urbana over the summer, when another former UI student returned to the campus, one of those coincidences that can turn around a person’s biography. Wilson explains, “A legendary clarinet player, the late Russell Howland, was teaching at the University of Michigan but, having started his master’s degree at Illinois, was back that summer, and we were living in the same Urbana apartment complex. One day Russ came over with a letter from Bruce Simonds, dean of the Yale School of Music, saying that [composer and oboist] Alvin Etler had recommended him to be the director of the Yale Band and teach winds. Etler had grown up in Urbana and been a freshman at UI when Russ was Harding’s favorite pupil in 1932 or so. Russ, though, had promised to teach one more year at Michigan, and Simonds asked him to recommend somebody else. So Russ asked me, ‘Would you be interested?’

“I didn’t have much respect for Ivy League bands in those days (and some people in the Midwest still don’t), but I said, “Sure,” thinking that with an offer I could get more money at Illinois.” Wilson wrote to Dean Simonds saying, “Yes” but listing “a bunch of ‘ifs,’ ” such as his conducting not only a football band but also a concert band and Yale’s matching his new assistant professor rank. After these assurances he and his wife drove to New Haven on August 26. Wilson chuckles at the memory: “I didn’t know that Hindemith was at Yale or much else about the school.” Fortunately, the interviewing committee included Yale’s organist, who, Wilson later learned, had been a saxophonist in the Northwestern University marching band. After exchanging pleasantries, the organist asked, “How’s Mr. Harding?”

Wilson explains that part of what made Harding larger than life was the vast network of people who knew and admired him. He credits his mentor with opening all sorts of doors for him. “Harding’s name was just a key to any place or school that had a band, and from all his transcriptions, publishers, too, knew him. He went to New York every year and came back with scores to arrange. Once he...
came back with Piston's *Incredible Flutist* and stayed up through a few nights transcribing it for band. We played it at the UI before the Boston Symphony premiere!" Wilson appreciates that the friendly organ professor at the interview "tried to explain the differences between the Ivy League and Big 10. My wife, Rachel, and I didn’t think it would work out, because the band situation looked hopeless. At Illinois, everybody got ROTC credit for playing in the band, as well as tuition credits for the third and fourth years of Concert Band. Credit at Yale? Scholarship for band in the Ivy Leagues? They don’t even give football scholarships. So I didn’t know how one would get a good undergraduate activities band going. In the Ivy League the idea was to be funny, clever. We didn’t spend hours drilling. The biggest problem I had was the Harvard game and which students wrote the cleverest script. I was glad when a senior faculty member commented to me a few years later, 'Keith, I think you’ve got it just right.' The boys obviously are enjoying themselves. They sound very good and look good enough that we are not embarrassed—but not so good we could suspect you of spending too much time on this sort of thing.”

Yale had some definite pluses: composers Paul Hindemith and Quincy Porter were at Yale, and the school was halfway between New York and Boston, offering a clarinetist good playing opportunities. Just before school was to open Wilson got a telegram with Yale’s final offer: "It began, ‘After vexing delays, I can offer you…’ We thought it over, and I talked with Mr. Harding,” he says, recalling that his mentor was in his favorite vacation spot in Traverse City, Michigan. ‘He said, ‘Well, Keith, if you go off, I’ll feel like I’ve lost my right arm, but I’d be proud to have one of my boys be in the Ivy League.’ One of the sticking points had been that Yale usually gave only a one-year appointment, but they offered a two-year contract and $4,000. I was getting $3,000 at Illinois. So I went to see the dean at the Fine and Applied Arts School, and he said, ‘Keith, we can raise you to $3,600, but I think you’d be a fool if you don’t take that job. We’d be proud to have you there.'”

Soon afterward Frederic Stiven, Clarence Sawhill, and Keith Wilson were in the director’s office, conferring over Wilson’s leaving. Austin McDowell happened to walk in just then, and, as he recalls, “They asked me if I’d like to take Keith Wilson’s job as he was leaving for Yale University. That’s how things worked in those days. We didn’t have months-long search committees. I’m glad I stayed here rather than taking the offer I had to go to Florida. It’s been kind of a magical thing to have such good people to work with. If your life has been more or less successful and you see that two or three people whom you got to work with by chance were pretty much responsible,” he adds, “you feel very grateful.”

Keith Wilson concludes, “So that’s how I came to leave Illinois. And when I got to Yale, I ran the band as closely as I could to the way Harding did. I tried to make it a small Illinois band, and had a concert band that I became very, very proud of. We made an extended concert tour in Europe by 1959.” UI Professor Emeritus Lawrence Gushee reminisces about his former teacher and band director at Yale: “What a scene it was. Rehearsals were sometimes chaotic, but Keith was able to get the band together. He had a sense of humor and a pixie grin, the corners of his mouth turned up. We wore blazers at least and no funny hats, and the Concert Band played good repertory because Keith’s taste was very good.”

Wilson went on to become president of the College Band Directors National Association from 1962 to 1964, director of the Yale Summer School of Music in Norfolk, CT, for 22 years, and associate dean of the Yale School of Music. As president he oversaw the first CBDNA convention, held on a college campus (rather than in a Midwest hotel), and the association’s first commission of a band composition, from no less a composer than Aaron Copland. That commission resulted in “Emblems,” premiered by the USC Band at the 1964 convention in Tempe, Arizona, and later recorded by it in Copland’s revised version. The composer himself conducted the Yale Band in the piece, and Wilson led it many times subsequently. Keith Wilson is also highly regarded for the band transcription he made, at Paul Hindemith’s request, of the *Symphonic Metamorphosis*—working in yet one more sphere like his mentor A.A. Harding.
Starker and Parisot at UI CelloFest
Anne Mischakoff Heiles

UI Professor Laurien Laufman, along with some six dozen other cellists, payed a unique tribute to two of her former teachers, both of them internationally renowned artists. Janos Starker, with whom she studied at Indiana University, and Aldo Parisot, with whom she studied at Yale University, were the featured guests at the School of Music’s CelloFest, held on campus October 31 to November 2. Friends of one another, the two cellists are revered by their younger colleagues the world over. Many of their former students attended the event and participated in panel discussions.

Topping off the weekend of tributes to and master classes with Parisot and Starker were national cello competitions, one for pre-college students and one for undergraduates. With all of that experience and talent among the professionals, cello students had help pondering how to develop their budding music careers. Visitors to Smith Memorial Hall heard it awash in rich tenor sounds from the competitors and their pianists, as well as the Cello Choir using free times for rehearsals. The guests of honor talked about their careers during an afternoon dessert hour. Lots of food and convivial meals also contributed to high spirits. Instrument makers and dealers brought a collection of cellos for participants to try out.

As a grand finale, the competition winners, UI students, and professional cellists performed Sunday afternoon in tribute to the two legendary masters. About three dozen present and former UI students, through Laufman the “musical grandchildren” of Starker and Parisot, played Laszlo Varga’s transcription of Bach’s Prelude and Fugue from Suite V. Then appropriately, Starker’s former students dedicated an arrangement of Bartók’s Hungarian Peasant Songs to him; and Parisot’s former students countered with two movements of Bachianas Brasileiras No. 1, under his direction. Finally, all of the CelloFest participants, ranging from seven to at least 77 years old, played Bach’s Air, conducted again by Parisot.
The School of Music inaugurated a revived jazz presence this past summer with four days and nights of "hot cooking and cool swing." Joined by Dizzy Gillespie protégé Jon Faddis, School of Music jazz division director Chip McNeill and a host of faculty and students put together a series of concerts featuring the music of Dizzy Gillespie and Miles Davis, among others. Two centerpiece concerts were composed of Dizzy Gillespie’s early big band classics, played by the School’s Concert Jazz Band with Faddis, and a reconstruction of the classic Miles Davis album “Birth of the Cool,” featuring, among others, Faddis, McNeill, Director Karl Kramer, Professor Kazimierz Machala, Jim Pugh, and student Juan Turros.

“It was a real success!” McNeill enthused. “It was nice to be able to play that music, and the audiences really enjoyed it. The event at Allerton Park [playing “Birth of the Cool”] was particularly nice.” Bassist Paul Musser noted that working with Faddis was a rare treat—one of a sort that may become more common in years to come. “Faddis is seen as really carrying the torch from Dizzy,” Musser said, “so working with him was interesting.” By all accounts audiences seem genuinely excited to see so much jazz coming out of the as-yet-embryonic jazz program.

All involved noted that they hope and expect to see this jazz festival continue and grow in the future. A program like this is a win-win for everyone, bringing music to the community and giving School of Music faculty and students a chance to work on unusual, challenging music. Some expressed the hope that, in the future, a festival could be scheduled at a time when even more of the School of Music community is in town, so that a larger swath of our community can partake.

All photo by Chris Brown
Events

To Russia with Love: UI Concert Choir tours Russia
Professor Chester Alwes, choral faculty member and UI Concert Choir conductor

Fifty members of the UI Concert Choir embarked on March 22 for a concert tour of Russia. Arranged through the International Fine Arts Institute (Milwaukee, Wisconsin), the choir participated in festivities marking the 300th anniversary of the founding of St. Petersburg. A “Gala Send-off Concert” in the Foellinger Great Hall of the Krannert Center for the Performing Arts set the tone for my first foreign tour.

Arriving in St. Petersburg, we were greeted by our hosts—George Gordon (the tour organizer) and our guides, Rita and Marena, who were to be our constant companions for the next week. That first night we attended an entertaining show of Russian folk music and dance, held in one of St. Petersburg’s many beautiful palaces. The next day began early with a tour of the city and culminated with the first concert of the tour—a joint concert with “Galaktika” (a women’s ensemble of about 30 singers) given in the White Hall of Sheremetiev Palace. After the concert, both groups returned to our hotel for dinner and an opportunity to get to know Russian musicians.

Tuesday featured a visit to the incredible Hermitage (the world’s largest museum) and a concert at the Glinka State Conservatory. The Glazunov Hall is one of the most beautiful rooms, both acoustically and decoratively, that I have ever seen. The choir responded with the best concert in which I’ve ever taken part. We opened with the Russian National Anthem, a moment that galvanized the crowd, producing the first of many ovations. They seemed especially touched by our performances of Russian music (Rachmaninov, Gretchaninov, Kalinnikov and Rubtsov) sung in Russian!

Wednesday, we traveled to the summer palace of Peter the Great, where we gave a concert in the same room in which Van Cliburn gave his first recital after winning the Tchaikovsky Competition. Late Thursday, we boarded the “Moscow Express” for an overnight trip to Moscow, a city of 12 million people, with spectacular scenery. For most Americans, the Kremlin evokes memories of military parades in Red Square. We were unprepared for the beauty and size of this ancient, walled fortress, especially given the sunny, unseasonably warm weather. That night we gave our final concert with the Chamber Choir of the Moscow State Conservatory. In the same hall where Tchaikovsky performed, each choir sang its own program, and then combined to sing Rachmaninov’s Blazben Muzh (from his Vespers), conducted by Dr. Boris Tevlin, and Moses Hogan’s arrangement of Elijah Rock, which I conducted. The two choirs’ sound filled this historical concert hall with an amazing sound!

But the end of the concert was not the end of our day! Both choirs sang for each other in the rehearsal room and seemed reluctant to part. Some of the Russian singers even came to our hotel, where we sang and talked (and drank a little vodka!) until almost 3 a.m. For all of us this was perhaps the most memorable moment of the trip. After a Saturday filled with sightseeing and a visit to the famed Moscow Circus, we bid farewell to Russia, drowsily filing on to our buses at 4 a.m. for the trip to Sheremetyev Airport and the long flight home. We left Moscow at 7 a.m. (Moscow time) and landed at Chicago at 11 a.m. (10 p.m. Moscow time), exhausted but excited to be home. Needless to say, this experience is one none of us will soon forget!

Ensemble Choragós Tours Europe
Professor Fred Stoltzfus, choral faculty member

Ensemble Choragós, with Professor Fred Stoltzfus, director, and Professor Herbert Kellman, musicological advisor, recently completed its third tour in Europe. This time the group gave seven concerts in France and Germany from July 18 to August 4, appearing in St. Benoît-du-Sault, Argenton-sur-Creuse, St. Uzerche, and Chateau du Bouchet in Central France. The musicians then traveled to Berlin, where they performed in the “Alte ‘Live’ Musik” series in the Music Instrument Museum of the German Musicological Institute. They concluded their tour with two appearances during the International Medieval and Renais-
Chorágós performed repertoire by Pierre de la Rue, Jacob Obrecht, Jean Mouton, Antoine de Févin, Mathieu Gascongne, Costanzo Festa, Adam Rener, and Johann Walther, as well as anonymous works.

The seven-voice Ensemble Chorágós was formed at the University of Illinois in 1999. Currently the group consists of Sherezade Panthaki and Patricia Poulter, soprano; Richard Rossi, counter-tenor; Daniel Hughes and Stephen Sieck, tenor; and Jonathan Borchardt and Fred Stoltzfus, bass. The group was founded, at the instigation of Kellman, to perform repertoire from the so-called “Alamire manuscripts,” 50 choir books produced by the scribe Petrus Alamire between 1495 and 1535 for the courts of the regents of the Low Countries. These sources, which contain 600 polyphonic masses, motets, and secular pieces, have been one focus of Kellman’s research for 40 years. When he helped organize an international conference on the manuscripts in Belgium in 1999, he prevailed upon Stoltzfus to form and direct the group, and bring it to the conference to give a concert of works that Kellman and his students had edited from the Alamire manuscripts.

The group’s success in Belgium subsequently earned it invitations to the multi-society meeting “Toronto 2000,” to ACDA conventions, and to a tour in France in September, 2001. The last two performances in that tour, in Paris, were scheduled for September 11. The first, a noon-time concert, six hours ahead of New York time, took place as planned. Then the tragic events of that day occurred, and the evening performance, in the great church of Saint-Sulpice, was cancelled. The performers were forced to wait nine days before they could fly back to the U.S., but in that period gave one more performance, singing in a right-bank church, in one of the many memorial services held throughout Paris. Since then, it has continued, under the tutelage of Stoltzfus and Kellman, to give concerts on campus and elsewhere in this country and abroad, taking its repertoire principally from the Alamire manuscripts, and exploring seldom heard works by known and anonymous composers.

In France and Germany this summer, Chorágós sang to extraordinarily enthusiastic audiences. Its final concert, on the last day of the Medieval-Renaissance conference, took place in the beautiful Johanneskirche in Weimar, packed with conference members and townspeople to its last seat.

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**2004 Liszt Festival**

Edward Rath, associate director

Franz Liszt: say the name, and immediately one thinks of daring virtuosity at the keyboard, experiments with tonal harmony, and a sincere, if a bit misguided, quest to discover the roots of Hungarian music. As was the case with many pianist-composers of the nineteenth century, Liszt wrote for his own use many works for solo piano with orchestra. The best known of these arguably are the first and second concerti, the **Totentanz**, variations on the Gregorian melody “Dies Irae,” and the Hungarian Fantasy. But there is also the arrangement of the **Wanderer Fantasy**, originally for piano solo by Schubert and based on Schubert’s song, **Der Wanderer**. And then there’s the **Grande Fantaisie** on Berlioz’s **Lélio** (**Lélio** is the sequel to the **Symphonie Fantastique**), Malediction for piano and strings, a third piano concerto, and the **Concerto Pathétique**.

With these works as the focus, the American Liszt Society has chosen the UI campus for its annual conference on Liszt, to be held **March 4 - 6, 2004**. All of the above-named works will be performed by some of the world’s greatest pianists: Wolke Banfield, Luis de Moura Castro, UI pianist Timothy Ehlen, Anton Nel, Jerome Lowenthal, Robert Roux, and Ann Schein. Sinfonia da Camera, resident chamber orchestra at the UI Krannert Center for the Performing Arts, will provide the orchestral ensemble for the two concerts, to be held in the Krannert Center (March 4 and 6). UI pianist and conductor Ian Hobson, himself no stranger to the most demanding of Liszt’s piano works, will conduct.

Masterclasses and recitals featuring UIUC piano students, concerts including some rarely heard Liszt works for piano and violin, as well as the Saint-Saëns transcription of the **Sonata in B Minor** for two pianos, will complement lectures on such diverse topics as “Liszt the Transcriber,” “Liszt the Conductor,” “The Dante Theme,” and commentary on specific concerted works. Leading a list (no pun intended) of numerous scholars will be Alan Walker, author of a three-volume biography of Liszt and recipient of the Hungarian Liszt Society Medal, the American Liszt Society Medal, and the Pro Cultura Hungaria medal.

So, if you have a penchant for exciting music, some of it not often heard (in fact, it is possible that live performances of all these works as the sole repertoire for two concerts have never occurred before), then you’ll want to be on campus in March, 2004, for a rare treat. For more information, visit the School of Music website at www.music.uiuc.edu.
On March 11, 1964, Gene Roddenberry submitted his first idea for a television series named “Star Trek” to NBC. Roddenberry had written episodes for such television programs as “Dragnet,” “Highway Patrol,” and “Have Gun, Will Travel,” and was eager to break new ground in television programming. His original 16-page outline for the show, described as a “wagon train to the stars,” capitalized on the popularity of Western genre television at the time. The original outline involved a starship named the USS Yorktown “somewhere in the future,” guided by an adventurous crew as they trekked through space.

NBC approved the idea and provided $630,000 dollars in September, 1964, for the first Star Trek pilot entitled “The Cage.” In this episode, the Yorktown is renamed the now-familiar Enterprise, and Jeffrey Hunter stars as Captain Christopher Pike.

The first pilot was rejected by the network executives at NBC, who found “too cerebral” for their audience. They also demanded major cast changes, including the removal of Mr. Spock, a decision that Roddenberry fought relentlessly.

In an unprecedented move, NBC ordered a second pilot episode to be filmed: “Where No Man Has Gone Before” began production on July 15, 1965. Roddenberry also won his fight to keep the character of Spock, one of the series’ most beloved characters, and William Shatner was brought onboard in the role of Captain Kirk. Despite a tremendous following and five Emmy nominations, NBC cancelled Star Trek because of low Nielsen ratings. The final episode, “Turnabout Intruder,” aired on June 3, 1969.

In 1986, after years of incredible success in syndication, and four feature films, Paramount Pictures once again turned to Gene Roddenberry to create a television show based on his popular series. And so, in 1987, “Star Trek: The Next Generation” was born. Star Trek:TNG was an immediate success. At the start of its third season, Michael Piller, a successful writer and producer for shows like Simon and Simon, Cagney & Lacey, and Miami Vice, joined the staff in charge of writing. Piller instituted a policy unheard of in episodic television by opening script submissions to un-agented writers. This meant that anyone—any writer with an idea and no agent—could submit a treatment, as long as it was a complete script, following standard formatting with all dialog and camera angles properly placed. Not surprisingly, Star Trek was flooded with thousands of script submissions.

This was the beginning of my writing career. I decided to try my hand at writing a complete script. The best part was, if I failed, no one would ever know!
I purchased several sample scripts from a Hollywood memorabilia store in an effort to learn script formatting. The real challenge was dialog. Every word an actor says must be scripted. Every scientific anomaly, device, or situation must be named (this term is affectionately referred to as "technobabble"), and most importantly, the dialog must drive the story about the human condition, set in a world of the future.

Star Trek had rules. No stories about time travel. No stories that involved the original series characters (Kirk, Spock, etc.), and no conflict among the regular cast characters.

My idea involved the alien race known as the Klingons, who had first appeared in the original series and were very popular with the fans. In his wisdom, Roddenberry thought at this point in the future, the Klingons and Federation would be allies, and so he put a Klingon officer on board the Enterprise—Lieutenant Worf. The idea involved the leader of the Klingon race dying and the role Captain Picard was forced to assume in order to protect the empire. In the mix was Romulan treachery and lots of phaser fire. What could be better?

I spent the next month writing the script; constantly writing and re-writing dialog, and trying to devise interesting situations for the crew to encounter. I called the script “The Burning Bridge.”

Once completed, I proudly sent the script to Paramount Pictures via FedEx. I knew the process was not a quick one, and so I prepared to wait through the summer for some kind of response.

Two days later, I arrived home to find a package from Paramount Pictures on my doorstep. I could not imagine what they were sending. Did they love my script so much that they were offering me a job? Had I forgotten to sign an important document? No, just a very gracious note from head of the legal department at Paramount. My letter of submission contained a three-sentence explanation of the story. Based on this, the writing staff could not read the script, as they had a “similar idea in progress.” A member of the writing staff, Ron Moore (Ron recently revamped the series *Battlestar Galactica* for the Sci-Fi network, and is currently executive producer for HBO’s *Carnivale*) graciously offered to personally read the script after the episode aired. Though I was disappointed that my idea would never be considered as

Typically, this process is reversed, but I had the benefit of a scheduled pitch session, and agents were very happy to speak with me. I didn’t feel I needed an agent, but I was keenly aware that I knew nothing about surviving in Hollywood.

A few weeks later, I was on the plane to Paramount. I spent the next day seeing the sights—Beverly Hills, Mann’s Chinese Theater; my agent and I ate dinner one evening and David Spade sat two tables away.

The next day, my agent Nancy took me to the wrought iron gates of Paramount Pictures, which was like walking into Disney World. The place was crawling with people—workers moving sets and wardrobe, people on bicycles whizzing by, and costumed characters from every show. Walking past one of the sound stages, I noticed a large garage door was open. Inside was the shuttle bay of the Enterprise! There sat a shuttle craft, and barrels of some imagined substance. Above the door, emblazoned in huge letters was a sign, “Caution: Variable Gravity Area.”

My meeting was set for 4:00 p.m., and I made my way to the Hart Building. Stages 8 and 9 were the Star Trek sets (Stage 8 was the Enterprise and other interior sets) and Stage 9 was the planet set. The Hart building was the home of the writing and production staff, and my pitch session was with Jeri Taylor, the supervising producer.
Jeri Taylor was a very successful writer. She had written scripts for *Little House on the Prairie*, *Magnum P.I.*, *The Incredible Hulk*, and *Quincy*. She asked about me, and when I told her I was a music major, she informed me that she was also a musician, a flute and guitar player. As I told her that I was from Ohio, her eyes widened, for she had grown up in Wilmington, Ohio. We established a great rapport right away.

We sat down with staff writers, and Jeri stepped on a button on the floor beneath her desk. The door to her office closed automatically, and they all sat looking at me as if I were about to tell them the last digit of \( \pi \). Jeri broke the silence, asking, “So… what do you have for us.” I began telling the stories. In some cases, I was able to build a story from beginning to end before Jeri said, “Pass.” In other cases, she started shaking her head before I had four sentences out, offering a litany of reasons (“That’s already been pitched,” “We don’t like that character,” “We’re doing a similar story already.”) I finally told a story about Geordi (the chief engineer) learning that the ship’s engines were emitting a substance that was perfectly harmless to everyone but him, and eventually he would be completely blind if he continued to serve on the Enterprise.

Jeri sat back in her chair, crossed her arms, and smiled at Ron and René. They began discussing the idea as though I weren’t even in the room. Jeri looked at me and said, “Now, this is facile… it’s character driven… this is what we want.” Ron said, “Well, I think it’s a ‘B’ story, but a good one.” “I agree,” Jeri replied. She then said, “René, would you draft a pitch memo to Michael with this idea, please?” And with that, our meeting had ended. I didn’t know it, but I had succeeded at the highest level possible in a pitch session.

We said our goodbyes, and Jeri explained that I would be hearing from them in the next few days. I left the Hart Building ready to move to Los Angeles. My agent threw a party for me that night to celebrate.

I returned to Ohio and to my classes at Ohio University. Several days later, René called to tell me that Executive Producer Michael Piller had passed on the idea I pitched. I was crushed. How could this have happened?

Several weeks had passed, and we were now in summer break. One evening, a man from the Rights and Clearances Department at Paramount called to inform me that the producers wished to purchase one of my stories premises. René had taken interest in one of the ideas about Worf finding a group of Klingons living in a Romulan “concentration camp,” and this eventually became part of the two-part episode “Birthright.”

This simple premise began my career at Star Trek. It afforded me the ability to “pitch” ideas whenever I had several to tell, and Jeri Taylor and I built a relationship that thrives to this day. My pitches subsequently led to the sale of stories for *Deep Space Nine* (“Broken Link”) and *Voyager* (“False Profits”). *Enterprise* is the newest Star Trek, and I’m expecting to pitch ideas to them this month.

Jeri has often said the odds of selling a story to Star Trek is akin to being struck by lightning. “It hit you three times.” While I never lost my love for teaching, or gave serious thought to leaving the profession, I’m thankful for the opportunities Star Trek has given me.

**Coda:**

Gene Roddenberry was a visionary. He conceived a futuristic world allowing us to explore the human condition and fantastic situations through the travels of a starship. Star Trek has even become part of pop culture and our society’s vernacular. I’m thankful to have been allowed to build a few sandcastles on Gene’s playground.
"The UI was the perfect place to study and learn my craft."
David E. Bilger (B.M.’83)
principal trumpet, Philadelphia Orchestra

"The UI was a wonderful place to earn my master’s degree, and teacher John Wustman was peerless as an accompanist/coach.…. I was exposed to an enormous amount of repertoire in the University’s various studios; there is no better way for learning one’s craft than through the constant performing of recitals."
Susan Shiplett Ashbaker (M.M.’84)
director of artistic and music administration, Opera Company of Philadelphia

"It was perhaps the most crucial, decisive year of my entire career."
Jon Deak (M.M.’69)
associate principal bass and creative education advisor, New York Philharmonic; composer

"My years at the UI gave me lifelong contacts with great performers that I still treasure."
David Halen (M.M.’83)
concertmaster and soloist, St. Louis Symphony Orchestra

"My experience as a percussion and composition student at the UI School of Music (1950-54) was more than an education—it charted the course of my life. When I went to New York City after graduation, I was more prepared as an all-around percussionist than many of the pros I met and was immediately accepted into the inner circles of free-lance musicians. Gradually, my dream of being a composer blossomed into a career and became also my prime source of income. I will forever be thankful for the teachers who were so patient with that inexperienced high school student who entered with a chip on his shoulder and left with a sense of direction in his life. Little did I know then that I was running into the most innovative percussion program in the country, created by Paul Price, which became the model for the development of the percussion ensemble in American universities."
Michael Colgrass (B.M.’56)
composer; 1978 Pulitzer Prize for music; 1992 Emmy Award for PBS documentary; recipient of two Guggenheim Fellowships, as well as grants from Rockefeller, Ford, Fromm, and first prize in the Barlow and Sudler International Wind Ensemble Competitions; winner of the 1988 Jules Leger Prize for Chamber Music

To Bill Kinderman, 20-02-2002, in honor of his performance of the "Diabelli Variations," as well as of his appreciation of palindromes. Kinderman, author of a book on the Diabelli Variations, came to the University of Illinois from the University of Victoria in 2001. Double-dactyls are a poetic form developed by Anthony Hecht and John Hollander. The rules: four lines, each with four dactyl feet. The rhyme scheme is ABCB, but the third line must have internal rhyme. The first line must begin with a nonsense sequence such as “jiggery-pokery,” and continue with a name or name-plus-title of six syllables. The third line must end with a single six-syllable word. It’s enough to make you cry.

Diabelli Double-dactyls

Jiggery-Pokery, Anton the publisher
Wished variations, wrote a waltz within reach;
Sent it to fifty-one: “Ain’t this a nifty one?
Variabilissime? Please, one from each.”

Fiddledy-faddledy, Jan Hugo Voříšek
Wrote one, quite faithful to key, rhythm, scale,
After fortissimo, pianississimo.
Czech, soon he checked for his cheque in the mail.

Hickory-dickory, Ludwig van Beethoven
Looked at the tune, said, “not bad, it would seem,
And, as it soon will be eighteen-and-twenty-three,
Thirty-three times I shall vary that theme.”

Thinkety-pinkety, Genius Beethoven
Crafted his Opus One-twenty, in C,
Rivalling “Goldberg.” See, fortepianically
This is his largest work—one whole CD.

Zippety-zappety, William A. Kinderman
Played Ludwig’s masterwork in the Great Hall,
’Twas a sensational interpretational,
Technical triumph, so said one and all.

Jiffero-piffero, Researcher Kinderman
Studied the sketches from Beethoven’s pen,
Published a book where he musicologically
Shows how this work came to be, why and when.

Revilo Oliver! Pianist Kinderman
Picking the time to begin this big Do,
Chose (continentally) Palindromently,
eight:two, two-oh-oh-two, two-oh-oh-two.

Lickety-splittecky, Bill (ex-Victorian,
Now a Champaigner who works in Urbán-)
No way dichotomous (phil-hippopotamous),
Scholar and musicus, our kind[er]man.

Bruno Nettl, professor emeritus of musicology

Footnotes
1. Higgledy-piggledy, Poets John Hollander, Anthony Hecht, et al, drinking a quart,
Chatting idyllically, doubledactylically Made up this intricate form – is it art?
2. Anton Diabelli [an Austrohungarian].
3. Actually more; and fifty-one responded. Inaccuratical poetic license.
4. Famously palindromaniac UIUC professor of Classics.
6. He a collector of hippopotami, by the way.
Paul and Virginia Uhlenhop: “UI Has Strongly Influenced Our Lives”
Sarah Green, assistant director of development

Paul Uhlenhop (A.B. ’58, J.D. ’61) and Virginia (“Ginny”) Zucks Uhlenhop (B.S. ’59, Music Education) met as students at the University of Illinois. The UI has been an important part of their lives, and they have remained its loyal supporters for many years.

Ginny grew up in Mamaroneck, New York, and came from a musical family. She decided to pursue a career in music education because she liked the idea of teaching and enhancing arts education for young people. Her family moved to Illinois her senior year of high school, and she was selected to perform in the Illinois All-State Band. As a member of the All-State Band, Ginny was able to visit the UI and was impressed with the campus, the congeniality of the people, and the wonderful atmosphere of the School of Music. Paul, originally from Litchfield, Illinois, served in the U.S. Navy. He was a Holloway Plan Scholar and enrolled as a political science major. After he completed his duties with the Navy, Paul returned to campus to enroll in the College of Law.

As students, Paul and Ginny were involved with many organizations. They were members of the Greek system—Ginny was a member of Alpha Phi sorority, and Paul was a member of Beta Theta Pi fraternity—and met through activities associated with their chapters. Ginny served on Junior Panhellenic Council and various committees of the Union Board, and as chair of the Dance Committee, organized many events, including Homecoming dances. Ginny also served as vice president of the Women’s Glee Club. Paul was on active duty, and although his role as company commander kept him busy, he still found time to serve in the Student Senate for three years. In law school, Paul was a member of the Junior Bar Association. Their fondest memories as students were of attending football games and School of Music performances, and of the people they met on campus. Many of their colleagues in school have become lifelong friends.

Since their graduation, Paul and Ginny have had very successful careers. Ginny was an educator for 12 years, and Paul is a senior member with the law firm Lawrence Kamin Saunders & Uhlenhop. They have remained very active with the University as volunteers, members of the UI Alumni Association, and the UI Foundation. They currently volunteer as Illinois Connection Ambassadors through Illinois Connection, a coalition of University alumni, business, civic and community leaders interested in the UI and the future well-being of the University. Paul has also been involved with the College of Law in several capacities. He is an adjunct faculty member, has served as past president of the Board of Visitors, and was a member of the Capital Campaign Committee. Ginny served on the School of Music Alumni Board for several years. Paul and Ginny are also involved with various organizations in the Chicago area, including the Ravinia Music Festival and The Cradle, a child adoption agency.

In addition to their volunteer efforts at the UI, Paul and Ginny have been very generous contributors to the University of Illinois and are members of the Presidents Council, the University’s highest donor recognition organization. They have established an endowment for the College of Law and have supported a number of initiatives in the School of Music, including purchasing dresses for the Women’s Glee Club, providing funds for scores and other materials for the Music Library, and providing financial support for undergraduate and graduate students. One of the programs the Uhlenhops are currently involved with is the Advocates for Young Artists program, a program that provides scholarships to outstanding undergraduate students. “The AYA program recognizes exceptionally talented students and provides the incentive for these students to attend the UI. We have really enjoyed our correspondence with our students and like to hear about their accomplishments, as well as their plans for the future. It is very gratifying to be involved with and support these students during this early stage in their education and their careers,” said Ginny.

Paul and Ginny plan on being actively involved with the UI for many years to come. What inspires the Uhlenhops to support their alma mater? According to Paul, “The University of Illinois provides one of the finest educations in the United States; however, with a decrease in state support, it will become increasingly difficult to compete with our peer institutions without private support from alumni and friends of the University. We look forward to our continued relationship with the UI and to helping provide opportunities for future generations of students.”
New Gifts

The School of Music is pleased to announce several new endowment gifts. Through the generosity of our donors, the School of Music will continue to attract outstanding students to study at the University of Illinois.

Andrew George De Grado Piano Award
Andrew George De Grado was assistant professor of piano at the University of Illinois from 1991 until his untimely death in 1998. Professor De Grado performed throughout the world as recitalist, chamber musician, and soloist. He also collaborated with highly respected artists and was the recipient of numerous awards. Professor De Grado received a Bachelor of Arts degree, magna cum laude, from Kean University, as well as a Master of Music degree, cum laude, in piano performance, and the highly coveted Performer's Certificate from Indiana University. This award, established by Libby De Grado-Condo, family, friends, and colleagues of Professor De Grado, honors the excellence and accomplishments of a pianist who exemplifies the ideals of Professor De Grado.

Sara de Mundo Lo Award
This award was established by Dr. Sara de Mundo Lo. Dr. Lo is a graduate of the University of Buenos Aires and the University of Illinois, and was Professor of Library Science at the University of Illinois at Urbana-Champaign from 1959 to 1993. This award recognizes a student for outstanding performance and potential in vocal music, with an emphasis on operatic roles.

Nicholas Temperley Award for Excellence in a Dissertation in Musicology
Born and educated in Great Britain, Professor Temperley holds a Ph.D. degree from Cambridge University and was a postdoctoral fellow in music and psychology at the University of Illinois from 1959 to 1961. After teaching in the music departments at Cambridge and Yale Universities, Professor Temperley joined the University of Illinois musicology faculty in 1967 and retired in 1996. He continues to be active in research, writing, and editing. He has directed more than 40 doctoral dissertations and research projects at the University of Illinois. This award, which was established by Professor Temperley, recognizes outstanding PhD. and D.M.A. dissertations completed by recent graduates of the School of Music.

Dr. Gladys L. Phillips-Evans Scholarship Fund
Dr. Gladys L. Phillips-Evans received a Bachelor of Music degree in vocal performance from the University of Illinois, a Master of Arts degree from California State University, and a Doctor of Education degree in Institutional Management from Pepperdine University. She is currently Superintendent of the Vallejo City Unified School District (Vallejo, California). Dr. Phillips-Evans has been recognized for her commitment to education and was awarded the Association of California School Administrator of the Year Award. She continues to perform and has traveled throughout Europe, performing opera and concert spirituals. This fund, which was established by Dr. Phillips-Evans, provides scholarships to students who are preparing for careers in music education or music performance.

The importance of private gifts to the School of Music increases every year. The State of Illinois provides basic operating revenue for the University of Illinois; however, support from the State accounts for less than 24 percent of the total budget. Thus gifts from alumni and friends help provide the margin of excellence that distinguishes the University of Illinois School of Music.

We look forward to a very bright future for the School of Music, and we continue to evaluate new opportunities and programs that will help to ensure our position as one of the leading music schools in America today. In order for us to reach our goals and provide the best education possible for our students, we must have the resources in place.

The following items represent the current needs and wishes of the School of Music in order of impact:

Chairs and Professorships: endowed chairs and professorships serve as effective tools with which to recruit and retain scholars and performers. Renowned faculty attract the most talented students and the brightest minds to study at the University of Illinois. This is vital to the continued success of the School of Music.

Fellowships: the continued excellence of the School of Music depends in part on attracting the most talented graduate students from across the nation and around the world. For us to remain competitive among the leading schools in the country, we must be prepared to assist the exceptional students we serve.

Advocates for Young Artists: twenty-five outstanding undergraduate students have participated in the AYA program since its inception in 1999. Donors make a four-year commitment to support one student during his/her tenure and are invited to various events featuring AYA scholarship recipients.

Building Infrastructure and Equipment: maintaining the facilities and equipment for our faculty and students takes considerable resources, and to be competitive with our peer institutions, we must continue to have outstanding practice facilities and performing venues. There are numerous opportunities, ranging from studio recording equipment to renovating Smith Memorial Hall.

Opera Sponsorships: the School of Music produces two full-length operas each year. An opera production takes considerable time, effort, and money. Current productions can cost in excess of $60,000. While ticket sales cover about half the cost of each production, additional support will assure our student performers and audience members of operatic experiences comparable to productions found in major cities, while keeping ticket prices reasonable.

We hope you will consider making a major gift to the School of Music. If you are interested in funding projects such as these or would like to explore other opportunities, please contact Sarah Green, assistant director of development, at 217/244-4119 or sgreen@uiuc.edu.
Simin Ganatra, artist-in-residence, violin, has won wide recognition for her performances throughout the United States and abroad. She has performed in such prestigious venues as Lincoln Center’s Alice Tully Hall, the Corcoran Gallery, and Carnegie’s Weill Recital Hall. Collaborations include performances with Michael Tree, Toby Hoffman, and the St. Lawrence Quartet. She is the recipient of several awards and prizes, including the Naumburg Chamber Music Award, top prize at both the Concert Artists Guild Competition and the Coleman Chamber Music Competition, and first prizes in the Union League of Chicago Competition, Pasadena Instrumental Competition, Minnesota Sinfonia Competition, and Schubert Club Competition. Originally from Los Angeles, she studied with Idell Low, Robert Lipsett, and, most recently, Roland and Almita Vamos. She is a graduate of the Oberlin Conservatory, where she was concertmaster of the Oberlin Conservatory Orchestra and recipient of the Louis Kaufman Prize for outstanding performance in chamber music. Prior to her appointment at UIUC, Simin was on the faculty of Northwestern University and the University of Chicago.

Brandon Vamos, artist-in-residence, cello, has performed solo and chamber music recitals to critical acclaim both in the U.S and abroad. Vamos has appeared as soloist with several orchestras worldwide, including performances with the Taipei City Symphony, Suwon Symphony in Seoul, Samara Symphony in Russia, New Philharmonia Orchestra, and Elgin Symphony Orchestra. Herald as a champion of new music, he has recently been featured as soloist in Krzysztof Meyer’s Concerto da Camera at University of Chicago’s Mandel Hall. Vamos has collaborated with many distinguished artists, including Paul Katz, Michael Tree, Rachel Barton, and the St. Lawrence Quartet, and has participated in the Marlboro Music Festival. Prior to his appointment, Rostad was on the faculty of Northwestern University and the University of Chicago.

M. Per Rostad, artist-in-residence, viola, has distinguished himself with numerous prizes and awards. In March of 1999, as a Juilliard competition winner, Rostad performed the world premiere of Michael White’s Viola Concerto in Avery Fisher Hall with conductor James DePreist. In January of 1999, he gave the New York premiere of Paul Schoenfield’s Viola Concerto with the Juilliard Symphony. He has also performed concertos with the Mozart Players Orchestra in Alice Tully Hall and the New York Youth Symphony at Queens College Colden Center. Rostad was winner of the Bronx Arts Ensemble’s Young Artist Competition Grand Prize, and the Lillian Fuchs Award for outstanding graduating violist at The Juilliard School, where he received his Bachelor and Master of Music degrees. Rostad has performed internationally as a member of the International Sejong Soloists and the Metamorphosen Chamber Orchestra, and has participated in the Marlboro Music Festival. Prior to his appointment, Rostad was on the faculty of Northwestern University and the University of Chicago.

Sibbi Bernhardsson, artist-in-residence, violin, began his violin studies at the age of five in Iceland, his native country. His teachers included Gudny Gudmundsdottir, Roland and Almita Vamos, Matias Tacke, and Shmuel Ashkenasi. He has received several awards and prizes, including the Icelandic “Lindar” award, and the release of his solo CD on the Icelandic label Skref. was well received. He appears regularly in solo recitals throughout the United States and Scandinavia, and his concerto appearances include performances with the Iceland Symphony and the Reykjavik Chamber Orchestra. He has performed internationally in such prestigious venues as New York’s Carnegie Weill Recital Hall and Chicago’s Pick-Staiger Concert Hall, and has collaborated with such artists as Michael Tree and Rachel Barton. A graduate of the Reykjavik College of Music, Bernhardsson also earned a Bachelor of Music degree from the Oberlin Conservatory of Music, where he was elected to the Honorary Society, and a Master of Music degree from Northern Illinois University. As a member of the Icelandic String Octet, he has performed throughout Europe, the United States, Asia, South America, and Canada. His international television appearances have included the MTV awards, “Saturday Night Live,” and the “Jay Leno Show” with the award-winning pop star, Bjork. Prior to his appointment at UIUC, Sibbi served as visiting professor at the Oberlin Conservatory, and as a faculty member of both Northwestern University and the University of Chicago.
Robert Botti, visiting professor of oboe and B.A. Nugent Professor of Performance Studies, comes to the UIUC School of Music directly from the New York Philharmonic Orchestra. He joined that orchestra in 1992, after serving as principal oboe of the New York City Opera Orchestra. He has been heard as soloist in the Mozart Oboe Concerto with the New York Symphonic Ensemble in Alice Tully Hall. An active chamber musician, Botti has also been a member of the Sylvan Winds, with whom he has performed numerous premieres. Botti has performed frequently with the New York Philharmonic Ensembles in both Avery Fisher and Merkin Halls. As a guest on Judith LeClair’s New York Legends recording, Botti performed the Tafelmusik Quartet by Telemann. He is featured on the premiere recording of Arnold Sturm’s Suite for Oboe and Piano and has participated in numerous other recordings with ensembles, including the Sylvan Winds, Philharmonia Virtuosi, New York Kammermusiker, Amadeus Ensemble, and Harmonie Ensemble. As a guest artist with Jazz at Lincoln Center, he has collaborated and recorded with Gunther Schuller and Wynton Marsalis. Botti holds bachelor’s and master’s degrees from The Juilliard School, where his teachers were Harold Gomberg and Ronald Roseman. He was on the faculty of SUNY Purchase, has served on the faculties of Princeton University and the Manhattan School of Music, and has given masterclasses at Yale, Princeton, and Indiana Universities. He has also performed in the Grand Teton, Bach Stony Brook, and Music from Colorado Festivals.

Jonathan Keeble, assistant professor of flute, is a regular on concert series throughout North America, and is active as a solo and chamber music performer. He is a past winner of the Coleman Chamber Music Competition and recipient of the Eastman School of Music Performer’s Certificate. His concert appearances have taken him to venues in North America, South America, and Europe. Keeble’s passion for new music has led him to commission many new works for the flute from rising, young composers. He is in demand as a performer at flute festivals around the world, and he has presented new works at National Flute Association Convention Concerts, as well as at festivals in Ecuador, Sweden, and Japan. Keeble routinely tours with the Prairie Winds, a professional wind quintet, which also includes Timothy McGovern, UI professor of bassoon. Its critically acclaimed recording, Gale Force, can be found on the Albany Record Label and was ranked among the top 15 recordings of 2001 by Chicago Tribune critic John von Rhein. In addition to Keeble’s active solo and chamber career, he has enjoyed regular appearances with the Tulsa Philharmonic (Oklahoma), Spokane Symphony (Washington), and Eugene Symphony (Oregon). A graduate of the Eastman School of Music and Northwestern University, Keeble includes among his former teachers Bonita Boyd, Walfrid Kujala, and Frances Risdon. Prior to his arrival at the University of Illinois last year as a visiting assistant professor, he was associate professor of flute at Oklahoma State University, visiting assistant professor at the State University of New York at Fredonia, and a teacher at the Eastman School of Music.

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One of this country’s most exciting string quartets now calls the University of Illinois home, and it is already energizing the string and chamber music program in the School of Music. The appointment echoes the late 1940s, when a foursome from the Cleveland Orchestra and Cornell University founded the Walden Quartet at the University of Illinois, the first quartet with faculty privileges in residence at any university. The Pacifica Quartet originated nearly a decade ago on the West Coast, a group with buoyant, sunny personalities. Its members (first violinist Simin Ganatra, second violinist Sibbi Bernhardsson, violist Masumi Per Rostad, and cellist Brandon Vamos) say they strive, in the words of American author James Montgomery, to be “distinct as the billows/yet one as the sea.”

They are indeed establishing both a distinctive and coherent presence in the country’s musical life. Part of their success, the members believe, grows from their respect and affection for one another. Ganatra comments, “We’re good friends, and there’s a certain understanding because of that. In any string quartet there are disagreements as you rehearse, and occasionally it can get tense. But in our quartet as soon as the rehearsal is finished, we’re friends again.”

Vamos adds, “If the rehearsal has produced tension, we go have lunch together. When it’s a major problem, we sit down and talk it through. All our decisions are made together. We may have disagreements, but we also respect one another. That’s the most important thing about working together: you must have that respect.”

“Otherwise it wouldn’t work,” Ganatra continues. The two are married, and though they don’t finish one another’s sentences, they often elaborate, without missing a beat, on what the other just said, almost as if extending the musical phrase with a slight twist of the motive. “Making any decision is hard for the four people in a quartet partnership,” she says, “whether an interpretive decision or a business one. To allow us more time to talk business
we may hire a driver to take the four of us to out-of-town airports so we can have business meetings en route. Traveling is a big time issue.” He continues the theme, “We can discuss arrangements for other concerts as we ride, deciding what repertoire to play where, contacting people, and other details. We have a manager, but there are a million things to do; few young quartets realize how big a part the day-to-day details play in its work.”

Although the Pacifica Quartet has residencies in Chicago, New York, and Urbana this year, the members teach only at the University of Illinois. Studio professors on their respective instruments, they also coach ensembles. Teaching seems to be in their blood, probably strongly nourished by their own renowned teachers—and in the case of cellist Brandon Vamos, his parents—Almita and Roland Vamos. Ganatra says “We all really like teaching; that was the greatest draw for us at the UI,” and Bernhardsson adds: “We are really excited to be in residence here. It’s such a fine school, and the students we’ve been working with so far have been wonderful. Teaching is a big part of what we want to do. We sometimes joke that rehearsing is like having lessons with three other people; it’s constantly helping each other out.”

“We’re here to help build the string program and perform chamber music as well,” Vamos says. The group hopes to bring outstanding young “preformed” ensembles to the school. The Pacifica members will help not only with coaching but also with practical advice garnered from their first-hand experience: such down-to-earth tasks as how to develop publicity photos and flyers, make contacts, and build a career. Vamos adds, “These aspects are important but challenging for a new quartet.”

Bernhardsson explains the new program as chamber music mentoring. “Michael Ross and others at the Krannert Center for the Performing Arts have been planning this innovative program with School of Music Director Karl Kramer. Coordinating this new program with Krannert will make it especially strong. Krannert is one of the great performance venues in the nation, and people in the UI Chamber Music Institute can see what happens there behind the scenes. That’s a vital part of the job that has not been taught in schools. We had great instrumental training, but we had to learn the business part of being a quartet the hard way.”

The Pacifica members are well versed, for example, in the value of networking. The Quartet members have become chamber music partners of some of this country’s finest chamber musicians. When finding a new violist became necessary, the group turned to Masumi Rostad, a friend whom Bernhardsson had met through the UI Chamber Music Institute can see what happens there behind the scenes. That’s a vital part of the job that has not been taught in schools. We had great instrumental training, but we had to learn the business part of being a quartet the hard way.”

The Pacifica Quartet received the Cleveland Quartet Award, resulting in concert engagements in eight American cities. The New York Times called its recording of Elliott Carter’s five string quartets one of the top 10 classical music events of 2002.

The Pacifica Quartet’s first appearance at Krannert Center for the Performing Arts in September neatly showed how right a match the ensemble is for the UI when they performed Carter’s First Quartet. In a remarkable coincidence, the Pacifica has made the cycle of Elliott Carter’s five string quartets something of a calling card, and it was UI’s Walden Quartet that commissioned the composer’s First Quartet in 1951. In fact, the Pacifica Quartet hopes to bring this association full circle by commissioning a sixth quartet from Carter.

Intensive activity in twentieth-century music marks the Pacifica Quartet’s programs, as it did the Walden Quartet’s in its tenure here from 1948 until 1977. The Pacifica Quartet has recorded Chicago composer Easley Blackwood’s three string quartets, for example, and Rostad as soloist performed the world premiere of Michael White’s and Paul Schoenfield’s viola concertos.

The Quartet’s introduction to Elliott Carter’s music came several years ago, when Robert Mann, former first violinist of the Juilliard Quartet, recommended to the Pacifica members that they learn the First Quartet. After learning Carter’s First Quartet, the group moved to the Fifth Quartet, and then filled in the others, playing all five at Columbia University, the University of Chicago, UCLA, and finally at the Edinburgh International Festival in August, 2003. “Playing the five quartets as a cycle works because they’re distinct and their progression shows a kind of journey through Carter’s compositional evolution,” according to Ganatra. She asserts that his development of metric modulation appears in all the works, in varied types of notation. “The great thing about the metric modulation is that you can go from one tempo or feeling to another without even realizing how it happened,” says Vamos. “Unlike distinct tempo changes, the shifts evolve and are organic. Carter describes metric modulation as the unconscious mind having one thought and going into the next.”

Nearing the end of a long project to record all of Mendelssohn’s quartets, the players admit that switching from Carter to the earlier composer can be a jolt. “You have to change gears completely, play and think a different way. But what we get from Carter has helped us with other repertoire; it’s stretched us technically and mentally. It takes an unbelievable amount of concentration,” Ganatra says, and Vamos remarks, “Any great music will stretch you and make you a better player and musician.”

The Pacifica Quartet’s 2003–2004 schedule, posted on its website (www.pacificaquartet.com), is busy. One extended weekend in September, for example, included programs in Aspen, Deerfield, and New York City. In addition to series at the University of Illinois, University of Chicago, and Lincoln Center, performances in Pennsylvania, Colorado, Ohio, Connecticut, Washington D.C., New Jersey, North Carolina, Oklahoma, Arkansas, Arizona, Florida, Maryland, Massachusetts, Maine, Michigan, Minnesota, Germany, Spain, Canada, and, yes, their “billowing” West Coast roots in California, Oregon, and Washington, round out this year’s schedule.
Almost ten years ago, the School of Music was seeking a new way to get its recruiting and publicity message to a wider audience. Raymond Killian (M.M. '90), then our coordinator of undergraduate admissions, had the idea that something using a computer would be the best way to accomplish the task. Working with technologically gifted students, Ray developed an electronic “view book” that provided biographies of faculty, descriptions of programs, pictures, and sound clips of ensembles. This computerized view book was unveiled at The Midwest Clinic in Chicago, and it immediately became a major conversation point of the conference.

Upon returning to campus, Killian presented to then-Director Don Moses the case for developing a website for the School of Music. In the early to mid-1990s, the Internet was not yet the common household and office tool that it is today, so the idea of a website was a bold initiative. The website eventually went live, and the School was launched into the Internet era. The website brought instant access to information concerning the School. Eventually, a monthly calendar of events appeared, and this led to the creation of a separate calendar for the Music Events Office, one that would show the availability of and events scheduled for all campus performing spaces under the jurisdiction of the School of Music.

As is true with any publicity vehicle, the website became dated. After three or four years, the site had been “tweaked” to the point of requiring a major redesign. This fell to Seth Beckman, assistant director for enrollment management and student services (2000-2002). Seth worked with designers to bring a brighter look to the site, comparable to more commercial websites, and to create electronic printable versions of applications and request forms.

Our new director, Karl Kramer, focused on the website as one of his first projects in Fall 2002 to bring the School’s electronic presence to the forefront among our competitors.

Dr. Kramer decided to redo the entire website, starting from scratch. A new logo, based on the scroll of a violin, became the signature for the School. New photographs of faculty and ensembles—and of students in the act of making music—gave an artistic flavor to the site. A much larger server would eventually provide for the use of sound files of faculty recitals and ensemble concerts. And the site was reorganized along more user-friendly lines to be more competitive with—or even superior to—sites of peer institutions.

From the very opening of the top page, with the playing of the Reiche Fanfare (yes, the same theme as “CBS Sunday Morning!”) by Professors Ronald Romm and Michael Ewald, and throughout the website, there’s a feeling of action—students and faculty performing, teaching, and studying.

To visit the School’s site, simply go to www.music.uiuc.edu. The site has become the principal means of communication with prospective students. At the point where the campus goes to electronic applications for undergraduate students (graduate students already may apply electronically), then most of the admissions effort will utilize the web. We do, however, want to maintain the personal touch of communications between people, so phone calls, letters, and personal visits will help to keep us truly “user friendly.”

But there is no doubt about it—we’ve come a long way in bringing the School into a more technologically savvy existence with regard to promotion and publicity. Check us out on the web—and please let us know if you have any suggestions for improvements to www.music.uiuc.edu!
My first trip to Poland was in October, 1975, just after my arrival as a new faculty member at the University of Illinois. I was a contestant in the International Chopin Competition in Warsaw, which takes place every five years and lasts for three weeks. It was one of my first international competitions as a pianist, and I became a quarter-finalist. My performance in the first round (with more than one hundred contestants) earned me a recital with three others at Zelazowa Wola (Chopin's birthplace), where the performing pianists are relatively protected from the elements inside an elegant country house, while their audience outside the French doors is subjected to the harsh Polish Autumn climate.

The semi-finalists were announced in two different locations in Warsaw; 12 names at one place and 14 at another (the extra two were Polish), reflecting that those were different times in the Eastern Bloc (the Hotel Forum no longer has surveillance microphones in the reading lamps.)

I did not return to Poland until after Communism there had collapsed. In 1991, I was invited to play at the Chopin Festival at Duszniki-Zdroj, a spa town where the composer spent time in 1826. There, I became re-acquainted with a number of musicians who remembered my participation in the Chopin competition of 1975. At this Festival I was approached and asked to record concert works by another great Polish compatriot, Ignace Jan Paderewski, with the Sinfonia Varsovia and Jerzy Maksymiuk. The recording took place eventually in 1995 and was released in 2001, winning critical recognition in Poland as the best Polish concerto recording of the year.

Meanwhile I had begun guest conducting with other orchestras in Poland, including the Pomeranian Philharmonic, Capella Bydgoszcziensis, and the Antonin Festival Orchestra, performing Polish music by composers such as Karlowich, and Kilar, and introducing the music of Delius for first performances in Poland. Sinfonia Varsovia, though, it was clear to me, was a great orchestra, the best in the country, and comparable with the finest ensembles from around the world. I was asked in 2002 by Peter Kermani of Albany Records to record some American symphonic music, and I immediately suggested using Sinfonia Varsovia. The music we chose was by Quincy Porter, a New England composer of the early 20th century, whose music I had heard and liked immensely when I was a student at Yale. Sinfonia Varsovia and I recorded Porter's two symphonies and Poem and Dance in November, 2002. We worked very intensely and quickly with this unfamiliar music. (One of the pieces required a flyswatter to be used as a percussion accessory. I brought one from Illinois, as I didn’t think they existed in Warsaw). The orchestra and I enjoyed a wonderful rapport.

A day after returning from the trip to Warsaw, I received a call asking me to conduct the Sinfonia Varsovia in concert at Carnegie Hall in January of 2003, sponsored by the Kosciuszko Foundation. It was no doubt fortuitous that I had won the Kosciuszko Chopin Competition in New York in 1974, and thus the program featured Chopin's Piano Concerto No. 2, which I conducted from the keyboard, Beethoven's Symphony No. 3, and the central work, Three Hymns by Karol Szymanowski, Opus 5, with the great Polish mezzo-soprano Ewa Podles as soloist. The concert was set for January 12 at Carnegie Hall with rehearsals on the 11th. Ms. Podles' contract precluded her rehearsing the day of, or day before, the concert. Therefore, I was obliged to return to Warsaw for 36 hours on December 23 to rehearse with her and the orchestra. It was a marvelous collaboration with Sinfonia Varsovia and part of an ongoing working relationship that I cherish very highly. I have recorded with them symphonic music of Don Gillis, as well as the Paganini Rhapsody and Second Concerto of Rachmaninov (as soloist and conductor).

They have plans for more concert and recording activities in ensuing years. The newly refurbished Carnegie Hall was a great venue for a celebration of the best Polish music with a Polish orchestra comprised of musicians with a remarkably cosmopolitan culture, who yet retain their individuality and affinity for the rich and vibrant music of their homeland.
**Faculty News**

**Chester Alwes** (choral) has recently received publication as follows: Edition of Hans Leo Hassler’s *Missa super Dixit Maria* (Roger Dean Music, 2003); *Let peace descend*, anthem for SATB choir and organ (R.D. Music, 2003); *Noel nouvelet*, French Christmas carol arranged for flute, keyboard, and women’s chorus (Roger Dean, 2003); and *Be Still and Know Your God*, anthem for mixed chorus and organ, commissioned by Orchard Park Presbyterian Church (Indianapolis, Indiana) and premiered on May 15, 2003. Alwes has an article, “Words and Music: Benjamin Britten’s Evening Primrose,” submitted to the *Choral Journal* (under review for 08/03 issue). He has been invited to deliver a paper, entitled “Words and Music—The Choral Music of Benjamin Britten,” at the Hawaii Conference on the Humanities in January, 2004.

**Reid Alexander** (piano pedagogy) presented, along with his co-authors, the latest revision of the widely used text *Keyboard Musicianship* (Vol. 1, 8th Edition, Stipes) at the MTNA convention, held in Salt Lake City (March, 2003). In addition, Alexander was the featured clinician for the Presbyterian College Piano Festival in Clinton, South Carolina, in April, as well as one of three guest clinicians for the Oregon Music Teachers Association program, held in Ashland during August.

**James Beauchamp** (emeritus, composition-theory) has been active with the musical acoustics group of the Acoustical Society of America. At its meeting in Pitts-burgh in June, 2002, he organized and chaired a special session on “Music Recognition Systems,” which involved speakers from Europe and the U.S. The session included topics on automatic pitch transcription, voice separation, timbre recognition, and tempo and beat tracking. At a meeting in Cancun in December, 2002, he sponsored a special session on “Analysis, Synthesis, Perception, and Classification of Musical Sounds” and presented a paper on “Easily extensible unix software for spectral analysis, display, modification, and synthesis of musical sounds.” At the ASA April, 2003, meeting in Nashville, Beauchamp presented “Music 4C, a multi-voiced synthesis program with instruments defined in C.” For the ASA meeting in New York City in May, he is organizing a special session on “Restoration of Old Recordings.” Recently, Beauchamp and UI alumnus Andrew Horner (Ph.D., ’93) began a collaboration to explore ways that a computer can distinguish between musical sounds that are very similar in gross respects, such as pitch, duration, loudness, time variation, and brightness, but different in terms of tone color. He gave a paper on their initial results at a meeting of the Society for Music Perception and Cognition at the University of Nevada at Las Vegas in June, 2003. Their schedule for this academic year involves plans to present subsequent papers on this subject at meetings in Fall, 2003, at Singapore; New Paltz, New York; and Austin, Texas.

**Zack Browning** (composition-theory) served as composer-in-residence at the University of South Florida during the Bonk Festival of New Music at Tampa, Florida, where his *Coming Up Sevens* and *Impact Addiction* were performed. Browning’s *Sole Injection* (for violin and computer-generated tape) was performed at the ISCM (International Society for Contemporary Music) Festival in Miami and was reviewed in the *Miami Herald*. Browning also received performances of his music by the PRISM Saxophone Quartet in New York City and Philadelphia, at the Electronic Music Midwest Festival at Lewis University, and at the Three Two Festival in New York City. He conducted the New York University Trumpet Ensemble in a performance of his composition *Breakpoint Screamer* at NYU. UI faculty violist Sherban Lupu recorded Browning’s *Double Shot* (for violin and piano) for the Capstone CD *Inner Visions*, which received a favorable review in *Neue Musikzeitung*. Browning recently completed a Chamber Music America commissioned work, *Back Speed Double Circuit*, for the Bang on a Can All-Stars; it will be premiered in New York City in 2004.

**Donna Buchanan** (musicology) taught a series of lectures on music ethnomusicology in the Balkans at “The Balkan Studies Seminar,” held in Olympia, Greece, in August. This semester she is teaching a new 300-level course on “Music, Politics, and Spirituality in Eurasia,” the result of a Summer Course Development Grant awarded by the UI Russian and East European Center. Buchanan presented a paper, “How to Spin a Good Horo: Melody, Mode, and Musicianship in the Composition of Bulgarian Dance Tunes,” at the Annual Meeting of the Society for Ethnomusicology, as well as at the Seventh Joint Meeting of North American and Bulgarian Scholars, both held in October, 2003. She also presented a paper, “The

**Barrington Coleman** (voice and choral) presented the keynote lecture and discussion on vocal considerations, and practical execution of techniques, analytical procedures, repertoire, and vocal interests for the Illinois State Music Teacher’s Association conference, held at the UI School of Music in November, 2002. The presentation, titled “Methodology and Application Skills for the Collegiate Solo Performance Artist,” offered a discussion of various vocal techniques, analytical procedures, repertoire and practical execution of song literature for the developing student soloist. During March, 2003, he served as a guest lecturer and conductor/arranger for the 2003 Black Sacred Music Symposium, hosted by UI Professor Ollie Watts Davis and the UI Black Chorus at Krannert Center in Urbana. In the same month Coleman served as guest conductor and clinician for the North Illinois Choral Conference High School festival, held at J.D. Darnall Senior High School in Geneva. He served as director of choral activities and clinician for an Illinois State Music Educator’s Association Summer Youth Music Choral Festival in May, 2003, held at the UI School of Music and Krannert Center.

**Timothy Ehlen** (piano) recently performed chamber music of Brahms and Schubert at the Plymouth Chamber Music Festival in Massachusetts, as well as programs of Mozart and Brahms with the Oklahoma String Quartet in Norman and Oklahoma City. His recent solo recitals include performances at Baylor University (Texas), Kansas City College Conservatory (Missouri), Krannert Museum Second Sunday Series (Champaign), and Western Illinois University (Macomb). Ehlen presented a recital of the music of Mozart and Schubert at the Leo S. Bing Theater in the Los Angeles Museum of Art, broadcast live on KMZT radio and the internet. He served as a screening adjudicator for the Cleveland International Piano Competition, and he continues to offer masterclasses and lectures at various universities, including “Gobbi of Jacques Callot: a history of the macabre in Ravel’s Gaspard de la Nuit” at the University of Missouri in Kansas City.

**Michael Ewald** (trumpet) performed two concerts with La Orquestra de Tenerife on the Island of Tenerife, Spain, in March, 2003. While there, he recorded the Spanish national anthem and did several masterclasses at the conservatory. This past summer Ewald was the trumpet teacher at the Iron County Music Camp in The Upper Peninsula of Michigan, where he ran sections, gave private lessons, and performed a recital. He gave a recital in Thousand Oaks, California, with UI Professor of Organ Dana Robinson in October.

**Eric Dalheim** (accompanying) continued his collaboration with tenor and School of Music alumnus Jerry Hadley in concerts at College Park, Maryland, in September and Pensacola Christian College (Florida) in March for an audience of 6,000.

**Ollie Watts Davis** (voice and choral) participated in SongFest 2003, held at Pepperdine University in Malibu, California, with accompanists Graham Johnson and Martin Katz, and also served on the faculty for the SongFest 2003 Apprentice Program. In January, 2003, she released Here’s One, a compact disc of arrangements of African-American spirituals for solo voice and piano. Davis appeared as soprano soloist in Orff’s Carmina Burana with the Springfield Orchestra (Maine) in March, 2003, and as soprano soloist in Poulenc’s Gloria with the Traverse City Symphony Orchestra (Michigan) in April, 2003. In July, 2003, she presented a benefit recital for the Hope Community Foundation at the Clay Center for the Performing Arts and Sciences in Charleston, West Virginia.

**Nicholas Di Virgilio** (voice and opera) gave masterclasses in December, 2002, and February, 2003, for the Adler Fellows of the San Francisco Opera Company. He also presented masterclasses and adjudicated the A-i-T (Artists-in-Training) program, sponsored by the Opera Theater of St. Louis and underwritten by the Monsanto Company, in St. Louis, Missouri, in April, 2003.

**Peter Griffin** (bands) served as guest conductor for Illinois Music Educators Association District 2 Senior Honor Band and also conducted members of the March-
Ronald Hedlund (voice), having successfully narrated the PBS documentary about the Tarahumara Indians of Mexico a few years ago, was invited to sing and appear in the WILL-TV documentary “The Music of World War II” (filming date: Fall, 2003). Hedlund is the co-director of the Metropolitan Opera National Council District Auditions (Central District), held at the Krannert Center each fall.

William Heiles (piano), in addition to performing seven on-campus recitals this past year, presented several programs elsewhere. In April, 2003, he performed Bach’s Art of the Fugue at Roosevelt University in Chicago; in July he gave a recital at the Chautauqua (New York) Music Festival. In November, 2003, he presented all-Mozart programs for Second Sunday series at the Krannert Art Museum and at Millikin University (Decatur, Illinois). He also will give a recital, including works of Mozart and Chopin on the fortepiano, in Freeport, Illinois, in January, 2004. Heiles spoke on “What the Harpsichord Teaches a Pianist” at the Illinois Music Teachers Association Convention in November.

Johan Hickey (jazz piano and piano pedagogy) was featured in an article in August issue of Chicago Jazz Magazine. She is scheduled to present a masterclass at the annual Chicago Area Music Teachers Association Jazz Festival in March, 2004.

John Hill (musicology) will be mentoring a post-doctoral fellow during the academic year 2003-04. She is Dr. Bella Brover-Lubovsky, who has been teaching at Hebrew University in Jerusalem, where she earned her Ph.D. degree in 1994, having completed her previous university degrees in Moldova. Dr. Brover-Lubovsky won her post-doctoral fellowship in a university-wide competition in Jerusalem and asked to study with Professor Hill after reading several of his published articles. This year, in addition to sitting in on several musicology classes, she will revise and expand her dissertation for publication as a book on the definition and nature of the style of tonal harmony pioneered by Antonio Vivaldi early in the eighteenth century. Dr. Brover-Lubovsky will team up with Professor Hill for a seminar on Late Baroque Tonality during the Fall, 2004, semester.

Jonathan Keeble, (flute) was the featured guest artist for the thirteenth annual Flute Mania, offered through Sweden’s University of Karlstad, where he gave concerts, ranging from solo recitals to concerto engagements, and taught daily masterclasses. In March, Keeble was guest artist for the week-long Cottonwood Project, a chamber music residency program designed to bring chamber music to rural areas surrounding Hays, Kansas. Keeble’s first solo CD, icarus, is to be released late this year on the Albany label. With the woodwind quintet Prairie Winds, he performed concerts and conducted masterclasses at Northwestern University, Northern Illinois University, University of Wisconsin at LaCrosse, and Augsburg College. In addition, the Prairie Winds served as quintet in residence at the Madeline Island Music Festival on Lake Superior’s Apostle Islands. The quintet will also be one of three ensembles featured at this year’s Chamber Music America Education Residency Institute in Chicago.

James Keene (bands) released three new compact disc recordings with the UI Wind Symphony: Music for a Golden Sky, Dreams and Achievements, and Winds of a Higher Order. Keene was named Honorary Lifetime Member, Texas Bandmasters Association (only the sixth such designation in its 55-year history). He has served as president, American Bandmasters Association; board of directors, John Philip Sousa Foundation; past president, board of advisors, National Band Association; national advisory board, Goldman Memorial Band; board of directors, Percy Grainger International Society; and editorial board, Journal of Band Research. In March, 2003, Keene served as adjudicator at the Saint Patrick’s Week Music Festivals, Dublin, Limerick, Ireland, and as guest conductor of the United States Air Force Band, Washington D.C. This past summer, he was guest conductor of the Dublin (Ireland) Concert Band; clinician at the Bands of America Summer Directors Workshop, held at Illinois State University (Normal); and featured clinician, Texas Bandmasters Association Convention, held at San Antonio, Texas. Other professional activities this academic year for Keene include clinician and conductor, Texas Christian University Honors Bands (Ft. Worth, November 20-23); conductor, Texas Music Educators Association All-Region Honor Band (Brownsville, December 4-6); guest conductor, Australian Youth Wind Symphony (Sydney, January 5-12); Symphonic Band conductor for Melbourne Youth Music Summer Camp (Australia, January 19-24); conductor, Texas ATTSB All-
State Symphonic Band (San Antonio, February 12-14); clinician, evaluator, National Concert Band Festival (Indianapolis, Indiana, February 26-28); adjudicator, Saint Patrick’s Week Music Festivals (Dublin and Limerick, Ireland, March 14-18); clinician, Circle of Honor Performance Festival (Orchestra Hall, Chicago, Illinois, March 27); clinician, Young Conductors Mentor Program, National Band Association Convention (Bloomington-Normal, Illinois, June); and clinician, Texas Bandmasters Association Convention (San Antonio, July).

Herbert Kellman (director of the UI Renaissance Archives and professor emeritus of musicology) gave an invited lecture on “Court Music and Historical Identity in the Burgundian Netherlands, 1480-1530,” in April, 2003, at Louisiana State University, under the sponsorship of the LSU School of Music and the Program in Medieval and Renaissance Studies. He also gave two seminars on the late works of Josquin des Prez for the Department of Music History. At the International Medieval and Renaissance Music Conference, held in August, 2003, at the University of Jena (Germany), he chaired the opening session, gave a presentation on “The Jena Alamire Manuscripts,” and was interviewed for Jena television about his initial manuscript research in Jena 42 years earlier, when the city was part of the German Democratic Republic (East Germany). Also this summer Kellman was in France and Germany with Ensemble Chorágos, for which he had arranged seven appearances (see separate article). His article, “The Chigi Codex: A Mirror of Burgundian Court Music, Art, and Poetry,” will be published in the Proceedings of the UIUC-CNRS conference Images of Authority and the Authority of Images. He is now working with Edward Houghton on the edition of the Chigi Codex, commissioned by the University of Chicago Press for the series Monuments in Renaissance Music. In January, 2003, Kellman was a consultant to the University of California-Santa Cruz musicology faculty on Ph.D. program initiatives.

William Kinderman and Katherine Syer (musicology) presented the seminar “Richard Wagner at Bayreuth: Music, Drama, Politics” on July 30 - August 15, 2003, at Bayreuth, Germany, held in conjunction with the Wagner Festival at Bayreuth, with performances in the Festspielhaus, which was built to Wagner’s specifications and completed for the first festival in 1876. Participants in the seminar received tickets to all seven of the works performed in the Festspielhaus: The Flying Dutchman, Tannhäuser, Lohengrin, and the four operas of the cycle Der Ring des Nibelungen. The seminar study sessions were held at the University of Bayreuth, and a special tour of the theater was arranged with the support of Wolfgang Wagner, the composer’s grandson, who remains an important directorial presence in Bayreuth. UI students participating in the seminar included undergraduates Ashley Boughton and Raquel Adorno and graduate students Henry Pleas and Edward Hafer. Kinderman gave two presentations at the annual national meeting of the American Musicological Society, held at Houston November 13-16, 2003. He gave a lecture recital on “Beethoven’s Known and Unknown Bagatelles,” which included discussion and performance of a number of smaller piano pieces by Beethoven that Kinderman discovered in the composer’s sketchbooks. In addition, he presented a paper, titled “Beethoven Unfinished F Minor Trio from 1816,” which focuses on a major work of chamber music that has remained unknown but which can be transcribed from manuscripts held in Berlin and in Princeton, New Jersey. The first section of this innovative, unfinished composition was presented in performance during the presentation. At the annual national meeting of the Society for Music Theory, held at Madison, Wisconsin, in November, Kinderman presented a paper, titled “The Third-Act Prelude of Wagner’s Parsifal,” which investigates the compositional genesis and structure of Wagner’s final work. Part of Kinderman’s ongoing research on Parsifal, this study will appear in two forthcoming books: A Companion to Wagner’s Parsifal, edited by Kinderman and Katherine Syer, and a separate monograph on this subject, supported by his spring-term appointment in the UI Center for Advanced Studies.

Karl Kramer (director and tuba) continued his concerts with the New Haven Symphony Orchestra, including a performance in Carnegie Hall of Mahler’s Eighth Symphony. In June, he performed in the world premiere of the opera The Phantom Palace by Mexican composer Hilda Parades as part of the International Festival of Arts and Ideas.

Erik Lund (composition-theory) received a live performance of his chamber work Raccontini on WDR Radio, Germany, in February, 2002. The performance was by the Wolpe Trio, which also premiered Lund’s loose change in Essen, Germany, in October, 2002. Raccontini was also performed by the MAVerick Ensemble in Chicago in April, 2003. In November, 2002, Lund’s solo trombone work Truth Relations was performed by trombonist Andrew Glendenning at the American Music Festival in Sofia, Bulgaria. Lund’s most recent composition for solo piano, aftermath, was premiered in February, 2003, by British pianist Ian Pace, and has subsequently been performed by David Psenicka at the Western Illinois New Music Festival, as well as by Janis Mercer at several California
venues. Lund is currently composing a new work for the Crash Ensemble of Dublin, Ireland.

Kazimierz Machala (horn) premiered his composition Concerto for Horn, Winds, and Percussion in September, 2002, with the University of Illinois Wind Symphony, James Keene conductor. In February, 2003, Machala performed the work again with the Symphonic Band of Bowling Green State University during the Midwest Horn Workshop in Ohio. In June, 2003, his composition Intuitions for Horn Quartet was performed as part of the International Horn Symposium, held at Indiana University in Bloomington. In July, 2003, The Dorian Wind Quintet performed Machala’s American Folk Suite at the Round Top International Music Festival in Texas. Machala was the recipient of the 2002/03 American Society of Composers, Authors, and Publishers Award.

Charlotte Mattax (harpischord and musicology) celebrates her 20th year as harpsichordist and organist for the Bach Choir of Bethlehem, Pennsylvania, the oldest Bach organization in the United States. The 2003-2004 season features concerts of Bach Cantatas, the B Minor Mass, and the St. John Passion, with countertenor Daniel Taylor, as well as chamber and solo harpsichord performances. In addition, Mattax has been invited to Taiwan in January, 2004, to play harpsichord recitals and present masterclasses. Her reviews of three books on basso continuo improvisation are forthcoming in the Early Keyboard Journal and the Journal of the Society for Seventeenth-Century Music.

Timothy McGovern (bassoon) performed the Mozart Bassoon Concerto in October with the Illinois Chamber Orchestra for concerts in Springfield and Bloomington, Illinois. As a member of the Prairie Winds Woodwind Quintet, he was involved with the beginning of a new summer chamber music camp, The Madeline Island Music Camp for woodwind quintets, held on an island in Lake Superior. Students from the UI, Eastman School, Curtis Institute, Indiana University, DePaul University, and other major schools attended this new program. The Prairie Winds was awarded a residency at the 18th annual Juneau Jazz and Classics Festival in Alaska; Chamber Music America’s Residency Partnership Program sponsored the residency, which presents concerts and visit to schools in May, 2004. The Prairie Winds also was in residence at the October, 2003, Chamber Music America Conference at Roosevelt University (Chicago, Illinois), where it presented a concert and a seminar in chamber music coaching. The Prairie Winds 2003-04 season will include concerts in Illinois, Louisiana, North Carolina, and Wisconsin.

Chip McNeill (jazz) toured with Maynard Ferguson, as well as McNeill’s own jazz quartet, from April 29 through June 16, 2003, playing concerts in Azerbaijan (Baku), Ukraine (Kiev), Lithuania, Italy, Austria, Luxembourg, and Germany.

William Moersch (percussion) performed for the Bard Music Festival’s “Mahler and his World” and made his PASIC solo timpani debut as part of the “Carter Timpani Cartel” at the Percussive Arts Society International Convention 2002. He was praised for his “thrilling, amazing, virtuoso display” as timpanist for Sinfonia da Camera’s back-to-back Beethoven Symphonies Nos. 7 and 8, and closed last season with a rare performance of Henry Cowell’s Concerto for Percussion with the UI Illini Symphony. He then had a busy summer, traveling first to Spain for the 2003 Alcoy Second International Percussion Course, where he was both faculty and solo recitalist, and then appearing as a featured artist at the Patagonian International Percussion Festival in General Roca-Rio Negro, Argentina. Next Moersch joined his UI Percussion Division colleague Ricardo Flores in hosting the Illinois Summer Youth Music Advanced Percussion Camp in Urbana. Closing out the year’s full circle, he was back in New York, performing at the Bard Music Festival for “Janácek and His World” and the opening of the new Frank Gehry-designed Richard B. Fisher Center for the Performing Arts at Bard College.

Bruno Nettl (musicology and ethnomusicology) gave invited lectures on various aspects of ethnomusicology at Federal University of Rio de Janeiro; the Museum of Anthropology, Madrid; and Indiana University, Northwestern University, and University of Washington. He received publication of his book, Encounters in Ethnomusicology (Harmonie Park Press, 2003), which is largely a professional memoir with chapters about the history of ethnomusicology at the University of Illinois. Other publications of Nettl include “Ethnicity and Musical Identity in the Czech Lands,” in Pamela Potter and Celia Applegate, eds., Music and German National Identity (University of Chicago Press, 2002); “What’s to be Learned: Comments in Teaching Music in the World and Teaching World Music at Home,” in The Arts in Children’s Lives, edited by Liora Bresler and Christine Thompson (Dordrecht, Netherlands: Kluwer, 2002); and “Ethnomusicology of the Nineties, an Historical Perspective,” Music Estoria (Bologna) 10 (2002). Several of Nettl’s

**Susan Parisi** (research scholar) carried out research in July in the Archives du Royaume in Brussels for a project on musical exchanges between the Mantuan and Brussels courts during the time of Monteverdi. In August she participated in the International Medieval & Renaissance Conference, held in Jena, Germany. Earlier in the year she completed an article, “Francesco Rasi’s *La favola di Cibele ed Azi* and the Cybele Legend from Ovid to the early Seicento” (Harmonie Park Press, in press). Parisi has been elected to the board of Musica Toscana.

**Sam Reese** (music education) will be the keynote speaker at the University of Miami’s Music Education Day conference for 400 in-service music teachers on January 23, 2004. He will be speaking about music technology and its potential to transform music learning. The speech will be presented from New York University, using video conferencing over Internet 2 to feature new communication technologies for teaching and learning. He also will be presenting a session, titled “Creating Jazz Listening Guides with PowerPoint,” at the International Society of Jazz Education conference in New York City on January 21, 2004. Reese presented a workshop, titled “Creating Listening Guides with PowerPoint” at the National Symposium for Music Instruction and Technology at Illinois State University (Normal). He had a chapter, “Responding to Student Compositions,” published in a recent book from MENC, titled *Why and How to Teach Composition: A new horizon for music education*, edited by Maud Hickey.

**Debra Richtmeyer** (saxophone) recorded a CD, *Extravaganza for Saxophone and Orchestra*, with the Slovak Radio Orchestra, conducted by KirTrevor. Released by Albany Records, it is available through albanyrecords.com.

**Ronald Romm** (trumpet) and his pianist-wife Avis offered a successful concert appearance on September 6 with the California Philharmonic Orchestra, Victor Vener, music director. The event, attended by more than 4000 people at the Los Angeles Arboretum, prompted two standing ovations for the guest soloists. It also launched the newest aspect of their concert career (concerts involving trumpet, piano, and symphony orchestra) and premiered a spectacular version of *Porgy and Bess Suite* by Lee Norris. During October Ron and Avis performed concerts in Kansas, Colorado, New Mexico, and California.

**Thomas Schleis** (opera program manager and principal coach) led a study group to Verona, Italy, July 20-29, 2003, for lectures about three operas, performed at the famed Arena di Verona: *Aida*, *Nabucco*, and *Turandot*. The tour was sponsored by the University of Illinois Office of Continuing Education and included day trips to Milan, Bolzano, Venice, and Bologna.

**Jerold Siena** participated in the Beethoven Symposium, held this spring on UI campus, by performing the song cycle *An die ferne Geliebte* and two different settings of *An die Hoffnung*. He was also invited by UI Chancellor Nancy Cantor to sing at a memorial service for Illinois Senator Wellstone, which was held by Senator Durbin at the Illini Union. Siena also arranged for his friend and colleague Ben Heppner to speak to music students in connection with his recital in the Great Hall of Krannert Center. This season Siena will perform in Puccini’s *Turandot* at the Casals Festival in Puerto Rico, as well as present a song recital at Indiana University.

**Gabriel Solis** (musicology) had his article “Hearing Monk: History, Memory, and the Making of a ‘Jazz Giant’” published this summer in *The Musical Quarterly* (Volume 86, Number 1). In addition he presented a paper, titled “Testaments Betrayed: The Publication of Thelonious Monk’s Live Recordings from the Five Spot, 1958,” at the annual national meeting of the American Musicological Society in Columbus, Ohio, and another paper, titled “Sidney Bechet, Jazz Historiography and the Question of Race,” at the Midwest regional meeting of the American Musicological Society in St. Louis.

**Ken Steinsultz** (bands) conducted the Tri-County Honor Band of Virden, Illinois, and the Mid-State Six Honor Band of Peoria, Illinois, both in March, 2003. He conducted
the Triad Music Festival Honor Band of Illiopolis, Illinois, in April. During June-July, Steinsultz conducted the Mark Foutch Brass Band for three concerts in Champaign, Illinois. In July, he performed as soloist on double-bell euphonium, playing Carnival of Venice with both the Mark Foutch Brass Band and with the UI Summer Band. Ken sang with vocal quartet Four O’Clock Sharp on the Champaign-Urbana Symphony “Symphony at Sunset” concert in September, and he performed on euphonium for Don Quixote by Strauss with the Illinois Symphony for September performances in Bloomington and Springfield, Illinois.

Fred Stoltzfus (choral) served as guest conductor for the Alberta Choral Federation University Honors Choir during its annual meetings at Calgary, Alberta, in November, 2002. He was guest conductor, master-class teacher, and lecturer for Liederkranz, a consortium of professional conductors from the states of Washington, Oregon, Colorado, and Utah in November, during which he presented lectures and master-classes on the Alamire complex of Renaissance choral works. Stoltzfus served as clinician and masterclass teacher at Greenville College (Illinois) in February, 2003. In June, Stoltzfus was guest conductor and masterclass teacher for the University of Sherbrooke, Quebec, where he conducted a concert of choral music of Brahms and Schubert, and coached advanced students in choral conducting. During July and August, 2003, he toured with Ensemble Choragós to France and Germany. While on tour, seven concerts of music from the early 16th century were presented in the following churches and concert venues: St. Benoit-du-Sault, Argenton-sur-Creuse, St. Uzerche, Chateau du Bouchet, the Music Instrument Museum in Berlin, the International Medieval-Renaissance Music Conference in Jena, Germany, and the Johanniskirche in Weimar, Germany.

Sylvia Stone (voice) was a faculty member and taught voice for five weeks this summer for the Austrian-American-Mozart Academy, a summer program for young opera singers, held in Salzburg. In addition, she was resident co-director of the Komische-Kammer-Oper-München in Germany. Stone presented a masterclass at the Salzburg College for the University of Miami School of Music Summer Program and adjudicated for the Leopoldskron Vocal Competition. From left to right are Maggie Malone (Rice University), Roxann Ferguson, Professor Stone, Heidi Richter, Ashmani Jha, and Wendi Jones, all of UIUC.

Katherine Syer (musicology) read a paper, entitled “Staging Wagner’s Parsifal: Who Gets to Die?,” at last fall’s American Musicological Society Midwest Chapter meeting. An expanded form of this paper was presented at the New York Wagner Society’s Annual Seminar Day in April. In May, she presented “Associative Tonality, Tonal Pairs and Psychological Space: Wagner’s Tristan und Isolde Set Against the Backdrop of Romantic Psychology” at the Music Theory Midwest Conference, held at Indiana University. Upcoming papers presentations by Syer include “Wagner ohne Ende: Production History as Reception History” at the Hawaii International Conference on Arts and Humanities in January.

Heinrich Taube (composition-theory) authored a book on computer composition, Notes from the Metalevel, an Introduction to Computer Composition, which is scheduled to be published in Fall, 2003, by Swets-Zeitlinger Publishing of Amsterdam in its “New Music Research” book series.

The book will be offered along with a software CD and an interactive, on-line HTML version of the manuscript. Taube’s composition Aeolian Harp (for piano and tape) was performed at the International Computer Music Conference (Singapore) in September.

Stephen Taylor (composition-theory) was on a leave in Spring, 2003, funded in part by a grant from the Howard Foundation. He spent the semester in Portland, Oregon, and in China, completing several commissions and meeting with the science-fiction writer Ursula K. Le Guin about a possible opera project. Taylor also is completing a consortium commission for a wind ensemble piece, The Surface of Last Scattering, and a large-scale commission from the Quad Cities Symphony for a work for orchestra and four singers. His new work Seven Memorials is scheduled to be premiered at the UI in February, 2004, by pianist Gloria Cheng.

Sever Tipei (composition-theory) gave an invited talk, “Control and Hazard in Musical Composition: Manifold Compositions,” at the Paris-Sorbonne University (Paris IV), in the Salles des Actes on January 9, 2003. His new computer-generated piece dARIA was premiered on April 15 as part of the 50th Anniversary Celebration Concert of the first public concert of tape music in North America. A second version of dARIA, a manifold composition, was presented at the University of Wisconsin-Milwaukee a week later. In this same concert Tipei performed as a pianist for William Albright’s Sphaera (for piano and computer-generated tape). A third version of dARIA was programmed during the MAVerick Festival in July.
Christos Tsitsaros (piano pedagogy) had his new book of original piano music, entitled Poetic Moments, published in August, 2003, by Hal Leonard Publishing Corporation. He was awarded a second residency at the Helen Wurlitzer Foundation of Taos, New Mexico, where he returned in November to perform his Recursos de Taos, a series of twelve-tone poems composed during the last two years. Tsitsaros was also invited to present his new original piano compositions at the World Piano Pedagogy Conference in October, 2003. His biographical profile was selected for inclusion in the 2004 edition of the Marquis’ Who’s Who in America.

Soon after its release, Tsitsaros presented workshops in Iowa, Oregon, and Montana, representing the teacher-ambassador program of Hal Leonard Corporation. He was awarded a large research grant by the University of Illinois Research Board for the “Development and Application of Positional Three-dimensional Audio Imaging for Eight-Channel Performance Presentations,” (Spring, 2003). Wyatt’s electroacoustic music composition Night Visitors was selected for inclusion on the compact disc recording in Music from SEAMUS (Volume 12 [EAM-2003], released in May, 2003). He organized and presented a concert commemorating the 50th anniversary of the first public concert of electroacoustic music in the United States with University of Texas guest composer Larry Austin and commentary by UI Professor David Patterson, held on April 15, 2003, at the Krannert Center for the Performing Arts. Wyatt’s composition Time Mark was performed at the 2003 national conference of the Society for Electroacoustic Music in the United States, hosted at Arizona State University, March 13-15, 2003. He was guest composer at the University of Missouri-Kansas City, March 5-7, 2003, when his compositions Time Mark, Four for Flute, and In the Arms of Peril were performed. On the editorial board for Organised Sound, An International Journal of Music Technology (Cambridge University Press), he also continues on the board of directors of the Society for Electroacoustic Music in the United States, as well as the board of advisors for the Musical Entrepreneurial Studies Program (Millersville University, Pennsylvania). Wyatt continues as project director and engineer for the music from SEAMUS compact disc recording series of the Society for Electro-Acoustic Music in the United States.

Tom Ward (musicology) presented a paper at the international conference “Der Mensuralcodex St. Emmeram (Clm 14274): Entstehung, Bestand, Kontext,” held June 20 and 21 at the Bayerische Staatsbibliothek, Munich. Ward was the sole U.S. musicologist invited to attend this conference, along with scholars from Germany, Italy, Switzerland, and Great Britain.

Scott Wyatt (composition-theory) had an article, “Investigative Studies on Sound Diffusion/Projection,” included as one of nine specialized articles relating to the use of spatialization in sound art practice in Sound In Space, a book published by the Canadian nonprofit organization New Adventures in Sound Art in September, 2003. He was awarded a large research grant by the University of Illinois Research Board for the “Development and Application of Spatialization in Sound Art Practice in the United States, as well as the board of advisors for the Musical Entrepreneurial Studies Program (Millersville University, Pennsylvania). Wyatt continues as project director and engineer for the music from SEAMUS compact disc recording series of the Society for Electro-Acoustic Music in the United States.

Ann Yeung (harp) performed a recital at Yildiz University in Istanbul, Turkey. She also sponsored a visit and performance at UI by Russian harpist Natalia Shameyeva, principal harpist of the Bolshoi Theater Orchestra, and Russian/U.S. composer David Finko in November, 2002. In March, 2003, Yeung was a featured soloist on the Champaign-Urbana Symphony Orchestra’s Kinderkonzerts. In April she gave the U.S. premiere of works for two harps by Stephen Andrew Taylor and Gerardo Dirié at the UI with her Pacific Harp Duo colleague Kyo-Jin Lee of South Korea, who also presented a masterclass for the harp students. In June, she was a featured clinician and performer at the American Harp Society’s biennial National Summer Institute, held in Salt Lake City, Utah. She also conducted the first “Summer Harp Class with Ann Yeung” on the UI campus, which involved 20 participants from the Midwest. She has co-authored an article with Charles Lynch on the “Roslyn Rensch Papers and Harp Collection at the University of Illinois at Urbana-Champaign,” published in the Summer, 2003, issue of the American Harp Journal. She also was a juror for the Contest for an American Solo Harp Composition (held in 2003), sponsored by the 2004 USA International Harp Competition.

Stephen Zank (musicology) won both the Humanities Release and A. O. Beckman awards to continue work in Paris on his second book, Irony & Sound: The Music of Maurice Ravel (University of Rochester Press, 2005) during the autumn semester.

Special Note
Roslyn Rensch-Erbes (former faculty member) gave a presentation on historical harps at the International Harp Archives, located at Brigham Young University in June, 2003, as part of the American Harp Society’s Fifth National Summer Institute. Her writings were also featured in the IAH’s on-going exhibit “Master Harpists of the 20th Century.”

In Memoriam
Gordon Ware Binkerd, died on September 5, 2003, in Urbana, Illinois.
Harold Decker, died on June 16, 2003, in Wichita, Kansas.
How much things have changed since I first went to Iran, in 1966, in the era of the last Shah, to try to learn something about the musical culture of the Persian people. Before I went, people would ask me whether “Iran” was the same as “Iraq” and couldn’t find it on a map. Today, Americans see Iran as a problem in international relations, oil production, and military matters, but most are unaware of the great traditions of literature, art, and music that have developed there over hundreds of years.

My first foray, five summer weeks, resulted from a relationship the Universities of Illinois and Tehran had established, and I arrived knowing only that Iranians, like other Middle Eastern Muslims, tended to be ambivalent about music, loving to hear music and yet feeling that musical activity might be morally dangerous, frowned upon or forbidden by Islamic law, perhaps even by the Holy Koran. And I knew that a major characteristic of the traditions that Middle Easterners designate as their classics was the centrality of improvised music. I quickly found Persian classical music fascinating, slightly odd at first with its use of three-quarter and five-quarter tones, and I quickly determined to return for longer to try to learn something about the workings of this improvised music, hoping to answer such questions as, Is this music in some ways like jazz, or contemporary free improvisation, or Indian ragas? (Well, it is, but it’s also quite unique.) How do Persian musicians’ minds work? How, creating music in the course of performance, do they decide what to do next?

On that first visit I met a musician who was to make a great difference in my life, Nour-Ali Boroumand, an older blind gentleman known mainly as a teacher and authority. He agreed to be my principal guide when I returned. But in the meantime we arranged to bring him to the Urbana campus for a month in 1967 as a Miller Professor to give classes introducing our students to Persian music. Dr. Boroumand had a flair for the dramatic, beginning his first class by saying, “To understand Persian music, you must understand the singing of the nightingale, because when it sings, it doesn’t repeat itself, and Persian musicians must not repeat themselves. But as you don’t have nightingales in America, I have brought you a recording,” and he proceeded to play a tape. Only later came the nitty-gritty of Persian music and theory. Well, nightingales—which symbolize the good and beautiful in Iran—and Persian musicians do sometimes repeat, but he used this gesture to
present important principles about music and culture in a way none of us ever forgot.

Then, during 1968-69, I lived, with my family, in Tehran for a year, devoting myself to the problem of improvisation. Dr. Boroumand told me this: We don’t teach improvisation outright; we teach a repertory of some 300 largely non-metric short pieces called the Radif, divided into twelve parts, each in one mode or dastgah (a concept related to the better-known Arabic maqam). Once the radif has been memorized—it should be learned aurally, without notation, contemplated, over several years—it becomes the basis or point of departure for improvised performance, somewhat like chord changes or tunes for jazz, but probably more complex. I undertook to learn two or three of the twelve modes on a small long-necked lute called sehtar, and I’m afraid I sound on it like a violin student sounds after just a year of study, but I tried to learn Persian music more or less like Dr. Boroumand’s Iranian students. I also determined to look at the system as an outsider, recording as many musicians as I could, some 45 over the year, improvising in the same mode, to see how they differed or agreed, and I got them to help me analyze their performances, so I could learn what might always be required, and what could never be done, and what was typical, and where musicians could show their individuality. While I was living in Iran, my first ethnomusicology advisee at UI, Dr. Stephen Blum—Ph.D. in Musicology, 1972, now professor of music at the CUNY Graduate Center and the foremost American authority on the folk traditions of Northeastern Iran—was doing dissertation research, and I went several times to spend time with him in villages, watching him record folk songs and narratives.

The richness of this tradition, in a culture in which on the surface music and musicians were not really respected, continued to amaze me. The musicians I recorded thought, however, my research method “wacky.” I had selected for my case study the mode or dastgah of Chabargah (which means “fourth place”) —about which I later wrote a short book—and in time musicians began joking, calling it “the mode of Illinois.” Chabargah was associated in vocal music

“To understand Persian music, you must understand the singing of the nightingale, because when it sings, it doesn’t repeat itself, and Persian musicians must not repeat themselves.”

with heroic poetry about great battles, and was thought to have a warlike character, and so I wonder today whether elderly musicians who remember me think, today, “no wonder this American was so attracted to our warlike musical mode.” Probably not. Governmental relations between Iran and the United States have had their ups and downs, but basically, Iranians like Americans, and I have always found Iranians to have exceptionally strong traditions of kindness, courtesy, hospitality, and broad-mindedness.

I returned to Champaign-Urbana and began teaching Persian music, particularly its improvisatory system and its interestingly ambiguous place in Islamic culture, and I returned to Tehran a few more times, briefly, until 1974. The revolution of 1978 caused musical life to become vastly more restricted, music influenced by Western musical culture (which I had also tried to study) was outlawed, and public musical life was for a time shut down, as Ayatollah Khomeini said, ‘music is a treason to our country.” Many of the greatest Iranian musicians settled abroad, notably in Paris and Los Angeles. But since 1990, most governmental restrictions have been lifted, and the classical music of Iran is again flourishing, at home and abroad, and is being taught at institutions. Dr. Azin Movahed, who received her D.M.A. in flute at UIUC in 1993 and wrote a dissertation on Persian traditional flute music, now teaches both Western and Persian music at the University of Tehran. The events of the past decades have actually made Persian music better known in Europe and America; and Iranian immigrants to America, who would once have scoffed at their traditional music at home, now treasure it as a central aspect of their heritage. I have continued to be interested in cross-cultural research on improvisational systems and hope that this branch of music-making will flourish further in the School of Music in performance, scholarship, and education.
# 2003 School of Music Award, Scholarship, and Fellowship Recipients

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## Student News

**Margarethe Adams**, doctoral candidate in ethnomusicology, received a Summer, 2003, FLAS fellowship to study Kazak in Almaty, Kazakhstan, under the auspices of the ACTR/ACCELS NIS Regional Language Program. She also was awarded a 2003-04 FLAS fellowship in Russian-language study.

**Kari Besharse**, doctoral student in composition-theory, was the 2003 winner of the Residence Prize at the Bourges 30th International Competition of Electroacoustic Music and Sonic Art, held in Bourges, France.

**Ashley Boughton**, junior student, received a European Union Grant for the spring semester.

**Stephanie Chigas** was a semi-finalist in the Metropolitan Opera Auditions, held in New York in March, and was the first place winner of the 15th Annual Bel Canto Scholarship Foundation Competition for Young American Opera Singers. She spent the summer performing the role of Iasaure in Offenbach’s *Bluebeard* and covering the role of Zerlina in Don Giovanni for the Glimmerglass Opera Festival in New York. She will be at the Boston Opera Institute in Fall, 2003. In April, 2004, Stephanie will sing Mahler’s *Lieder eines Farenden Gesellen* with the Chamber-Urban Symphony.

Kyongmee Choi, doctoral student in composition-theory, was one of four finalists for the ASCAP/SEAMUS Student Composer Commission Award.

Kate Christman, graduate student in musicology, received the Diffenbaugh Fellowship, administered by the University of Illinois for incoming students who are residents of Missouri.

Julia Cortinas, doctoral student in ethnomusicology, was awarded a 2003-04 FLAS fellowship in Russian-language study.

Maria Cueva-Mendez, graduate student in piano, was selected for the 2003 Kate Neal Kinley Memorial Fellowship from the UI College of Fine and Applied Arts.


Alda Dizdari, graduate student in violin, performance, received the 2003 Kate Neal Kinley Memorial Fellowship of the UI College of Fine and Applied Arts.

Michael Drews, doctoral student in composition-theory, won the 2003 ASCAP/SEAMUS Student Composer Commission Award. This award was presented at the National Conference of SEAMUS 2003 Awards Banquet, held at Arizona State in March. The commission includes an honorarium for a new electro-acoustic composition, a stipend for copying and material costs, a plaque, a performance at the SEAMUS 2004 National Conference, and a guaranteed recording on the SEAMUS Compact Disc Series, Vol.13.

Ivan Elezovic, doctoral student in composition-theory, was awarded the Student Bursary Grant by the Manitoba Arts Council, Winnipeg, Manitoba, Canada, on July 24, 2003, in the amount of $3,000.

Diana Flesner, doctoral student in violoncello, was awarded a 2003-04 FLAS fellowship in Russian language study.

Audrey Good, incoming freshman student, was awarded First Prize, age 18 and under, International Women’s Brass Conference Competition, Illinois State University, June, 2003. She also won the super finals, competing with all other brass winners in her category. She placed second in the 2003 Midwest Young Artists Concerto Competition, held in January, 2003.

Arek Gorecki, D.M.A candidate, won the principal trombone position in the Civic Orchestra of Chicago—the training orchestra of the Chicago Symphony Orchestra.

Claire Happel, senior student in harp, was a finalist in the June, 2003, National Anne Adams Awards Auditions in Salt Lake City, and she won Fifth Prize in the Advanced Division of the American Harp Society’s 2003 National Solo Competition Finals. As winner of the John D. and Fern Hodge Armstrong Competition, she performed Gabriel Pierné’s Concertstück with the UI Philharmonia on October 12, 2003.

Courtney Huffman, junior student in voice, received a Bel Canto Scholarship (Chicago, Illinois) and a Sunriver Music Festival Scholarship (Oregon) for vocal study. She also participated in the University of Miami’s 2003 Summer Vocal Program in Salzburg, Austria.

James Ivey, graduate student in voice, recently won a Metropolitan Opera regional audition and participated in the district auditions in Chicago.

Jing-I Jang, graduate student in harp, was a finalist in the National Anne Adams Awards Auditions, as well as a finalist in the Franz Josef Reinl-Stiftung International Harp Competition, held in Munich, Germany, in March, 2003. She performed Reinhold Glière’s Concerto for Harp and Orchestra with the UI Symphony Orchestra on November 13, 2003.

Elizabeth Jaxon, sophomore student in harp, received First Prize, Intermediate II Division of the American Harp Society’s Biennial National Solo Competition, held in June, 2003, in Salt Lake City, Utah. She also was awarded the American Harp Society Foundation’s Grandjany Prize for best performance of Three Dances by Anthoine Franciscus. Jaxon was a finalist in the National Anne Adams Awards Auditions.

Lissette Jimenez, doctoral student in voice, studied with Professor Jerold Siena at the University of Miami. She was awarded the Student ACTR/ACCELS NIS Regional Language Scholarship (Chicago, Illinois) and a Summer 2003 FLAS fellowship to study Azeri in Baku, Azerbaijan, under the auspices of the ACTR/ACCELS NIS Regional Language Program with supplementary funding in the form of a Department of State Fellowship. She also was awarded a 2003-04 FLAS fellowship in Russian language study.
**Student News**

**Sarah Long**, doctoral student in musicology, is the recipient of a 2003-2004 teaching assistantship in Versailles, France, from the French Embassy. She is also carrying out research in the Bibliothèque Nationale in Paris for her dissertation on Parisian printers of plainchant service books in the early 16th century.

**Michelle Marshall**, graduate student in trumpet, won Second Prize in the Trumpet Category II Division, International Women’s Brass Conference Competition, held at Illinois State University in Normal.


**David McDonald**, doctoral student in musicology, was awarded a 2003-04 Fulbright-Hays Fellowship for Doctoral Dissertation Research Abroad. He is currently conducting ethnomusicological fieldwork with Palestinian musicians in Amman, Jordan.

**Jeff Morton**, doctoral student in composition-theory, was a winner in the 21st Century Piano Commission Competition for 2003. He and the other winners, **Maria Cueva-Mendez**, graduate student in piano, and **Sharon Hudson**, doctoral student in piano, performed his and her other works in concert on February 26, 2003, at the Krannert Center.

**Adelaide Muir**, junior student in voice, won the Millikin University Concerto Competition, held in Decatur, Illinois, and appeared with the Millikin/Decatur Symphony. She also won the Hollis Prize, which included a solo recital at the Harold Washington Auditorium in Chicago. Muir was a winner in the regional Metropolitan Opera Auditions, held at the Krannert Center for the Performing Arts in October, and won the district auditions in Chicago in November. She will compete in the national Metropolitan Opera Auditions in New York in March, 2004, performing works by Handel, Donizetti, Puccini, Menotti, and Mozart.


**Ann Oleinik**, graduate student in musicology, received an award from the Tinker Foundation for summer field research in Belize.

**Colleen Potter**, sophomore student in harp, was a finalist in the 2003 National Anne Adams Award Auditions.

**David Psenicka**, graduate student in composition-theory, had a paper accepted at the 2003 International Computer Music Conference in Singapore. The title is “SPORCH: An Algorithm for Orchestration Based on Spectral Analyses of Recorded Sounds.”


**Jessica Shelvik**, graduate student in musicology, was awarded the Skalnick Prize for the Best Graduate Essay in Russian and East European Studies in Spring, 2003. She also was awarded a Summer, 2003, FLAS fellowship to study Russian language at Indiana University, as well as a 2003-04 FLAS fellowship in Russian-language study.

**Stephen Sieck**, graduate student in choral conducting and literature, was the 2003 winner of a Kate Neal Kinley Memorial Fellowship, UI College of Fine and Applied Arts.

**Gerald Wood**, doctoral student in horn, won Second Prize, professional division, of the International Women’s Brass Conference Competition, held at Illinois State University, June, 2003.

**Miriam Wood**, graduate student in horn, won Second Prize, college division, of the International Women’s Brass Conference Competition, held at Illinois State University, June, 2003. She also won the 2003 Midwest Horn Workshop Solo Competition, graduate division, held at Bowling Green University in February, 2003.

**More Student News**

**Elizabeth Anderson**, graduate student in voice, participated recently in a masterclass with Professor Jerold Siena in Urbana, Italy.

**Brad Blackburn**, doctoral student in composition-theory, made arrangements of the Illinois state song, By Thy Rivers Gently Flowing, to be used in promotional videos for the University, produced by the Office of Public Affairs. The Illinois Brass Quintet performed on these recordings.

**Benjamin Bunsold**, doctoral student in voice, returned to the UI after teaching and performing opera and oratorio in Texas and throughout the Southwest. Last summer he sang the role of B.F. Pinkerton in Madama Butterfly for the Janiac Opera Company in Brevard, North Carolina. While there, he also sang with **Jerry Hadley** (M.M.’77) in a concert recital and participated in Hadley’s masterclass.

**Daniel Cardwell**, graduate student in voice, appeared this summer in a production of The Merry Widow in Wisconsin.

**Chieh-Hsien Chien**, graduate assistant in University Bands, was appointed as instructor of flute, Southeastern Louisiana State University (Hammond).
Ben Collins, junior student in music education, participated this past summer in the Drum Corps International 2003 tour. The twelve-week season ended on August 10 at the Citrus Bowl in Orlando, Florida. Ben performed with the Cadets of Bergen County (New Jersey), which won its record third consecutive High Percussion Award.

Richard Dammers, doctoral student in music education, presented a session, titled “Supporting Student Practice via the Web: The LaDue Elementary Band Website,” at the National Symposium for Music Instruction and Technology, held at Illinois State University (Normal).

Roxann Ferguson, graduate student in voice, sang the role of Sandrina in Die Gärtnerin aus Liebe this summer with the Amadeus Opernensemble, the performing wing of the Austrian Mozart Academy.

Christine Ford, graduate assistant in University Bands, was appointed assistant band director and marching band director at Eastern Illinois University (Charleston).

Abigail Galle, undergraduate student in voice, sang roles of Ramiro in Die Gärtnerin aus Liebe this summer with the Amadeus Opernensemble, the performing wing of the Austrian Mozart Academy.

Desirée Hassler, graduate student in voice, sang in the Chicago Symphony Chorus last season.

Jason Helfer presented a session, titled “Music in a Flash: Incorporating Flash Technology in the Music Curriculum,” at the National Symposium for Music Instruction and Technology, which was held at Illinois State University (Normal).

Stacey Jocoy Houck, doctoral student in musicology, delivered an invited lecture for the Richard Murphy Colloquium series at Oberlin College in April, 2003, speaking on “Christmas Songs as Royalist Propaganda in 17th-century England.” This summer she continued research for her dissertation in the city archives of Kendal and Stafford, and in the British Library in London and the Bodleian Library in Oxford. Her article on the catch, a popular type of part-song in 17th-century England (in Essays on Music and Culture in Honor of Herbert Kellman [Paris: Minerve, 2001]), was singled out for recognition in the February, 2003, issue of Early Music. This year she is an adjunct visiting assistant professor at Illinois Wesleyan University (Bloomington), teaching the Renaissance and Baroque courses for music majors.

Ashmani Jha, undergraduate student in voice, sang roles of Ramiro in Die Gärtnerin aus Liebe, the Third Lady in Die Zauberflöte, and Prinz Orlofsky in Die Fledermaus this summer with the Amadeus Opernensemble, the performing wing of the Austrian Mozart Academy.

Karen Juliano, graduate student in voice, is artist/instructor of voice at the Wauasa Conservatory of Music. She was heard over the Wisconsin Public Broadcasting Service on September 19, when she sang excerpts from Tosca, and was heard again in December, when she sang the soprano solos in Handel’s Messiah with the Wauasa Symphony.

Alexia Kruger, graduate student in voice, sang in the Chicago Symphony Chorus last season.

Charles Lynch, graduate student in harp, co-authored with Ann Yeung an article titled “Roslyn Rensch Papers and Harp Collection at the University of Illinois at Urbana-Champaign” (Summer, 2003, American Harp Journal). He gave a benefit performance with organist Lyn Larsen for the Hopful Heart Foundation at the Sanfilippo family’s Victorian Palace in Barrington, Illinois, in June, 2003. In Fall, 2003, Lynch was appointed as adjunct harp faculty member at Olivet-Nazarene University in Kankakee, Illinois.

Roxanne Moore, sophomore student in percussion, participated this summer in the Drum Corps International 2003 tour, ending on August 10 at the Citrus Bowl in Orlando, Florida. She performed with the Cadets of Bergen County (New Jersey), which won its record third consecutive High Percussion Award.

Andrew Packer, junior student in percussion, participated this summer in the Drum Corps International 2003 tour. The twelve-week season ended on August 10 at the Citrus Bowl in Orlando, Florida. Packer performed with the Cavaliers from Rosemont, Illinois.

Evelyn Pfeifer, doctoral student in choral conducting and literature, is presently teaching at Augustana University College, Camrose, Alberta, Canada.

All of the choral/general music education students who were seeking teaching positions for this year were placed in jobs in Illinois unless otherwise noted. They include Jenny Rose (Cooper Junior High, Buffalo Grove), Ken Haug (Crystal Lake South High School), Jeremy Little (Luther High School, Milwaukee, Wisconsin), Erin Carlsen (North Shore Middle School, Northbrook), Kristin Moroni (Still Middle School, Naperville), Amy Kim (Jack London Middle School, Wheeling), Julie Derges (Lake Anne Elementary School, Reston, Virginia), Annabel Baptist (Orchard Place Elementary School, Des Plaines), and James Feldpausch (Urbana Middle School). Heath Morber has taken a church music position and Amy Olipra is going to graduate school at Indiana University.

Drew Russell, sophomore student in music education, participated this summer in the Drum Corps International 2003 tour, ending on August 10 at the Citrus Bowl in Orlando, Florida. Russell performed with the Glassmen from Toledo, Ohio.

Allison Semmes, undergraduate student in voice, participated in the 2003 SongFest at Pepperdine University in Malibu, California, as an apprentice.

 Ji-yon Shim was visiting adjunct instructor of cello at Eastern Illinois University in 2002-2003.

Rachel Whitcomb, doctoral student in music education, presented a session, titled “Rediscovering Hyperstudio in the Music Classroom,” at the National Symposium for Music Instruction and Technology, held at Illinois State University (Normal).
Bilger spent his youth in Milwaukee but turned to the University of Illinois because he was drawn by its trumpet teacher David Hickman. “I came and auditioned, loved the campus, and the rest is history. In high school I had studied with a trumpeter in the Milwaukee Symphony who encouraged me toward Urbana because of Hickman and the reputation of the School of Music at Illinois. In the summer our brass quintet went to Banff to work with the Canadian Brass. I studied there with Ronald Romm, who is amazing: he has such a natural approach to music making and such a clear sense of how to connect with an audience, musically and in terms of being a stage personality. Romm coached us and worked with us on how to present ourselves. He helped me to feel comfortable on stage.” (Romm is currently a music faculty member at the UI.)

After the UI, Bilger studied at Juilliard with Mark Gould, then co-principal trumpet in the Metropolitan Opera. “As a student, I looked toward being a soloist and playing chamber music, though my teachers were always telling me, ‘You should get an orchestra job.’ I was soaking up their teaching of the orchestral excerpts, but came late to the idea of playing in an orchestra full-time. I free-lanced in New York for five years, playing everything from extra in the Philharmonic and Met to TV commercials and Broadway shows. I felt well prepared for that after playing in the jazz program at Illinois, then in a band under Ray Sasaki.” Remembering Sasaki, Bilger adds, “I used to hear him play at a vegetarian restaurant called Nature’s Table, on campus, on Goodwin Avenue. He played with Morgan Powell, occasionally with Sal Martirano and some of the more colorful characters from the faculty. It was really a hoot. Being in Martirano’s theory class was a great experience. He would pass out lead sheets from a fake book and have us write Bach-style chorales based on them—surreal but educational.”

Wanting to marry and start a family, Bilger looked for steadier work. He won a principal chair in the Dallas Symphony. “Soon after we got there our daughter arrived. Emily is now 14 years old, Richard is 10, and Abraham is 8. I had already subbed in the section with the Oakland Symphony, the New York Philharmonic, and the Met orchestras, but playing first, playing solo parts, is different. When I began with Dallas, what was really striking was the quiet before the first downbeat. Wow! Something hits you. It took a while also to get used to playing the same program three or four times during a week. In school or free-lancing, it’s one-and-done. In the orchestra you have to come to the repeated program fresh each time. Though it’s easier to play well, it’s harder to have that sense of inspiration four times through the show. I’ve now been in the orchestra 15 years, so it’s the fiftieth time through Pictures at an Exhibition. Bud Herseth said he played Pictures some 500 times in the Chicago Symphony. Not just recreating the same old thing is a challenge. It’s a living art form, and we have to remember that, especially with the standard repertoire.

“Part of staying fresh is playing off colleagues. There are different players in the orchestra and conductors on the podium each year, bringing varied attitudes toward the music. If the conductor gives you some freedom, you can try something a little new. The movie actor Ian McClellan said he played off one of the other actors, doing his line the same each time. The other actor, however, never did it the same way because he wanted to give the director lots of choices in the editing—two different philosophies of how to act. Some musicians strive to play the phrase the same each time, others to turn the line a little differently, give it a slightly different inflection. One of the great joys of being in the Philadelphia Orchestra is the collective expectation about
“It’s almost expected that you’re going to go for the phrase, no matter what. There’s an expectation of accuracy, but also a tolerance for freedom as part of the Orchestra’s tradition or history. It gives the first-chair players the opportunity to step out, stretch, and try new things.”

– David Bilger

risk-taking. It’s almost expected that you’re going to go for the phrase, no matter what. There’s an expectation of accuracy, but also a tolerance for freedom as part of the Orchestra’s tradition or history. It gives the first-chair players the opportunity to step out, stretch, and try new things.”

Talking about recently retired Philadelphia Orchestra music director Wolfgang Sawallisch, Bilger notes, “His last concerts with us were in May, 2003, when he was about 80 years old and seemed to do minimal conducting. Perhaps he was less a minimalist with his conducting gestures when he was younger and more vigorous. He tends to show the shape but not get bogged down too much in the detail. Christoph Eschenbach is now the music director, though Simon Rattle will conduct a significant portion of concerts. Two themes will run through the subscription programs in the coming few years: works by Messiaen and Mahler.”

Famed over the decades for the extraordinary sound of its string sections, the Philadelphia Orchestra presents a special challenge to its brass players. Bilger admits, “The first week I was in the orchestra, one of the string players came up to me and said, ‘I really like the way you play, but remember: It’s about the strings.’ In the audition process they take wind and brass players who can blend with that string sound in their approach. With Sawallisch, Beethoven and Brahms predominated the programming. Fortunately for the brass, he also included Richard Strauss, but the classical composers leave the trumpet sitting on the sidelines more than does later music. There are great trumpet parts throughout the repertoire, however, so there’s a time to shine—and a time to revel in the string sound. Certainly it is a different approach than with the Chicago Symphony. We’re conscious in the brass section about working toward blend and trying to have a different balance with the strings than you might hear in Chicago or New York.”

Bilger comments that many conductors don’t fully understand the difficulties of playing a brass instrument. “They’re not so aware of the best way to rehearse to keep chops fresh through a week or to keep the fatigue level down. It’s much different than it would be for a string player. If we have a dress rehearsal in the morning followed by a matinee or evening concert, it’s better not to keep going over the big, high, loud parts in the brass. I love Sawallisch like a father, but one time the principal trombonist and I were each to play a solo (mine was the Tomasi Trumpet Concerto) with the orchestra at Carnegie Hall. We had a rehearsal scheduled from 3 to 5:30 p.m. that afternoon with Bruckner’s Seventh Symphony, and Maestro expected us to rehearse. We went in and said, ‘Maestro, this is not such a good idea for us. It just had not occurred to him, as a pianist, that the hours of playing are not the same for a brass player, even though he’s conducted for 40 or 50 years. That has happened with other conductors as well.’

It isn’t easy to point out to world-renowned conductors something like wanting to take it easy on a concert day. Bilger can do it: “You get up your nerve and knock on the door. Sawallisch and I had a great relationship; I could basically tell him what was on my mind without having to put it in a soft sell. I could be frank with him, and he was with me. It’s great to have that kind of a relationship.

“Sawallisch is so good about trying to integrate the brass sound into the orchestra and working with us in a way that makes us think musically. Charles Dutoit, who conducts us in Saratoga Springs for three weeks, encourages the brass, aiming for more brilliant a sound. He programs stuff that’s viscerally exciting, loud and big, such as Rite of Spring, Zarathustra, and some Rachmaninov. He encourages people to make it exciting.”

On the faculties of Curtis Institute and Temple University, Bilger teaches privately, coaches brass quintets, and conducts brass ensembles. He limits his class, however, wanting to spend time with his growing family.

Chris Hall grew up in Wheaton, Illinois, and attended his state university for an all-around education at affordable prices. “In my mind it met all my expectations. It made me well-rounded as a musician, not only through the private studies but also the academic courses. It made my parents happy, in that they didn’t have to shell out the ‘doughnuts’ for the tuition that some conservatories cost—and, anyway, I might have not been able to handle the pressure of Juilliard at that point. The UI was challenging and certainly the right school for me then. I was self-critical, but the professors were always very supportive. I practiced ferociously, fitting practice in along with the
“Chances are you’ve done the scheduled opera many, many times and need only to stay mindful. I have a good memory for ‘guessing’ entrances without counting. After you play enough long operas you get used to staying focused.”

– Chris Hall

courses. The whole program helped me as a musician. The academic courses, notably the psychology and mathematics, were also great for my education.”

Hall studied with Fritz Kaenzig for three years, who, he says, “told me all the right things. I got a lot from him as a musician in learning to understand the composers’ desires; he was very good at teaching style. He could help young players find out what was possible, stopping them before they bit off more than they could chew, such as getting involved in too many performance commitments at once. The composition-theory and history courses were great for helping me grasp what was special about each composer. This insight continues to help me every day.”

When Mickey Moore replaced Kaenzig as professor of tuba at Illinois, Hall admits to suffering from a case of “senioritis.” Fortunately, Moore was a good psychologist. Hall remembers ordering a new tuba, which was shipped to Moore and arrived the day of his senior recital. Knowing that Chris would want to play the unfamiliar instrument on the recital, Moore wisely told him nothing of its arrival until after his recital.

From the UI Hall went to Arizona State University for a master’s degree and then returned to the Chicago area for a couple of years’ experience in the Civic Orchestra. It didn’t hurt that he was able to take occasional lessons there with retired Chicago Symphony great Arnold Jacobs, as Kaenzig had suggested he do. Then he set out along the orchestra-audition route. Each audition taught him something and reinforced a lesson Kaenzig had emphasized at UIUC: Expect the unexpected.

Another lesson he learned about auditioning was how important it is “not to care, at the moment, what you think of the physical. It’s not interfered with the physical is a difficult mountain to climb,” he adds. “Preparing for an audition can only make you better, even though you might get sick of practicing the same excerpts over and over again.”

Chris Hall began as principal tuba of the Metropolitan Opera Orchestra in 1996, moving with his wife, Dana, to New Jersey. Joining the country’s top opera orchestra was relatively comfortable for the young player, and he discovered that many colleagues were in his age range. Although listed simply as “tuba” on programs, he actually is a principal player, and an associate or sometimes a substitute tuba player occasionally take over. The Met’s season is basically 32 weeks, with three weeks of concerts in the parks, three weeks of “tough pre-season preparation,” and up to four weeks of touring, leaving most of the summer off. “Last summer, the orchestra had a tour in August that included Mahler’s Sixth Symphony, which has a tuba solo at the beginning of the fourth movement, the kind of thing you want to be in good shape for. So instead of vacationing I practiced all summer to be ready.”

During the season, he is expected to play four operas weekly. The long hours of “having the instrument in your face” are manageable with good conditioning, experience, and the Met’s extra players lending days of respite. To stay in shape, important not only for playing but also toting the instrument, Chris goes to a fitness center, rides a bicycle, and practices Pilates. He and his wife head a household that includes two boys under age five and Dana’s teenage sister, so there’s little danger of his leading too sedentary a life.

Staying focused for operas that last up to five hours is initially a hurdle, however. “There’s a big difference in the demands of endurance, depending on what instrument you play and on what work is being presented. Puccini’s La Bohème has 111 notes in the ‘trombone basso’ part, which the Met uses tuba to play. I know; I’ve had enough time in that opera to count them. That isn’t true when we perform Prokofiev’s War and Peace, a five-hour production with a total of 50 minutes of intermissions. In that one, I’m lucky to set the horn down for more than a minute or two.

“Chances are you’ve done the scheduled opera many, many times and need only to stay mindful. I have a good memory for ‘guessing’ entrances without counting. After you play enough long operas you get used to staying focused. It’s a matter of survival, like staying awake during a long car drive. You feel yourself start wanting to fall asleep, and you quickly roll down the windows. I remember a moment in a performance of a Wagner opera, when I thought to myself, ‘Gee, this music sounds so different than anything I can remember, yet so familiar…Oh, no! I’m supposed to be playing!’ and grabbed my horn. But, most of the time, the tuba is already off the floor at that point.”

The plus side of life in the Met are the musical highlights. “It’s an education just to hear all those great singers on stage, day in and day out. I learn things about breathing and phrasing from them all the time. James Levine is a pleasure to work for. He has a sense of when not to tell us what to do. If he hears a problem in our playing, he can sense when something will clear up just by playing it another time and when his say-
ing something will improve the situation. If he’s working with the brass on balance, and asks me to play softer, I do it. He has a good set of ears, and I respect his advice.

“Highlights for me at the Met usually involve Levine’s conducting, including Wagner’s *Ring* cycle, Berg’s *Wozzeck*, and Strauss’s *Der Rosenkavalier*. Strauss’s *Die Frau ohne Schatten* with Christian Thielemann was another wonderful experience.” Some operas he looks forward to less than others. *Samson and Delilah*, by Saint-Saëns, has some really catchy tunes that stick in my head—maybe for five years longer than I would like.”

Hall sees good basic playing as the common ground for performing on tuba with a band, symphony, or opera orchestra. “If you can play short [articulations] well, and long well, you’re OK in any ensemble, assuming you know what the style is. If you can play *Bp* or *Baaa*, crescendo and decrescendo and all that nice stuff, and be in tune with the group, you’re probably OK. The tuba plays the bass role; in the band it’s a section role, in the orchestra the tuba is a bridge between the strings and brass, depending on the orchestration. A string player friend of mine once said to me that the two instruments in the orchestra that stick out the most when they’re really bad are the trumpet and tuba. If they are great, however, they can help the group to sound its best.”

An enthusiastic teacher at SUNY in Purchase, New York, Hall says “I love teaching; that’s my favorite thing. At times, I learn more from teaching than I do from actually playing myself.” A tuba enthusiast with an interest in the design of the instrument, he has even incorporated the name of one of the tuba’s parts into his e-mail address.
2003 State of Illinois Teacher of the Year Honored at Annual Awards Luncheon

The School of Music recognized David L. Morrison (B.S.’73, M.S.’77) at its annual Awards Luncheon on May 5 with a bronze plaque for his selection as the 2003 State of Illinois Teacher of the Year. He was selected from among 14 outstanding finalists across all disciplines. The award program is administered by the Illinois State Board of Education. Morrison, a resident of Arlington Heights, is the music and band teacher at Prospect High School in Mt. Prospect.

Under David’s direction, the Prospect High School Bands have won numerous awards. For example the marching band has been a five-time finalist at the Bands of American National Championships; it has won the Fiesta Bowl National Pageant of Bands and the Grand Championship Governor’s traveling trophy at the University of Illinois marching band contest for 20 consecutive years. The symphonic band has been invited 10 times to perform in the prestigious University of Illinois Superstate Festival and has been a past winner of this championship. The Prospect Marching Knights has performed for the president of the United States on three separate occasions.

Morrison’s teaching style is one of leadership. He asks questions of students; he directs, motivates, challenges, and empowers them. This technique encourages the learning experience to continue on its own, and students evolve into self-directed teaching leaders.

As Illinois Teacher of the Year, he will share his philosophy with teachers, students, administrators, and community members when he speaks at teacher workshops, educational conferences, and civic and community meetings this year. Morrison will also represent Illinois at the NASA Space Camp in Huntsville, Alabama, and in the National Teacher of the Year program, sponsored by the Council of Chief State School Officers and Scholastics.

We extend our sincere congratulations to Dave on this recognition of his tremendous work on behalf of the music profession and public school programs.

Convocation Speaker Receives Alumni Achievement Award

Robert Badgett Morgan (D.M.A.’74) received the Alumni Achievement Award from the University of Illinois Alumni Association during the afternoon commencement ceremony on May 18, 2003, at the Assembly Hall, in honor of his career accomplishments. It is the highest honor bestowed upon alumni by the University of Illinois Alumni Association.

Later that day, he delivered the address at the School of Music Convocation. Dr. Morgan is director emeritus of jazz studies at the High School for the Performing and Visual Arts in Houston, Texas, where he was on faculty from 1976-1999.

Dr. Morgan’s accomplishments are many. Space does not allow all of them to be listed in this issue, but a few are included: Wynton Marsalis named Morgan director of the first annual “Essentially Ellington Band Director Academy” in 2000, which was presented in Aspen under the auspices of Jazz at Lincoln Center; and Morgan was selected for the Presidential Scholars Teacher Award by the White House Commission on Presidential Scholars at a ceremony at the White House in 1998. The National Foundation for Advancement in the Arts selected him as one of its two 1997 recipients of the Distinguished Teacher in the Arts award, the first and only jazz instructor to be so honored. In addition to teaching, his ensembles undertook six international tours between 1982 and 1993 and recorded nine musical albums. Also, Dr. Morgan was selected as one of ten prominent U.S. jazz educators in 1989 to be a special guest of the Montreux (Switzerland) Jazz Festival.

Morgan continues an active career as a pianist, composer/arranger, and clinician. He serves on the board of directors of the Performing and Visual Arts High School and is vice president of education of Young Audiences of Houston.

Congratulations to Robert, another outstanding School of Music alumnus, on behalf of the music profession and the arts.

Jeffrey Kimpton, New President of Interlochen Center for the Arts

Effective September 29, 2003, Jeffrey S. Kimpton (B.S. ’73, M.S. ’75) became only the seventh president in the 76-year history of the world-renowned arts education institution, Michigan’s Interlochen Center for the Arts. Kimpton was selected for his experience in the arts, his reputation for managing academic faculty, and his ability to articulate the importance of arts in edu-
cation. He recognized his years at the University of Illinois as crucial ones to his early development as a musician, a thinker, a person, and a leader, and formed a solid foundation for his 30-year career in leadership in music and arts education.

Kimpton had been since Spring, 1999, director of the University of Minnesota’s School of Music, which became a national leader in innovative faculty governance and development, interdisciplinary curriculum development, and community partnerships. For three years (1996-1999), he served as director of public engagement at the Annenberg Institute at Brown University, where he created and directed a comprehensive research project that examined the role of parent and community engagement in education reform. From 1988 to 1996, he served as director of institutional education at the Yamaha Corporation of America, where he led efforts to develop integrated curriculum and technology, and was responsible for strategic planning, product research and development, publications, marketing, and sales in music education programs. He taught and administered music and arts education programs for 15 years in public school districts in Corinth, New York; Apple Valley, Minnesota; and Wichita, Kansas; leading each to regional and national acclaim.

After being informed of his selection as president, Kimpton stated: “We have at Interlochen a remarkable foundation of experience, excellence, talent, goodwill, and leadership on which to build the future. I am eager to match Interlochen’s history and values with the tremendous opportunities that will define the next 75 years. I am humbled and honored to be asked to serve in this special place.”

On behalf of the School of Music, we extend our congratulations and best wishes to Jeff, for his years as an educator and innovator on behalf of the music profession and education in the arts.

For more information on the Interlochen Center for the Arts, please go to www.interlochen.org

### Have You Heard?

- The Beethoven conference in May prompted an investigation into a School of Music legend. The mystery of a purported lock of Ludwig van Beethoven’s hair, passed from one UI professor to the next over the decades, without verification of authenticity, is undergoing scientific and medical tests. The UI sample and a certifiable lock of Beethoven’s hair were on display this spring at the Spurlock Museum of World Cultures. (from Illinois Alumni, p. 9)

- A newly expanded, user-friendly School of Music website is available to you at: www.music.uiuc.edu. See 21st century technology in action with updates every day! Dr. Edward Rath describes the work behind this website elsewhere in this issue of sonorities.

- The UI Alumni Association boasts new services available in its on-line Alumni Directory at www.uiaa.org, including discounts available for interstate moves! You may also update your personal information at www.uiaadirectory.org.

- Your UI Alumni Association membership dues work for you! A percentage of your dues is returned to the School of Music and partially funds alumni receptions at national conferences and conventions, the printed programs for the Awards Luncheon in May, and diploma covers for the newest alumni, presented at the School’s Convocation Ceremony.

- You can remain in touch with the School of Music and your colleagues by updating your mailing address throughout your career. Please contact the School or the UI Alumni Association so that you may continue to receive sonorities.

### 2004 Alumni Receptions:

**Illinois Music Educators Association (IMEA)**
- **Date:** Friday, January 30, 2004
- **Time:** 6:00-8:00 p.m.
- **Location:** Hotel Pere Marquette, Peoria, Illinois

**Music Educators National Convention (MENC)**
- **Date and Time TBA**
- **Location:** Minneapolis, Minnesota

### The Song and the Slogan Wins Regional Emmy

A WILL-TV performance documentary program, “The Song and the Slogan,” won a regional Emmy Award for best music from the Mid-America Chapter of the National Academy of Television Arts and Sciences on October 18, 2003, at the Hyatt Regency Hotel in St. Louis. The documentary was nominated for Emmy Awards in four categories: music, performing arts/entertainment, director, and videographer.

The documentary, produced by WILL-TV’s Tim Hartin and featuring music sung by School of Music alumnus and tenor Jerry Hadley (M.M.’77), incorporated a musical adaptation of Carl Sandburg’s poem “Prairie,” written by composer Daniel Steven Crafts. Segments interspersed with the music looked at Sandburg’s life. It aired on WILL-TV in February.

Winning personnel, along with Hartin, for the music in the documentary were Crafts, Hadley, conductor Paul Vermal (former School of Music faculty member), and music producer Barbara Hedlund. The orchestra ensemble included Professor Eric Dalheim (piano; M.M.’62), Barbara Hedlund (violin/viola), former School of Music Director James Scott (flute), graduate students Alison Robuck (oboe; M.M.’00) and Solomon Baer (clarinet; D.M.A.’03), Professor Kazimierz Machala (horn), Jordan Kaye (banjo), and Professor Ricardo Flores (percussion), with David Hartman (former host of ABC’s “Good Morning America”) as reader.

The concert version of _The Song and the Slogan_ received its world premiere at the Kranert Center for the Performing Arts on November 14, 2000. The concert was a benefit for the School of Music opera program.

(Adapted from The News-Gazette, Champaign, Illinois, Sunday, October 26, 2003)
1936-1940

James Schrödt (B.M.'38, M.M.'47, M.S.'49) at age 88 still performs on trombone and attends conferences as much as possible. This spring, he attended the annual life members luncheon of the American Federation of Musicians in Washington, D.C. He also enjoys participating in a seniors' bowling league.

1941-1945

Allen Cannon (B.S.'41, M.S.'42) retired in May, 2003, from the Peoria (Illinois) Symphony Orchestra after 58 years with that ensemble. He will continue to do volunteer work at Methodist Hospital in Peoria, chamber music concerts, and volunteer tutoring at Harrison School.

1956-1960

Emerson “Bud” Schultz (B.S.'56) participated in a faculty recital on May 9, 2003, at Lewis and Clark Community College in Godfrey, Illinois. He and his wife, Gail, own Winds and Strings Music Shop in Alton, where he leads the popular “You Can’t Beat Experience” Jazz Band. He is the director of the Choral Singers of Chapel of the Cross Lutheran Church in North St. Louis County and is a member of the Alton Symphony Orchestra. Schultz has played Leblanc clarinets exclusively for the past 30 years.

Ardash Marderosian (B.M.'57) retired in 2000 from the Lyric Opera of Chicago after 40 years (37 years as principal trombone) with its orchestra. That same year, he retired from the Grant Park Symphony (36 years as principal trombone). Since 1987, he has been a brass consultant-coach for the Warsaw Philharmonic and the Teatr Wielki, Warsaw (National Opera of Poland) orchestras.

Edwin (Ted) C. Thayer (B.M.'57, M.M.'58) retired from the National Symphony Orchestra in Washington, D.C., in August, 2003, after 31 years (28 of those years as principal horn). He was honored at a surprise tribute concert by 11 of his former students on Saturday, July 26, at the Peace Lutheran Church in Alexandria, Virginia, for his years in the National Symphony. He also played principal horn in the Norfolk and Richmond Symphonies from 1960 to 1972 and was a member of the Army Band in Ft. Myer, where he played from 1958 to 1961.

David Ward-Steinman (M.M.'58, D.M.A.'61) was a faculty member of the Institute at Northwestern University (Evanston, Illinois), June 15-18, 2003, for the College Music Society-sponsored “Leadership Institute for Curricular Innovation and Integration in Higher Music Education.” He was commissioned by the Louisiana State Music Teachers Association to write Flight! (for two pianos), which was premiered by David and Patrice Madura Ward-Steinman, at the Louisiana State Music Teachers Annual Convention in Baton Rouge on October 11, 2002. Another premiere work for two pianos and percussion, Millennium Dance Suite, was performed by pianists David and Richard Thompson, and percussionist John Flood on September 25, 2003, at San Diego State University. I Am the Wind (Songs of the Emerald Isle) was commissioned of Ward-Steinman and premiered by the Camarada Chamber Music Ensemble: Ann Chase, soprano; Beth Ross-Buckley, flute and alto flute; Steve Garrett, cello; Elena Mashkovtseva, harp, on May 19, 2002, at the Timken Art Gallery (Balboa Park) in San Diego.

Lynd Corley (B.S.'59, M.S.'61) retired in June from Glenview (Illinois) Public Schools. She will continue with her private studio teaching.

Ron Bishop (M.S.'60) recently presented a tuba masterclass on “The Art of Orchestral Performance” at the Manhattan (New York City) School of Music. He performed Aboriginal Voices by Neal Corwell and Incon-Sequenza by Matthias Bamert. Ron is principal tuba of the Cleveland Orchestra.

Ron Fink (B.S.'60, M.S.'61), professor emeritus of the School of Music at the University of North Texas (Denton), recently received publication of his Musical Etudes for the Advanced Timpanist (Studio 4 publications).

1961-1965

Terry Barham (M.S.'64) received publication of a new book, Strategies for Teaching Junior High and Middle School Male Voices—Master Teachers Speak (Santa Barbara Music) and presented a session, “Working with Male Voices,” at the 2003 national convention of the American Choral Directors Association, held in New York City in February.

Richard Shirey (M.M.'65) presented an organ recital at Westminster Cathedral (London, England) on Sunday, January 26, 2003, as part of the Westminster Cathedral Sunday Recital Series. Shirey, professor emeritus of the School of Music at the University of Akron (Ohio), is organist for the Akron Symphony and organist/harpsichordist for the Canton (Ohio) Symphony. He has served as director of music for two prominent churches in Akron: Trinity Lutheran and Westminster Presbyterian. He is presently organist/choirmaster at The Episcopal Church of Our Saviour. Shirey has also performed at cathedrals in Suhl, Germany, and Graz, Austria, and is listed in American Keyboard Artists.
1966-1970

**Mary Palmer** (B.S.’66, M.S.’66, Ed.D.’74) received the 2002 Florida Arts Recognition Award for outstanding initiative, leadership, and excellence in support of the arts in Florida. Given by the Florida Secretary of State and endorsed by the Florida Legislature, this award honors pinnacle achievements and contributions in the arts. Palmer is founder of Florida’s Arts for a Complete Education/the Florida Alliance for Arts Education. Her vision has led to statewide long-range plans for arts education, including the FALCON Plan, adopted by the Florida Legislature, as well as a statewide blueprint for arts education developed by ACE/FAAE. Since 1970, Mary has been professor of music education and coordinator of graduate studies in music education at the University of Central Florida, Orlando. She is a senior author of the popular *Music Connection* and of the 2002 *Making Music* elementary music series textbooks, published by Silver Burdett Ginn.

**Rita Littmann** (M.S.’68) recently retired from her duties as choir director at James Hunt and Millennium Schools in the Homewood (Illinois) School District 153. She plans to pursue her goal of teaching teachers how to develop strong choir programs.


**Charles Madden** (M.M.’69) authored a book, *Fractals in Music: Introductory Mathematics for Musical Analysis*, which was used as a text for the course “Math for Music” at the University of Massachusetts (Dartmouth) in the Fall, 2002, term.

**Brenda Kee** (M.M.’70) is associate professor of piano and piano literature at the University of Louisville (Kentucky). She has performed extensively as both soloist and chamber musician, and has been a frequent adjudicator and clinician.

1971-1975

**Wayne Angerame** (B.M.’71, M.M.’76) joined public radio station KUAZ-FM (University of Arizona) as morning music host. He has worked as a music announcer and as music director at Washington State University, the West Virginia Public Radio Network, and at Northstate Public Radio in Chico, California.

**Daniel Brewbaker** (B.M.’73) returned to Elgin, Illinois, on May 18 to celebrate Holy Trinity Lutheran Church’s 100th anniversary. He was commissioned to compose music to accompany Psalm 51 for the celebratory service; this performance marked the world premiere of the piece. Brewbaker’s music has been performed by leading conductors, orchestras, and soloists throughout the world, including many in Paris, Ireland, and India. He is the first American composer to have a commissioned work performed by the prominent Kirov Orchestra in St. Petersburg, Russia.

**Deborah Dietz** (B.S.’73, M.S.’79) conducts a community orchestra, in which she also performs, in Wahroonga, Australia. It received the Australian Community Orchestra of the Year Award for 2002. She was invited by Symphony Australia to participate in its conducting seminar in July, 2003.

**Jeffrey Kimpton** (B.S.’73, M.S.’75) has been named president of the Interlochen Center for the Arts. He is only the seventh president in the institution’s 76-year history. The appointment was effective September 29, 2003. Since Spring, 1999, Kimpton had been director of the University of Minnesota’s School of Music. (see p.46)

**Eric Halfvarson** (B.M.’74, M.M.’76) sang two roles at Covent Garden in Fall, 2002: Moser in Verdi’s Masnadieri and the Doctor in Berg’s Wozzeck.

**Jim McNeely** (B.M.’75), pianist, composer, and arranger, performed at the Wangaratta Festival of Jazz, held in Australia, November 1-4, 2002.

**Raymond Pettit** (M.S.’75, Ed.D.’96) is the co-author (with Robert Monster) of a new book, entitled *Market Research in the Internet Age: Leveraging the Internet for Market Measurement and Consumer Insight* (John Wiley & Sons). This is the first book to establish the conceptual framework for integrating market research techniques, processes, and methods with CRM analytics and enabling technology solutions. Ray is president of ERP (a New York-based consultancy) and is director of Customer Centric Analytics for NOP World Group, as well as an adjunct professor in the M.B.A. and Ph.D. programs at the School of Management, New Jersey Institute of Technology in Newark.

1976-1980

**Gary Anderson** (D.M.A.’76), a Bing- ham Fellow for Excellence in Teaching, is director of the Transylvania University Choir, which performed in concert at St. Patrick Church, Lexington, Kentucky, in Spring, 2003. The choir began a 12-day tour of Europe on May 11, which included concerts in Russia, Finland, Estonia, and Sweden.

**Patrick Beckman** (B.M.’76, M.M.’76) had his composition *Easter Mass* performed on Easter Sunday, April 20, 2003, by the Highland Chorale at the First Presbyterian Church in Freeport, Illinois. Beckman served as the rehearsal pianist for that ensemble. He is owner of Cannova’s in Freeport.

**Mary Ferer** (Ph.D.’76) is assistant professor of music at West Virginia University. She delivered a paper, “Crecquillon and the Cult of St. Cecilia,” at the conference “Reassessing the Art of Clemens non Papa and Thomas Crecquillon,” which was held at Utrecht University (the Netherlands) in April, 2003. In June, supported by a West Virginia University faculty grant, she did research in the UIUC Renaissance Archives for an article she is completing for the Utrecht conference proceedings.

**Joan-Marie Zimmerman** (M.M.’76), soprano, teaches voice at LaGuardia High School for Music and Art in New York City, as well as maintains a voice studio both there and in Vienna, Austria. Last year she performed in recital in...
Vienna and New York City with Russian composer/pianist Sergei Dresnin and Chinese pianists Du Huang and Xiao Hu. In Summer, 2003, she taught vocal masterclasses, focusing on bel canto and the baroque, and was musical director of Sweeties, an original musical about a chocolate factory, both in Vienna. Zimmerman is the soprano soloist of the New Vienna Chamber Ensemble, an ensemble that specializes in repertoire by composers from Vienna and New York City.

Marvin Lamb (D.M.A.’77) has had his two most recent compositions published by Carl Fischer, Inc.: Schuberlend (for oboe, bassoon, and guitar) and Sacred Ground (an orchestral fanfare for brass and percussion). Lamb is dean of the College of Fine and Applied Arts and professor of music at the University of Oklahoma.

Erie Mills (M.M.’77) and Scott Hendricks sang lead roles in Intermezzo by Richard Strauss for Santa Fe Opera this past summer.


Andrea Een (D.M.A.’78), who is associate professor of music at St. Olaf College (Minnesota), received the St. Olaf’s Medal, an award given by the King and government of Norway to those who promote knowledge about Norway abroad and help to maintain close ties between emigrated Norwegians and the mother country. This award was presented at St. Olaf College on May 8, 2002, by the Consul- General of Norway. Dr. Een, a violin student of Professor Paul Rolland, did her doctoral thesis with Professor Bruno Nettl on the music of the Hardanger fiddle, a Norwegian folk instrument, and she has since become an authority on that instrument, doing research, teaching, and concertizing. Born in Minnesota and of Norwegian descent, Een is one of the best- and most respected Hardanger fiddle players in the Norwegian community within the United States and is recognized as such in Norway.

Mary Alice Rich-Wittrig (B.M.’78, M.M.’81) and Bruce Wittrig (B.M.’78, M.M.’81) continue to perform and compose in Dallas, Texas. Mary Alice recently had her Overture (for full orchestra) published by Neil A. Kjos Music Company. Her Prelude is available through Fountain Park Music Publishing. Both works were back-to-back, first place winners of the Texas Orchestra Directors Association composition contest. Bruce is celebrating his 20th anniversary as a member of the Dallas Symphony.

Joel Spencer (B.S.’78) serves as jazz percussion instructor at DePaul University (Chicago, Illinois) and holds positions in the Northwestern University (Evanston, Illinois) School of Music as lecturer of jazz history, coordinator of the jazz combo program, and instructor of drum. He recently finished the drum tracks for a soon-to-be released motion picture entitled “Unconditional Love” (United Artists). Spencer travels often to colleges in the Midwest to present drumset clinics paired with guest artist appearances.

Brian Bass (B.M.’79, M.M.’83) was recently appointed vice president and director of marketing for Bucher, Willis, & Ratliff Corporation, an Engineering News-Record Top 500 Design Firm with offices throughout the United States. He is in charge of overseeing major objectives on behalf of the board of directors, including strategic planning, market research, image building and literature development, and marketing database implementation, as well as a company-wide marketing and business development team. Bass has co-founded and serves on the board of The Kansas City Brass Project. The 15-member ensemble regularly performs throughout Kansas City in various ensemble formats. He also serves as principal trombone with the Olathe Community Orchestra and the Kansas City Wind Symphony, as well as free lances with area jazz ensembles.

Robert Campbell (M.M.’79) serves on the faculty of the University of Phoenix, Northern California Campus, where he teaches music, humanities, and communications. He is active as a clinician and adjudicator, and is preparing to serve on his third judging panel for the Barbershop Harmony Society’s International Contest in Montréal, Québec. Campbell directs the award-winning “Pot o’Gold Chorus” in the San Francisco bay area, and is in demand as a vocal coach and choral arranger. In 1985, Robert received his D.M.A. degree from Stanford University in choral music.

1981-1985


John Leister (B.M.’82) is the fine and performing arts chair of the Madison Public Schools in New Jersey. He performs regularly as percussionist with the Orchestra of St. Luke’s, the New Jersey Pops, and several chamber orchestras. John is currently enrolled in the doctoral program in educational administration at Rutgers University.
Haydn’s Trumpet Concerto in E-flat in February, 2003. He also performed this concerto and Jolivet’s Concertino in January with the Richmond Virginia Symphony. Bilger premiered Allen Krantz’s Under One Roof (trio for trumpet, violin, and piano) in December, 2002; the work was commissioned by the Philadelphia Museum of Art to celebrate its 125th anniversary. He has been principal trumpet of the Philadelphia Orchestra since 1995, and is on the faculties of Temple University and the Curtis Institute of Music.

Roxanne Stevenson (M.S.’83) is assistant professor of music education and director of the Concert, Community, and Jazz Bands at Chicago State University. She performs as saxophonist with “Singsation,” a weekly gospel show that airs internationally. Roxanne is a panelist/reviewer for the Illinois Arts Council, and has been an adjudicator at numerous festivals and competitions, such as the Chicago Public Schools’ Music Festival and the NAACP ACT-SO Competitions.

Jeff Briggs (D.M.A.’84), in recognition of his entrepreneurial spirit and outstanding leadership skills, was named the winner of Maryland’s 2003 Ernst and Young Software Entrepreneur of the Year Award. The announcement was made at a gala event on June 19, 2003, at the Hyatt Regency (Baltimore), where more than 675 people honored Briggs, along with the award winners in the business services, financial services, community services, technology, turnaround, and manufacturing categories. He is the founder (1996), president, and chief executive officer of Firaxis Games. His collaborative relationship with legendary game designer Sid Meier produced such classics as the mega-hit Sid Meier’s Civilization, Sid Meier’s Pirates, F-19 Stealth Fighter, F-117A Stealth Fighter, and Sid Meier’s Colonization. Jeff also has written the musical scores for over 30 computer games, as well as a host of concert pieces which have received performances worldwide.

Daniel Adams (D.M.A.’85) recently received the ASCAP Standard Award for 2003-04. His composition Quandary (for violin and guitar) has been released on the CD Untaming the Fury, recorded by Duo 46 (Matt Gould, guitar; Beth Ilana Schneider, violin) and distributed by Summit Records. On April 6, 2003, Adams’s composition for viola sextet was performed by the Pennsylvania State University Viola Ensemble, under the direction of Timothy Deighton. On February 28, Adams presented a paper, titled “The Drum Set as a Solo Multiple Percussion Performance Medium,” at the South Central Chapter meeting of the College Music Society, held at Baylor University (Waco, Texas). Adams’s composition As a Fever, Longing Still (for soprano voice and B-flat clarinet) was premiered February 14, 2003, as part of the Region VI Conference of the Society of Composers, held at Henderson State University in Arkadelphia, Arkansas. It has been accepted for publication by Dorn Music. Adams received two premiers in November and December of 2002: Birds Sing in Other Places (for viola sextet) by the University of Oklahoma (Norman) Viola Ensemble, under the direction of Matthew Dane, and Kromas Diabolus (for trombone solo and percussion ensemble) by the University of South Florida (Tampa) Percussion Ensemble, under the direction of Robert McCormick, with Tom Bentley, trombone solo, and at the University of South Florida Festival of Winds.

Charles ‘Chip’ Staley (M.S.’85) has led the Neuqua Valley (Naperville, Illinois) High School music program to achievements that include two Grammy Signature School Gold Awards in 2001 and 2003. The Grammy Signature Award honors public high school music programs that promote and preserve music education. It is one of seven schools receiving this honor. Staley heads the NVHS fine arts department and teaches wind ensemble, chamber ensembles, and percussion.

1986-1990

Ron Hughes (B.S.’86, M.S.’88) is adjunct professor of percussion at Barry University in Miami Shores, Florida; adjunct professor at Indian River Community College in Ft. Pierce; and percussion director at Olympic Heights High School in Boca Raton and Stoneman Douglas High School in Coral Springs, all located in Florida.

Charyl Kneevers Zehfus (M.M.’86), poet, composer, and musician, created and produced a May 3, 2002 concert, “PoetSongs: A Wisconsin Year in Poetry and Song” (available on CD). The concert was presented at the John Michael Kohler Arts Center in Sheboygan, Wisconsin, as part of the Center’s concert series 2002 LIVE! that highlighted dance, music, and theatre from artists whose roots are in the upper Midwest. Her composition Fanfare: Spirit by the Lake (for brass and percussion) was premiered in 2003 for the Sheboygan sesquicentennial.

Jacqueline Bobak (M.M.’87, D.M.A.’92) was on the voice faculty of Lake Placid Institute’s Summer Program in 2003. Bobak was recently promoted to associate professor at California Institute of the Arts, where she is coordinator of vocal studies.

Elizabeth Hinkle-Turner (M.M.’88, D.M.A.’91) recently received the premiere of her work Finish Line (for trumpet, organ, tape, and video) by the duo Ventus Musicius in California. The commissioned work was also performed at the 2003 International Trumpet Guild Conference, held at Texas Christian University (Fort Worth), and at the MidAmerican Center for Contemporary Music at Bowling Green (Ohio) State University in July, where Hinkle-Turner also presented a paper, “Hear Me Now: the Implication and Significance of the Female Composer’s Voice as Sound Source in Her Electro-acoustic Music” at the Feminist Theory and Music Conference. In Fall, 2003, her article, titled “Women and Music Technology: Pioneers, Precedents, and Issues in the United States,” was published in the journal Organised Sound (Cambridge University Press). Her book Crossing the Line:

Lilian Long (M.M.’88), associate professor of music, became chair of the music department at Alderson-Broaddus College in 2002. Alderson-Broaddus, where she has taught voice and opera workshop since 1986, is a small, liberal arts college affiliated with the American Baptist Convention.

Scott Walz (B.S.’88) is the new associate pastor at Riverside Community Church in Machesney Park, Illinois. He received his Master of Divinity degree from Pacific Lutheran Theological Seminary in Berkeley, California.

A. Scott Wood (B.S.’88, M.M.’89) began his inaugural season as conductor-in-residence at the American University in Washington, D.C., in the Fall, 2002, and was guest conductor for Elbroke Opera’s production of La Traviata. Scott also serves as music director for the Washington Conservatory Orchestra and the National Cathedral School Orchestra. He is assistant conductor of the Fairfax Symphony Orchestra, which he recently conducted as part of the Shenandoah Valley Music Festival.

Kristina Boerger (B.S.’89, M.M.’92, D.M.A.’00), artistic director of the Manhattan chamber vocal ensemble Cerddorion, presented a collaboration with choreographer Christopher Caines in June, 2003. The work, titled Songs of the Sea, was created to the music of Aulis Sallinen and performed by 12 singers and eight dancers at the Merce Cunningham Studios. Boerger’s work as a soprano can be heard on two recording projects released this Fall. Her sextet, Western Wind, was commissioned by Public Radio International to create a one-hour program of Christmas music from a variety of ethnicities and spanning several centuries. Entitled “Holiday Light: Singing Angels, Silver Bells,” the program will be heard on public radio stations nationwide and is commercially available. In April, Boerger was invited to join a recording project of Early Music New York, directed by Frederick Renz. The release of Music of Medieval Love, produced by Ex Cathedra Records and the Metropolitan Museum of Art, is scheduled to coincide with the Museum’s Fall exhibit, “Treasures of a Lost Art: Italian Manuscript Painting of the Middle Ages and Renaissance.” Her work as founding director of AMASONG: Champaign-Urbana’s Premier Lesbian/Feminist Chorus, is the subject of a documentary by Joy Rosenstein, “In Whose Honor?” The film was commissioned by the Independent Television Service and WILL-TV. Having opened in Italy, the film received its United States premiere in June, 2003, at San Francisco’s 27th Annual Lesbian and Gay Film Festival, going on to showings in several United States cities and in Australia. “The Amason Chorus: Singing Out” will be broadcast nationally on the PBS series Independent Lens in 2004.

Scott Carrell (M.M.’89) teaches piano, music theory, and composition at Harding University in Arkansas. He was the performer on the April 10, 2003, Bank of Yelville Concert Series at Arkansas State University (Mountain Home). He has also appeared with the Austin Symphony Orchestra and Plainview Symphony Orchestra.

Sherrie Jones (D.M.A.’89) returned to UI for an invited guest recital of “Degenerate Music: Piano Music Banned by the Nazis,” held in Smith Memorial Hall in Fall, 2002. Her recording of piano music by Schuhloff was released last year.

Janet Watkins (M.S.’89) retired in Summer, 2003, after 22 years as director of choral music at Mahomet-Seymour (Illinois) High School. Under her direction, the high school choral program grew from one choir of 30 voices into a program that involves 200 students, a number that represents nearly 25 percent of the school population. Her choral groups have performed across the United States at various music festivals and have represented the State of Illinois at the D-Day Normandy Liberation Bicentennial Celebration in Washington, D.C. The ensemble has also performed in two 10-day tours of Austria and Germany. In July, 2002, Janet was presented the prestigious Harold Decker Choral Award, a statewide award given by the Illinois Chapter of the American Choral Directors Association (ACDA).

Terri Ellis (M.S.’90) was the guest performer with the Monroe (Wisconsin) High School Concert Band on March 18, 2003, when she performed Concertino for Flute by Cecile Chaminade and conducted a masterclass for the MHS students. Terri teaches general music and high school instrumental music in the Darlington (Wisconsin) Community Schools and serves as flute instructor at the University of Wisconsin-Platteville, where she performs with the Roundtree Ensemble and the Symphonic Band. She also performs with area musicians in Quintessential Winds.

1991-1995

Michael Sitton (D.M.A.’91), pianist and composer, was promoted in 2002 to professor and chair of the Department of Music at Hollins University in Roanoke, Virginia, where he has taught since 1991. Sitton was named winner in a national competition for composition of an anthem to celebrate the 10th anniversary of Cantate, the Children’s Choir of Central Virginia; the work was premiered in early 2003. For this and other composition work, he was awarded his ninth ASCAP composer’s award. Also, he was the commissioned composer for the 2002 national conference of the Association of Anglican Musicians. During December, 2002, three of his compositions were published by Paraclete Press and Selah Press. Two of his works were performed by the Washington Men’s Camarata on the American Music Festival series, as well as at other venues in the Washington, D.C. region during December, 2002.

Lea Talley (B.S.’91) teaches Kindermusik at the Collierville (Tennessee) Community Center. The youngsters range in age from 18 months (or less) to three-and-one-half years old. She has done graduate work specializing in Orff at the University of Memphis (Tennessee).

Richard Zielinski (D.M.A.’91), music and artistic director for The Master Chorale of Tampa Bay (Florida), was recently appointed artistic director and chief conductor for In Terra Pax (an international choral academy) and the International Festival of Choral Song, both located in Miedzyzdroje, Poland, and...
Jane Jennings (M.M.’94) became the proud parents of a baby boy, Ethan Jennings, on October 16, 2002. Opera Omaha. She and husband, Paul, American W (D.M.A.’00), presented a concert of Latin music in September, 2003, at the Lyric Opera in Chicago.

1996-2000

Katherine (Kathy) Kozak (M.M.’96) joined the music staff of the Santa Fe Opera in Summer, 2002. She serves as rehearsal pianist and coach.

Donald Nally (D.M.A.’95) began his new position as chorus master for the Welsh National Opera in August. He will continue as chorus master for the Opera Company of Philadelphia and as choir master for St. Mark’s Church in Philadelphia until early January, 2004, when he will relocate to Cardiff to take up the WNO position. Nally will prepare the chorus for over 124 opera performances each year and conduct concerts of his own programming each season. He has recently been the artistic director of the Choral Arts Society of Philadelphia, when it was awarded the Chorus America’s Margaret Hillis National Award for Excellence in Choral Music in 2002. During the past seven summers, he has been chorus master at Gian Carlo Menotti’s Festival of Two Worlds in Spoleto, Italy, where the chorus recorded the composer’s opera The Saint of Bleecker Street (Chandos Records). Nally is published by Paraclete Press.

Saundra De Athos (M.M.’97) sang the role of Emily in Edgar and Emily by Ernst Toch and Ms. Wilson in Dr. Heidegger’s Fountain of Youth in the Adler Fellow Showcase Opera, 2003, with the San Francisco Opera. In June and July she sang the role of Clorinda in La Cenerentola for San Francisco Opera, and in Fall, 2003, she appeared as Papagena in Die Zauberflöte. Her husband, Harold Gray Meers, sang Evidence of Things Not Seen (Ned Rorem Song Cycle) in San Francisco on March 5 with the composer in attendance. In June and July, he sang in the production of Il Trovatore with the San Francisco Opera. Meers will sing the role of the Novice in Billy Budd, opposite Nathan Gunn (B.M.’94) for the San Francisco Opera in September, 2004. Saundra and Harold are both members of the San Francisco Opera.

Erica Keithley (M.M.’97, M.M.’98) has been appointed visiting assistant professor of piano pedagogy at Georgia State University in Atlanta. She is currently A.B.D. in piano pedagogy at the University of Oklahoma in Norman.

Nathan Gunn (B.M.’94) will sing the title role in the new production of Billy Budd for the San Francisco Opera in 2004. Gunn appeared as Marcello in Puccini’s La Bohème with the Glyndebourne Opera (United Kingdom) in Summer, 2003. He sang the role of Guglielmo in Mozart’s Così fan tutte with the Opera Company of Philadelphia in March and the role of Anthony in Sondheim’s Sweeney Todd at the Lyric Opera in Chicago during the 2002-2003 season. Gunn made his debut at the Royal Opera House at Covent Garden in the role of Harlekin in Strauss’s Ariadne auf Naxos in September, 2002.

Jane Jennings (M.M.’94) has resumed her singing career in the role of the Governess in The Turn of the Screw with Opera Omaha. She and husband, Paul, became the proud parents of a baby boy, Ethan Jennings, on October 16, 2002.

Andrea Pryor de Manrique (B.M.’94, M.M.’95) and Ingrid Gordon (D.M.A.’00), presented a concert of Latin American Works for Percussion on March 18 and August 2 in New York’s Kew Gardens and St. Mark’s Church. The concert was part of the Center for the Women of New York’s “Women’s History Month Celebration,” and included an art exhibit featuring women artists. This project was made possible with funds from the Decentralization Program, a re-grant program of the New York State Council of the Arts, administered by the Queens Council on the Arts.

Stephanie Novacek (M.M.’95) recently sang the title role in Charpentier’s Médée with Opera Atelier in Toronto (Canada).

Christine Steyer (B.M.’95, M.M.’96) presented a May, 2003, voice recital at Kresge Recital Hall of Ford Center for the Fine Arts at Knox College (Galesburg, Illinois), her undergraduate alma mater. Steyer is a singer with the Lyric Opera of Chicago.
gave her New York recital debut at Christ and St. Stephen’s Church in October, 2002.

Barry Hearn (M.M.’98) won the prestigious grand prize of the 2003 International Women’s Brass Conference Solo Competition-Professional Division, as well as its first prize in the Trombone Solo Competition in June. After studying with Elliot Chasanov at Illinois, Barry received the performer’s Certificate from the Manhattan School of Music, where he studied with Per Brevig. During his time at Illinois, Barry won the International Trombone Association-Frank Smith Solo Competition and the Kingsville (Texas) Competition. He was the first trombonist ever to reach the finals of the Concert Artist Guild Competition in New York City. Hearn is a member of the United States Army Band in Washington, D.C.

Thomas Holm (D.M.A.’98), assistant professor of music at Northwestern College (Orange City, Iowa), will lead the 74-voice a cappella choir on a Spring, 2004, tour to the Czech Republic, Poland, and Austria. The tour will include a joint performance with the Pardubice University Choir as well as a Sunday morning Mass in Salzburg. The Northwestern College Heritage Singers, under his direction, performed Dido and Aeneas by Henry Purcell on January 31, 2003, in Christ Chapel on campus.

Donald Cabrera (M.M.’99) served on the 2003 faculty of the Music Academy of the West as assistant opera conductor. He also has served as an assistant conductor for the New Jersey Symphony Orchestra and the Pine Mountain Music Festival. Cabrera was awarded a Herbert von Karajan Conducting Fellowship by the Vienna Philharmonic and the American Austrian Foundation for the 2002 Salzburg Festival.

Kirin Nielsen (D.M.A.’99) was honored as the 2003 “Distinguished Friend of the Green Lake Festival of Music” in Ripon, Wisconsin, this past summer. She also participated in a conducting course at Eastman School of Music. In June Nielsen took the Green Lake Festival Choir to Austria, Hungary, and the Czech Republic on a two-week concert tour. She is associate conductor with the Festival, where she is assistant to Sir David Wilcocks. Currently, Kirin is on the ACDA National Research and Publications Board, and organized and hosted the research poster session at the ACDA national convention in New York City. She is working on an edition of Palestrina’s spiritual madrigals as octavos, so more choirs will perform this repertoire. Nielsen was accepted as a conducting student at the Oregon Bach Festival, where she studied Bach’s Christmas Oratorio with Helmuth Rilling and conducted in subscription performances in Summer, 2002. She also attended the Sixth World Choral Symposium in Minneapolis.

William Shomas (D.M.A.’99) is director of opera at the University of Nebraska-Lincoln. He took The Bohemian Girl to the Waterford International Light Opera Festival in Ireland in September, 2002. It was performed in Waterford’s Theatre Royal, built in 1788, and won four first-place awards at the Festival.

Mei Zhong (D.M.A.’99) was selected to present a lecture-concert, “Newly Arranged Chinese Folk Songs—World Premier Performance” at the CMS international conference, held in Costa Rica in 2003, after her two papers were read at the Hawaii International Conference on Arts and Humanities in Honolulu. She was honored with the Master Teacher Award as one of five outstanding faculty members selected from across campus at Idaho State University in 2002. Her book Tempo in the Soprano Arias of Puccini’s La Bohème, Tosca, and Madama Butterfly is available at www.amazon.com and www.mellenpress.com. Zhong joined the Ball State University (Muncie, Indiana) School of Music faculty in Fall, 2002, and is completing a textbook, along with her vocal CD, a contract project from Leyerle Publication, New York. Her proposal to the Diversity Associates Program at BSU recently received funding.

Lisette Canton (D.M.A.’00) directs the Carleton University Choir and teaches conducting, music history, and aural training at Carleton University in Ottawa, Ontario, Canada. In 2001, Canton founded (and is artistic director of) the critically acclaimed Ottawa Bach Choir, a professional choir of 35 to 40 of the best singers in the Ottawa area and beyond. The choir performs music from all historical periods, while keeping Bach’s choral oeuvre as the focus of its repertoire. Past repertoire has included Bach’s St. Matthew Passion, Six Motets, Magnificat, and Mass in B Minor; Handel’s Dixit Dominus; Schütz’s Musikalische Exequien; and romantic and contemporary motets. The 2003-04 season will include Bach’s Christmas Oratorio, with orchestra and soloists Suzie LeBlanc, Daniel Taylor, Michael Schrey, and Daniel Lichti. The choir will record a CD at the end of the season. Canton conducts a women’s chorus, Cora Ottawa, and is in demand as a guest conductor, choral workshop leader, and vocal coach.

Brian Cole (M.M.’00) is in his second season as conducting assistant with the Cincinnati (Ohio) Symphony Orchestra.

Alan Kiser (B.M.E.’00) accepted a high school teaching position at Mt. Vernon (Iowa) High School. He directs the concert band, marching band, jazz band, and pep band, as well as the eighth grade band.

Laurie Spohn (B.M.E.’00, B.M.’01) sang the lead role of Rosalinda in Strauss’s Die Fledermaus with Opera in the Ozarks in July, 2003.

Carmen Diagostine Wiest (M.M.’00) is the music director of the Whitewater (Wisconsin) Symphony Orchestra.

2001-2003

Kimberly Ann Hess (D.M.A.’01) has been appointed director of liturgical music and chapel organist at Georgetown University (Washington, D.C.). She also teaches music theory and organ.

Carolyn Kuan (M.M.’01) was a semifinalist winner in the September, 2003, Eduardo Mata International Conducting Competition and was the winner of the Colorado Symphony Taki Concordia Conducting Fellowship. In addition, Kuan was an assistant conductor for Baltimore Opera and an assistant conductor at the 2003 Cabrillo Festival of Contemporary Music.
She also won a Herbert von Karajan Conducting Fellowship from the Vienna Philharmonic and the American Austrian Foundation for the 2003 Salzburg Festival.

**Robertta Freund Schwartz** (Ph.D.’01), assistant professor of music history at the University of Kansas, delivered a paper, titled “New Perspectives on the Villancico: Negrito Servitude and Exoticism in the Spanish Siglo de Oro,” at a conference on the villancico in Valencia, held at the University of Kansas in April. This past summer she was awarded a Young Faculty Grant to carry out research in Spain and England for two projects: the first on music in Spanish convents in the 16th and 17th centuries, the second on the reception of the blues in England in the early 20th century. Schwartz is director of the Archive of Recorded Sound at the University of Kansas.

**Lucas Tannous** (M.M.’01) appeared as leading tenor with Opera in the Heights in Houston, Texas, singing the roles of Almaviva in Il Barbiere di Siviglia and Edgardo in Lucia di Lammermoor.

**Annabel Baptist** (B.M.E.’02) is a choral/general music education teacher at Orchard Place Elementary School in Des Plaines, Illinois.

**Stevie Caufield** (B.M.’02) was accepted for the Tanglewood Festival this past summer. Stevie is working on her master’s degree at the New England Conservatory of Music.

**Brent Davis** (M.M.’02) has been apprentice artist with Atlanta Opera and will be covering the role of Belcore in this season’s L’elisir d’Amore. This past summer he participated in the Des Moines Opera Young Artist Program.

**David Grandis** (M.M.’02) will guest conduct the Nice (France) Philharmonic Orchestra in the Spring, 2004.

**Ken Haug** (B.M.E.’02) is a music specialist at Crystal Lake (Illinois) South High School.

**Julia Kay Jamieson** (M.M.’02) became an adjunct instructor in harp at Illinois State University [Normal] in Fall, 2003. Jamieson’s arrangement of Michael Jackson’s Thriller (for harp quartet) was premiered by the Harpcore Four during the June, 2003, MAVerick New Music Festival in Urbana and performed on the WILL-FM Second Sunday Concert Series in September. She won first prize in the 12th Biennial National Solo Competition, sponsored by the American String Teachers Association and the National School Orchestra Association (Senior Division for Harp), which was held on the campus of Michigan State University in May, 2002.

**Celeste Johnson** (B.M.’02) was accepted for the Tanglewood Festival this past summer. Celeste is currently enrolled in the graduate applied music program at the Eastman School of Music in Rochester, New York.

**Jetro Meira de Oliveira** (D.M.A.’02) presented part of his dissertation research on Brazilian composer José Mauricio Nunes Garcia at an international conference in 2002, with proceedings to be released in July, 2004. He coordinates a project for the development of choral programs in Brazilian schools K-8, working with a team of school teachers and undergraduate and graduate assistants. Oliveira conducts three choirs at Centro Universitario, Adventista de Sao Paulo, Brazil, and teaches undergraduate music history and both undergraduate and graduate conducting.

**William Jason Raynovich** (D.M.A.’02), visiting assistant professor of music theory and composition at Chicago State University, is artistic director for the MAVerick Ensemble which specializes in the music of living composers. Also, he was artistic director/cellist of the 2003 MAVerick Festival, which featured 80 different works in eight concerts throughout Chicago and Urbana this summer. With UI School of Music Professor Kazimierz Machala, Jason premiered Two Players by this year’s featured guest composer, Christian Wolff. His works were performed at June in Buffalo’s Electronic Music Midwest, Crane New Music Festival, and the Millennium Music Festival (Macon, Georgia).

**Paul Oehlers** (M.M.’99, doctoral candidate), executive director of the MAVerick Ensemble, and Raynovich are organizing a series of three concerts at the Ukrainian Institute of Modern Art in Chicago.

**Heidi Richter** (B.M.’02) sang the role of Bastien in Bastien und Bastienne this summer with the Amadeus Operenensemble, the performing wing of the Austrian Mozarteum Academy.

**Jenny Rose** (B.M.E.’02) is teaching choral music education at Cooper Junior High School (Buffalo Grove, Illinois).

**Darren Anderson** (M.M.’03) spent the summer in the apprentice program of Glimmerglass Opera in New York. He entered the Boston Opera Institute for its two-year program in Fall, 2003. Anderson sang the tenor lead in a concert version of Verdi’s Il Vespri Siciliani with a Canadian company (Toronto) in November, 2003.

**Chad Ballantyne** (M.M.’03) was a winner of the Metropolitan Opera Regional auditions and participated this summer in the Utah Opera Young Artist Program.

**Jessica Bayliss** (B.M.’03) received a Fulbright Scholarship to study in Germany, beginning Fall, 2003. She received degrees in musicology and euphonium performance.

**Erin Carlsen** (B.M.E.’03) is a choral/general music education teacher at North Shore Middle School in Northbrook, Illinois.

**Julie Derges** (B.M.E.’03), a graduate in choral music education, is at Lake Anne Elementary School in Reston, Virginia.

**James Feldpausch** (B.M.E.’03) is a music education choral teacher at Urbana (Illinois) Middle School.

**Denise Gill** (B.M.’03) was awarded the Skalnik Prize for the Best Undergraduate Essay in Russian and East European Studies in Spring, 2003. She also received the 2003 European Union Center Grant for Summer Study Abroad and was awarded a 2003-04 FLAS fellowship in Arabic language study at the University of California at Santa Barbara, where she has now begun work on a master’s degree in ethnomusicology.
Eric Johnson (D.M.A.’03) was named President-Elect of the Illinois ACDA. After serving in that position for two years, he will become the acting president. Johnson had an article, titled “Connecting the Inner Ear to the Voice,” published in The Choral Journal (October, 2003). In November, he conducted the West-Central Missouri Music Educators Junior High Honor Choir.

Lisa Kristina (D.M.A.’03) joined the faculty of the DePaul University School of Music in Chicago this Fall. She conducts the Concert Choir, which presents three concerts per year, and coaches operas, including Albert Herring and Carmen. She began her third season with a community chorus, Grande Prairie Singers (formerly the Park Forest Singers), which will present three concerts and two appearances with the Illinois Philharmonic Orchestra. Kristina will prepare the chorus for a recording of a new musical/oratorio by James Quinn, the composer of Do Black Patent Leather Shoes Really Reflect Up?

Jeremy Little (B.M.E.’03) is a choral music teacher at Luther High School in Milwaukee, Wisconsin.

IN MEMORIAM

Chappelle Roeder Kuhlman (B.S.’31), May 21, 1909-July 24, 2003

Allen P. Britton (B.S.’37; A.M.’39), May 24, 1914-February 17, 2003, Hampshire, IL (also Michigan)

Bernhardt M. Kuschel (B.S.’39), June 27, 1916-May 14, 2002, Stevensville, MI

J. Robert Greenwell (B.S.’40), 1919-2003, Arizona and Chicago, IL


Norma Schmidt (B.S.’41) February 7, 1919-April 30, 2003, Geneva, IL

Marjorie H. Blitz (B.S.’42) January 1, 1920-October 5, 2002, Indianapolis, IN

A. John McKinney (M.S.’52) September 22, 1914-June 9, 2003, Columbia, IL


Julia Deskins Vook (M.M.’56), August 26, 1933-July 5, 2003, Stevensville, MI


Mary Ellen Suter (B.S.’63) May 12, 1941-September 29, 2002, Northridge, CA

Michael Farrell (M.S.’69) June 3, 1940-April 1, 2002, Lake Charles, LA

Mary Lee Kurowski Keays (B.S.’72), February 25, 1950-August 4, 2001, Redlands, CA

Lise A. Waxer (Ph.D.’97), who passed away in May, 2002, was posthumously awarded the Alan P. Merriam Prize from the Society for Ethnomusicology at its 2003 meeting in Miami. The Merriam Prize is given for the best scholarly book in the field of ethnomusicology published in the United States in the previous year. Dr. Waxer’s book is titled The City of Musical Memory: Salsa, Record Grooves, and Popular Culture in Cali, Colombia, published in 2002 by Wesleyan University Press, Middletown, Connecticut. At the time of her death, she was an assistant professor of music at Trinity College, Hartford, Connecticut.

Kristin Moroni (B.M.E.’03) is a choral/music education teacher at Still Middle School in Naperville (Illinois) District 204.

Amy Olipra (B.M.E.’03, B.M.’03) is attending graduate school at Indiana University. She was a semi-finalist in the student division of the Bel Canto Foundation Competition in Chicago. Olipra won the Primavera Award and the Martha Montasteros Award.

David Steinau (D.M.A.’03) completed his first year (2002-03) as assistant professor of voice at Susquehanna University in Selinsgrove, Pennsylvania.

Lori Williams (M.M.’03) won the Kranert Center Debut Artist competition and will be auditioning in New York and Europe this season.
your achievements, honors, publications, recordings, performances, and competitions! The School of Music faculty and your fellow alumni are interested in hearing from you. Please use the convenient form at the right to provide your alma mater with updates for the next issue of sonorities.

If you plan a trip to campus, you are invited to stop by the School for a visit. Please contact Janet Manning, coordinator, alumni relations and development, to arrange an appointment with the director or a faculty member (jmanning@uiuc.edu; 217-333-6452).

Note: If you have photos to support your news items, please include them along with this form. Please send all materials to Janet Manning, School of Music, University of Illinois, 1114 West Nevada Street, Urbana, Illinois 61801, or email jmanning@uiuc.edu before September 1, 2004.

Your quote on your education at Illinois
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The following list consists of contributions to the School of Music accumulated through the generosity of alumni and friends. We thank them for their support of the talent, teaching ability, and creativity that exist within the School of Music.

The following list represents those who made gifts between July 1, 2002, and June 30, 2003. Please note that contributors to the Friends of the School of Music are represented in italics, and members of the Presidents Council are designated with an asterisk (*). The Presidents Council is reserved for those contributors who pledge a minimum of $15,000 lifetime giving to the University of Illinois.

Questions or corrections may be addressed to Janet Manning at (217) 333-6452, or by e-mail jmanning@uiuc.edu.

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A conference, “New Directions in the Study of Musical Improvisation,” will be held from April 1 to April 4, 2004, on the UIUC campus. Sponsored by the division of musicology (with an organizing committee consisting of William Kinderman, Bruno Nettl, and Gabriel Solis) and supported by numerous campus units, it will consist of invitational lectures and papers as well as performances and workshops, by distinguished visitors and local scholars and artists. Its purpose is to examine recent research and practice, focusing on three themes—improvisation and creative processes, political and social processes, and educational processes—within which the interrelationships of historical, global, and contemporary repertories and the methods of studying them may be explored.

Major lectures will be given by Professors Stephen Blum (CUNY Graduate School), Patricia Campbell (University of Washington), and Ingrid Monson (Harvard). Other visiting and local speakers will include Professors Paul Berliner (Northwestern), Sabine Feisst (Arizona State), Robert Hatten (Indiana), Travis Jackson (University of Chicago), Natalie Kononenko (University of Virginia), John Murphy (University of North Texas), Ali Jihad Racy (UCLA), Anne Rasmussen (William & Mary), Keith Sawyer Stephen Slawek (University of Texas-Austin), Christopher Waterman (UCLA), and a number of musicology faculty and members of other departments at the UI. In the plans also are to be performances and lecture-demonstrations of several improvisational repertories: Persian music (Manoochehr Sadeghi, from Los Angeles), Arabic music (Ali Jihad Racy), dance improvisation (Chris Aiken, Ursinus College), the UI jazz program (Professor Charles McNeill), Professor John Toenjes (on improvising accompaniment to dance), Professor Charlotte Mattax (Baroque keyboard improvisation), and Professor Guy Garnett (improvisation and technology).

The conference and all of its sessions will be open to all; no registration (except for signing in) will be required. For further information, e-mail Bruno Nettl b-nettl@uiuc.edu, from whom a preliminary program will be available.