On behalf of the College of Fine and Applied Arts, I want to welcome you to this issue of sonorities, the news magazine of the School of Music at the University of Illinois at Urbana-Champaign. As you will see in the pages that follow, the faculty and students have been winning prestigious awards and gaining world-wide recognition, and the School is brimming with significant new initiatives even as it preserves the great traditions of the past. The Arts at Illinois proudly celebrate these triumphs with everyone in the School of Music.

For the next several years, the School of Music—along with the College and the University—will be facing tight budgets that impact day-to-day operations. Changes are inevitable, but our commitment to the highest standards of teaching and performing, the arts in general, and music in particular remains as strong as ever. I want to assure you of that.

I also want to thank the many loyal alumni and dedicated friends of the School of Music who contributed to the School’s programs and ambitious priorities this past year. Many of the School’s successes would not have been accomplished without the generous private support of the friends of music at Illinois. Even in a climate of economic uncertainty, a truly bright spot is the impact of individual gifts, as they motivate our faculty, staff, and students to achieve the highest levels of excellence within their disciplines.

I hope you enjoy this edition of sonorities and find yourself newly inspired by the accomplishments of the faculty and students of the School of Music.

Robert Graves
Dean, College of Fine and Applied Arts
Complicated financial times require a thoughtful, dynamic approach to maintaining the quality of higher education. For this reason, the University of Illinois School of Music is continually evolving to meet its financial challenges without compromising its standards of excellence.

For example, we recently:

• Adopted an electronic steno process to eliminate paper copies
• Began training our faculty to use the Web-based classroom program, CompassSM, which allows electronic access to syllabi, lectures, and handouts
• Implemented the sharing of network printers to reduce maintenance costs
• Optimized our faculty teaching workloads
• Consolidated certain classes
• Partnered with Krannert Center for the Performing Arts, the Theatre Department, and the Dance Department to share administrative services

As always, we continue to raise funds to purchase instruments and music as well as support scholarships and graduate fellowships. To date, we have successfully secured funds to support our current needs. For a comprehensive report, please read the development update in this issue.

In addition to changes that conserve our resources and economize our finances, the UI School of Music is partnering with OJC Technologies to develop our first commercial, stand-alone iPhone application for performance times, dates, locations, and programs. We will share the technology with the dance and theatre departments, Krannert Center for the Performing Arts, and Krannert Art Museum.

In recent faculty news, the Pacifica Quartet earned a 2009 Grammy Award for its compact disc of Elliott Carter’s First and Fifth String Quartets. Musical America named Pacifica the 2009 Ensemble of the Year. In addition, we will welcome Robert Rumbelow, DMA, as our new band director on January 1, 2010. A graduate of Eastman School of Music, Dr. Rumbelow joins us from Columbus State University in Columbus, Georgia, with innovative ideas to energize and engage our more than 9,000 band alumni worldwide.

I’m pleased to announce that the UI School of Music now boasts a new online Media Center at www.music.uiuc.edu/media, which will house an archive of audio and video performances of faculty members, students, and guest artists. When you log on, you also can enjoy hearing the UI bands, orchestras, choirs, and operas as well as performances from the Allerton Music Barn and Summer Jazz Festivals.

On a personal note, my daughter, Sara, earned her DMA in oboe performance at UI last May. She is now principal oboist for the Tucson Symphony Orchestra. Her success is an example of the magic that a dedicated student and the UI School of Music can make together. Sara and I are deeply grateful for the outstanding education and training she received here. Like you, she carries the message of her extraordinary experience at UI wherever she goes.

As always, I thank my colleagues for their progressive, generous approach to working with our students. Their eagerness to share their experience and knowledge is an inspiration that is among the many assets that distinguish the UI School of Music from other music schools.

Karl Kramer
Director, School of Music
On June 3, 2009, at a special ceremony held in the office of the president of the Academy of Sciences, Nettl, a native of Czechoslovakia, was cited for his contributions to ethnomusicology by Dr. Jarmila Gabrielova, Professor of Musicology at Charles University in Prague. The Patočka Memorial Medal—named for a distinguished philosopher who opposed the communist regime, was a signer of the human-rights document Charter 77, and died, while imprisoned, in 1977—is given to scholars who are Czech citizens or to foreigners who have some association with the Czech Republic. Professor Nettl is the first American and the first music scholar to be a recipient.

Candidates for Mellon Fellowships are nominated by their institutions. Dr. Nettl, who retired in 1992 but has continued teaching part-time, is the second recipient of such an award at the U of I since the program began in 2003. He will use it to continue his studies in the intellectual history of ethnomusicology, the field in which he has taught and in which he has done research since coming to the University in 1964.

According to the Mellon Foundation, “Emeritus Fellowships are intended to support the scholarly activities of outstanding faculty members in the humanities and humanistic social sciences who, at the time of taking up the fellowships, will be officially retired but continue to be active and productive in their fields. In addition, the program provides institutions with resources to defray incremental costs associated with the fellows.” The Mellon Foundation awards approximately 20 emeritus fellowships annually.
Musicologist Receives Humboldt Award for Lifetime Achievements

Melissa Mitchell, Arts Editor, UI News Bureau

University of Illinois musicologist William Kinderman was selected to receive the Humboldt Research Award, which recognizes lifetime research achievements. It is given by the Alexander von Humboldt Foundation, an organization in Bonn, Germany, that honors the Prussian naturalist and explorer. The award includes a prize of 60,000 euros. Recipients are invited to conduct research of their choice with colleagues in Germany.

The foundation grants up to 100 such awards annually. Recipients must first be nominated, then elected by a panel of international scholars from a variety of disciplines. Professor Kinderman, a faculty member in the School of Music, said Humboldts are “awarded most often in the natural sciences, and not so often in the humanities and fine arts.”

Professor Kinderman is the author of several articles and books on major European classical composers, from Bach to Mahler. His most recent books are Mozart’s Piano Music (2006) and a newly published, expanded edition of the comprehensive study Beethoven (reviewed elsewhere in this publication). Forthcoming titles are Genetic Criticism and the Creative Process: Essays from Music, Literature and Theater (a volume he edited with Joseph Jones) and Genetic Criticism of Music: Essays on the Creative Process from Mozart to Kurtág.

Professor Kinderman will use his prize to continue his work on the creative process of composers of stature, which he said, “is based in part on study of primary sources such as sketchbooks and other manuscripts” and on integrating musical analysis and aesthetics.”

He began his research in Germany in August. During his year abroad, he will also serve as guest professor at the Ludwig-Maximilians-Universität in Munich from October 2009 through February 2010. There, he will teach courses on Beethoven, Schubert, Wagner, and on Thomas Mann and music. The visiting professorship is sponsored by the German Academic Exchange Service.

Kinderman’s wife, Katherine Syer, also a U of I musicologist, has joined him in Germany. She plans to continue her work, supported by a previous grant from the Humboldt Foundation, on the stage history of Wagner’s Ring cycle.

ELLIO T CHASANO V AND IBQ FEATURED IN FESTIVAL IN POLAND

Rebekka Kaupat, Alumni Relations and Development Staff

Elliot Chasanov, Professor of Trombone, was invited to return as a guest artist and adjudicator for the 2009 Polish Trombone Festival held June 28 to July 3, 2009, at the Fryderyk Chopin University of Music in Warsaw. He was last featured at the festival in 2000. The Illinois Brass Quintet (IBQ)—composed of brass faculty members Ronald Romm and Jacob Walburn (trumpet), Kazimierz Machala (horn), and Mark Moore (tuba)—also received invitations to participate as this year’s guest ensemble.

The IBQ’s performance in the final concert of the festival featured the premiere of Chasanov’s arrangement of Axel Jorgensen’s Romance for trombone solo with brass quartet. Following the festival, the quintet gave two performances in the student residence Dziekanka, as part of a summer concert series, before beginning a short tour of the area surrounding Łódź, including additional performances in Uniejow and in Brzeżnico, Professor Machala’s home town.

The IBQ’s first visit was to Brzeżnico. This sold-out concert paid special tribute to Machala’s musical successes and his recent retirement at the University of Illinois. The townspeople assembled with excitement in the cathedral for his final “blow” with the IBQ and did not leave without demanding several encores. Two television crews interviewed Machala and broadcast the concert. After the performance, he spent time with family and friends and visited the house he built for his parents, where his brother-in-law now lives. The following day, the quintet performed at the historic castle in Uniejow for the town’s Renaissance fair.

In addition to performing, Chasanov presented a master class entitled “The Bel Canto Trombone” and conducted the festival trombone choir, which was made up of faculty and students from Poland and professional trombonists from the Warsaw Philharmonic, Krakow Symphony, Symphonia Varsovia, and the Polish National Radio Orchestra in Katowice.

Professor Chasanov considered the Trombone Festival and the IBQ’s tour highly successful. “We’ve developed some very strong friendships and relationships with musicians all over Poland,” he said, “and we’re looking forward to future collaborations.”

FACULTY MILESTONES

PROMOTIONS

Jonathan Keeble
(Flute) to Associate Professor

HONORS

Ollie Watts Davis
(Voice) 2008 University Scholar

William Kinderman
(Musicology) Alexander von Humboldt Research Award

Ioan-Sherban Lupu
(Strings) 2009-2010 Fulbright Grant

Charlotte Mattax Moersch
(Harpischord) Campus Award for Excellence in Graduate and Professional Teaching

Bruno Nettl
(Musicology and Anthropology) 2009-2010 Andrew W. Mellon Foundation Emeritus Fellowship

Jan Patocka Memorial Medal, Academy of Sciences of the Czech Republic

Gabriel Solis
(Musicology) Award for Excellence in Historical Recorded Sound Research

2008-2009 Illinois Program for Research in the Humanities Fellow

Katherine Syer
(Musicology) Alexander von Humboldt Foundation Fellowship

Stephen Taylor
(Composition) Aaron Copland Award

Sever Tipei
(Composition-Theory) 2008-2009 Fulbright Senior Specialist

RETIREMENTS

Joe W. Grant
(Music Education) to Associate Professor Emeritus

Eve E. Harwood
(Music Education) to Associate Professor Emeritus

Kazimierz Machala
(Horn) to Professor Emeritus
The Untold Story of Irving Berlin’s 50 Years of Work in Theater

Even if you’re too young to be able to match the songs with the composer, you likely can sing a few lines of White Christmas or hum the tune to God Bless America. Ditto Irving Berlin’s Blue Skies, Alexander’s Ragtime Band, and There’s No Business Like Show Business.

“The thing about Berlin is people know his name and the titles of half a dozen of his songs,” says U of I musicologist Jeffrey Magee. “They’re so ingrained. They’re like folk songs. People don’t realize he did them. Berlin’s the kind of guy where you say, ‘Oh, he did that? And he did that, too?’”

Just about everyone is likely to have encountered bits and pieces of Berlin’s legacy, whether they grew up listening to his music on a Victrola, watched Bing Crosby and Fred Astaire movies on TV, or performed it in a high school musical. Most people have been touched by his music, Magee said, considering that Berlin—one of the few well-known popular composers who wrote both lyrics and music—was turning out the tunes for almost seven decades.

Much has been written about the life and storied career of the composer—Berlin wrote his first song in 1907 and continued to write lyrics until his death at age 101 in 1989. Since 1925, Magee said, at least eight biographies of the composer have been published. None, however, has focused specifically and in depth on his half-century of work for the theater. Magee, who chairs the School of Music’s musicology division, is researching and writing that story, which Oxford University Press plans to publish as part of its Broadway Legacies series in 2011. He is receiving support this year from his appointment as an associate in the University’s Center for Advanced Study.

Magee previewed some of the results of his research for an audience at the Library of Congress in March. The lecture-demonstration, titled “Now It Can Be Told: The Unknown Irving Berlin,” was co-sponsored by the American Musicalology Society and the library’s Music Division. In the lecture-demonstration, which was promoted as “an effort to amplify patterns in Berlin’s stage and screen career,” Magee highlighted connections between the composer’s most popular and lesser-known works—songs, scripts, plot treatments, and other “notable documents.” He tapped some of this material in collections at the Library of Congress, including the composer’s papers, donated to the library by his daughters in 1992.

The title of the lecture-demonstration refers to the Berlin song Now It Can Be Told, which Magee described as “one of his great movie songs.” It also was the only new song Berlin wrote for the 1938 film Alexander’s Ragtime Band. “That was the first of the anthology, or cavalcade, musicals where he uses his past songs,” he said. In those productions, the story is woven together and told through the incorporation of older musical compositions. He said the film White Christmas is perhaps the most famous example of this type of vehicle; the song that gave the film its title was originally written for an earlier movie, Holiday Inn.

Berlin also is known for recycling catchy musical phrases from his earlier tunes, Magee said. For example, it’s easy to recognize a string of notes from the 1918 song Oh, How I Hate to Get Up in the Morning in the 1930s ballad Change Partners, sung by Astaire.

Magee noted Berlin’s gift for constructing witty and memorable lyrics. “He had a really keen ear for American slang. American vernacular language,” he said. “And he was always trying to pick up the latest musical trend. In the teens, he’s identified with ragtime; in the ‘20s, he’s identified with jazz; in the ‘30s and ‘40s, he’s writing basically swing tunes. By the time rock really took off in the mid- to late-’50s, he’s almost 70 and the music scene has passed him by.”

That period of time also was characterized by “a real paradigm shift in popular music,” Magee said. “His whole career is in the Tin Pan Alley era when you write a song, you publish a song, and other people—Frank Sinatra, Crosby, Ethel Merman, Astaire, Al Jolson—interpret the song. He was used to that system.”

When rock came along, the songwriter was the performer. “The definitive form is not a piece of sheet music; it’s the record,” he said. “It’s not so much that he couldn’t have absorbed rock. It’s the whole paradigm shift that rock brought” that pushed Berlin to the sidelines.

During his research, Magee discovered that Berlin had a compulsion for writing film scenarios. “Once sound film came along, he was not just interested in placing a song in the films,” he said. “He was interested in coming up with the plots and characters,” as well as casting ideas.

“He liked to cook up the story, then he knew he had to leave it to professionals who would actually write the script dialogue,” Magee said. “He wrote many of these scenarios—many of which ended up being movies. Many were never heard from again.”

Left for eternity in the might-have-been bin was one fairly well-developed piece called Sentimental Guy. Magee said the story—revived in Stephen Sondheim’s recent musical Road Show—was based on the lives of the Mizner brothers, a real-life pair of siblings, one an architect involved in 1920s-era land speculation in Florida, the other “a sometime-writer/sometime-actor/playboy-about-town.” Berlin wrote several songs for the orginal show, along with a completed first act.

With successes in every genre he had a hand in—whether composing in the Tin Pan Alley tradition or on Broadway or in Hollywood—Berlin remains the consummate American original. Magee calls him “one of the most powerful forces in 20th-century American music and theater.”
60th Youth Music Camp Offers Diverse Learning and Performance Opportunities

Melissa Mitchell, Arts Editor, UI News Bureau

Like the swallows that migrate annually to a certain mission in California, flocks of budding young music-makers once again congregated this summer on the University of Illinois campus. They, too, came with a mission: to become better musicians through their participation in the Illinois Summer Youth Music camps. This year’s first session began June 14 and ran through June 20. Subsequent sessions were offered June 21 to 27 and July 5 to 11.

The music camps, which have been held at the U of I every year since 1949, attract more than a thousand middle and high school students each summer. Most are from Illinois, but some have come from as far away as Australia and Indonesia. As ISYM celebrated its 60th anniversary in 2009, the program’s alumni ranks swelled to more than 60,000 students. “Many are now performing in major symphony orchestras and other professional ensembles,” according to ISYM executive director Joyce Griggs. Countless campers, after becoming familiar with the U of I through their summer experiences, have returned as college students, she says.

Through the years, the program has evolved with the times and needs of its audience, but its main purpose always has been to provide an interesting, exciting, and challenging environment with music as the central theme. “ISYM developed a core mission during its earliest days: to bring the highest quality of music education to pre-college students from the state of Illinois,” Griggs said. “Particularly important to this mission was the belief that participation had to be affordable.”

Inflation has definitely kicked in during the past half-century. The fee for the first camps was $32.50. But the cost is still affordable for most: enrollment fees today range from $375 for commuters to $645 for pre-college-level students and those enrolled in piano programs. For students requiring financial assistance, a tradition started in 1952 continues today: various organizations, ranging from Rotary and Lions clubs to the American Federation of Musicians, offer scholarships to campers.

Over time, the list of available programs has grown. Today’s students can opt for sessions emphasizing band, orchestral, or choral music, or can sign up for camps focused on a particular instrument—from piano and organ to horns and string instruments of all kinds.

Griggs notes that the majority of ISYM’s 140 instructors are faculty and graduate students from the School of Music. Others include recent U of I graduates and high school music teachers and conductors. Many of the camps’ counselors are public-school teachers who are themselves enrolled for the summer in the Master of Music Education program at Illinois.

Despite the diversity of instructional options, the typical day for all campers is quite similar. It begins at 8 a.m. and doesn’t end until “lights-out” at 10:30 p.m. in the Illinois Street Residence Halls, where non-commuter students are housed. Throughout the day and evening, students attend music lessons, ensemble rehearsals and performances, elective classes, and extracurricular activities on the campus. Elective courses, offered on a first-come, first-served basis, ranged from Careers in the Arts and the Alexander technique to world music and Balinese dance. “They can even learn to make and play a didgeridoo,” Griggs said. “And in the music technology course, they can create a piece of music through ‘Garage Band’ [software] and take it home and show their parents.”

Brand-new to the program this year was a special section, the ISYM Academy, which was open to a limited number of applicants who auditioned for acceptance. Billed on the ISYM website as “an accelerated track within the ISYM ensemble programs,” the academy was created for students who want a “more rigorous musical experience.”

“The academy is a boutiquey program in which students get lessons with faculty and perform in small, chamber ensembles,” Griggs said. Students enrolled in the academy receive “a little more musical service and individual attention.”

Many academy students had the opportunity to attend for two full weeks. The first week’s instruction focused on the large-ensemble experience, while the second week was devoted to a pre-college program that related to individual students’ instruments or voice type.

Sousa Archives

The Sousa Archives and Center for American Music (SACAM) acquires and preserves significant archival records and historical artifacts in multiple media formats that document America’s local and national music history and its diverse cultures.

The Center, part of the University of Illinois Library and University Archives, arranges, describes, and makes its collections accessible in support of scholarship, exhibitions, publications, and education. It offers these services in a professionally managed reference center and through online databases, finding aids, and other forms of publication. It provides expert advice on accepted archival practices and standards to University colleagues, scholars, and the general public.

Free guided tours each Monday through Friday, 8:30 a.m. to 5 p.m. Large group and Saturday tours by appointment only.

Research appointments required.

library.illinois.edu/sousa/

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University Library
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
A BRILLIANT INVESTMENT IN OUR FUTURE
Mariah Banner-McDuffie, Director of Development, College of Fine and Applied Arts

During this third year of the public phase of Brilliant Futures: The Campaign for the University of Illinois, we continue to be inspired by the generosity of our alumni and friends who have made the decision to invest in our future. In this challenging economic climate, we are humbled that so many of you continue to respond to our call for support. We are all thinking more carefully about how we use our time and manage our financial resources. Now more than ever, we want to be certain that we are making sound financial decisions that will ultimately generate reasonable, tangible returns. In this time of uncertainty, you can be confident that your investments in the School of Music will make an immediate impact on our students and faculty.

This year, a number of our alumni and friends demonstrated their confidence in the School of Music by making substantial contributions to our programs. We are delighted to announce a new endowment fund established for the benefit of the Robert E. Brown Center for World Music at the University of Illinois. Professor Stephen Blum (Ph.D. ’72), a distinguished ethnomusicologist and School of Music alumnus, created the “Stephen Blum Endowment for the Robert E. Brown Center for World Music.” This quarter-million-dollar endowment, to be established through a bequest, will provide unrestricted support for the new Center. We are grateful Steve has decided to provide such a generous gift, which will assist the Center for World Music as it brings the richness of the world’s performing arts to the University and to our community.

We are also pleased to announce the “Steven Schankman Family Endowment in Jazz Studies” that will provide unrestricted support to the School’s Jazz Division. Steven Schankman is a noted philanthropist and entrepreneur, and president and founder of the entertainment company Contemporary Productions, LLC. Steve and his wife Andrea, a St. Louis-based art consultant, have strong connections to the University of Illinois through their close friends and colleagues Professors Chip McNeill and Chip Stephens of the UI Jazz Division. Although not an alumnus, Schankman was impressed with the progress the School of Music has made in the area of jazz studies and was inspired to contribute to the School’s future.

Steve has also made significant gifts of his time and talents. In April 2008, he visited campus to give a lecture on the music business for Professor McNeill’s Jazz Forum, and in April 2009, he was the featured speaker for a campuswide event titled “The Inside Scoop on the Concert Promotion Business.” On May 21, 2009, Steve and Andrea Schankman graciously hosted the University of Illinois Foundation’s regional alumni event at the St. Louis Zoo. During the reception, Steve announced his gift pledge to the Jazz Division, and in August, the Schankmans fulfilled that pledge. We are grateful to Steve and Andrea for their generous offering of time, talent, and resources. Their support is making a real difference for our students and faculty.

We encourage you to consider how you might help fulfill the dreams and professional aspirations of scholars, musicians, and music educators at the University of Illinois for generations to come. Your support ensures our ability to provide the highest level of professional music training and to offer our students the academic resources of a world-class university.

Gifts of every size enrich programs in the School of Music. Whether you give to the Annual Fund, for scholarships or fellowships, faculty support, or toward a specific program, your gift to the University of Illinois School of Music is a brilliant investment with a bright future.
New Gifts

The School of Music is grateful to the following alumni and friends for their outstanding support shown through pledges and endowment gifts received as of September 30, 2009.

The Josephine Daniel Scholarship, which is dedicated to talented undergraduates studying piano, was established in 2009 through a bequest from Josephine Daniel. An outstanding student in the School of Music during the 1930s, Josephine had to return home when her father died and she was unable to finish her degree. Her bequest is intended to assist current and future music students in fulfilling their aspirations. The inaugural recipients of the Josephine Daniel Scholarship are senior Dorothy Yan Yu Chan, a student of Professor Timothy Ehlen, and junior Emily Sprague, a student of Professor Ian Hobson.

In fall 2008, Nathan and Julie Gunn fulfilled a joint pledge of support to provide funding for a graduate assistantship in the Voice Division. Nathan Gunn (B.M. ’94) is an internationally acclaimed opera singer and a professor of voice at the U of I, and Dr. Julie Jordan Gunn (M.M. ’92, D.M.A. ’01), an accomplished pianist, teaches piano accompanying and vocal coaching in the School of Music. We thank these outstanding alumni and current faculty members for their generosity and commitment to assisting emerging artists. The first recipient of the Nathan Gunn Assistantship in Vocal Performance was baritone Ricardo Sepulveda (M.M. ’08).

We are grateful to Illinois Opera Theatre Enthusiasts (IOTE) for its ongoing support of Opera at Illinois. Under the passionate leadership of UI alumna and opera lover Phyllis Cline (B.A. ’66, M.S.W. ’68), IOTE provides sponsorship each year for a School of Music opera through the joint contributions of its members. In spring 2010, IOTE will contribute $5,000 to sponsor a new production of Benjamin Britten’s comic opera Albert Herring. Thank you, IOTE!

In March 2009, Steven and Jennifer Mather made a multi-year pledge of support designated as the “Mather Other Guys Performance Fund.” Their pledge will provide current-use financial assistance for performance opportunities for the well known men’s a cappella group at the University of Illinois. Dr. Steven Mather (B.S. ’81, M.D. ’85), a former member of The Other Guys, and Jennifer Mather (B.S. ’83 Music Education), a former member of The Girls Next Door, are long-time supporters of the University, the Varsity Men’s Glee Club, and The Other Guys. We are grateful to the Mathers for their gift pledge and for their Illinois loyalty.

The Howard A. Stotler Graduate Fellowship was established in 2009 through a bequest designated for the benefit of outstanding graduate students in voice. Howard Stotler received his Bachelor of Science degree in 1937 from the College of Commerce. While on campus, he was president of the Men’s Glee Club and also studied voice. Mr. Stotler was a former director of La Salle Street Securities in Chicago and, for many years, sang in the chorus of the Chicago Lyric Opera. The first recipient of the newly established Stotler Fellowship is Sei Hee Lee, a doctoral candidate in vocal performance.
An Exhibition of Musical
EXHILARATION

by Anne Mischakoff Heiles

“This may be the most condensed, active period of travel we’ve ever had as a quartet,” violist Masumi Per Rostad says of the past year, which saw the Pacifica Quartet travel from Europe to Australia in one month among its many performances off campus. It has also been one of the most exciting years for the School of Music’s resident string quartet, whose members (first violinist Simin Ganatra; her husband, cellist Brandon Vamos; and violinist Sibbi Bernhardsson, along with Rostad) all teach as part of the String Division faculty. This year the group has garnered special recognition that might be the envy of any musical foursome: being named Musical America’s Ensemble of the Year, receiving a Grammy for best chamber music performance, and becoming the quartet-in-residence for the concert series at the Metropolitan Museum of Art in New York.

“We were playing in Lisbon last fall and looking at options for flying from there to Los Angeles for the Grammy Award ceremonies,” recalls Rostad. The Pacifica had already learned of the Grammy nomination for its recording of Elliott Carter’s Quartets Nos. 1 and 5. “There was a flight by way of Senegal, but we were a little nervous about that one. Instead we flew through London. The plane sat on the runway for three hours, while we grimaced across the aisle.

continued on page 10

“The Musicians,” by Caravaggio (ca. 1595), from the collection of New York Metropolitan Museum of Art, where the Pacifica Quartet was recently named the new quartet-in-residence, following the retirement of the revered Guarneri String Quartet.
at one another as every minute ticked by. We knew that the winners in the classical, country, folk and world music, and even jazz categories were all to be announced sometime earlier in the day in a separate ceremony, not in the TV portion.

Simin Ganatra used satellite phone to call a family member who was at the ceremony. When she excitedly relayed news that the quartet had won, Rostad joined her in jumping up into the aisles and heading for the lavatories to change clothes. “Milena and Simin helped each other with makeup and hair until other passengers were banging on the door,” Rostad remembers. “People looked at us wondering, ‘Weren’t you just wearing jeans?’ We returned in tuxes and gowns.”

Once the flight landed, Rostad says, the quartet “pushed past everybody, scrambled through customs, and arrived at the Grammys in about a half hour,” in time to watch the televised portion as part of the audience. “It was a phenomenal, bizarre experience, pop stars and movie actors shuttling back and forth in front of us. The Staples Center, which seats about 20,000, was filled. They charge about $600 per person for the show and party, but I bought a seat for Milena.” The couple has been together just over a year (Milena is studying towards a master’s degree in architecture at Illinois in conjunction with an M.B.A.).

“The party was massive, pretty wild. Everyone was ferried from the Staples Center to the Convention Center across the street. The food at the buffet looked fantastic. At one point I looked at the server and thought I recognized him: ‘Are you Wolfgang Puck?’ I asked, and he said, ‘Yes, that is me,’ and he garnished my plate with some cilantro!”

Masumi and Milena pose with Wolfgang Puck at a celebration after the Grammy Awards ceremony.
Before recording Elliott Carter’s quartets, the Pacifica Quartet worked with the composer (who turned 101 in December) several times at his house near Greenwich Village in Manhattan. Rostad recalls the composer’s interaction with the quartet: “He has two hearing aids and couldn’t hear us talk but could hear us play. He called out wrong notes or dynamics from memory. ‘That’s a forte’ and ‘it should be piano here.’ We had disparate dynamics, so it was remarkable. One of the interesting things about playing for him was how he reacted to the music. He almost conducted with body language and facial expressions. He’s a lively person, and he really got into it.” In addition to the recording that won the Grammy, the Pacifica’s recording of quartets 2, 3, and 4 was released in 2009, completing the set.

During the past year, the Pacifica Quartet also championed a quintet for saxophone and string quartet that it commissioned from Ellen Taaffe Zwilich. “It’s very textural and passionate music, and we’ll be recording this work as well. This fall we also premiered a concerto for string quartet and orchestra by Christos Hatzis with the CityMusic Cleveland chamber orchestra. Plus we have a couple of other works in very preliminary stages.”

Being named 2009 Ensemble of the Year by Musical America came as a surprise to the Pacifica members. “It’s one of those industry-type awards. It’s not a competition that you apply for,” explains Bernhardsson, “so you’re not even aware of having been nominated for it. A panel checks out recordings and concerts. We were notified about a month ahead of time by phone but sworn to secrecy! It was a tremendous honor to be recognized by our peers in music.”

“The bulk of what we do is rather traditional repertoire,” Rostad comments. “But we always try to blend everything together. This year we have been performing a lot of Mendelssohn cycles because of the 200th anniversary of his birth. We also did the Beethoven cycle at Columbia University.” Among the quartet’s summer concerts were trips to New York City to give master classes and a concert at the NYU Quartet Seminar, a concert in Montréal and at Le Domaine Forget Festival near Québec, then five weeks in California. “The quartet began in California in 1994, though within a few weeks we moved to Chicago. We played for three weeks this past summer as part of the Music@Menlo Festival, run by David Finckel, doing a Mendelssohn cycle and some teaching. Then we joined Music at the Vineyards in Napa Valley, with all the concerts at different wineries, which was kind of fun. There are so many other musicians around these festivals, it can be inspiring to hear a lot of concerts and play with different people.”

At fifteen years, the Pacifica already has several cycles of Beethoven’s quartets under its musical belt. “The first one we did was at the Napa Valley festival. We cut our teeth on it there in performances over three weeks. We worked our fingers to the bone, rehearsing nonstop and trying to prepare the repertoire for those performances. We followed that with a Beethoven cycle and educational outreach in Chicago for a consortium of six presenters with the concept that ‘Beethoven is for everybody.’ Then at Columbia, we presented the Beethoven quartets one a day, spread over the year, with three concerts grouped at lunchtimes (Monday, Tuesday, Wednesday). One of us
talked about the quartet each time we played, and we rotated the speaker. The quartet member gave a kind of lecture with demonstrations, and then we performed the piece. We never knew what our designated speaker was going to focus on, and the remarks often surprised and inspired us. The hall was like a salon, seating only 150. Often 200 people showed up, cramming themselves in with their lunch bags. Even when it was sopping wet outside, they came in dripping, huddled together like a bunch of wet dogs.”

Among those who attended the quartet’s concert series at Columbia two years ago was Hilde Limondjian, the general manager of the Metropolitan Museum Concerts & Lectures. She says, “I can still remember the exhilaration, and, finally, the realization that here was the quartet that I had been searching for—for months.” She followed up on her excitement by selecting the Pacifica Quartet as the quartet-in-residence, replacing the Guarneri String Quartet, which had performed at that venue for 43 years until retiring in May 2009. The New York Times announced the residency on September 13: “You can’t always pinpoint the moment when a rising performer or group has arrived, but this may be one….They warm to the task in the first concert with works by Mozart, Janáček, and Brahms, October 24.” In January 2010, the quartet will perform works by Mendelssohn, Jennifer Higdon (Voices, dedicated to the Pacifica Quartet), and Beethoven; in February it will offer quartets by Haydn, Bartók, and Schubert.

At home this fall semester, the Pacifica Quartet included a performance at Krannert Center for the Performing Arts of the Brahms Piano Quintet with pianist Vladimir Feltsman. For another birthday celebration in 2010, it looks forward to performing Robert Schumann’s Piano Quintet with Menachem Pressler. “Schumann is one of my absolute personal favorites, and we will be incorporating a lot of his music in our program repertoire this coming year,” notes Bernhardsson.

Travel, not always a welcome enterprise, has nevertheless become an accepted way of life. This coming season the Pacifica Quartet will return to Europe for two tours, appear at the Casals Festival in Puerto Rico, and perform additional Beethoven cycles in New York at Lincoln Center and the Metropolitan Museum of Art. “We’ve racked up a lot of miles. When we fly, I tend to hoof it up to Chicago O’Hare. Brandon and Simin fly from Willard Airport more often, probably because of all the phernalia they travel with (cello case and often their toddler daughter). We started out with only a manager for the U.S., and now we’re dealing with a manager in Europe and one in Japan. Especially the European management is more complicated because there are sub-managers within different countries. It’s kind of mind-boggling,” Rostad says.

The quartet’s various managers communicate over dates, but the players deal directly with issues of repertoire. “That’s what makes or breaks our performances, Rostad continues. If we’re on tour and playing every night for a week with the same or a similar program within those concerts, we’ll sound better. Having different programs every other day becomes too much. We don’t want to get stale; we want to keep it both fresh and fluid. That’s a hard balance and involves negotiation among different presenters. They might have had a particular quartet played the year before or board members who want this piece ‘desperately’ because they just love it.”

“At this point, travel is part of the job; it’s just something I do,” comments Bernhardsson. “The actual travel, the waiting in security lines, getting up at 4 a.m. to catch a 6 a.m. flight, is not my favorite thing, but we do travel to great places and meet wonderful, interesting people. Just playing this repertoire many, many times, getting to live with the works, to have the opportunity to perform a Beethoven quartet some 40 times in a season is phenomenal. In a funny way, it sometimes is more stressful being at home, because we might have two or four days here and have to still maintain a rehearsal schedule, teach, coach, attend all the recitals, do our laundry, and pay our bills before we leave again. So in a way being on the road when we’re just traveling, rehearsing, and playing a concert is a bit easier!” So far, the recession has not affected the quartet’s bookings, which were set over a year ago. But Bernhardsson says that his colleagues across the musical scene all talk about it, worrying about new or untraditional projects. “Most of the presenters say that their seasons are unlikely to be affected until two years from now. They have endowments. There are a lot of incredibly creative, hard-working, and passionate presenters doing such a labor of love, and they’re managing to find ways to make it work.”

Though the quartet managers give master classes and present an educational component when they are on the road, they are committed to their teaching careers at Illinois. “Teaching has been important to us from the beginning. We schedule around it. We try to make sure that we give our students enough regular face time,” says
Rostad. Elaborating on that attitude, Bernhardsson continues, “Besides the
security of the quartet’s having full-time positions at the University and the
incredible support that the School of Music and University in general have
given us, it’s been great for us individually to have the teaching aspect. We
all take our teaching very seriously. It may be a cliché that there is a fine line
between teaching and learning, but it is also true. It has helped the quartet
grow musically and professionally.

“We each teach individual students but also coach student quartets,
an important part of our teaching responsibilities. And there is a graduate
program as well,” Berhardsson says. “Our graduate quartet this year is the
Tasman Quartet from New Zealand, which recently won one of the top
prizes at the Melbourne Competition. We are very excited to be working
closely with them.”

Although still relatively young, the Pacifica Quartet members have
enough history together to see an evolution. Rostad explains: “The journey
that we’ve made with each other over the years has been the experience in
common of working through the quartet repertoire together. That experi-
ence changes the way that we interpret and see things. We’re more unified
in finding solutions.”

Fine-tuning Rostad’s observation, Bernhardsson adds, “We have played
together now so much and know each other’s playing so well. We have done
so many cycles as a quartet: Beethoven, Mendelssohn, Carter. We studied
these compositional languages together. In the beginning stages, we talked
a lot more; now we know each other’s body language and know each other
so well that there’s less time spent talking. The rehearsals are more efficient.
We continue to rehearse four to five hours daily. We’re commissioning
and learning new pieces and bringing back older repertoire to find a fresh
approach. Hopefully, the quartet is always evolving and maturing!”

SELECT 2010 U.S. APPEARANCES
BY THE PACIFICA QUARTET

January 10—3 p.m. University of Chicago Presents
Mandel Hall, University of Chicago
Puccini: Il Crisantemi
Jennifer Higdon: Voices (dedicated to the Pacifica Quartet)
Beethoven: Quartet in C-sharp Minor, Op. 131

January 16—7 p.m. Metropolitan Museum of Art
1000 Fifth Avenue, New York City
Mendelssohn: Quartet No. 1 in E-flat Major, Opus 12
Jennifer Higdon: Voices (dedicated to the Pacifica Quartet)
Beethoven: Quartet in B-flat Major, Opus 130, “Liebquartett” with
the “Grosse Fuge,” Opus 133

February 4—7:30 p.m. Krannert Center for the Performing Arts
Foellinger Great Hall, KCPA, 500 S. Goodwin Avenue, Urbana
Program: To be announced

February 9—7:30 p.m. Chamber Music Society of Salt Lake City
Libby Gardner Concert Hall, University of Utah, Salt Lake City
Haydn: Quartet in D Major, Op. 64, No. 5, “The Lark”
Bartók: Quartet No. 4
Schubert: Quartet in D Minor, D. 810, “Death and the Maiden”

February 19—7:30 p.m. Chamber Music Society of Lincoln Center
Alice Tully Hall, New York City
All-Beethoven Program—Quartet in B-flat Major, Opus 18, No. 6
Quartet in F Minor, Opus 95, “Serenoso”
Quartet in A Minor, Opus 132

February 23—8 p.m. New Orleans Friends of Music
Dixon Hall, Tulane University, New Orleans
with Menahem Pressler, piano
Haydn: Quartet in D Major, Op. 64, No. 5, “The Lark”
Bartók: Quartet No. 4
Brahms: Piano Quintet in F Minor, Op. 34

February 27—7 p.m. Metropolitan Museum of Art
1000 Fifth Avenue, New York City
Haydn: Quartet in D Major, Opus 64, No. 5, “The Lark”
Bartók: Quartet No. 4
Schubert: Quartet in D Minor, D. 810, “Death and the Maiden”

April 11—3 p.m. University of Chicago Presents
Mandel Hall, University of Chicago
Schubert: Quartet in D Minor, D. 810, “Death and the Maiden”
Beethoven: Quartet in C-sharp minor, Op. 131

April 21—7:30 p.m. Krannert Center for the Performing Arts
Foellinger Great Hall, KCPA, 500 S. Goodwin Avenue, Urbana
Program: To be announced

Critics for the London Daily Telegraph recently recommended
the Pacifica’s recording of Carter String Quartets Nos. 1 and 5
(Naxos) as a top pick for “Best Classical Recordings: Critics’
Survey of Music No Classical Fan Should Be Without.”

“These five modernist spinning tops, compelling vortexes of
ordered chaos and chaotic order, span five decades of the
101-year-old Carter’s epic career. The Pacifica Quartet’s intense
renditions, recorded last year, are already a modern classic.”

Igor Toronyi-Lalic, John Allison, Michael Kennedy
The London Daily Telegraph, September 7, 2009
BEING IN THE GROOVE, BEING IN A RUT
A NATURAL HISTORY OF TELLING THE DIFFERENCE

By Daniel M. Neuman

The following article was originally given as an address at the School of Music Commencement Convocation at the University of Illinois on May 17, 2009.

Probably the only other time you might listen to a commencement address such as this one will be while sitting in the audience watching your child or grandchild graduate. But for those of us who attend such ceremonies regularly, or even address them, such commencement statements are exceedingly difficult to make, or make sound original. They usually revolve around themes associated with what you need to think about as you move forward in time; the tools you have acquired while making your way through school; and tips on leading the good and proper life.

My remarks are no different, although their focus may be. You have already experienced your fair share of ups and downs in life. What I want to suggest is the importance of learning to tell the difference—hence the title—which is not as easy as you might imagine.

Being in the groove is a relatively recent metaphor, adopted from the time of record players, records and needles, and adapted to jazz in particular, and the sense of a multiplicity of parts working together in a creative and harmonious whole.

Being in a rut is a more generalized metaphor, certainly older, coming from the world of transport, in which wheels get stuck in a certain trajectory, and from which a certain amount of effort is needed to get out, since you want to control the direction and not have it done for you.

I dare say most and probably all of you will have times when things appear to be going very well; a happy synchronicity of effort, interest, and achievement working to produce a harmonious whole in your life. This is a very efficient state in which to be, because effort becomes multiplied in its effect, and much work gets, or appears to get accomplished.

The dangers attending this almost idyllic state of being are, however, profound. Simply said, the groove becomes formulaic. It is natural to replicate what has worked before, to get you in the groove. You all know the feeling, when you have practiced a piece and it all comes together. But clearly if you practiced in the same way and played a work again and again in the same way, you would experience that state of moving from being in the groove to being in a rut.

Years ago, when I was a graduate student at the University of Illinois, we had a visiting professor, Abraham Moles, who was interested in the intersection of information theory and musical creativity. He was an electrical engineer and acoustician who wrote a book called “Information Theory and Aesthetic Perception,” published in 1969. A point he made, and one known to Indian mystics for ages, was that repetition emptied a word of meaning. Try it yourself as an experiment. Choose a word and repeat it multiple times. You will soon experience a strange disconnect between saying the word and its ability to carry any meaning. Or more conventionally, play or listen over and over to the same piece of music, no matter how wonderful and profound, and you will soon be unable to continue listening. You will need a break to recapture the meaning of the word you reiterated or to derive any meaning from that repeated music.

Just as with words and music, lives need meaning. And too often creative lives of being in the groove slip into being in a rut. How one goes about recognizing this distinction in one’s life is certainly variable for different people and different lives. But basically my message to you is: try to get to the point where you can tell the difference. Speaking only for myself, I came to recognize the danger signals when everything was working perfectly. Because at that point of being in the groove, no effort was required; indeed effort might disrupt the groove. That is the point, I have come to recognize, when I must create a bump or jolt, so to speak, to get me out of the groove that is in danger of becoming a rut.

I first recognized this when I was director of the School of Music at the University of Washington. I became its director in 1984. I had just turned 40 and I found it very exciting, though not a little intimidating. Although my Ph.D. was in anthropology—from here at the University of Illinois—I had joined the faculty in the School of Music at Washington as an ethnomusicologist. Because my early musical background was in Western classical music (I remain a worshipper of Bach), I became very interested in how a music conservatory in a research university setting actually worked. Indeed I used to think and say that my work as director was like ethnographic fieldwork.

After some initial fits and starts—there was no little suspicion on the part of the faculty of having an ethnomusicologist, let alone an anthropologist, in charge—I soon allayed most concerns, because I was generally a deep admirer of the Western art canon, and actually quite knowledgeable of a good part of that repertoire and indeed of performers, particularly in strings. After five years, I was renewed with very positive support from the faculty and, after taking a sabbatical in 1989-90 to conduct research in India, I resumed my directorship.

Things were generally going very well. I had gotten so good at my work—really efficient—that being a director was no longer a major chal-
When problems arose, my solutions were well practiced and again, very efficiently produced. It got to a point where it took little effort to do my job. It had become too easy. And I found myself getting— I know no other word for it—bored. Or, to put it in information theory terms, there was little new information that I had to engage. The practice of being a director had become routinized. So when I was up for renewal after ten years, I decided to rejoin the faculty. And it was precisely because everything was going so smoothly in Seattle, that we decided to move to Los Angeles, at a time, I have to say—just after the Northridge earthquake of 1994 in Los Angeles—when people were leaving Los Angeles and moving to Seattle, if they could.

When I reflected on that ten-year experience as director, I thought that for me—I am sure it would be different for other people—it would have been right for me to have stepped down in my seventh or eighth year. And indeed the next time around, after seven wonderful years working as Dean of the School of the Arts and Architecture, I decided to accept the invitation to become UCLA’s Executive Vice Chancellor and Provost.

In your own lives, you will experience periods of intense creativity and other periods that are less so. There certainly is no formula for getting back in the groove; everyone has to find his or her own way. But certainly the first step is recognizing the difference and knowing when the groove has become a rut. And perhaps for you as well, when you are really in the groove, its time to think about how to avoid getting stuck in the rut.

Mind you, I have been talking very much in the abstract. You may be wondering while listening to me about what kind of job you hope to get, or perhaps you’re thinking, will I get a job at all? The class of 2009 in the United States is facing what is probably the most challenging economic environment in most of our lifetimes. And therefore, talk about distinguishing a groove from a rut may feel far removed from your current concerns about what’s next. After all, what with the environment seemingly collapsing around us as we learn that an ice shelf the size of Connecticut is falling into the ocean; with many of the traditional engines of the American economy going into bankruptcy (as I write this, General Motors is about to disappear from the Dow Jones 30 and Chrysler is in bankruptcy); with a national debt rapidly expanding into multiple trillions; the impoverished of the world becoming even more impoverished; not to speak of the wars in Afghanistan, Iraq, Pakistan and Sri Lanka, the tragedy of Darfur, and conflicts in too many other places— with all of this, grooves and ruts may seem beside the point.

Although things are bleak just now, and your class of 2009 may be facing the worst prospects since the early 1980s or even earlier, this too will change. And I know it may sound like a cliché, but in this changed environment, there will be new kinds of opportunities.

For musicians, the traditional pathways are indeed becoming more difficult than they have been for at least a generation. For those interested in orchestral positions, it has always been difficult to break into a major orchestra, and the smaller ones are under enormous fiscal pressures. But the possibilities enabled by the new technologies open up avenues that hardly existed a decade ago. I was teaching a course last quarter called “Internet Practicum,” and in it were two composers who were learning how to design web pages so that they could market their music—scores and all. Similarly, a percussion major was going to market his skills at teaching privately. Perhaps the most impressive example I know is the web page of the violinist Mark O’Connor, which is organized around the myriad ways in which his role as a violinist is actually manifest, through concerts, recordings, compositions, and summer camps. The creation and transmission of sound and information about sound has become—by orders of magnitude—much less expensive than 10 to 15 years ago.

Graduating as music majors, you already know: it has always been tough for musicians. And whenever there is an economic crisis, it seems that the arts are the first things to be cut in the K-12 system. Yet I believe that a more widespread understanding of the importance of the arts in education has permeated our national consciousness and the idea that the arts are marginal and expendable is much less a conventional wisdom than it was when I was the director of a school of music in the 1980s.

Many of you will not continue as professional musicians and educators. But let me assure you that the kind of education you have received as music majors, with its necessary skill development and discipline, along with the liberal arts education that you received by virtue of being in a great university, will serve you very well in your effort to adapt to the rapid changes that have marked our society at least since the Second World War. My favorite example of this is the education of Steve Jobs, the founder of Apple. His initial immersion into the world of computers came from a course he took in type-font design. This was what inspired his development of the early Mac and the “what you see is what you get” design philosophy of his company’s computers. You can never predict what kind of knowledge you’ll acquire through serendipity.

Coming from the field of ethnomusicology, I cannot help but urge you to explore the rich and diverse musics of the world. If globalization has had one major impact in music, it has been in the enormous flows of new musical ideas permutating national boundaries to an extent unprecedented in human history. There are wonderful possibilities of creative cross-fertilizations that have incredibly enriched our musical possibilities. Just think of this year’s academy award for best song and music score, won by India’s A.R. Rahman for Slumdog Millionaire. He just established a music conservatory, where they are going to be teaching western music, the first in India. This world is changing in very interesting ways. And, to the extent that we feel the need to somehow understand other cultures and traditions, what better way than to do it through their music?

continued on page 39
Subrata Bhattacharya, Visiting Lecturer in the Robert E. Brown Center for World Music, will teach North Indian tabla, a highly complex form of drumming, to our percussion students and also to interested students in other campus units. A tabla player of note on the Indian classical music scene, Subrata has performed at some of the most prestigious venues in India and in Europe, the Middle East, and the United States. “Naad-The Everlasting Sound,” a group he formed to experiment with fusion music, is the next step in his career. It mixes eastern and western styles of music.

James Bunch, Visiting Lecturer in Composition/Theory (quarter-time, fall semester only), received his bachelor’s degree from Wayne State University and his M.M. in music composition from the University of Illinois at Urbana-Champaign, where he is completing work on a D.M.A. in composition. He is the winner of the UI Orchestra Composition Competition and the UI 21st Century Piano Commission Competition.

Karin Hendricks, Visiting Assistant Professor of Music Education, received her undergraduate degrees in cello performance and German studies from Oberlin College, an M.A. in music education from Brigham Young University, and her Ph.D. in music education from the University of Illinois at Urbana-Champaign. Before coming to Illinois, she taught orchestra for 13 years at public schools in Utah and Idaho. She was named the 2008 Utah Secondary Teacher of the Year by the American String Teachers Association; 2005 Teacher of the Year at Logan High School in Utah; and was a 2003 recipient of the Presidential Scholars Program Teacher Recognition Award. Dr. Hendricks has conducted research in music education psychology and early childhood string pedagogy, with a particular focus on motivation and ability development.

Joseph E. Jones, Visiting Assistant Professor of Musicology, received his B.A. in vocal performance from the University of Minnesota at Morris and his M.M. and Ph.D. in musicology from the University of Illinois at Urbana-Champaign. He has been a research assistant in musicology and a teaching assistant in upper-level courses for music majors and in music appreciation for non-majors. With Professor William Kinderman he co-edited Genetic Criticism and the Creative Process (University of Rochester Press, 2009). His essays on Kirsten Flagstad and Lotte Lehman appear in Musicians and Composers of the 20th Century (2009), and an article on Tommy Dorsey will be published in The Thirties in America (2010). He has received a Presser Foundation Award and a Deutscher Akademischer Austausch Dienst (DAAD) Research Grant, and has presented papers in the United States, Great Britain, and Switzerland.

Thomas Jöstlein, Assistant Professor of Horn, holds an undergraduate degree from Rice University and studied privately with William VerMeulen of the Houston Symphony and Arnold Jacobs of the Chicago Symphony. From 2007 to 2009, Thomas was the New York Philharmonic’s Assistant Principal Horn. During the previous 13 years, he held positions with the Honolulu, Kansas City, Omaha, and Richmond symphony orchestras. He has appeared as a soloist with the Britt Festival Orchestra, the Lancaster Festival Orchestra, and the Richmond Symphony, to name only a few. Professor Jöstlein previously taught at the University of Hawaii and Virginia Commonwealth University.

Rebekka Kaupat, Visiting Scholar in Alumni Relations and Development, earned an undergraduate degree from Marshall University in Huntington, West Virginia, and an M.M. in trumpet performance from the University of Illinois at Urbana-Champaign. She joined the UI School of Music administrative staff in June 2009 and assists with planning special donor- and alumni-related events; donor stewardship and acknowledgement; coordinating student volun-
teurs; and organizing alumni information and records. She maintains an active teaching and performance schedule and has participated in various ensembles on broadcasts for WILL-TV and radio.

Dmitry Kouzov, Assistant Professor of Cello, received undergraduate and master’s degrees in cello performance from the Sibelius Academy in Helsinki and the Artist Diploma from The Juilliard School. He has performed on four continents with orchestras, in solo and duo recitals, and in chamber music performances. He has appeared as a soloist with the St. Petersburg Symphony (Russia), the National Symphony of Ukraine, the South Bohemian Chamber Philharmonic, and the Johannesburg Philharmonic (South Africa). He won first prize at the International Beethoven Competition in the Czech Republic; is a two-time laureate of the International Festival Competition Virtuosi of the Year in Russia; and is the winner of the New York Cello Society Rising Star Award. Professor Kouzov made his New York orchestral debut at Alice Tully Hall in 2005, under the baton of Raymond Leppard. He is a member of the Manhattan Piano Trio.

Kristina Muxfeldt, Visiting Professor of Musicology (spring semester only), has her B.A., M.A., and Ph.D. degrees from Stony Brook University. Her research interests include music history, biography, analysis, and reception history, with particular emphasis on the cultural and social environment of early nineteenth-century music, including opera in Weimar and Vienna. Her publications have appeared in The Literature of German Romanticism, Journal of the American Musicological Society, and 19th-Century Music. Her recent papers and lectures have addressed Schubert’s last operatic project; constructs of memory in Schumann and Beethoven; and Schubert’s poetic texts.

Tracy Parish, Coordinator of Outreach Programs, holds a B.M. in music education and performance from Ohio University, and M.M. and D.M.A. degrees from the University of Illinois at Urbana-Champaign. She served as a visiting lecturer at Ohio University and has conducted workshops for music educators in the midwest. Her research interests include music education methodology, music exam preparation, and music program assessment.
Robert “Rob” Rumbelow, Visiting Assistant Professor of Musicology, earned a M.M. in music history and classical guitar from Southern Illinois University at Carbondale and a Ph.D. in ethnomusicology from the University of Illinois at Urbana-Champaign. Among his awards are the Nicholas Temperley Dissertation Prize in Musicology; a Best Student Research Paper Award; a four-year Illinois Consortium for Educational Opportunity Fellowship; and a Foreign Language and Area Studies (FLAS) Fellowship for language study in Bolivia. His research interests include the Andean Region, the Americas, Bolivia, France, and Spain. He has served as a Visiting Assistant Professor at Vassar College and Miami University of Ohio and has presented papers in Arizona, California, Connecticut, Florida, and Ohio.

Hendrik Schulze, Visiting Assistant Professor of Musicology, received an M.A. in musicology from the Technical University in Berlin and a Ph.D. summa cum laude from the Ruprecht-Karls University in Heidelberg, where he has been a postdoctoral fellow since 2005. He has taught at the University of Heidelberg and the University of Salzburg, was a visiting professor at the University of Copenhagen, and was a teaching assistant at the Technical University in Berlin. He is the author of two books, *Ulysses in Venice: Choice of Subject and Character Depiction in Seventeenth-Century Venetian Opera*, and *Identity, Cosmology, and Ritual: French Dance and Dance Music in Europe During the Reign of Louis XIV*. He has edited or co-edited three baroque operas and contributed several articles to journals and dictionaries, as well as reviews and reports for presentations at professional meetings and conferences.

Ju Ri Seo, Visiting Lecturer in Composition/Theory (half time), received a bachelor’s degree with highest honors from Yonsei University in Korea and an M.M. from the University of Illinois at Urbana-Champaign, where she is completing requirements for both a D.M.A. in composition and a master’s degree in applied mathematics. In addition to teaching aural skills for us in the past, she will be teaching music theory for non-music majors with an emphasis on digital audio. She recently won the Eleventh Annual 21st Century Piano Competition. Her electro-acoustic work *The World of Polynomials* was presented at the Midwest Composers Symposium in 2007, and her *Movement for Orchestra* was performed at Kranert Center for the Performing Arts in 2006. In 2008, she was commissioned by the UI Experimental Music Studio to create a new work for its 50th anniversary CD collection.

Brent Talbot, Visiting Instructor in Music Education, received a B.M.E. degree from Indiana University, and an M.A. in music education, Diploma in ethnomusicology, and certification in all three levels of Orff-Schulwerk from the Eastman School of Music. At the Eastman Community Music School, he was the founding director of both the Electronic Music Studio and the Young Children’s Chorus, and the director of the New Horizons Choir. Brent has taught general, choral, and instrumental music in Rochester City and Webster Central school districts in New York state and was the music department chair at Poly Prep Country Day School in Brooklyn, New York. He has been an instructor in musicianship, movement, musical theater, and voice at Interlochen and Chautauqua; presented at state, regional, and national conferences; and is a co-author of the e-textbook *Empower: Transforming Music Learning Through Innovative Technology*. His current research uses critical discourse analysis to closely examine the pedagogical discourses and transmission practices of varied settings for music learning in the United States and abroad.

Chen Yao, Visiting Instructor in Composition-Theory, has an Artist Diploma in Composition-Theory from the Xinghai Conservatory and a B.A. degree from the Central Conservatory in Beijing. People's Republic of China. He is currently completing a doctorate at the University of Chicago. He is the recipient of a Leonard Bernstein Fellowship at Tanglewood, numerous fellowships and awards at the University of Chicago and in China, and most recently an Orchestra Composition Competition Prize from the NewMusic@ECU Festival sponsored by the East Carolina School of Music in Greenville, North Carolina. He was previously a lecturer and teaching assistant at the University of Chicago. His research interests include Chinese traditional opera and instrumental music, Asian contemporary music, and theory and practice in music composition.

Jake Walburn, Visiting Lecturer in Trumpet, received a bachelor’s degree from Bowling Green State University in Ohio and a master's from the University of Southern Mississippi. He is working on a D.M.A. at the University of Illinois at Urbana-Champaign. He previously served as Visiting Assistant Professor of Trumpet and Jazz at Oklahoma State University. Jake has performed with the Illinois Brass Quintet, Southern Arts Brass Quintet, Gulf Coast Symphony Orchestra, Mississippi Symphony Orchestra, Perryburg (Ohio) Symphony Orchestra, Meridian (Mississippi) Symphony Orchestra, and Southern Arts Pro Musica. He has performed twice at International Trumpet Guild conferences. He has also performed in the pit for more than 20 professional musical theater productions and has shared the stage with such artists as Plácido Domingo, Doc Severinsen, Bobby Shew, Eddie Daniels, Carl Allen, Edward Tarr, John Hagstrom, Steve Wiest, and Christopher Parkening.

Fernando Rios, Visiting Assistant Professor of Musicology, earned a M.M. in music history and classical guitar from Southern Illinois University at Carbondale and a Ph.D. in ethnomusicology from the University of Illinois at Urbana-Champaign. Among his awards are the Nicholas Temperley Dissertation Prize in Musicology; a Best Student Research Paper Award; a four-year Illinois Consortium for Educational Opportunity Fellowship; and a Foreign Language and Area Studies (FLAS) Fellowship for language study in Bolivia. His research interests include the Andean Region, the Americas, Bolivia, France, and Spain. He has served as a Visiting Assistant Professor at Vassar College and Miami University of Ohio and has presented papers in Arizona, California, Connecticut, Florida, and Ohio.

Brent Talbot, Visiting Instructor in Music Education, received a B.M.E. degree from Indiana University, and an M.A. in music education, Diploma in ethnomusicology, and certification in all three levels of Orff-Schulwerk from the Eastman School of Music. At the Eastman Community Music School, he was the founding director of both the Electronic Music Studio and the Young Children’s Chorus, and the director of the New Horizons Choir. Brent has taught general, choral, and instrumental music in Rochester City and Webster Central school districts in New York state and was the music department chair at Poly Prep Country Day School in Brooklyn, New York. He has been an instructor in musicianship, movement, musical theater, and voice at Interlochen and Chautauqua; presented at state, regional, and national conferences; and is a co-author of the e-textbook *Empower: Transforming Music Learning Through Innovative Technology*. His current research uses critical discourse analysis to closely examine the pedagogical discourses and transmission practices of varied settings for music learning in the United States and abroad.

Chen Yao, Visiting Instructor in Composition-Theory, has an Artist Diploma in Composition-Theory from the Xinghai Conservatory and a B.A. degree from the Central Conservatory in Beijing. People's Republic of China. He is currently completing a doctorate at the University of Chicago. He is the recipient of a Leonard Bernstein Fellowship at Tanglewood, numerous fellowships and awards at the University of Chicago and in China, and most recently an Orchestra Composition Competition Prize from the NewMusic@ECU Festival sponsored by the East Carolina School of Music in Greenville, North Carolina. He was previously a lecturer and teaching assistant at the University of Chicago. His research interests include Chinese traditional opera and instrumental music, Asian contemporary music, and theory and practice in music composition.

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Piano pedagogy faculty members (left to right): Christos Tsitsaros, Joan Hickey, Reid Alexander, with (back row) author Edward Rath on the stage of the Foellinger Great Hall at Krannert Center for the Performing Arts.
2009 marks the 50th anniversary of piano pedagogy as we have come to know it at the University of Illinois. In that period of time, four faculty in particular have contributed to the development and prestige of that program: Dr. James Lyke, Professor Emeritus, certainly one of the founders of the philosophy of piano pedagogy as a college-level subject; Dr. Reid Alexander, well-known author and editor, and current chair of the division; Dr. Christos Tsitsaros, who has developed quite a name for himself as a composer of piano literature that ranges from simple pieces for children to the virtuoso; and Joan Hickey, one of Chicago’s outstanding jazz pianists and a current member of the UI Piano Pedagogy faculty. And all four are outstanding performing pianists as well!

To gain some perspective on the beginnings of the program, I first had a conversation with Jim Lyke via e-mail. It was interesting to read his recollections and have him recall the early days of piano pedagogy at Illinois, just after he arrived in 1959, a time at which I had just played my first significant public concert in Milwaukee. He was 26 years old and freshly graduated from an exciting master’s program at Columbia University in New York, where he had had the privilege of studying with a leader in piano-teacher training, Robert Pace. “Dr. Pace’s program and that of Francis Clark at the New School for Music Study in Princeton, New Jersey, were the centers for piano pedagogy at that time,” he recalls. “Those were the days of flourishing summer sessions, and college teachers flocked to study with these two master teachers, who authored piano-teaching methods still in use today.”

At Columbia Teachers College, Jim took all the piano pedagogy courses available. He also took applied piano in a small group, instead of in individual lessons. “This was a new experience for me, and I loved it,” he says. “Why? Because I valued the interaction among the students in the group. I learned to develop critical listening skills and to make valuable comments after each student played. I took larger group piano classes in musicianship skills and sight reading. Even jazz piano was offered in a group setting. This idea of group teaching really clicked with me.”

Professor Emeritus James Lyke received the Lifetime Achievement Award at the Second Biennial National Conference on Keyboard Pedagogy in August 2009.

Dr. Pace often brought children into his piano pedagogy courses to illustrate group techniques, Lyke recalls. “These children sight-read, transposed, improvised, played by ear, harmonized melodies, and played repertoire with a complete understanding of the score from the standpoint of harmony and form,” he says. “These demonstrations were phenomenal and after witnessing them, I had decided on my career. The idea of total musicianship, rather than just the playing of scales and pieces, was a revelation to me.”
Lyke's appointment at the U of I included teaching piano classes to undergraduate students. “The piano class program became my responsibility after a couple of years,” he recalls, “and I set out to build a curriculum that included four courses for the freshman and sophomore years, a two-semester advanced course in group instruction (advanced keyboard skills for piano majors), a two-semester sequence of piano pedagogy courses, and a two-semester sequence of jazz piano. When it became time to establish the M.M. degree in piano pedagogy, many of these courses fitted into the program. Of course, a graduate level two-semester piano pedagogy sequence became necessary, too.”

In the training of music educators, student teaching experience with children is essential, and the same holds true in piano pedagogy. One difference, though, is that piano pedagogy includes teaching adults. To provide a practice teaching situation for pianists, a Piano Laboratory Program was established on the campus. Children and adults from Champaign-Urbana were recruited, with fees administered through what was then Extension in Music (later to be called Continuing Education, now Outreach and Public Engagement or OPE). These funds enabled the Group Piano/Piano Pedagogy Division to purchase necessary music and equipment.

“Even prior to the establishment of the M.M. in piano pedagogy, applied piano majors from the U of I were well trained in teaching piano classes,” Lyke says. “We were able to place many applied piano majors in college positions because of our reputation in teacher training. And our division attracted many visitors from around the country and abroad.”

In his early years at Illinois, Lyke was busy teaching piano pedagogy courses around the state as a member of a group known as the Flying Professors. “I was flown to sites around the state to give extension piano pedagogy classes in the Chicago and St. Louis areas,” he says. “I also drove to nearby communities, such as Decatur, Springfield, and Danville. In the summers, I was in charge of piano camps for middle school and high school students at Illinois Summer Youth Music, which just celebrated its 60th anniversary! In hiring faculty during the summer, I found ways to work these talented teachers into workshops for piano teachers. Some of our camp faculty were tapped from universities in the U.S. and Canada, and we even had teachers from Australia.” The names of some of the faculty will be immediately recognized by many: Richard Chronister (co-founder of the National Conference on Piano Pedagogy), Elvina Pearce, Ruth Slenczynska, and the piano duo of Weekley and Arganbright.

“The School of Music was a hotbed of wonderful performances, there was great interest in contemporary music, and John Garvey’s jazz band was winning all sorts of competitions,” Lyke recalls. “At that time, the Musicology Division was becoming more and more known as one of the great centers of musical study. Faculty composers were also at the height of their fame. The Music Education Division had a strong program, especially at the doctoral level. Opera was becoming important. When I first came to the U of I, there were only scenes from opera on the Smith Music Hall stage, but with the opening of Krannert Center in 1972, opera really came into its own.”

Between 1959 and 1980, when the M.M. degree came into being, the School of Music experienced astonishing growth. In those days, there were seven piano teachers, four piano pedagogy members, three accompanying faculty, and an organist. “Imagine!” Lyke recalls, “a keyboard area with 15 full-time faculty members. The good old days!”

The pedagogy degree was prompted, according to Lyke, by the fact that most pianists graduating with an M.M. in performance really ended up becoming teachers and were relatively ill prepared for it. “The pedagogy degree was a more viable route, for it combined performance with teaching,” Lyke says. The M.M. in piano pedagogy, which had the same admission standards as the M.M. in performance, served another purpose: “There was a demand nationwide for good programs to prepare students for a teaching career,” he added. “The establishment of the National Conference on Piano Pedagogy (NCPD) caused educators across the nation to examine each others’ programs and to develop model curricula.” Among the leaders in the field in those days were Chronister, Frances Clark, Frances Larimer, Pace, Lynn Freeman Olson, and Marianne Uszler. A bit later, Martha Hilley, E. L. Lancaster, Jane McGrath, and others rose to prominence.

I remember in my own younger days as a pianist and teacher that pedagogy as a major or concentration was not always embraced by some of the more performance-oriented pianists. As elsewhere in schools where quality and clear thinking prevailed, the UI piano faculty began to realize the validity of the M.M. in piano pedagogy. Certainly, they became aware of the number of incoming pedagogy majors who wanted to study piano with them, which Lyke believes might have helped to balance a sort of “drop-off” in applied majors. “I always loved my job and felt supported by my piano colleagues and the School’s administration,” he says.

Twenty years after Lyke arrived on campus, Reid Alexander joined the faculty. Previously a student in the piano pedagogy program, Alexander has spent nearly 30 years teaching the teachers of piano at U of I. Echoing Lyke’s observations about the paucity of piano pedagogy degree programs at the time, Alexander adds, “Group instruction for adults was still in its infancy and consisted of trying to coordinate the playing of several students in a room full of upright acoustic pianos!” (I can sympathize with that state-
“Teaching is about opening students up to new worlds. If you have a very small world, you have little to offer a student...Having a big world means you are open to new ideas and experiences.”
"There will be an interest in learning the piano, no matter what the current state of the economy might be. In fact, curiously, in trying times like these, we witness an increased interest in music lessons..."

By the late 1990s, I had decided to concentrate my efforts in creating quality solo and duet albums that became quite popular with teachers and students. The success of my early publications with that firm triggered a series of piano collaborations with a major publisher of music, Hal Leonard Corporation. I won the composition competition sponsored by the NCPP. This resulted in a collaboration with a major publisher of music, Hal Leonard Corporation. The success of my early publications with that firm triggered a series of piano solo and duet albums that became quite popular with teachers and students. By the late 1990s, I had decided to concentrate my efforts in creating quality works that piano students of all ages would enjoy and benefit from. This way, I could also incorporate my technical, musical, and pedagogical ideas into the music itself, a more direct approach to pedagogy than writing about the theoretical aspect of teaching. This said, I do recognize that textbooks complement 'real' music, and the two should coexist in the pedagogical field. I simply chose to specialize in the field I am uniquely talented for. In a kind of electronic round table, I asked about the current state of piano teaching and also its future. Lyke started by saying, "There's no doubt that the economy is a real problem at the moment. But piano lessons still seem to be a priority with most families. Arts flourish in hard times. You wouldn't believe how well the theatre is doing in New York. It's had an increase in audience attendance this past year. Hard to believe. People are still buying pianos. There are 'deals' everywhere. There are unbelievably talented teachers around the country. I see this all the time at MTNA conferences and at the National Conference on Keyboard Pedagogy (NCKP). By the way, it was thought that attendance at MTNA was going to be dismal last year, but it was only down a tiny percentage from the last convention, which was the best attended meeting in history. So, I am optimistic about the future. This bad time will pass."

Alexander added similar sentiments. "I am optimistic that even in a down economy families will not cut back on music lessons," he says. "One reads about the Great Depression and that music study was valued; families did what they could to not eliminate lessons. In a weak economy, families spend less by staying home. Sharing music among family members can be a wonderful creative activity. In my own teaching career, which now spans four decades, I have seen the economy go up and down without a significant drop in inquiries for lessons even during economically challenging times."

From a slightly different perspective, Tsitsaros agreed. "There will be an interest in learning the piano, no matter what the current state of the economy might be. In fact, curiously, in trying times like these, we witness an increased interest in music lessons; this is perhaps due to the fact that people turn to more spiritual venues to seek solace and gather inner strength and courage to meet their everyday challenges. From my point of view, the piano profession is as alive as ever and growing. I have never seen so much enthusiasm and interest as at the NCKP convention this past August. And it was an honor to be with Reid Alexander as we attended the ceremony at which James Lyke was given a Lifetime Achievement Award!"

And it was that same Jim Lyke who summed it all up in just a few words: "My years at Illinois were terrific in every way. Great University and fantastic School of Music. And I've had a chance to compare!"
Faculty News
B. Suzanne Hassler, Coordinator, Alumni Relations and Development

Chester Alwes (choral and music education) has published a new book, with Roger Dean Publishing, of all of the variants of the solo music in Handel’s Messiah. In addition to a vocal score of every known version of each piece, the book provides historical background and performance practice information. Dr. Alwes has also been commissioned to write a chapter on the choral music of the nineteenth century for the forthcoming Cambridge Companion to Choral Music, and he anticipates the release of his text, "A History of Western Choral Music," by Oxford University Press in 2010. Three of his doctoral students will defend their dissertations this semester.

Zack Browning (composition-theory) gave lecture-performances on his music in Taiwan at National Chiao Tung University, Fu-Jen Catholic University, and National Taiwan Normal University, accompanied by flutist Chih-Hsien Chien (D.M.A.’03) and Ling-Ti Haung, a D.M.A. piano student of Professor Ian Hobson. He attended the Taiwan-UI Alumni Concerts at the National Chiang Kai Shek Memorial Hall, where his compositions Flute Soldier and Blockhouse were performed. In addition, his composition Hakka Fusion received premiere performances in Taipei and Hualien, and then in Los Angeles, Chicago, and New Jersey by Ensemble Unity from Taiwan. The Cadillac Moon Ensemble performed his composition Secret Pulse in New York City and has commissioned him to write a new work, Moon Thrust, which will be premiered in New York City in October. The Jack Quartet will premiere Professor Browning's String Quartet during the fall with performances at Northwestern University, the University of Iowa, the University of Illinois, and New College in Tampa, Florida. His composition Funk Assault was recorded by the Prism Saxophone Quartet for release on CD by New Dynamic Records.

Ollie Watts Davis (voice) appeared as a featured soloist at the Seventh International Congress for Voice Teachers in Paris, as the soprano soloist in Haydn’s Mass in Time of War with the Prairie Ensemble, in Bach Cantatas at the Allerton Music Barn Festival, and as the guest artist for the West Virginia Council of Churches 2008 Annual Assembly, where she also led a workshop using her mentoring curriculum, Talks My Mother Never Had With Me. Under her direction, the Black Chorus hosted its 40th Year Reunion, the Ninth Black Sacred Music Symposium, and performed for the Youth Literature Festival and SAFE House benefit concert.

John Dee (oboe) presented numerous master classes and performances throughout the U.S. this year, including a world premiere at Emory University’s Schwartz Performing Arts Center of Myth of Aeolia, written for him and the Vega String Quartet by John Anthony Lennon. An exciting new element to his music offerings is that his work is now available through two new book publications with narrated CDs! A Week of Bunnies, by Valerie Huffman Osborn, features John and the University of Illinois “IQ” Woodwind Quartet. The Lincoln Poems, by Dan Guillory,
includes music by Mozart and Pierné from Professor Dee's solo oboe CD, Under a Near Sky (Mayhaven Publishing, Inc.) His next CD recording, which is scheduled to be released in 2010, features music for oboe and harp.

Timothy Ehlen (piano) released a new CD in June 2009 through Azica Records—Ludwig van Beethoven: Complete Beethoven Piano Sonatas, Vol. I. The first volume features sonatas nos. 1, 14, and 29. Volumes II and III will be released later in 2009 and 2010. While the program is freely (rather than chronologically) ordered, the cycle is planned so that Vol. VIII will contain the final piano sonata, no. 32 (Op. 111). The complete set will be available online at www.azica.com/records.

The first volume of a projected Beethoven piano sonata cycle from Timothy Ehlen explodes from the starting gate as he dives into the Op. 2, No. 1’s first-movement Allegro with headlong brio, nervous energy, and not a safety net in sight.

—Jed Distler, Classics Today

Roby G. George (bands) joined the Music faculty in an official capacity this year as associate professor after a visiting appointment in 2008. He is the principal conductor of the Symphonic Band I and teaches instrumental conducting to undergraduate majors. In 2008-2009 he was invited to conduct several regional bands: the North Dakota Intercollegiate Band in Fargo; a New Orleans regional honor band, sponsored by the University of New Orleans; and the 2009 ISYM High School Honor Band. In 2009-2010, he will conduct the Kentucky All-State Senior High Band and give a clinic/presentation on the music of Romanian composer Georges Enesco at the College Band Directors National Association North-Central Regional Conference at Illinois State University.

John Grashel (music education) presented “Assessment and Evaluation in the Music Classroom and Rehearsal Hall: The Ball’s In Our Court” at the In-Service meeting of the Illinois Music Educators Association in January, and “The Importance of Assessment in the Music Program” at the Université de Moncton in New Brunswick (Canada) in May. His article “The Midwest Clinic (1946-2007): Sixty Years of Participation by Illinois School Bands” was published in the Illinois Music Educator. Dr. Grashel was cited on the “List of Teachers Ranked as Excellent by Their Students” by the University of Illinois for both undergraduate and graduate courses during the 2008-2009 academic year.

Lawrence Gushee (professor emeritus, musicology) announces that Oxford University Press will be publishing a paperback edition of his book on the early days of jazz: Pioneers of Jazz: the Story of the Creole Band, 1914-1918. It is scheduled to be released in February 2010.

“Gushee writes stylishly, entertaining us with factual nuggets he has mined and delivering pertinent details with timing and panache of a master novelist. Put simply, Pioneers of Jazz is one of the finest books ever written on early jazz, and no one even slightly interested in the formative years of our music can do without it.”

—Duck Baker, JazzTimes Magazine

Dana Hall (jazz) led his quintet in a series of concerts and a recording, Into the Light, released on Origin Records in November 2009. In March, he served as a featured guest artist with the Nebraska Jazz Orchestra and, throughout the year, concertized in New York City, Cagliari, Atlanta, Dayton, Chicago, and other cities. Mr. Hall also completed his first season as Music Director of the Chicago Jazz Ensemble, an appointment begun in August 2008. As a clinician, he continued his association with Jazz at Lincoln Center’s educational programs, presenting master classes in Eau Claire, Wisconsin and Miami, Florida for the Essentially Ellington High School Jazz Band Program and Competition. Both ensembles placed in the top four of fifteen ensembles in the finals held in Manhattan. He presented workshops for the Thelonious Monk Institute, as well as workshops and concerts in Urbana, St. Louis, Chicago, Philadelphia, and Lincoln, Nebraska. In fall of 2009, Mr. Hall served as a soloist on a State Department-sponsored tour of the Ukraine, performed and recorded with NEA Jazz Masters Curtis Fuller and Benny Golson, and led his quartet in a series of engagements in preparation for a December 2009 recording.

J. David Harris (clarinet) was one of four professors to hold a series of master-classes at the Metropolis Masterclass 2009 in Bornem, Belgium. The August event consisted of six days of intensive teaching for 18 international students from Portugal, Ireland, Belgium, and Japan. On the final day, a concert of solos and clarinet ensembles was given at the Kasteel d’Ursel in Bornem. Other participating professors were Eddy Vanoosthuyse (Belgium), Jan Guns (Belgium), and Hideaki Iwai (Japan). The next edition of the masterclass is scheduled for July 2010. Professor Harris was also part of a group of clarinetists who commissioned a new work from renowned American composer David Maslanka. The work, titled Eternal Garden: Four Songs for Clarinet and Piano was recently received by the commissioners, who will have exclusive rights to performance for 18 months.

Cynthia Haymon-Coleman (voice) was soprano soloist in Brahms’ German Requiem, presented in March 2009 with the UI Symphony Orchestra, Oratorio Society, and Chamber Singers under the direction of guest conductor Joseph Flummerfelt (D.M.A. ’71) in the Foellinger Great Hall at Krannert Center. She recorded David Del Tredici’s orchestral work for soprano soloist, Final Alice, with the UI Symphony Orchestra, conducted by Maestro Eduardo Diazmuñoz. In June, she was a soprano soloist in the Pacific Symphony and Choral’s performance of Beethoven’s Ninth Symphony led by conductor Carl St. Clair at Segerstrom Concert Hall in Costa Mesa, California.

Joseph Jones (musicology) collaborated with Professor William Kinderman (musicology) on a jointly edited volume titled Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theater. The hardcover edition of their new book will be available in December 2009 through the University of Rochester Press.
Jonathan Keeble (flute) has assumed the position of Vice Chair of the National Flute Association, the Association’s highest elected office. As a member of the Prairie Winds, he appeared on several installments of NPR’s Performance Today, in addition to performing on WFMT’s Live from Studio One, and in concert series throughout the United States. With University of Illinois harpist Ann Yeung and composer Stephen A. Taylor, Keeble performed and presented at conferences in Mexico City, New York City, and Montreal. In addition to their tours, Professors Keeble and Yeung completed a disc of flute and harp repertoire by American composers designated for release during 2010.

Herbert Kellman (professor emeritus, musicology) published “Dad and Granddad Were Cops: Josquin’s Ancestry,” in Renaissance Studies for Bonnie Blackburn (Brepols, 2009). He recently worked in the Vatican Film Archives in St. Louis for his monograph on the Chigi Codex, and attended a Newberry Library panel on digitization of music sources. Professor Kellman also served on a Ph.D. defense committee at the University of Maryland and arranged the collaboration of the candidate and the ensemble Gravitación in a lecture-recital on anonymous Renaissance Masses at the 2009 meeting of the American Musicological Society. This summer, he hosted and advised a doctoral student in the UI School of Music Renaissance Archives.

Dmitry Kouzov (cello) has over 50 concert appearances in 2009-2010 with the Manhattan Piano Trio; solo performances with the Symphony Orchestra of St. Petersburg Philharmonic (Russia), St. Petersburg Symphony Orchestra, Johannesburg Philharmonic Orchestra, KZN Philharmonic Orchestra (South Africa), and Champaign-Urbana Symphony Orchestra; a solo recital at the St. Petersburg Philharmonic Hall; and a performance of Schubert’s String Quintet with the Pacifica Quartet for the University of Chicago Chamber Music Series. This summer, he premiered and recorded a new cello concerto by the American composer Sean Hickey. The premiere took place in St. Petersburg with the St. Petersburg Symphony Orchestra led by Vladimir Lande. As a member of the Manhattan Piano Trio, he will be recording Schumann and Chopin Piano Trios for Marquis Classics, one of Canada’s leading record labels, for release early in 2010.

Sherban Lupu (strings) has been awarded a Fulbright Grant for the 2009-2010 academic year. As part of his grant activities, he will be in Romania researching and editing virtuoso folk music for violin, as well as recording, performing, and teaching at the Gheorghe Dima Academy of Music in Cluj-Napoca and the George Enescu University of Arts in Iasi, two of the country’s most prestigious universities. He will continue through May.

Joseph Manfredo (music education) was invited for a two-week residency at the Shanghai Conservatory of Music in China, where he presented a series of lectures on methods in instrumental music education. In addition, he served as a consultant to the dean of the music education department regarding program development. Dr. Manfredo also had a journal article on the history of the Selmer Company (1885–1927) accepted for publication by the Journal of Band Research. In February 2010, he will be presenting a series of workshops at the Ottawa Wind Band Conducting Symposium in Canada.

Charlotte Mattax Moersch (harpischord) celebrates her 25th year with the century-old Bach Choir of Bethlehem, Pennsylvania, in programs of cantatas and harpsichord concertos. Other concerts will take her to Europe, where she will perform at the Handel House in London (England). Her compact disc, the Nouvelles suites de pièces de clavecin of Charles Noblet was recently released on Centaur Records, for which she will record the harpsichord pieces of Pierre Février in January 2010. In the spring of 2009, she was awarded the Arnold O. Beckman Research Board Grant and the Campus Award for Excellence in Graduate and Professional Teaching.

William Moersch (percussion) was a faculty artist at the Zeltsman Marimba Festival 2009, premiering and recording Intermediate Masterpieces for Marimba by Steven Stucky, Anders Hillborg, and Gaetano Lorandi. The ZMF New Music project features twenty-four new intermediate pieces for solo marimba, published by C. F. Peters and recorded for Bridge Records. Professor Moersch was also a guest artist at the Hochschule für Musik und Theater Hamburg, presenting master classes and a duo recital with Hochschule professor Cornelia Monske, including the German premiere of Alejandro Viñao’s Arabesco Infinito and Soren Monrad’s Wildfire. Upcoming appearances include PASIC 2009 and the International Festival of the Marimba 2010.

Chip McNeill (saxophone) spent February 2009 performing with jazz vocalist Natalie Cole in sold-out concerts in Palm Beach, Melbourne, Clearwater, and Sarasota, Florida. Through the early summer, he toured with legendary Cuban jazz trumpeter Arturo Sandoval, playing at Yoshi’s Jazz Club in San Francisco, Kumbra Jazz Center in Santa Cruz, and Anthology Jazz Club in San Diego. In July, Professor McNeill recorded a new CD with the Craig Russo Latin Jazz Project that is scheduled for release in 2010. He also played the Jazz Showcase in Chicago, with the Players Club Big Band; Indianapolis Jazz Festival and the Jazz Kitchen, with the Steve Allee Big Band; and the Allerton Music Barn Festival, with U of I Jazz Faculty West Coast Sound, featuring jazz vocalists Lisanne Lyons and Brienn Perry. He will continue touring with both Cole and with Sandoval through 2009.
Herrera and the Sinfoniada Camera led by Maestro Ian Hobson. In January 2010, she will be pleased to join the UI Symphony Orchestra and Maestro Donald Schleicher for a performance of Mahler’s Symphony No. 4.

Debra Richtmeyer (saxophone) began her term as President of the North American Saxophone Alliance, the top professional organization for saxophone teachers and performers. In addition to teaching, she serves as an Artist-Clinician for Conn-Selmer, Inc.

Dana Robinson (organ) was guest recitalist and clinician at the University of Washington. He also performed at Luther College (Iowa), Stetson University (Florida), Faith Lutheran Church in Redmond, Washington, and the Abbey Bach Festival at Mount Angel, Oregon. In June, he taught and performed at the second Pipe Organ Encounter-Advanced of the American Guild of Organists, a week-long clinic for advanced high school students, held at the University of Evansville (Indiana). He has been elected to a four-year term as National Councilor for Organizational Concerns of the Organ Historical Society. His recording of J. S. Bach’s Orgelbüchlein is being released by Arsis Audio.

Jerold Siena (voice) was stage director this past summer for the University of the Pacific Opera Institute-Bear Valley Music Festival. He gave classes in stage movement, vocal master classes, and directed a fully staged production of Donizetti’s L’Elisir d’amore, with an international cast including Metropolitan Opera artist soprano Katie van Kouten. Local press remarked that this was the “finest operatic production in thirty years of the Bear Valley Music Festival.”

Yvonne Gonzales Redman (voice) had the pleasure to perform recently with many of her talented School of Music colleagues. In August, she sang Maria in the Allerton Music Barn Festival presentation of Astor Piazzolla’s María de Buenos Aires with Professor Ricardo Herrera. Maestro Eduardo Díazmuñoz led the festival orchestra. In addition, she joined Professor Nathan Gunn and Dr. Julie Gunn in their recital entitled Strange Loves, which had performances in the DeBartolo Center on the campus of Notre Dame, as well as in the Foellinger Great Hall at Krannert Center. In October, Professor Redman performed in Tales of Shakespeare, with Professor Ricardo

Abel S. Ramirez (bands) recently conducted the premiere performance of the International Honors Wind Symphony at the Lincoln Center in New York City and was invited to return as the conductor-in-residence in May 2010. Dr. Ramirez’s engagements as a guest conductor also included the London New Year’s Day Music Festival, featuring music ensembles from around the globe; the California Band Director’s Association Convention; Illinois Summer Youth Music program; and the annual Texas A&M University Summer Music Camp in Kingsville, Texas.

Gabriel Solis (musicology) just finished a year as a fellow at the Illinois Program for Research in the Humanities. His latest book, co-edited with Professor Bruno Nettl (musicology), Musical Improvisation: Art, Education, and Society, was published in August by the University of Illinois Press (see the review elsewhere in this issue of sonorities). This year he looks forward to publication of an article on rock cover songs in the journal Popular Music and Society. He is continuing work on three projects: a book on Tom Waits, to be published by the University of California Press; a short book on the live recordings that Thelonious Monk and John Coltrane made in 1958; and an oral history project focused on jazz musicians in Chicago, St. Louis, and Indianapolis. His book Monk’s Music: Thelonious Monk and Jazz History in the Making received a 2009 Certificate of Merit for Excellence in Historical Recorded Sound Research from the Association for Recorded Sound Collections (ARSC, www.arsc-audio.org). The goal of the ARSC awards program is to recognize and draw attention to the finest work now being published in the field of recorded sound research.

Thomas Siwe (professor emeritus, percussion) announces that his most recent publication, 10 Hall of Fame Snare Drum Solos, is now available from Media Press. Each solo is dedicated to a Percussion Arts Society Hall of Fame honoree, including Pulitzer Prize winning composer and UI School of Music alumnus Michael Colgrass (B.M. ’56). Professor Siwe directed the School of Music percussion program from 1969 to 1998, founding the Steel Band and Marimba Orchestra. His publication Percussion: A Course of Study for the Future Band and Orchestra Director is the standard text for college percussion method classes. His catalog of percussion solo and ensemble literature is available from Percussive Arts Society (www.pas.org).

Rochelle Sennet (piano) was named the East District Chair of the Illinois State Music Teachers Association (ISMTA) Piano Competitions. After teaching at ISYM and the Illinois Summer Piano Institute, Dr. Sennet traveled to Michigan, where she taught and performed for six weeks at the Blue Lake Fine Arts Camp. In September 2009, she performed a recital at the Flint Institute of Music. In addition, she was invited to present a lecture-recital at the 2009 ISMTA conference in November, entitled “African American Composers and Eclecticism: George Walker’s Piano Sonatas and Concerto.”
Sylvia Stone (voice) is the artistic director of a summer training program for young opera singers, which takes place every year in the medieval town of Casteldurante, or Urbana, as it is called today. She was appointed chair of the voice division, effective September 2009.

Katherine Syer (musicology) is based in Munich as an Alexander von Humboldt fellow during 2009-2010, continuing work on her projects concerning Wagner’s operas. In spring of 2009, she gave an invited lecture for the Northern California Wagner Society. In November, she presented a paper at the conference “Consequences of Wagner” in Lisbon—in the opera house where Wagner’s Ring premiered in Portugal a century ago. Her book chapter “From Page to Stage: Wagner as Regisseur” appeared in Wagner and His World (Princeton University Press, 2009), and another chapter appeared in "From Page to Stage: Wagner as Regisseur" (2010).

Stephen Taylor (composition) received a 2009 Aaron Copland Award, which included a three-week residency at the Copland House, an hour north of New York City. There he composed several pieces and worked on his opera-in-progress Paradises Lost. He worked with the Oregon-based band Pink Martini, contributing a dozen arrangements and transcriptions for a forthcoming album with the Oregon Symphony; and conducted the premiere of The Machine Awakes for soprano and chamber orchestra, commissioned by Sinfonia Brancalonei in Piobbico, Italy.

Nicholas Temperley (professor emeritus, musicology) was asked to submit a collection of previously published articles for a book in Ashgate’s Variorum Collected Studies Series, and it appeared this year as Studies in English Church Music, 1550–1900, comprising twelve revised articles and a new introduction. In August 2009, Stainer & Bell of London published his carol book, Christmas is Coming. It is the final selection of his carol arrangements and compositions, sung over many years by the Temperley Singers in private houses and retirement homes in Champaign-Urbana and elsewhere. The collection was started in 1959 but never published until now. A new book, Music and the Wesleys, co-edited by Professor Temperley with Professor Stephen Banfield of the University of Bristol, will be published shortly by the University of Illinois Press.

Matthew Thibeault (music education) spent a month this summer in Australia, first as an invited researcher and presenter at the Queensland University of Technology Jamsk conference on Generative Media, then as a presenter at the University of Melbourne. This year he presented papers and workshops at the conferences of the Mountain Lake Colloquium for Teachers of General Music (Virginia) and the Society for Music Teacher Education (North Carolina). Professor Thibeault kept up a local presence with multiple sessions for Western Illinois University, the Illinois Music Educators Association (Peoria), and the Illinois Collegiate Music Educators Association (Urbana). Dr. Thibeault published chapters in the book Music in Our Lives: Narrative Explanations, as well as in Research Perspectives: Thought and Practice in Music Education.

Sever Tipei (composition-theory) presented and demonstrated “SoundMaker: a Web-based Teaching Tool for Sound Design,” software developed through the UI Computer Music Project, at the 2009 International Computer Music Conference held in Montreal (Canada). His eight channel composition.seadecaf was performed at the Society for Electro-Acoustic Music in the United States (SEAMUS) conference on the Sweetwater campus in Forth Wayne, Indiana, and a new work, HB with G&E, for piano and computer-generated sounds, dedicated to the memory of Herbert Brun, was premiered at Evergreen State College in Olympia, Washington. Professor Tipei also received an ICUBED grant through the Illinois Informatics Initiative to develop a new course, "Musical Informatics."

Scott A. Wyatt (composition), director of the UI Experimental Music Studios, released a new video and electroacoustic music composition, All at Risk, through SEAMUS on DVD (titled DVD ONE) with 5.1 surround audio. Risky Business, a collaborative work for electroacoustic music with live continuum performance and two giant Tesla coils, by Scott Wyatt, Mark Smart, and engineers Steve Ward, Jeff Larson, and Terry Blake (with assistance from Lippold Haken) received an FAA Creative Research Award and was selected for the showcase performance at the 2009 SEAMUS National Conference in April 2009. Risky Business was also performed at Kranert Center for the Performing Arts’ outdoor amphitheater on September 26, 2009.

Ann Yeung (harp) was featured at international harp festivals in Japan, Hong Kong, and Mexico. She was a jury member for the Nippon International Harp Competition and conducted master classes in Singapore, Hong Kong, Taipei, and Mexico City. She gave presentations on Elias Parish Alvars at the American String Teachers Association’s National Conference and at the American Harp Society’s National Summer Institute. She premiered Stephen A. Taylor’s Agoraphobia II with Jonathan Keeble at the National Flute Convention in New York City and at the International Computer Music Conference in Montreal (Canada). Her article on Parish Alvars was published in the Spring 2009 Issue of the journal of the United Kingdom Harp Association.
Insung Baik, D.M.A. candidate in flute performance and student of Professor Jonathan Keeble, was named Principal Flute of the Fort Collins Symphony in Colorado.

Stephen Boyer, a freshman tenor and student of Professor Jerold Siena, sang the role of Frederic in The Pirates of Penzance, which was performed by the DuPage Symphony Orchestra as a part of their “Made in America” concert.

Michael L. Breaux completed his coursework for his Ed.D. degree in spring 2009 and accepted a position as Adjunct Clinical Assistant Professor of Music Education at the Steinhardt School of Education at New York University. Michael’s responsibilities in the Department of Music and Performing Arts will be to teach the Woodwind Practicum and Instrumental Methods courses and to work with Professor David J. Elliott as his administrative assistant. He will also serve as the coordinator of adjunct instructors for the woodwind, brass, strings, and percussion students in the music education division.

Melissa Davis, doctoral student of Professor Ollie Watts Davis, was winner of the 2009 Knarrert Center for the Performing Arts Debut Artist competition and the 2009 Kate Neal Kinley Award. As part of her KCPA debut concert program, Melissa performed Manuel de Falla’s Spanish song cycle Siete Canciones Populares Españolas. Pianist Sun-Hee Kim accompanied the performance. The mezzo-soprano is currently the assistant conductor of the University of Illinois Black Chorus, directed by Professor Davis. In 2008, Melissa received the Grace Elizabeth Wilson Memorial Award for Excellence in Singing. She served as a staff musician for the Camp-of-the-Woods Resort in New York this summer and appeared as an alto soloist in the Bach cantatas at the Allerton Music Barn Festival in September.

Noa Even, second-year master’s degree student in saxophone performance, won second place at the Music Teachers National Association (MTNA) National Solo Woodwind Competition in Atlanta, Georgia. Noa, a student of Professor Debra Richtmeyer, received a $1,150 prize.

Jeremy Fisher participated in Professor Sylvia Stone’s summer opera program in Urbana, Illinois. He also shared the principal tenor role with Kyle Pollio in Gilbert and Sullivan’s The Gondoliers at Illinois Wesleyan University. Jeremy and Kyle are members of Professor Jerold Siena’s voice studio.

Lori Fisher, soprano and graduate student of Professor Jerold Siena, was a winner of the Metropolitan Opera district auditions and competed in the regional finals in Chicago.

Gustavo Flores participated in the 2009 Outside the Box Music Festival at Southern Illinois University, performing Sometimes for Tenor and Tape by Olly Wilson. In September, Gustavo, who is a student of Professor Jerold Siena, appeared as “El Duende” in Astor Piazzolla’s one act tango opera, Maria de Buenos Aires, at the Allerton Music Barn Festival.


Stephanie Gustafson, a junior harp student of Professor Ann Yeung, participated in the Bel Canto Institute in Italy this past summer.

Desirée Hassler was the soprano soloist in the Great Hall performance and subsequent recording of David Del Tredici’s Final Alice, with the UI Symphony Orchestra under the direction of Eduardo Diazmuñoz. The first complete recording of this score is scheduled for commercial release in 2010.

Rebecca Henriques received an Encouragement Award at the 2008 Metropolitan Opera National Council District Auditions. Rebecca is a student of Professor Ollie Watts Davis.

Tsai-Yun Huang performed Blazing Dawn, her own solo composition for piano, on the UI-Taiwan Alumni Concert in Taipei on May 29, 2009. A recipient of the 21st Century Piano Commission and a D.M.A. student of Professor Zack Browning, Tsai-Yun is currently completing her dissertation on the composer Chen Yi.

Art Joslin, a student of Professor Jerold Siena, performed in summer opera productions with the Toledo Opera and the Amici Opera. Art was also a baritone soloist on the Brahms Requiem with the Terra Choral Society, and he served as a guest lecturer on “Speaking French vs. Singing French” for the Eastern Michigan University French Club.

Junko Kaneko, Ph.D. candidate in musicology, presented her paper “Fischer’s Fortspinnungstypus Period: A New Definition and Clarification Based on the Eighteenth-Century Theory” at the VIII Kongress der Gesellschaft für Musiktheorie (GMTH) held, in association with the Austrian Society of Musicology, in Graz, Austria, in October 2008. The paper will be published this winter in Musiktheorie als interdisziplinäres Fach: Proceedings of VIII Congress of the GMTH (Graz 2008). She presented “The Treatment of Dialogue in Beethoven’s Piano Concerto: Mozart’s Models and Beethoven’s Departures” at the Allegheny Chapter meeting of the American Musicological Society (April 2009). Junko is an advisee of Professor John W. Hill.

Ryan Leatherman (M.M. ’08), a D.M.A. student in saxophone and jazz studies, won the saxophone position with the Air Force Band of the West, a 48-member group that performs throughout Arizona, Louisiana, New Mexico, and Texas. He is stationed at Lackland Air Force Base in San Antonio, Texas, where he will play with the AFB’s Concert Band and Dimensions in Blue jazz ensemble. Ryan is a student of Professors Debra Richtmeyer and Chip McNeill.
Colin Levin, a graduate student of Professor Jerold Siena, performed in the 2008 American Opera Theater’s North American premier of Marc-Antoine Charpentier’s *David et Jonathas*, which included performances in New York and Washington D.C. During the 2008-2009 season, Colin was a baritone soloist with the Masterworks Chorale of Boston for Vaughan Williams’s *Dona nobis pacem*. In 2009, he starred in three productions for the St. Petersburg Opera in Florida: *The Merry Widow*, *La Traviata*, and *The Barber of St. Petersburg*.

Jackline Madegwa appeared as a soloist on a national tour with The West Virginians which included performances at the American Baptist Biennial Conference in Pasadena, California. Jackline is a student of Professor Ollie Watts Davis.

Scott Montgomery, graduate organ student of Professor Dana Robinson, was a finalist in the Jordan International Organ Competition, held this past September at Columbus State University in Georgia.

Nathan Munson was the inaugural recipient of the Jerry Hadley Memorial Award. He spent the summer performing a variety of roles with Opera North. He also appeared as tenor soloist in Handel’s *Alexander’s Feast* with Baroque Artists of Champaign-Urbana under the direction of Professor Chester Alwes. Nathan is a doctoral student of Professor Jerold Siena.

Casey Robards, a D.M.A. candidate and a student of Professor Dennis Helmrich, will serve as a pianist/vocal coach on the Indiana Opera Theatre faculty in the Jacobs School of Music at Indiana University for the 2009-2010 academic year.

Kelsey Schmidt, a viola student of Professor Masumi Per Rostad, won the top prize in the 2009 John D. and Fern Hodge Armstrong Competition for Outstanding Undergraduate Performance. Phil Doyle, tenor saxophone, was first runner-up, and Erin C. Johnson, flute, was second runner-up. Casey Dierlam, Shawn Purcell, and I-Chun Cho accompanied this year’s winners.

Jae Eun “Jenny” Shin was the only flutist selected nationally to be a 2009 Yamaha Young Performing Artist. As a winner, Jenny was invited to attend the awards ceremony at the Music for All Summer Symposium at Illinois State University in Normal, Illinois, where she performed before thousands of students and participated in workshops and clinics designed to launch a professional music career. Jenny, a sophomore, is a student of Professor Jonathan Keeble.

Timothy Spelbring was a finalist in the Arthur Poister Memorial competition held in Syracuse, New York, in March 2009. Timothy is a graduate organ student of Professor Dana Robinson.

Justin Vickers, who is pursuing a D.M.A. degree in vocal performance and literature and a Ph.D. in musicology, received the 2009 Theodore Presser Graduate Award in support of his doctoral research at the Britten-Pears Library in England. He has since been invited by the Britten-Pears Foundation to record some of Benjamin Britten’s early songs for its thematic catalog. Last fall—in the midst of singing the role of Romeo in the U of I production of *Roméo et Juliette*—he sang for the artistic administration at the Washington National Opera. As a result of his performance, the company offered him an assignment on the spot, and for the rest of the run at Illinois, Justin remained “on call” for Washington National Opera’s production of *Lucrezia Borgia*. He was contracted to cover for the principle tenor role of Gennaro. The production featured soprano Renée Fleming in the title role and Placido Domingo as conductor.

Jingjing Wang, a first-year D.M.A. candidate in piano, performed solo and joint recitals in the Spanish cities of Lleida, Vila-seca, Tarragona, and Valencia, November 18-29, as a prizewinner in the 2009 Jaén and Ricardo Viñes International Piano Competitions. As a result of winning first prize in the Panama International Competition in October 2008, he will also perform the Schumann piano concerto with orchestras in Panama City and Bogotá, Colombia in January 2010. Jingjing is a student of William Heiles.

Kay Welch won first place in the female vocalist category at the Biennial Young Artist Competition sponsored by the National Federation of Music Clubs. Kay, a soprano, performed on the Winners Concert at the Rosen Plaza Hotel in Orlando, Florida, on June 4, 2009. Kay received her M.M. degree from U of I under the tutelage of Professor Ronald Hedlund. She is currently pursuing a D.M.A. degree at Illinois and has been mentored by Professor Sylvia Stone and, most recently, by Professor Cynthia Haymon Coleman. She serves as the assistant choral director for the Wesley United Methodist Church in Urbana and is an Allen Hall teaching assistant at the University of Illinois.

Judy White, D.M.A. candidate in flute and student of Professor Jonathan Keeble, placed third in the National Flute Association Young Artist Competition.

Jada Williams, D.M.A. candidate in vocal performance and literature and student of Professor Dawn Harris, was recently selected as a Young Artist with Opéra Louisiane, a new opera company located in Baton Rouge, Louisiana. The company presents fully staged operas, concerts, guest artists, recitals and outreach programs. During the company’s 2009-2010 season, Jada will be a featured soprano soloist in the concert “Opéra Louisiane and All That Jazz,” at the Manship Theatre of the Shaw Center for the Arts in Baton Rouge.

Gerald Wood, a doctoral student of Professor Kazimierz Machala, won a one-year horn position with the Dallas Symphony Orchestra.

Hwajung Yoo attended the Amherst Early Music Festival in Massachusetts and performed chamber music concerts at the Bay View Music Festival in Michigan. Hwajung is a student of Professor Ollie Watts Davis.
Jonathan Young, a graduate organ student of Professor Dana Robinson, has been appointed Senior Lecturer in Music and University Organist for the 2009-2010 academic year at Pacific Lutheran University in Tacoma, Washington.

The University of Illinois chapter of the American String Teachers Association (ASTA) was the recipient of the 2008-2009 Outstanding Student Chapter Award. The award is given to a student chapter that is actively involved in promoting strings at the university and community level. The group received an award plaque at the association’s 2009 national conference held in Atlanta, Georgia. The president of the 2008-2009 ASTA executive board was senior Hamilton Le, and the student chapter advisor is Professor Louis Bergonzi.

Baritones Jeffrey Bakken and Jong Hun Kim shared important roles in Puccini’s Madama Butterfly at Music by the Lake in Williams Bay, Wisconsin this past summer. Both students are members of Professor Jerold Siena’s voice studio.

In May, Tim Berg (percussion); Phil Coleman and Vince Kenney (euphonium); Dan Morrison, Aaron Romm, and Jeffrey Spennier (trumpet) performed as members of the International Honors Wind Symphony. The three-day program, part of Distinguished Concerts International New York (DCINY), included seven to eight hours of intensive rehearsal each day and culminated in a concert at Avery Fisher Hall in Lincoln Center. Professor Abel Ramirez and Professor Emeritus James F. Keene directed the ensemble, which was made up of top music students from around the country. The group performed Convention of the Cordials by John Philip Sousa; English Dances, Set II by Malcolm Arnold; Wild Nights! by Frank Ticheli; the finale to Tchaikovsky’s Symphony 4; and the New York premiere of Kingfishers Catch Fire by John Mackey.

Keshena Cisneros-Watson and Natalie Ckuj performed in the chorus of the DuPage Opera Theatre’s production of Donizetti’s L’Elisir d’amore. Keshena and Natalie are students of Professor Oillie Watts Davis.

Following national auditions, two students of Professor Elliot Chasanov were invited to join the American Wind Symphony this summer: Justin Brown (tenor trombone), who is completing his senior year at UI, and Kiel Lauer (bass trombone), who completed his Bachelor of Music degree in spring 2008 and is currently working on his master’s degree at Michigan State University (he studies with Randy Hawes of the Detroit Symphony). The American Wind Symphony ensemble was conducted by Robert Boudreau.

Yi-Chun Chen, Judy White, and Audra Ziegel were selected to compete in the National Flute Association Young Artist Competition quarterfinals at the NFA’s annual convention in New York City in August. All three are students in Professor Jonathan Keeble’s flute studio.

Ten students from the School of Music participated in the 2009 Drum Corps International Summer Tour, which culminated in the three-day DCI World Championship competition at Lucas Oil Stadium in Indianapolis, August 6-8. Jacob Gross, Scott Oliver, and Joe Rush marched with the silver-medalist drum and bugle corps, Carolina Crown, which is based in Fort Mills, South Carolina. Brian Hillhouse and Spencer Murray marched with the Cavaliers of Rosemont, Illinois. Tim Berg and Brandon Runyon performed with Santa Clara Vanguard of California. Sean Carter marched in the Bluecoats from Canton, Ohio. Brendan Frank marched with Phantom Regiment of Rockford, Illinois, and Tim Knilands marched with the Colts of Dubuque, Iowa. In addition to the 10 music majors, nine other students from the University of Illinois participated as well, giving the University the largest representation in DCI this year.

The Other Guys celebrated their 40th anniversary with a reunion on the UI campus in March 2009. One hundred former Other Guys joined the seven current members of the men’s a cappella ensemble for a weekend of singing and reminiscence that culminated in a concert in Foellinger Auditorium. Since its formation in 1969, the singing group has been applauded not only in the state of Illinois, but throughout the U.S and in Europe, including notable performances at the Cathedral of Notre Dame in Paris and an invitation to sing the national anthem at Yankee Stadium in New York.

Hi-Def Saxophone Quartet (UI Saxophone Quartet) composed of Noa Even (soprano saxophone), Dave Trickey (alto saxophone), Collin Wilson (tenor saxophone), and Phil Pierick (baritone saxophone) won second place in the MTNA National Chamber Ensemble Competition against strings, brass, and woodwind chamber ensembles! The ensemble, which is coached by Professor Debra Richtmeyer, received a $1,500 prize.

The Proha Clarinet Quartet, which consists of D.M.A. students Useon Choi, Lesley Hastings, and Pamela Shuler and B.M. student Lars Heemskerk, was invited to perform at the 2009 Vandoren Clarinet Festival, held at Bolling Air Force Base in Washington, D.C., November 7–8, 2009. The group—all students of Professor J. David Harris—also performed at the 2008 festival held in Chicago. Professor Harris will host the festival on the campus of the University of Illinois in 2011.

Members of the Proha Quartet with Professor J. David Harris (left to right): Pamela Shuler, Useon Choi, Lars Heemskerk, and Lesley Hastings.

Congratulations to these outstanding students and their outstanding teachers! Students of the University of Illinois gather for a photo on the field at Lucas Oil Stadium in Indianapolis.
1905 was a watershed year for Illinois Bands. It was the year Fredrick Locke Lawrence, Director of the School of Music and of the Military Band, appointed the unknown Albert Austin Harding as Assistant Director of the Military Band—marking the beginning of the Illinois bands’ emergence into the esteemed performing ensembles that they are today. Harding was only 27 years old at the time of his promotion to director. His contribution to bands is now legendary.
Between 1905 and 2009 the University of Illinois had just four Directors of Bands. Harding’s successor Mark Hindsley, along with assistant director Everett Dean Kisinger, developed the pageantry of the football halftime show in pre-computer times through a system that would be imitated by nearly every college marching band around the country. Directors Harry Begian and James F. Keene continued the Illinois tradition of leadership, commissioning new works and mentoring dozens of the nation’s top college and high-school band directors through the conducting internship program at Illinois. In January 2010, the School of Music will welcome its fifth Director of Bands to Illinois: Dr. Robert Rumbelow from Columbus State University’s Schwob School of Music in Georgia. These developments are the subject of The Illinois Legacy, a documentary produced by Joe Rank and George Brozak for the University of Illinois Alumni Association (UIAA), which aired on WILL-TV in September 2009.

Rank, a band alumnus and Vice-President of UIAA Member Services, had produced the film in 2005 for the 100th anniversary of Harding’s appointment. He said he was glad that a wider audience would have the opportunity to learn the fascinating story of the U of I bands. “The innovations that were made at Illinois literally transformed bands around the world,” he said.

Harding: Mentor to Many
A. A. Harding’s career at the University of Illinois began in 1902 when he enrolled as a young engineering student. As a freshman, he played fullback on the varsity football team and later joined the Military Band at the suggestion of coach George Huff (who is reported to have been an excellent bass drummer). Harding quickly rose through the ranks to become first chair cornetist. So impressed was the director by his capabilities that in 1905, while Harding was still a student, Lawrence appointed him Assistant Director of the Military Band and Teacher of Band Instruments in the School of Music. Two years later, he promoted Harding to Director of Bands—a position that he would hold for the next 43 years.

Inspired by the touring bands of Sousa and Edwin Franko Goldman, Harding soon began to develop the role of the Military Band by shifting the focus of its performances from the military field to the auditorium. He also broadened its repertoire by building a library of orchestral transcriptions for band, thereby promoting the concert band as a serious performing ensemble and one that would be recognized by a serious music education curriculum.

Harding’s abilities as a bandleader were equaled by his contributions as an educator. During his tenure at the U of I, Harding...
Director Harding also exhibited a great admiration for the “March King” John Philip Sousa, and history shows that, from the bandleader’s perspective, the admiration was mutual. Sousa composed the “University of Illinois March” for Harding in 1929 and recognized the University of Illinois Band as the “world’s greatest college band.” In fact, Sousa was so impressed with Harding’s organization of the band library at Illinois that the composer’s family bequeathed his personal library of band music to the University Bands. It arrived in 1932 in 39 wooden trunks and two boxes, weighing over 9,170 pounds!2

Another high honor came for Harding in 1929 when Goldman invited him to become a founding member of the American Bandmasters Association (ABA). The association was established, with Sousa as Honorary Life President, for the purpose of furthering the interests of American bandmasters and composers, arrangers, and music publishers in wind-band music. As stated in a letter to Harding, “It would be the aim of the ABA to unite in a concerted effort to influence the best composers to write for the Wind Band.”3 According to its nine founders, the importance and significance of the Association would lie not in its meetings, but in its membership. Along with Goldman, Sousa, and Harding, notable founders included Victor Grabel, conductor of the Chicago
Concert Band, and Captain William Stannard, leader of the U. S. Army Band in Columbus, Ohio. Some of wind-band’s most revered works were commissioned by the ABA, including Percy Grainger’s monumental *Lincolnshire Posy* and *Pageant* by Vincent Persichetti.

Colonel Hindsley: The War Years and Beyond

During World War II, the band division and the UI School of Music were affected in many ways. Mark Hindsley, who had arrived at Illinois in 1934 as assistant to Harding, was recruited to enlist as a music officer in the Army Air Corps in 1942. Appointed as Captain and rising to the level of Lieutenant Colonel, Hindsley was stationed in Fort Worth, Texas at the headquarters of the Air Force Training Command. It was his duty to organize and administer all bands and musical activities for the Flying Training Command. In order to accomplish this immense task, he developed a schedule of reports that enabled him to monitor the activities of more than 150 bands. He also conducted regional band clinics for the command, which significantly raised the performance level and consistency of Army Air Corps bands in the area.

With the absence of male students and faculty during the war, many university bands throughout the country ceased operation. The band program at Illinois remained intact, although the Second and Third Regimental Bands were discontinued because there were too few musicians to fill the ensembles. The band, still under the direction of Harding and his assistant Clarence Sawhill (who was serving in Hindsley’s absence), began to admit women into the program. Director Harding recalled the change in these words: "It took a war to do it… In the early and mid-1940s, we broke a precedent. Formerly, we decorated only the fringe of the Bands with girls, in the marimba, harp, and string bass sections. Now, after 1941, they advanced into the body of the band. Girls became members, especially, of the woodwind sections. . . Our band was as much of the feminine persuasion as of the masculine."4

After the allied forces’ European victory in 1945, Hindsley accepted a tour of duty as a member of the music faculty at the American University in Biarritz, France, where he taught band, orchestra, and instrumental conducting. Upon his release from active duty the following year, he received the Army Commendation Medal. Hindsley resumed his duties at Illinois in the summer of 1946, and was named President of the College Band Directors National Association. Following Harding’s retirement in 1948, Hindsley served as Interim Director of Bands until 1950, when his position was solidified through his official promotion to Director of Bands at Illinois. He extended Harding’s library of orchestral transcriptions, ultimately adding 75 of his own orchestral adaptations—most of which are still performed by collegiate ensembles today.

Hindsley and Kisinger, who joined the staff as Assistant Director of Bands in 1948, further enhanced the bands’ reputation through their intricate and innovative design of football half-time shows. (To chart a formation, Kisinger arranged small screws representing each of the 175 bandmen on a scale gridiron, and checked the fans’ viewing angle by sighting down a model of the stands. From the resulting sketch each bandsman marked his music so he could move to the proper spot on the field without a special signal.) Their programs were considered so spectacular that the radio reporters announcing the football game would also announce the marching band show as they were watching it! Hindsley is also the person credited with coining the name “Marching Illini.”

Albert Austin Harding was the first director of bands at an American university to hold the rank of full professor in music.
In 1955, in order to better accommodate the growing participation in bands, Hindsley received University support for and helped to design the Harding Band Building, the first permanent building constructed specifically for a collegiate band. The old building, which the band had acquired in 1928 and which had originally served as a headquarters for the University’s Military Department during World War I, was razed in 1957 to make way for the $870,000 modern structure that the band now inhabits. The Harding Band Building includes one main rehearsal room, six sectional rehearsal rooms, and 12 individual practice rooms, all of which were sound treated and acoustically isolated. It is home to the UI Bands Library, which contains the world’s largest repository of wind band music in its various collections, and the Sousa Archives and Center for American Music.  

Another important innovation of Hindsley’s was the creation of a recording project for the band program. The 59 recordings of the Illinois bands that were made under his direction continue to provide a valuable resource for music educators, professional musicians, and wind ensemble enthusiasts. In addition, Hindsley designed a high-tech podium that had capabilities for recording, tuning, and playback. The podium, referred to as the “cockpit” by the band members, could not be used at first since it was not built by Union workers. Shortly after its construction, the podium was reconstructed by Union workers so that it could be used in the new Harding Band Building.  

Mark Hindsley served Illinois from 1948 to 1970, at which time Harry Begian assumed the position of the University’s third director of bands since Harding’s appointment early in the 20th century.  

Begian Takes the Baton  
Prior to joining the faculty at Illinois, Dr. Harry Begian had been Director of Bands at Wayne State University, one of his alma maters, and at Michigan State University. In 1971, soon after beginning his tenure in Urbana-Champaign, he inaugurated a conducting internship program that allowed outstanding young artists a concentrated focus on the craft of conducting. He undertook responsibility for personally mentoring each student in this special program.  

Gary E. Smith, who joined Begian as Associate Director of Bands in 1976, reflected on his experience with the program. “[It] was like watching a football team that becomes national champions,” Smith said. “You’d want to learn about the coach of that great team. What did he do and what are his characteristics that created a national championship team? Probably the most noticeable characteristic of Dr. Begian is found in the sound of my band; it is a direct outgrowth of his influences.” In addition to Smith’s duties as Associate Director of Bands, he was also the Director of the Marching Illini (MI). He is credited with reviving many of the traditions of the MI, as well as starting new ones that are continued by its current members. The pre-game show that has become so well known at the University was created by Smith, and the style of both the drill and the music are direct results of his innovative contributions.  

During Begian’s tenure, the size and number of ensembles increased dramatically. He not only continued but expanded Hindsley’s recording project, producing more than 60 LP records of the UI Symphonic Bands. This particular collection is considered one of the largest and finest collections of recorded band performances in existence. In 1984, Dr. Begian retired as Director of Bands, yet he remains a prominent figure in the wind-band world today.
Harding Band Building, completed in 1957, was the first permanent structure to have been specifically designed, built, and dedicated for exclusive use by a band organization. It houses the world’s largest repository of wind-band music.

Keene: Commissions & International Outreach

From 1985 to 2008, James F. Keene served the University of Illinois as Professor of Music and as Director of Bands. He received both his B.M. and M.M. degrees from the University of Michigan at Ann Arbor, studying with conductor William D. Revelli—who was mentored by A. A. Harding. Keene’s previous appointments included Director of Bands positions at the University of Arizona and at East Texas State University (now Texas A & M University–Commerce), and Assistant Director of Bands positions at the University of South Carolina and the University of Michigan.

During his time at Illinois, Keene initiated and cultivated a series of international outreach programs, including guest conducting and lecture appearances on four continents. The UI Wind Symphony performed at every major instrumental music convention in the country. Keene expanded the recording database and continued Hindsley and Begian’s “Live in Concert” series that is revered not only as a series of quality refer-

ence recordings, but simply as great performances that audiences continue to enjoy. Keene is also credited with amassing one of the largest bodies of commissioned works by any director of bands in the nation. While at the U of I, he personally commissioned or co-commissioned more than 30 new works written specifically for wind band.

Keene also encouraged the formation of the Illinois Bands Loyalty Club. Through his efforts, this organization evolved from a once-a-year Homecoming performance to an annual support group of advocates for the entire University Bands program. Keene was awarded the Grainger Medallion in 1995 by the International Percy Grainger Society for his devotion to and exemplary performance of Grainger’s music. In recognition of his extraordinary service to the musical community, he was presented with the Diploma of the Sudler Order of Merit from the John Philip Sousa Foundation in 1997. He was elected President of the American Bandmasters Association in 2002 and later named an Honorary Life Member of the Texas Bandmasters Association, becoming only the sixth person to be so honored in the 55-year history of the organization. In 2009, he was inducted into the Bands of America Hall of Fame in Indianapolis.

Under James Keene’s leadership, the Illinois band program made a contribution of international significance to wind band repertoire and to the development of instrumental music programs world-wide. He retired in 2008 and continues to guest conduct and lecture for numerous band programs around the globe.
Today, U of I is home to the world’s largest college band program with eleven ensembles and more than 850 student participants each semester.

A New Era Begins
In January 2010, Robert W. Rumbelow will become the fifth director of bands since Harding’s appointment in 1905. Dr. Rumbelow, who will move with his wife Linda and their two children, Wesley and Katarina, from Columbus, Georgia to Illinois, is enthusiastic about the new appointment.

“It’s an incredible honor to become part of this amazing lineage of Harding, Hindsley, Begian, and Keene. The University of Illinois started college bands, and was the first university to bring wind band into the serious music curriculum. Not only has it served as a model for countless music educators over the years, it has also had a profound impact on many former students who became major professional performers. Every university, here and internationally, has built on the foundation that Illinois set. Albert Austin Harding is known to every bandsman. Every Director of Bands at Illinois has had a keen sense of excellence and innovation and put their own personal stamp on wind band history. I hope to be blessed with the same sense of excellence and innovation as my predecessors.”

Dr. Rumbelow, who is also an active composer, was awarded the Sir Georg Solti International Wind Band Conductor Competition prize in 2004 in addition to several other conducting prizes. He has received numerous ASCAP Awards for his writing and many citations from the National Band Association in honor of his contributions to the wind band profession. During his 14 years at Columbus State University’s Schwob School of Music, he produced seven internationally distributed CDs on the Summit and Naxos labels, including several with world-renowned soloists. He has produced a widely popular Annual International Conductors Workshop and performed with his ensemble at many state, regional, and national conferences, and commissioned and premiered over 25 important new works. Prior to his appointment at Columbus State University in Georgia, Rumbelow served as Associate Director of the Eastman Wind Ensemble and the Eastman Wind Orchestra.

Also new to the UI Band staff are associate professors Roby G. George and Abel S. Ramirez, who joined the School in an official capacity this year as assistant directors of bands after visiting appointments in 2008. Before arriving at Illinois, Dr. George served as Director of Wind Studies and Professor of Conducting at Florida International University (FIU) in Miami. His Summer Wind Conducting Symposium, hosted by FIU, brought together some of the most respected wind conducting faculty of our generation. At Illinois, George is the director of Symphonic Band I as well as a professor of advanced conducting courses. Dr. Ramirez previously served as the Director of Bands, Head of the Conducting Division, and Chair of the Instrumental Area at California State University, Los Angeles. Before that, Ramirez had a successful career as a Texas 5A high school music educator. After making his Carnegie Hall conducting debut in 2007, Ramirez was appointed Resident Guest Conductor for the International Honors Wind Symphony (IHWS), which he founded in a collaborative effort with Distinguished Concerts International New York. In May 2009, he conducted the IHWS at the Lincoln Center’s Avery Fisher Hall with guest conductor and previous Illinois Director of Bands James F. Keene. He also conducted the New York premiere of Kingfishers Catch Fire by John Mackey. Ramirez served as Acting Director of University Bands during the 2008-2009 academic year. He currently directs Symphonic Band II and teaches a master’s seminar in conducting.

Welcoming the newly appointed directors is Peter Griffin, who was officially named Director of the Marching Illini and Assistant Professor of Music in 2007. Dr. Griffin has been an established UI band director since 1994; he was a member of the Marching Illini under Gary Smith, and played euphonium in the Wind Symphony under Harry Begian.

Among Griffin’s many band activities has been coordinating and conducting a longstanding and beloved tradition of Twilight Concerts on the quad, begun in 1911 by Harding. The University of Illinois Summer Band, which is comprised of both University students and community members, will celebrate the 100th anniversary of these concerts next summer. Performances will include standard band repertoire and challenging contemporary pieces, as well as popular selections from a variety of musical styles.

Dr. Griffin, who received his bachelor’s, master’s, and doctoral degrees from the University, reflected on his time as a student and his 15 years as a faculty member at Illinois. “I want to give back to a program that gave so much to me,” he said. “My only hope is that I can give my students the same opportunities that I have received.”
New Edition of a Classic Text

Professor William Kinderman’s book on Beethoven first appeared in 1995. Its profound insights into Beethoven’s personality and music gained it immediate critical acclaim, with one journal of the time hailing it as “a modern classic in Beethoven scholarship.” It is fairly rare for books on music to enjoy a second edition these days, and the author himself recognizes that the chance to update his work in light of recent scholarship is “a precious opportunity.” In the period between publication of first and second editions, scholarly study of Beethoven has, naturally, developed—given Beethoven’s centrality to the history of western classical music, how could it not? Kinderman is now, for example, able to contextualize the role that Beethoven’s “first love,” Jeanette d’Honrath, played in his life and music (a painting featuring the vivacious Miss Honrath and a brooding Beethoven is in the Beethoven-Haus in Bonn, Germany, and is reproduced in black and white in the book). There is also new material on some of Beethoven’s late works, such as the Hammerklavier sonata, op. 106; the final piano sonata, op. 111 (a Kinderman favorite); and the A minor string quartet, op. 132.

One of the main difficulties with any “life and works” study is how to disentangle the composer myth from the reality of his actual life. This is particularly true in Beethoven’s case, because he is, for many, a symbol—of revolution, of individuality, of heroism. But what was Beethoven’s life actually like on a day-to-day basis? Can we understand western classical music without having a deep understanding of Beethoven, and, if this is a prerequisite, which Beethoven do we have to understand? The real, human one; the one that biographers have created for us; or the one we have constructed in our own heads through engagement with his music? Kinderman reveals a deep sympathy for a complicated human being who had frailties like the rest of us. This, combined with his ability to explain and interpret Beethoven’s life and to analyze Beethoven’s music in words (something that may be regarded as rather suspect these days, but in which the author succeeds outstandingly), makes this updated study worthwhile and rewarding.

—John Wagstaff, Head, UI Music and Performing Arts Library

Beethoven
William Kinderman
2nd edition; Oxford University Press
ISBN 9780195328363
www.oup.com

Author and pianist William Kinderman teaches musicology at the University of Illinois at Urbana-Champaign. Publications include Mozart’s Piano Music: A Companion to Wagner’s Parsifal (with Katherine Sprengel); and The String Quartets of Beethoven. His highly praised recording of Beethoven’s Diabelli Variations was recently released as a double CD on the Anetra label.

Diverse Takes on Improvisation

Gabriel Solis and Bruno Nettl are the editors of Musical Improvisation: Art, Education, and Society, published by the University of Illinois Press in the fall of 2009. It is a result of a conference, “New Directions in the Study of Musical Improvisation,” held on the Urbana campus in April 2004 under the auspices of the School of Music with support from many other University units. The book, which looks at improvisation from ethnomusicological, historical, and other perspectives, is divided into three sections dealing, respectively, with improvisation as a reflection of society, as an aspect of education, and as a creative art. Its subject matter extends from Ukrainian folk laments to the improvisatory art of Mozart, from improvisation in the thinking of John Cage to the teaching of jazz in university schools of music, from the political messages of jazz to recitation of the Koran by women in Indonesia.

A number of School of Music faculty members are among the authors. Along with a preface by Nettl and an introductory essay by Solis, the book contains chapters on “Improvisation and Related Terms in Middle-Period Jazz” by Professor Emeritus Lawrence Gushee; “Improvisation in Beethoven’s Creative Process” by William Kinderman; “Keyboard Improvisation in the Baroque Period” by Charlotte Mattax Moersch; “On Learning the Radif and Improvisation in Iran” by Nettl; “Genius, Improvisation, and the Narratives of Jazz History” by Solis; “Preluding at the Piano” by Professor Emeritus Nicholas Temperley; and “Formulas and Improvisation in Participatory Music” by Thomas Turino.

A chapter entitled “Musical Improvisation in the Modern Dance Class: Techniques and Approaches in Fulfilling a Multi-Layered Role” was written by John Toenjes, music director in the UI Department of Dance.

Three essays are by alumni of the Musicology Division: Stephen Blum (Ph.D. ’72, now professor at CUNY Graduate Center) has written “Representations of Music-Making”; Ali Jihad Racy (Ph.D. ’77, now professor at UCLA and a renowned performer of Arabic classical music) contributes “Why Do They Improvise? Reflections on Meaning and Experience”; and Stephen Slawek (Ph.D. ’86, professor at The University of Texas at Austin and a distinguished sitarist) is the author of “Hindustani Sitar and Jazz Guitar Music: A Foray into Comparative Improvology.” Other chapters are by Patricia Shehan Campbell (University of Washington), Robert Levin and Ingrid Monson (Harvard University), Robert S. Hatten (Indiana University), Anne Rasmussen (College of
Musical Improvisation: Art, Education, and Society
Edited by Gabriel Solis and Bruno Nettl
University of Illinois Press
ISBN 9780252076541
www.press.uillinois.edu/

Gabriel Solis, an associate professor of music and African American studies at the University of Illinois at Urbana-Champaign, is the author of Monk's Music: Thelonious Monk and Jazz History in the Making. Bruno Nettl, an emeritus professor of music and anthropology at the University of Illinois at Urbana-Champaign, is the author of The Study of Ethnomusicology: Thirty-one Issues and Concepts and other works.

A Carol Book With a Difference

The Winter 2009 issue of sonorities carried an appreciation of several new publications by UI Professor Emeritus of Music Nicholas Temperley, and it is a pleasure to be able to report in this issue on yet another new volume from him. Following the release of Sing We Merrily: Music for Eighteenth-Century English Choirs (2008), British publisher Stainer & Bell has now issued the compilation Christmas is Coming: A Collection of Carols for Advent and Christmas. This brightly wrapped package of 37 carols includes seven by Temperley himself, most of which were composed during the 1950s. Among them are “Here we come a-wassailing,” “I sing of a maiden,” and “Oh, mortal man.” The collection is international in scope, with carols from France, Mexico, and Poland joining others from Austria and Germany. Compositions from the United States include Charles Ives’s lovely “Little star of Bethlehem.”

Although several of the carols in the collection are well known, this book deserves particular attention from those looking for something a little bit different. Most of the settings will present little difficulty for a reasonably experienced four-part choir of soprano, alto, tenor, and bass, although some, such as Temperley’s own “Out of your sleep” (1957), are a little more challenging. Historical and other interesting information on each carol appears at the end of the book. Translations of the non-English-language carols are included, as are some sample programs for those wishing to put together a short carol entertainment, just as Temperley and his friends from Urbana-Champaign and elsewhere have done for 50 years. He is therefore the ideal compiler for this new collection—a musician, a practicing caroler, and, one suspects, an unashamed enthusiast for the Christmas season.

—John Wagstaff, Head, UI Music and Performing Arts Library

Christmas is Coming: A Collection of Carols for Advent and Christmas

Composed, arranged, and edited by Nicholas Temperley
Stainer & Bell
ISBN 979022022542
www.stainer.co.uk

Nicholas Temperley, an emeritus professor of music, first came to U of I in 1959 as a postdoctoral research fellow. During a distinguished career as writer and educator, he has specialized in the music of the Classic and Romantic eras and in English music of all periods.

Daniel M. Neuman (B.A. ’65, Ph.D. ’74) received all of his degrees from the University of Illinois, including his Ph.D., in the Department of Anthropology, where he specialized in ethnomusicology under his advisor Professor Bruno Nettl. His principal area of research, with two books and many articles, is the music of India. He taught first at Dartmouth College and then at the University of Washington, where he was also a director of the School of Music for ten years, before moving to UCLA where he taught, served as dean of the College of Arts and Architecture, and eventually spent five years as provost before returning to teaching as a professor in the Department of Ethnomusicology. Dr. Neuman studied violin in his youth and also became an accomplished performer on the Indian sarangi.

If we recognize that the economic order of things is undergoing enormous change in the United States, perhaps as dramatic as those during the Roosevelt years, your ability to transform these changes into challenges will indeed be your individual tests as you live your lives. Some of you will be more successful than others, although even the definition of success, I dare say, will change over the next few years. I believe that while money will remain an important mark of success in the future, I don’t think it will continue to be the overwhelming index by which everything else is measured. The age of excess that we have just concluded is causing many to rethink their own personal priorities. We have elected a president who could have pursued a career that would have led him to great wealth. Instead he chose service and, much like the Kennedy and Johnson years when I was going to school here as an undergraduate, the notion that life is about more than just making money is about to get a new lease on life.

But however you eventually measure success, the decisions you will make will be helped by distinguishing being in a groove from being in a rut. And let me assure you staying in a rut can be very seductive, because it appears to be the easier path; you only have to follow what is already laid out before you. But it is in recognizing this point that you need to make the hard decision to get out of your rut so that you can once again find your groove and make beautiful music again. Then, when you come back here 50 years from now, in 2059, you can reflect on what a beautiful life you have had.
It’s a picture perfect day in May. You’re back at Smith Hall, site of your many musical triumphs. The house is packed. But today, as you wait on the stairs leading up to the stage, you’re wearing a fashionable blue cap and gown. You hear the dean read your name and the moment you’ve anticipated for years has arrived: school is out and you’ll be on your own... as soon as this ceremony is over. You cross to shake the director’s hand, smiling to the camera as the photographer snaps a picture, and as you return to your seat in the house, you daydream of the new degree in music as a passport to the world... 

Four former and current students of the University of Illinois School of Music—Chris Baker, Matthew Cameron, Garrett Méndez, and Andy Schumm—have landed that dream job. They are putting their skills to work and traveling the world as performers, educators, and musical ambassadors. They are members of a group appropriately called the Archipelago Project, founded in 2004 on a shared vision of bringing engaging performances and practical music education to audiences and students outside the conventional concert hall. This exciting undertaking is a realization of their joint passions: to perform and teach a great diversity of styles—classical, funk, ‘20s hot jazz, marches, polkas, salsa, swing, ska, soul, and even pop/rock classics—in the most authentic ways possible. Each member of the group is both an instructor and a learner, bringing individual expertise about specific techniques and genres to the ensemble. They then share this knowledge and experience with students and audiences (young and old) around the globe through a variety of performances, workshops, and education programs. Archipelago performs and holds clinics in diverse venues—parks, churches, street festivals, retirement homes, hospitals, and schools—in addition to an annual summer festival in Traverse City, Michigan. The project also involves annual residencies in Austria, Germany, and Venezuela. 

Of the 12 regular project members, two are UI School of Music alumni: Matthew Cameron (M.M. ‘06) and Andy Schumm (B.M. ‘08). Garrett Méndez, co-founder and artistic director, is currently completing his doctoral project at U of I on developing young audiences for classical music. Chris Baker, a percussion and jazz specialist, plans to complete his undergraduate degree at Illinois in spring 2010. Other members of the group include co-founder and executive director Dan Trahey (Yale University), development and education coordinator Nick Skinner (Peabody Conservatory), Archipelago Project Europe program coordinators Thomas Steinbrucker (Mozarteum, Salzburg) and Armin Haefner (Schumann Hochschule, Düsseldorf), Stefan Konzett (Mozarteum, Salzburg), Gerd Bachman (Mozarteum, Salzburg), and Armand Hall (University of Michigan). 

Matthew, who serves as principal trombone of the Cedar Rapids Symphony Orchestra and as Instructor of Low Brass at Grinnell College, has been an active member of Archipelago since 2007. “When we are in residence at a school or are working with students taking part in our music camp each summer, we get students involved in the creative process of music making,” he says. “At the schools we’ve visited, by and large, the band directors are forced into a cycle of perpetually preparing for the next concert and are not allowed the time to work on chamber music, music theory, ear training, or improvisation. By addressing these four items when we are in residence, we give students the tools necessary to create their own small groups, construct musical arrangements, and even start thinking about writing...”
their own tunes. Even more important, by playing in a small ensemble, students develop crucial life skills such as leadership, communication, and compromise.

Andy, a jazz specialist, performs on various instruments, including trumpet, cornet, piano, and melodica, and has appeared at music festivals throughout the United States. By sharing his knowledge of such musical idioms as ’20s hot jazz, he has expanded the stylistic and musical repertoire of the group, allowing students and audiences both at home and abroad to experience a greater variety of music. He first met Méndez while playing in the University of Illinois Concert Jazz Band as a freshman. Until he joined Archipelago, he had considered himself a performer, not a music educator. “I don’t know that I was really ready for teaching yet,” he says. “When I look back on my years in the group, I’ve made huge strides in pedagogy. I remember my first residency. All I basically did was play alongside the kids. I don’t think I got in front of a group even one time. Now when we have a residency, I lead at least one specialized jazz group as well as help out in large ensembles.”

Andy had similar recollections. “It is re-


An experience Andy had in Berchtesgaden, Germany, in 2008, explains his growth as a teacher: “Since I play a number of instruments, I usually play ‘utility’ in the group,” he says. “I play piano for this, cornet for that, melodica, banjo, frumpet [hybrid E flat trumpet with a French horn mouth piece], . . . whatever they need. It also means I get to work with the ‘miscellaneous’ kids. On this particular residency, I got to work with a harp, two guitars, and a diatonic accordion! Only the girl on harp read music. The two kids on guitar had some difficulty because the folk guitars used in that part of the country have very spread-out fretboards. The boy on accordion, while enthusiastic, had difficulty because he didn’t even have all 12 notes! I had to figure out a key that we could play the blues in. Turns out only one key would work: F. We plugged through for two days and finally came up with a finished product: a blues piece that they themselves had composed—with some direction from me. They named it ‘Nussbaum Blues’ after a harpist in Germany who had written a book on jazz. Eventually, in English translation, it turned into ’Nut Tree Blues.’ I have to say that it may have been the biggest hit of the concert the next evening!”

Garrett, who currently serves as director of instrumental music at King, a private school in Stamford, Connecticut, has played a key role in the success of the program. As artistic director and chief arranger of music, he creates compositions and arrangements for performance by the group. He then leaves it to members who specialize in each style and genre to take the lead in preparing performances of the music. The styles in which Garrett specializes include salsa and ska in addition to traditional orchestral music. His experience with the project segues well into his doctoral research, which examines the curriculum taught in music programs to determine how overall music knowledge and the exposure that students have to classical music relates to low classical music attendance by younger audiences. His goal is “to inspire a new generation of listeners.”

For Chris, a percussion and jazz specialist, Archipelago has given him the chance not only to travel all over the U.S. and the world and to teach in many different situations, but also to gain insight into many musical styles. “Our trip to Venezuela was a great example,” he says. “I pretty much divide my teaching time between the percussion section and jazz ensembles. The opportunity to share jazz music and other American styles of music with the Venezuelan kids was amazing. They were hearing styles of music that they had never heard before. I would show them something about jazz, and then they would teach me something about Venezuelan folk music. It was a great exchange.”

Andy had similar recollections. “It is really amazing to see the kids go in a direction they’ve never gone before—going off the page, creating their own music, and performing like a real working musician on a gig,” he says. “I think that this is what Archipelago does best. Experiences like these are vital to musical development and also to life skills. Archipelago is not just about music; it’s about working together and learning the discipline it takes to be successful in anything in life.”
Malcolm Bilson: A Passion for Pianos

by Anne Mischakoff Heiles

When he was sixteen, Malcolm Bilson (D.M.A. ’68) discovered his passion for pianos in all their diversity. “I have always loved pianos,” Bilson says, recalling the epiphany he felt on first encountering a Bösendorfer piano at the Academy of the West in Santa Barbara. “The music, the balance, came out a little differently on that instrument, and that was very exciting for that reason. To me, it is strange that any pianist plays only one type or make of piano. I have never understood the concept of someone playing only Steinway, Yamaha, or Bösendorfer.”

Early into his eighth decade, Bilson has long espoused that diversity, “spokesman for a cause.”

Over the years, he has owned some 19 different pianos. “Every time I buy a car, it’s a different one. Why would I buy the same piano over and over? If I practice for five years on one kind of piano, and then suddenly another interesting one comes along, I think, ‘Well, why not try this one?’ Various pianos can bring out different musical aspects; it can’t be put into words.” And he jokes, “On the other hand, I’ve had only one wife all these years.”

He and his wife, Elizabeth, administrative director of Space Sciences at Cornell University for 20 years, have been married since 1961.

Bilson (the School of Music’s second pianist to receive a D.M.A. degree) had a reunion of sorts on the Urbana campus with William Heiles (D.M.A. ’64), chairman of the SoM’s piano division (and its first pianist to receive a D.M.A.) in late September 2009. As artist-in-residence, Bilson gave a recital, a lecture, and master classes, also meeting with several classes informally. The residency was made possible by the support of the Frances P. Rohlen Visiting Artists Fund of the College of Fine and Applied Arts. A celebrated fortepianist, Bilson gambers respect internationally for his fine interpretations in performances and recordings and as an advocate for using period instruments to perform works by Haydn, Mozart, Beethoven, Schubert, and their contemporaries.

Professor Emeritus at Cornell University, where he began teaching in 1968, Bilson notes that he, Heiles, and Kenneth Drake (D.M.A. ’70), have all made substantial contributions as faculty members at their alma mater. Professor Emeritus Drake, like Bilson, is a renowned fortepianist, and Heiles is a harpsichordist of note. Bilson has toured with the English Baroque Soloists with John Eliot Gardiner, the Academy of Ancient Music with Christopher Hogwood, the Philharmonia Baroque with Nicholas McGegan, Tafelmusik of Toronto, Concerto Köln, and other groups. In 1994, he and six of his former students from Cornell’s D.M.A. program presented the 32 piano sonatas of Beethoven in New York City, the first time in history that they had been performed as a cycle on instruments of the time. Bilson has also recorded all the Mozart concertos, piano and violin sonatas, and solo piano sonatas in addition to Schubert’s piano sonatas (including the incomplete sonatas), and some Haydn sonatas.

At present Bilson owns five pianos: his music room contains an 1814 replica of a Nannette Streicher fortepiano, two late 18th-century instruments (a five-octave Viennese piano and a five-octave English piano), and an 1835 Graf-type piano, while his living room houses a modern Schweighofer. The pianos can be seen and heard on the DVD that Bilson and Cornell University produced in 2005 titled Knowing the Score (www.knowingthescore.com). British pianist David Owen Norris and Bilson converse and try out the pianos in the latter’s home, and the differences among the instruments are clear and telling, the conversation replete with details. It is the best demonstration imaginable of why Bilson is hooked on period instruments and using them to convey his interpretations. For example, playing Mozart’s two-piano sonata on two very different-sounding forte-pianos makes their individual voices more distinct than they would be on a matched set of Steinways. And though one hears Bilson demonstrate how the sound of a Longman & Clementi model piano fades as the pianist goes from three strings to two and then to one, how the instrument can “cloud,” for example, the ending of a John Field nocturne, Bilson says that if he were on the proverbial desert island with but one, it is the Viennese instrument he would choose.

Another feature on Bilson’s DVD is a 90-minute lecture before a live audience that conveys his ideas about reading and interpreting not only 18th-century scores but also those of Prokofiev and Bartók, whose recorded performances are played while the scores are shown. It is clear that Bilson listens to an enormous range of interpreters. The video further contains Bilson’s performances of Schubert recorded on an 1830 André Stein piano in Vienna and of Haydn on a late-18th-century Anton Walter piano replica at Esterháza in Hungary.

It was when Bilson left Urbana, in 1968, with a Mason & Hamlin piano, that he chanced upon his first early piano. Byde Sherrill, then piano technician at U of I, gave him an introduction to the Mason & Hamlin factory in Rochester, not too far from Ithaca where he was settling. “I made friends with the head technician there, Len West, who told me he had an original, unrestored Mozart piano. He had paid $100 for it but wasn’t planning to restore it, so he said that I could have it. I wrote Kenneth Drake and asked who could restore it, and he recommended Philip Belt. So I wrote Belt and sent him a photo of the piano. He said he would be glad to restore it but that it was not a Mozart-era piano but rather one from the 1870s. And he added that he had recently built a Mozart piano. Belt let me have that instrument for a week, and of course I played a concert of Mozart’s music on it. During that week of practice, I discovered that Mozart’s careful marks of expression could actually be realized on such a piano, and I ordered one.”

Thus began an odyssey of more that 30 years into the world of musical articulations. Along with his passion for pianos, Bilson is equally passionate about understanding what composers actually notated in their scores, the subject of his lectures at Illinois and elsewhere. Bilson says, “Mozart never wrote a note without clear articulation. He always wrote marks for staccatos, tenuto marks, wedges, and slurs. He tells you how the music is to be inflected. Steinways are not very good at small inflections. They are beautiful pianos, to be sure, but what one generally hears in Mozart is a continuous legato, the pianist trying to express the music through color rather than articulation.”
In his two-hour public lecture titled “Knowing the Score” on September 21, Bilson used two pianos (a Steinway and his Nanette–Streicher–model fortepiano) to demonstrate articulation and related performance questions of phrasing, dynamics, harmony, and balance. The length of the notes, far more than dynamics, he contends, conveys a classical composer’s expressive message. In the program notes for his recital the following evening, Bilson explained how tutors of the late 18th and early 19th centuries teach that the musical message is expressed in rhetorical terms, a speaking mode, unfolding a “story” as new musical figures react to earlier ones. “To make the ‘story’ coherent, the character of each statement must be clearly enunciated; the composer imparts this to the performer through marks of articulation and to a somewhat lesser extent through dynamic markings.” These articulations come through easily on early Viennese pianos.

Bilson’s recital featured works by Cramer, Haydn, Dussek, Mozart, Schubert, and Beethoven. Playing the Streicher allowed for especially fast tempi in the Beethoven, for example, and Bilson brought out the humor of surprising harmonic shifts along with phrasing and inflection that he had talked about in his lecture the previous day. His playing is expressive, the inflections cloaked in subtle freedoms. “If we know how to read the scores better,” he says, “we play more expressively.” His recital and demonstrations all bore that out.

“If you’re a really great actor, it’s not merely that you can portray different characters but that you have real flexibility and imagination in each role. It’s great to be a musician: one can experience so many things. I’m certainly not a military man, but I can play military music. This brings me vicariously into experiences I might otherwise not have.”

In master classes at Illinois and across the United States and Europe, Bilson finds that from whatever era the music comes, students can also show “too much respect for the composers.” He hopes to free them from what he sees as a tyranny that is also common in conservatory training and classical music performance generally. “They see respecting the score as not taking liberties with the timing in their performance. Flexibility, however, is not a liberty; it is basic to genuine interpretation. Good composers want players to love their scores, to work with them and be creative with them. This is not to do any old thing you might want. It means an intense and deep study to get at the aesthetics of what the music is about and only then to begin to be free with that aesthetic.”

Discover Band History: Digital Library Brings Yearly Band Portraits to You

Adriana Cuervo, Assistant Curator, Sousa Archives and Center for American Music

The Sousa Archives and Center for American Music at the University of Illinois are pleased to announce the completion of a digital library documenting the history of UI Bands. The Archives have scanned over 75 UI Band yearly portraits from ca. 1900 to 1997, all of which can be found at www.illinois.edu/goto/bandphotos. Uncover and discover a piece of the past in this digital library, made possible by the Sousa Archives and the University Library’s Digital Services and Development Department.

With your help the Archives can make this digital library even better. The Archives are in the process of identifying all of the individuals that appear in these photographs. If you notice that you are not properly identified in a photograph, please e-mail the Archives at acuervo@illinois.edu and list the photograph in which you appear, the instrument you play, and your position in the photograph. With your help, the Archives will be able to improve access to this digital library and construct a more complete history of the University of Illinois Bands.

In addition to the digital library, the Sousa Archives and Center for American Music also hosts a large collection of other historical material relating to the University of Illinois Bands. This includes the papers of former directors James F. Keeke, Harry Begian, Mark Hindsley, and Albert Austin Harding, plus band uniforms and historic musical instruments. To find out more about the collections, visit www.library.illinois.edu/sousa.

The Archives are located on the second floor of the Harding Band Building, 1103 South Sixth Street, Champaign, and are open to the general public from 8:30 a.m. to noon and from 1 to 5 p.m. Monday through Friday. Tours are available and can be scheduled by e-mailing the Archives at sousa@illinois.edu or by calling (217) 244-9309.

NEW UNIFORMS FOR THE MARCHING ILLINI

This summer, a shipment containing 4,200 pieces of the Marching Illini’s new uniforms was delivered to the Harding Band Building. The overall look of the uniform is similar to the style used by the band since 1979, but has been updated to include a shorter jacket and waist-length cape. The new jacket has two vertical rows of brass buttons on the front, which add polish and give a nod to the band’s military past. The pants are a modern bib-overall style, which will make the pant length uniform as well as give a slimmer and taller look throughout the 350 member ensemble. There is one baldric on the uniform, which attaches at the right shoulder and left hip and is reversible. One side of the baldric is white with blue ILLINI lettering and the other is the same orange, blue, and white striping as seen on previous uniforms. The gauntlets are white with orange and blue trim and have ILLINOIS stitched on them, which adds a very nice effect when all the members of the band have their instruments in playing position. The hats are the same as the previous uniform, and the plume feather is the same color but a bit different in style. The look is completed with black shoes and classic white spats. Possibly the most exciting feature of the uniform for the band members is that it is made of a wool-polyester blend, which makes it much lighter and cooler. The new uniform gives the band a more modern appearance while retaining the traditions of previous uniforms and the distinguished look that the Marching Illini is famous for.
The desire to remain at the forefront of musical and creative thought is a hallmark of Ramirez's personal philosophy. Although he received his doctorate only in 2004, his reputation as a passionate and artistic conductor has earned him respect throughout the profession. In the summer of 2007, Iris Derke and Jonathan Griffith of Distinguished Concerts International New York (DCINY), a major classical music production company based in New York City, contacted Ramirez about creating an international instrumental ensemble of the highest caliber, with the idea that the ensemble would perform in one of the city’s magnificent venues. Soon after, the decision was made to expand the project, and an invitation was also extended to James F. Keene, UI professor emeritus, to serve as consultant and guest conductor.

The culture and values of DCINY center on producing musical performances that result in the intellectual and artistic growth of the participants. These shared values are what set the stage for an instantaneous connection between Ramirez and DCINY, a company rooted in the motto “The Art of Performance—The Power of Education.”

“One of the most attractive elements of my partnership with musicians like Iris and Jonathan is their understanding and passion for the music profession, vision for the future, and their courage to explore revolutionary ideas,” Ramirez said.

His collaboration with DCINY resulted in the formation of the International Honors Wind Symphony (IHWS), which gave its premiere performance at Lincoln Center’s Avery Fisher Hall in May 2009, with Ramirez and Keene at the podium. The concert was the result of a five-day residency, which coincided with Lincoln Center’s 50th Anniversary season. It concluded with an educational forum including special guests Joe Alessi (principal trombonist of the New York Philharmonic) and composer John Mackey.

The IHWS is comprised of first-class musicians, including professionals, and students from Australia, Canada, Great Britain, and the United States. Among the University of Illinois representatives participating in the IHWS ensemble in June were six students who received scholarships to attend and four School of Music alumni, in addition to students selected from colleges and universities throughout the country, including the University of North Texas, The University of Texas at Austin, University of Kentucky, University of Colorado, and University of Michigan. Both Ramirez and Keene have been invited to return in May 2010 to conduct the second performance of the IHWS in the Lincoln Center’s newly renovated hot spot: Alice Tully Hall.

“I have been blessed to receive mentoring from some of our profession’s most reputable and successful conductors, music educators, and musicologists, such as Tom Lee, Robert Winter, Don Neuen, Gordon Henderson, H. Robert Reynolds, and James F. Keene,” says Dr. Ramirez. “Through these experiences, I have developed a sense of responsibility to share with others all that has been shared with me. I feel honored to be a part of the UI School of Music, where opportunities to teach and create can be realized. The creation of the IHWS would not have been possible without the support of Dr. Karl Kramer, our tremendous applied faculty, and the folks at DCINY. I am excited about the future and look forward to continued collaborations with my colleagues in the School of Music and to expanding the vision of the International Honors Wind Symphony.”
The Marching Illini, under the direction of Dr. Peter J. Griffin, took a two-day tour of the Chicagoland area, September 25–26, 2009. On the Friday afternoon, six buses of musicians and staff departed from Urbana to perform at the Buffalo Grove High School football game that evening. During the previous week, the Buffalo “Bison Pride” Marching Band had learned much of the music that the Marching Illini performs during Illinois games and, upon the MI’s arrival, band director Ed Jacobi had his students play Illinois Loyalty. The Marching Illini immediately broke out their instruments and headed into the stadium, where they welcomed the Buffalo Grove students. The entire rehearsal, and subsequent performances during the evening, turned into a clinic for the high school students. After the rehearsal, Buffalo Grove band parents treated both bands to an abundant cookout. Despite dodging a few raindrops, everyone was in high spirits.

Just before pre-game, the rain let up and the bands marched together into the stadium with Drum Majors from both bands side-by-side as they entered. The Marching Illini then proceeded to wow the audience by performing their traditional pre-game show. At the conclusion, both bands formed a tunnel for the football teams to run through. Then it was time for the game. At Dr. Griffin’s insistence, high school musicians sat with college musicians in a 520-piece concert formation behind the south end zone. There were 80 feet of risers set up on three different levels, with chairs and stands in place. Both bands played tunes from each other’s repertoire throughout the game. The Illinettes and flags performed on the sidelines with the comparable high school groups, along with both drumlines. The college musicians enthusiastically welcomed the high school students. At half-time, the Marching Illini again displayed its talent by performing its Ben Folds show, followed by the traditional Three-In-One.

After a Buffalo Grove victory, the bands joined in playing Illinois Loyalty, ending the night with the Illinois Alma Mater. After the game, Buffalo Grove families served as overnight hosts to many of the college students.

The next morning the UI band members departed for Navy Pier, where they gave a stand-up concert at noon on the end of the pier. A very large following of fans and parents came out to hear the world-class musical ensemble perform at one of Chicago’s historic landmarks. The band delivered another rousing performance of traditional and current selections that displayed the talent and virtuosity of this great group. Professor Griffin allowed several of his staff to conduct, including senior drum major Emma Burrows. After the concert, the students had an opportunity to take in the pier for a couple of hours before returning to the Urbana campus.

Over the two days, the Marching Illini displayed the pride and class that have been its tradition as musical ambassadors of our great University and School of Music. They performed and entertained, as well as served as clinicians for eager high school musicians. The weekend was unforgettable for many, and the Marching Illini musicians and staff were able to grow closer together as an ensemble by traveling as a unit and carrying the good name of the University to an appreciative public. Despite the rain on Friday and a few clouds Saturday, the Marching Illini shone brightly on both days. Congratulations and many thanks to Dr. Peter Griffin, his staff, and the entire membership of the 2009 Marching Illini!
1950–1959
Roslyn Rensch-Noah (M.A. ’59) gave a presentation on her book Harps and Harpists at the Boston Conservatory in April, where she also donated a Salvi pedal harp to the harp department. On the U of I campus, the University Library’s Marshall Gallery hosted a special exhibit, Roslyn Rensch: Harp Carvings and Irish Crosses, between November 1 and December 31, 2009. Dr. Rensch is considered one of America’s leading scholars and writers on the history of the harp and representations of harps in historic monuments, manuscript illuminations, and medieval art.

Warren Smith (B.A. Music Ed. ’58) continues to be an active percussion performer and teacher in New York. He attended U of I from 1952 to 1958, performing in the Percussion Ensemble, Symphony Orchestra, Marching Band, and the Concert Band, under Col. Mark H. Hindsley, and in the Harry Partch Ensemble. During his career in New York, he performed in 30 Broadway productions including West Side Story, Bob Fosse’s Dancing, Raisin (the musical version of Raisin In The Sun) and Jelly’s Last Jam (featuring Gregory Hines as Jelly Roll Morton). He served as Musical Director for Janis Joplin for 18 months, during which time he performed with Janis on the Ed Sullivan Show, as well as on her only European tour. As a jazz artist, Smith has traveled many times to Africa, Asia, Europe, and South America. His band, the Composer’s Workshop Ensemble, recently released a new album entitled Old News Borrowed Blues. Smith has also produced a DVD on the music of Thelonius Monk, WIS on Monk: Warren Smith Solo Percussion.

1960–1969
Ronald Bishop (M.S. Music Ed. ’60) is a faculty member at the Cleveland Institute of Music and the Oberlin College Conservatory of Music. From 1967 to 2005, Ron served as principal tuba of the Oberlin College Conservatory of Music. From 1960–1969, Bishop performed with the Cleveland Symphony Orchestra, Marching Band, and the Brass Quintet. He currently performs with the Cleveland Symphonic Winds and the Severance Hall Band. He practiced hard and wanted to see the world; he won a seat in the Minnesota Orchestra and never left it. David credits Professor John Garvey with a breakthrough moment for him in interpretation and extends his good wishes to the School on continued gains in the future.

“My experience at Illinois couldn’t have been better. Every time I think back on the days I spent at Illinois, I remember them fondly.”

—David Ulfeng, viola
Minnesota Orchestra

1970–1979
Kim Cook (B.M. ’79), Penn State Laureate and Professor of Music, released a recording of cello concertos by Shostakovich and Tchaikovsky in March 2009 on the MSR label. She recorded the Russian concertos with Edward Serov and the Volgograd Symphony in June 2006. This is her fifth recording since 1994.

1978
Anne Hastings Fiedler (B.M. ’77, M.M. ’79) is Professor of Music and Keyboard Area Head at the University of Evansville, Indiana, where she delivered the University Academic Convocation address as recipient of the 2008 United Methodist Exemplary Teacher Award. Previously a Department of Music co-chair, she also received one of only two 2007–2008 Outstanding Teacher Awards given by the dean of the College of Arts and Sciences. She is an active recitalist and chamber musician, and holds positions as principal keyboard and violinst with the Evansville Philharmonic Orchestra.

David Frank (B.S. Music Ed ’77, M.D. Loyola University Chicago ’85) has been an emergency physician at Virginia Mason Hospital in Seattle since 1988. He remains active in music as a clarinetist in the Northwest Symphony Orchestra. He participated in the inaugural performance of the World Doctors Orchestra at Berlin Philharmonic Hall in May 2008 and its U.S. debut at Cleveland’s Severance Hall in February 2009. He will return to Berlin with the World Doctors Orchestra in July 2009. David is married to Sharon Bray Frank (B.S. Music Ed ’78, M.A. University of Washington ’95), who teaches music in the Lake Washington school district near Seattle. They have three children, ages 19, 21, and 23.

1970–1979
Anne Mischakoff Heiles (D.M.A. ’78) wrote the cover story for the November 2009 issue of The Strad, a British periodical devoted to strings. Titled “Golden Fiddlers of the Silver Screen,” it tells, through the words of violinists who played in the Hollywood studios’ contract orchestras, how film scores of the 1930s and ’40s were recorded. Heiles interviewed more than a dozen violinists who average 90 years of age—as well as many of their offspring—about their experiences, politics, opinions, and favorite stories of working in Tinseltown. Players included Frank Sinatra’s favorite concertmaster, Jascha
Dr. Kenneth T. Kosche (B.S. ’69, M.S. ’71) marked his 31st and final year directing choirs at Concordia University–Wisconsin in 2009. Prior to CUW, he taught at the University of Wisconsin–La Crosse and Winona State University and in public schools in Illinois. He directed the Lutheran A Cappella Choir of Milwaukee (1979–1988) and served as minister of music to Lutheran churches for over 40 years. He has published widely, having some 300 publications. Several hymn settings, and his hymn tune In Paradisum, appear in Hymnal Supplement 98 and the Lutheran Service Book (Lutheran Church–Missouri Synod, LCMS). Three psalm settings and a hymn appear in Christian Worship: Supplement (Wisconsin Evangelical Lutheran Synod). The World Association of Chinese Church Musicians invited him to present choral workshops and conduct Handel’s Messiah at their 16th biennial conference in Taipei. In 2003, Concordia Publishing House released his book, A Novice’s Guide to Directing the Church Choir. He has conducted choral music and worship workshops in the U.S. and Canada and was invited to present at the first two LCMS liturgical institutes held in 2002 and 2005.

Charlotte Mabrey (B.M. ’75, M.M. ’77) performed John Mackey’s Percussion Concerto with the Jacksonville Symphony Orchestra in March 2009. Mabrey, who joined the orchestra in 1977, is one of the few women in the world to hold the position of principal percussionist in an orchestra. She has served on the faculty at the University of North Florida (UNF) since 1981, where her research and scholarship endeavors benefit the UNF Percussion Ensemble and the UNF Drumline. Each year, she performs a recital entitled “An Evening of 20th Century Music.” These programs include works for solo marimba, multiple percussion, and chamber ensembles, and have gathered enough interest to support a scholarship program that she has established as part of the event.

David C. Osterlund (Ed.D. ’78) received the 2008 Excellence in Teaching Award from the South Carolina Independent Colleges & Universities, Inc. The award recognizes faculty who demonstrate the highest standards of teaching and encourage students to strive for excellence in their studies and pursuits. Dr. Osterlund has been a member of the Music Department at Columbia International University in South Carolina since 1989, where he has also served as academic dean and department chair. In 2005, as he moved to emeritus status on the music faculty, he accepted a new role as program director for the Prison Initiative at the Kirkland Correction Facility, which provides credited courses and mentoring to inmates.

Daniel Adams (D.M.A. ’85) received the world premiere of his composition Rosewood Aphorism for marimba solo at the National Conference of the College Music Society in Atlanta in September 2009. The piece was performed on a program entitled “Fifty for the Fiftieth,” a concert of 50 miniature compositions commemorating the 50th anniversary of the College Music Society. Adams also had two compositions performed at the Region VIII Conference of Society of Composers, Inc. held at California State University, Stanislaus: Road Traversed and Reversed for two marimbas, and Diffusion Two for snare drum quartet. Two compositions from Adams’s solo CD Shadow on Mist were broadcast on WOMR-FM, Provincetown, Massachusetts, as part of the station’s “The Latest Score” contemporary music series. His snare drum solo, Etude in Two Places, was published in a collection of music released by Bachovich Music Publications in association with the Massachusetts Chapter of the Percussive Arts Society.

Peter E. Tiboris (Ed.D. ’80) celebrated his 25th anniversary season as founder, and general and artistic director of MidAmerica Productions. Since its founding, this organization has developed into New York’s largest independent company for concert production. Maestro Tiboris made his New York conducting debut with The American Symphony Orchestra on January 7, 1984 at Lincoln Center. Twenty-five years later, on January 7, 2009, he conducted Beethoven’s Symphony No. 3 and Mozart’s Symphony No. 41 at the Teatro Massimo with the Berliner Symphoniker in Pescara, Italy.

Jeanine Wagner (D.M.A. ’87) is the new director of the School of Music at Southern Illinois University Carbondale (SIUC). Wagner, who previously acted as interim director and is a professor of graduate and undergraduate voice, joined the SIUC School of Music faculty in 1984. She replaces former director Robert L. Weiss, Jr. She was an international finalist in the Luciano Pavarotti Competition and a regional winner in the Metropolitan Opera auditions. She also won the Artist Presentation Society Award in 1994 and the Mu Phi International Competition in 1992.

Donato Cabrera (M.M. ’99), former Associate Conductor of the San Francisco Opera, was appointed Assistant Conductor of San Francisco Symphony (SFS) and Music Director of the San Francisco Symphony Youth Orchestra in September 2009. During the 2008–2009 season, Mr. Cabrera was assistant conductor for the Metropolitan Opera, Lyric Opera of Chicago, Los Angeles Philharmonic, and San Francisco Ballet. He made his San Francisco Symphony debut in April 2009 when he conducted the orchestra in a program of Mozart’s Symphony No. 38, the overture to Le nozze di Figaro, and Ravel’s orchestration of Mussorgsky’s Pictures at an Exhibition. In his SFS positions, Mr. Cabrera will work closely with Music Director Michael Tilson Thomas and lead the orchestra in its April 2010 subscription concert featuring Charlie Chaplin’s The Gold Rush. He will also conduct selected Concerts for Kids, Adventures in Music, and Music for Families concerts.

Andrew Goldberg (B.A. ’97) was appointed chief marketing officer for the Carnival Center for the Performing Arts in Miami (now renamed the Adrienne Arsht Center for the Performing Arts). From 2002 until 2006, Goldberg served as Director of Audience Development for the Florida Grand Opera. Prior to that, he directed marketing efforts for the Brooklyn Philharmonic and the Ravinia Festival. In 2006, he received the Miami Emerging Arts Leader Award, sponsored by the Arts & Business Council of Miami.
Kendrick Jacocks  (B.M. ‘96) was contracted for the title role of Giuseppe Verdi’s Otello at the Prague State Opera. Prior engagements for the dramatic tenor have included appearances at the Hebbel Theater Berlin, Konzerthaus Berlin, Donetsk State Opera in the Ukraine, New York City Opera, Connecticut Grand Opera, and Kiev Opera. He has participated in master classes with Martina Arroyo, Grace Bumbry, Mignon Dunn, and Sherrill Milnes.

Joshua Manchester  (M.M. ’99), Chicago area drummer and composer, received a grant for work on music projects with the Ragdale Foundation at its estate in Lake Forest, Illinois. While there, he will assemble a group of nature recordists to capture one of the last remaining native prairies in Illinois, and explore extended techniques in his field of percussion. He often collaborates and performs with new music composers, including Mei-Fang Lin  (M.M. ’99) and William Jason Raynovich  (D.M.A. ’02). After spending two years performing with a Javanese gamelan and studying the Indian tabla, Joshua has developed an interest in instrument invention and field recording.

Michael Sitton  (D.M.A. ’91), Dean of the College of Fine Arts at Eastern New Mexico University since 2005, was appointed Dean of the Crane School of Music at the State University of New York at Potsdam, beginning in July 2009. In his continuing work as a composer, one of Sitton’s recent premiers was a choral anthem, O quam metuendus est, commissioned by the Episcopal Chapel of St. John the Divine in Champaign and sung during a fall 2008 reunion of alumni in celebration of the Chapel’s recent completion. Michael also continues to be active as a solo and collaborative pianist.


2000–2009

Kris Becker  (B.M. ’04), pianist, multi-genre keyboardist, and composer, made his Carnegie Hall debut in Weill Recital Hall in March 2009. Other performances include a concerto performance with the SAR Philharmonic in Hong Kong, Austin’s South by Southwest Festival, the American Liszt Society, and Houston’s House of Blues. Radio appearances include David Dubal’s “Reflections from the Keyboard” (WQXR, New York). Kris won the International Chopin Competition of Texas in January 2009 and the Lee Biennial International Piano Competition in 2008. He also plays keyboards for the rock band The Literary Greats. A finalist in the 2009 ASCAP Morton Gould Young Composer Awards, Kris released his debut album as a composer this fall on the Frozen Heat Records label.

Keturah Bixby  (B.M. ’08), currently studying harp at Yale University, gave a presentation in May 2009 at Haskins Laboratories in New Haven, Connecticut on research she conducted with Bruno Repp about “Note Spacing and Tempo Choice in Piano Performance.”

Kyong Mee Choi  (D.M.A. ’05) has been awarded the John Simon Guggenheim Memorial Foundation Fellowship in Music Composition. She is currently an Assistant Professor of Music Composition at Roosevelt University in Chicago, where she teaches composition and electro-acoustic music. In addition to her interests in composition, she is active as a painter and visual artist, which have led her to experiment with integrating sound and image into a single artwork. This synthesis was noted by the Foundation in her recent award, which she won for Creative Arts in Music Composition.

Chris Combest  (D.M.A. ’09) has accepted a position at Southern Illinois University in Carbondale as Lecturer in Tuba and Euphonium. Chris performs regularly with the Danville Symphony in addition to being a freelance performer in Illinois, Indiana, and Kentucky.

Ingrid Gordon  (D.M.A. ’00), percussionist, is artistic director of the New York City-based ensemble Percussion. In October 2009, this eclectic ensemble presented a concert for harp, flute, viola, and percussion in Queens, New York that included three world premiere compositions. The new works featured the vocal talents of Melissa Fogarty and percussionist Andrea Pryor  (B.M. ’94, M.M. ’95), and included a trio for flute, marimba, and vibraphone by the London-based composer Alejandro Viñao.

Claire Happel  (B.M. ’04) is Associate Harp with the Civic Orchestra in Chicago for the 2009–2010 season. In the summer of 2009, she was an arts desk intern in Washington D.C. for National Public Radio, where she produced a piece on Timberbrit, an experimental opera by Jacob Cooper about Britney Spears. Her piece aired on “All Things Considered” in August 2009.

Hilary Hart  (B.M. ’00) performed in the inaugural ceremonies for President Barack Obama at the U.S. capitol on January 20, 2009, as a member of “The President’s Own” United States Marine Band. This was her second inaugural appearance. Prior to joining “The President’s Own” in 2003, she performed as a horn player with the Annapolis Symphony Orchestra, New World Symphony, Gettysburg Symphony, and Richmond Symphony. She earned a master’s degree from the Peabody Institute in 2002 and received her D.M.A. degree from the University of Maryland–College Park in 2008.

Joseph Herl  (Ph.D. ’00), a doctoral student of Professor Nicholas Temperley, was appointed chair of the music department at Concordia University, Nebraska, where he joined the faculty in 2000. He helped produce the Lutheran Service Book (2006) and is now working on the Companion to the new Lutheran hymnal. He and his wife Jenny have just adopted a second daughter from China.

Adam Herskowitz  (B.M.E. ’04) signed a house contract with the Metropolitan Opera in New York. This season he will sing the role of the Messenger in Aida, the Captain in Simon Boccanegra and the Officer in Ariadne auf Naxos. While a student at UL, Adam studied with Professor Jerold Siena.
Julia Kay Jamieson (M.M. ’02) was a winner of the 2009 University of Illinois Campus Teaching Excellence Award in Undergraduate Education. She was a featured soloist with the Danville Symphony Orchestra in May 2009 and also performed as substitute principal harp with the Cleveland Chamber Symphony during the 2008–2009 season. Her composition between my balloon and the moon, commissioned for the 2009 Summer Harp Class at Illinois, was premiered by a fifteen-member harp ensemble in June.

Jing-I Jang (M.M. ’04 harp, M.M. ’06 piano, D.M.A. harp ’09) gave the modern world premiere of her edition of Elias Parish Alvars’s previously unpublished Norma variations for solo harp and orchestra in September 2008 as part of her final doctoral project.

Elizabeth Jaxon (B.M. ’06) was awarded her Diplôme supérieur de concertiste from the École Normale de Musique de Paris in the spring of 2009. She was accepted to compete in the International Harp Contest in Israel in October 2009. As part of the Atlantic Harp Duo with harpist Marta Power Luce, she performed new harp-duet music for a musical-theatrical presentation of fables by Jean de LaFontaine. The show played in Paris theaters for four weeks in September 2009.

Patrizia Metzler (D.M.A. ’07), conductor of the symphonic choir of the Choeurs et Orchestres des Grandes Ecoles since September 2007, conducted a Paris performance of Handel’s Messiah and his recently discovered Gloria in excelsis Deo in April 2009. The featured soloist for the concert program was soprano Sherezade Panthaki (M.M. ’01).

Sherezade Panthaki (M.M. ’01) was accepted into the prestigious two-year Artist Diploma program at Yale University, beginning in fall 2009. Each year this program accepts one soprano, one alto, one tenor, and one bass. Last season she performed with the Bach Society of St. Louis, Baroque Artists of Champaign-Urbana, Choeurs et Orchestres des Grandes Ecoles, Gravitación Early Music Ensemble, La Donna Musicale, and the Millikin Decatur Symphony Orchestra, and participated in the Boston Early Music Festival, Connecticut Early Music Festival, and Iowa Bach Festival. In 2008, she sang the leading soprano role in Scarlatti’s opera Tigrane at the Bloomingtown Early Music Festival in Indiana.

Tao M. Parish (D.M.A. ’08) was appointed Instructor of Trumpet and Ear Training at Illinois Central College beginning in the spring of 2009, in addition to his appointment in the fall of 2008 as Coordinator of Outreach Programs at the UI School of Music. In March, Dr. Parish performed Herbert L. Clarke’s Bride of the Waves as a guest soloist with the 85th Army Band based in Arlington Heights, Illinois. He also performed with the Festival of Trumpets ensemble, which is comprised of professional trumpeters from around the world, at the 2009 International Trumpet Guild Conference in Harrisburg, Pennsylvania.

Phil Pierick (B.M. ’09) was the 2008 Theodore Presser Scholar and recipient of the John D. and Fern Hodge Armstrong Award for Outstanding Undergraduate Performance. Phil received a major grant from the Frank Huntington Beebe Award Fund for Musicians for study for the 2009–2010 academic year with the renowned saxophonist Jean-Michel Goury in France. Phil’s principal teacher while at Illinois was Professor Debra Richtmeyer.

Colleen Potter (B.M. ’06) finished her Master of Musical Arts degree at Yale University this past May and participated as a harpist in the 2009 Round Top Festival Institute for orchestra and chamber music study in Round Top, Texas.

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The UI-Taiwan Alumni Association produced two concerts in May 2009 at the National Chiang Kai Shek Memorial Recital Hall in Taipei in which all 24 performers were either alumni or present students of the UI School of Music. The two events were a major success and raised money for school lunches for underprivileged children in Taiwan. The first concert was preceded by a reception, and the second concert on May 29th featured a dinner provided by the Washington Hotel of Taipei. UI faculty composer Zack Browning attended the concerts, which included performances of his compositions Flute Soldier and Blockhouse, along with Blazing Down by U of I composer and D.M.A. candidate Tsai-Yun Huang. Professor Browning has been commissioned to compose a new work for the 2010 UI-Taiwan Alumni Concert on June 26, 2010.

For more information about the Illinois Club of Taiwan and details regarding the 2010 Alumni Concert, visit www.illinois.tw.
**Houston Alumni Host Reception for Nathan Gunn**

*Robert Morgan (D.M.A. ’74), Houston, Texas*

On May 3, 2009, the University of Illinois Alumni Club of Houston hosted a reception in honor of UI Professor of Voice, Nathan Gunn (B.M. ’94), who, earlier that afternoon, had sung the male lead of Alec Harvey in the world premiere of *Brief Encounter*, Houston Grand Opera’s recently commissioned work by composer André Previn and librettist John Caird.

The reception was held at the home of the president of the UI Alumni Club, Derek Harmon (B.S. ’81). Special guests included Nathan’s parents, Walter Gunn (B.F.A. ’59) and Nancy Gunn from South Bend, Indiana, and Nathan’s son Dylan. The following club members and guests attended a matinee performance of *Brief Encounter* and then enjoyed meeting Professor Gunn and his family at Mr. Harmon’s residence: Daniel Adams (D.M.A. ’85), Derek Aranda (M.B.A. ’01) and Shenequa Aranda (M.B.A. ’03), Ken Bayne (B.S. ’81) and Elizabeth Goodwin, Larry Burns (M.A.R.C.H. ’76) and Cindy Burns, Michael Davis (B.S. ’76) and Michele Davis, Jim Glasford (B.S. ’56) and Judy Glasford (B.S. ’57), Takehiko Kahto (Ph.D. ’72) and Linda Kahto (B.S. ’66), Bob Morgan (D.M.A. ’74), Richard Sanford (B.S. ’72), Patricia Stenstrom (M.S. ’57), and Lynn Williams (B.U.P. ’81). Representing Houston Grand Opera were head music librarian Tim Tull and principal harpist Joan Eidman Tull.

Professor Gunn was very generous in answering the many questions that club members posed about the development of his career and about *Brief Encounter*. He was even more generous at the event’s conclusion, when he treated club members to a spontaneous mini-recital featuring two of his signature tunes, *Somewhere* and *Brother, Can You Spare a Dime*—equally spontaneously accompanied by the author. Readers will recall that Gunn thrilled millions last December when he sang *Somewhere* on the primetime CBS-TV tribute to Barbra Streisand, a 2008 Kennedy Center honoree.

During the reception, it was announced that the Houston club had made a contribution to the Jerry Hadley Memorial Award Fund, in honor of Nathan Gunn. In an amazing coincidence that certainly speaks well for the Illinois opera program, the previous Houston Grand Opera production, *Rigoletto*, which closed as *Brief Encounter* was opening, also featured a UI music alum in the title role—baritone Scott Hendricks, a graduate of the prestigious Houston Grand Opera Studio and a recipient of a Richard Tucker Foundation Career Grant!

**Leann Schuering** (M.M. ’06), formerly Leann Schest, was one of three winners at the district level of the Metropolitan Opera National Council Auditions held in St. Louis on November 14, 2009. She will compete in the Midwest Regional in St. Louis on February 13. The winners from the regional will move on to the national semi-finals in New York. The judges were Patricia Wise (Indiana University), Roger Pines (The Lyric Opera of Chicago), and Richard Gaddes (Santa Fe Opera, Opera Theatre St. Louis). Leann sang “Caro nome,” from Verdi’s *Rigoletto*, and “Tornami a vagheggiar,” from Handel’s *Alcina*. She is a former student of Professor Ollie Watts Davis.

**Matt Van Dyke** (B.M. ’09) completed an internship with the Chicago Symphony Orchestra and was a grant recipient in the Kemper Fellows Program in Arts Management. He was selected for a fall 2009 internship at the Kennedy Center for the Performing Arts in Washington, D.C.

**Nick Wolny** (B.M. ’09) participated in the Orchestral Repertoire Workshop for Winds and Brass at Carnegie Hall in November 2008. The week-long program included master classes, private lessons, and a mock audition in Weill Recital Hall. He was also a finalist for a position in the New World Symphony and was an alternate for a 2009–2010 Fulbright grant to the Norges Musikk-kegskole in Oslo, Norway. In April, Nick was named to the University of Illinois “Senior 100 Honorary.” This summer, he was a horn fellow at the Music Academy of the West, and in fall 2009, he began a Master of Music degree at Rice University’s Shepherd School of Music.

**Eun-Jun Yoo** (D.M.A. ’05) began teaching harp at SungShin Women’s University and at Seoul Art High School in Korea in fall 2009.

**Joshua Zink** (M.M. ’08) covered Belcore in Donizetti’s *L’élixir d’amore* with the Dayton Opera and was a 2009 Summer Festival Artist with Opera New Jersey, where he covered the role of Enrico in Donizetti’s *Lucia di Lammermoor*. In addition, he performed with his mentor Professor John Wustman on the guest artist recital series at the University of Dayton, performing Schubert’s *Winterreise*, which they also presented at the University of Akron. Joshua will perform the title role in *Don Giovanni* and Marullo in *Rigoletto* with the Nashville Opera in 2010.

“Nathan Gunn confirms his “matinee idol” status as Alec. From his smooth, easy-going baritone to his manner and presence, every detail projects the genteel gallantry that draws Laura [the opera’s ingenue] to Alec. Gunn’s effortless charm and utter sincerity are what make the performance so right.”

—Houston Chronicle, May 4, 2009
IN MEMORIAM

Gerald E. Anderson (1935-2008)

On January 25, 2009, at Palm Desert Community Presbyterian Church in California, musicians participated in a special celebration of the life of Gerald Erick Anderson. Gerald earned his B.S. (‘57) and M.S. (‘59) degrees in music education at the University of Illinois, where he was a recipient of the A. A. Harding Award.

While employed as an instrumental music teacher in the Urbana Public Schools (1957–1959), Mr. Anderson served as assistant to his mentor and lifelong friend, Daniel J. Perrino. In the Santa Monica-Malibu Unified School District (1968–1979), Mr. Anderson developed the Samohi Symphony into one of the finest secondary school organizations in the United States. At the University of California, Los Angeles, he served as Chair of Music Education and Supervisor of Student Teachers, and conducted the UCLA Symphony Orchestra, Opera Orchestra, Concert Band, Marching Band, and Varsity Band. He served internationally as an adjudicator and clinician, and participated in the preparation of several instrumental music publications that are used by schools around the world.

Gerald also loved painting, attending sporting events, and traveling with his wife Linda. In 2007, they retraced Bach’s footsteps throughout Germany and spent Christmas 2007 in Leipzig, relishing performances by the Thomenerchor in the Thomaskirche and concerts in the Gewandhaus.

At Gerald’s request, the Gerald and Linda Anderson Music Education Scholarship Fund has been established at the University of Illinois.

If you would like to make a memorial gift, send a check, payable to UIF/School of Music and with “Anderson Fund” or “Robert E. Thomas Endowment Fund” entered on the memo line, to UI Foundation, P.O. Box 3429, Champaign, IL 61826. To make a gift online, go to www.uif.uillinois.edu/gifts/startgiving.asp, select “other,” then enter “School of Music-Thomas Fund” or “School of Music-Anderson Fund” in the online field indicated.

Professor Emeritus Robert E. Thomas (1921-2009)

A celebration of life service honoring Dr. Robert Thomas was held September 28, 2009, at Wesley Methodist Church in Urbana. Professor Thomas, age 87, died August 30, 2009. He was born November 25, 1921, in Hundred, West Virginia.

Dr. Thomas completed his undergraduate degree at West Virginia University in 1947, earned his master’s degree from Teachers College of Columbia University in 1948, and his doctoral degree from the University of Illinois in 1957. Thomas joined the School of Music faculty at the U of I in 1962, pursuing his particular interest in music education. He also traveled the state to develop in-service education centers, and directed the Music Learning Center at Holy Cross School in Champaign, which he established in 1978. He received awards for both excellence in undergraduate teaching and off-campus graduate teaching.

Dr. Thomas retired in August 1989. He was then able to pursue more fully his passion for historic English houses, continue his lifelong interest in collecting antique china, glass, and furniture, immerse himself in the world of painting and sculpture, paint, write, cook, and deepen his knowledge through travel, courses, lectures, and reading.

Memorials may be made to the Robert E. Thomas Endowment Fund at the U of I. The fund will provide annual awards to outstanding students in music education at the School of Music.

Professor Emerita Eunice Boardman (1926-2009)

Dr. Eunice L. Boardman, 83, of Rock Island, Illinois, died May 5, 2009, at Trinity Pathway Hospice in Bettendorf, Iowa. She is survived by her sister Janice Wainwright, two step-children, and 11 nephews and nieces.

Professor Boardman was born in Cordova, Illinois, on January 27, 1926. She was a graduate of Cornell College, received her master’s degree from Columbia University in New York City, and her doctorate from the University of Illinois. She taught music in the elementary schools in Iowa in Postville and in Maquoketa, and then taught at Grinnell College in Iowa and at Wichita State in Kansas. She was Director of the Music Department at the University of Wisconsin, and then Director of the Music Education Division at the University of Illinois, where she served on the faculty from 1989 to 1998.

She was author of a series of musical education books for the elementary grades and several test books at the master’s level. She was renowned in her field nationwide and received many awards, one of which was the Distinguished Service Award from the Wisconsin Music Educators Conference in the state of Wisconsin. In 2004, Professor Boardman was inducted into the Music Educators Hall of Fame.

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Questions or corrections may be directed to Suzanne Hassler, Coordinator for Alumni Relations and Development, by e-mail, shassler@illinois.edu, or by telephone, (217) 333-6452.

Photos from the third annual Allerton Music Barn Festival (September 3–7, 2009), courtesy of Chris Brown Photography.

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