sonorities
The News Magazine of the University of Illinois School of Music

WINTER 2014

REDISCOVERING SMITH HALL
from the dean

The School of Music has completed another great year. Through its innovative teaching, outstanding performance, exceptional scholarship, and extensive outreach, the School sustains its reputation as one of the best in the nation.

Of note was the appointment of Dr. Jeffrey Magee as the School’s permanent director following a national search. An accomplished scholar and teacher, Magee received his PhD in Musicology from the University of Michigan in 1992. He served on the adjunct faculty at Michigan for five years before joining the Jacobs School of Music at Indiana University in 1997. He came to the Illinois School of Music faculty in 2006, and was appointed interim director of the School in 2012.

Magee is an expert in the study of American music. He has been published widely in music journals and has written two books, including *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz* (Oxford, 2005), named “Best Book in American Music” by the Society for American Music.

Magee has a deep knowledge of the School’s remarkable history and potential. He is an articulate advocate for the School within the College, on campus, and beyond. His aspirations as a director are high, and I look forward to working with him on initiatives that will enrich the School’s impressive record of achievement. I’m confident Magee will provide strong, effective leadership in the coming years.

This leadership is important as the School helps the College of Fine and Applied Arts shape a multi-year strategy. This endeavor aligns with the yearlong, campus-wide strategic planning effort led by Chancellor Phyllis Wise, which identifies new and emerging challenges and opportunities, along with ways in which the campus community can effectively and expertly address them. Ultimately, we will chart a distinctive course for the College that integrates the performing, visual, design, and environmental arts even more deeply into the teaching, scholarship, creative work, and engagement of this great university.

Our work—today and in the future—is strengthened by the generosity of our many alumni and friends who support student scholarships, fellowships, endowed chairs, and other needs. Your dedication to the School of Music is deeply appreciated.

Edward Feser
Professor and Dean, College of Fine + Applied Arts
By now you may have realized that our cover features a detail from the newly painted Smith Memorial Room—once the site of our music library and now a prized, intimate space for recitals and chamber music. The image is apt. Our cover story on the renovation of Smith Memorial Hall provides a metaphor for the entire School of Music: a venerable structure housing a great tradition of excellence that now faces renovation in order to continue thriving in the twenty-first century. The campus strategic plan, published in mid-August, poses an exciting challenge to the College of Fine and Applied Arts and the School of Music as the University of Illinois seeks to be “the preeminent public research university with a land-grant mission and global impact.”

That short phrase poses a tall order—and it inspires new thinking. We launched the new academic year with a convocation featuring music entrepreneurship guru Angela Myles Beeching, whose charge to “write it down” asks us to commit to the distinctive thing each of us has to offer to the world. She asks us to think outside the box. That is, if you’re a violinist who loves orchestral playing and wants to play country music, she has three words: go for it. Our faculty members are here to free you to be your musical selves, not to be carbon copies of themselves.

We have realized something else: if we are to be the “preeminent public research university” we should look like one. Smith Hall is going on 100; the Music Building is now more than 40 and looking its age. A major thrust this year is to improve our facilities. For starters, the bells signaling the beginning and ending of classes have been silenced. Our faculty and students need to work in an environment worthy of their excellence. With your support we will sustain that excellence as we move toward a brighter future.

We invite you to be part of the School’s renovation, its future. Reading this issue of Sonorities, you will see signs and birth pangs of it on every page.

Jeffrey Magee
Professor and Director, School of Music
2013 Allerton Music Barn Festival Recap

The University of Illinois School of Music hosted the 7th annual Allerton Music Barn Festival September 19-22, 2013. This year’s program contained a wide variety of music, including chamber works, jazz standards, and a musical, attracting large crowds nightly. The festival is held each year in the loft of a restored nineteenth-century Dutch hay barn on the University’s Allerton Park & Retreat Center in Monticello, about 25 minutes southwest of the University. Director of the School of Music Jeffrey Magee said that organizers scheduled this year’s festival later than usual to beat the early September heat.

“The amazing talent, great and varied repertoire, and mostly cooler temperatures made the Barn Festival an especially fine experience this year,” Magee said.

Opening night was titled “Jupiter Plus” and featured the University’s resident Jupiter String Quartet with additional artists. The ensemble performed composer and hornist Gunther Schuller’s Quintet for Horn and Strings with Assistant Professor Bernhard Scully. Schuller delivered the Spring 2013 commencement address and returned to campus to coach the quintet on his piece, which they recorded. The concert featured pianist Wuna Meng, winner of the first Jupiter Quartet guest artist award, playing the Franck Piano Quintet.

On Friday evening the Concert Jazz Band, directed by Professor Joel Spencer and joined by clarinetist Ken Peplowski, helped celebrate the 75th anniversary of Benny Goodman’s Carnegie Hall Concert. Goodman and his orchestra made history on January 16, 1938 by bringing jazz to Carnegie Hall in a concert that also marked one of the first public appearances of a racially integrated ensemble. The Concert Jazz Band played selections from its new CD, which is devoted to music by modern jazz saxophonist Pepper Adams.

Solo piano music filled the Barn Saturday night as Professor William Heiles presented a program featuring works by Bach and Schumann. The program highlighted Bach’s role as a teacher and included his A Major English Suite, which influenced subsequent composers. Heiles also played some of Schumann’s poetic works—Kinderszenen and Carnaval—showing the composer’s skills as musician and narrator.

The festival closed on Sunday with the concert version of the musical Of Thee I Sing, with libretto by George S. Kaufman and Morrie Ryskind (best known for their Marx Brothers screenplays), and music by George and Ira Gershwin. Oozing with political satire, the libretto won the Pulitzer Prize in 1932, and follows the plight of a bachelor presidential candidate who uses love as the platform for his campaign. The performance bridged the Oregon Street divide by uniting faculty and student cast members from the Department of Theatre and School of Music. Alumnus Aaron Kaplan (BM ’11, BME ’11, MM ’13) was the music director, and theatre professor JW Morrissette was stage director.

—Emily Wuchner, Associate Editor
Jupiter Quartet Selects First Student Guest Artist Winner

The relationships within a string quartet are intense - both wonderfully and awfully so. Occasionally, we string quartet musicians like to relinquish our grip on one another for a little while, and open up our collaboration to fellow musicians. This provides us with some fresh musical perspective and much-valued connections to the larger music world.

It is with this in mind that my colleagues and I in the Jupiter String Quartet came up with the idea of creating an annual chamber music competition for students, called the Jupiter Quartet Guest Artist Award. Each year, we will open the competition to a different division within the School of Music, and the winner will perform with us on one of our formal recitals.

We held the inaugural competition this spring for students in the piano division. The competition piece we chose was Franck’s Piano Quintet in F minor, and we spent a fascinating afternoon reading through parts of the work with the contestants. Not knowing what to expect, we were thrilled to discover that every one of the competitors was at a level high enough to join us in a more formal setting.

We were pleased to designate pianist Wuna Meng as our first award winner, and we played the Franck quintet with her on our September 19th concert at Allerton Music Barn Festival. Wuna impressed us all with the maturity and flexibility of her musical interpretation, as well as her clear mastery of the technical fireworks Franck demands of the pianist. We had the pleasure of performing a preview of the last movement at the School of Music Convocation in August and were overjoyed to find that her playing was every bit as sensitive and colorful as we had found it in the spring.

A native of China, Wuna is a fourth-year doctoral student of Timothy Ehlen. She received the Artist Presentation Society and Krannert Debut Artist Award in 2012, as well as the Charles Ross Fellowship in 2010–11. She gave her debut recital in Wuhan’s China-Bell Music Hall and was a featured performer at several music festivals, including Beijing’s Palatino Competition for New Music (broadcast on CNN), the Beijing Modern Music Festival, Gilmore International Piano Festival, Atlantic International Music Festival, and Banff Piano Master Classes.

—Liz Freivogel, violist in the Jupiter Quartet
DoCha Prepar es for 2014 Season

DoCha, Downtown Champaign’s chamber music festival, founded by University of Illinois School of Music professors, is under the artistic leadership of Professors Stefan Milenovich, Dmitri Kouzov, and Gabriel Solis, with administrative support provided by Executive Director Paul Redman. DoCha is unique in its commitment to the idea that chamber music can and should be enjoyed by all people by its offering free performances and educational outreach activities that are fun-spirited, engaging, inclusive, informal, and collaborative.

The 2014 DoCha festival will take place April 11–13 at the Orpheum Theatre in downtown Champaign. The festival schedule includes three evening performances for adult audiences (college-age through senior citizens) and will feature unique collaborations among University of Illinois music professors, music students, and local artists.

Educational youth programs are an essential component to DoCha’s mission of expanding public engagement in the arts. In collaboration with its partner, the Orpheum Children’s Science Museum, and with financial support from the Frances P. Rohlen Visiting Artists Fund through the College of Fine and Applied Arts, DoCha will also present two Young People’s Concerts during the Festival. Elementary-aged students and their families can experience an interactive, fun, and educational musical program. Rami Vamos, a highly popular and respected creator of music education programs and curricula for school children and the resident teaching artist for youth programs at Lincoln Center in New York, will present a lively and engaging comedic play in conjunction with faculty of the School of Music. This musical play/performance will be followed by a hands-on activity where students will learn to create their own music. Hundreds of children participated in and enjoyed last year’s performance.

DoCha has built a loyal and devoted following of audiences of all ages. Beyond a traditional chamber music festival, DoCha is a community celebration involving the participation and collaboration of many people and organizations. We look forward to seeing you at our events. For more information, visit www.DoCha.org.

—Paul Redman,
DoCha Executive Director
The School of Music hosted its inaugural Fall Convocation, themed “Artist-Scholars as Entrepreneurs,” on August 25, 2013. The Convocation featured musical performances by faculty and students, speeches, and a keynote address by Angela Myles Beeching. During the Convocation, music students were encouraged to create artistic opportunities that fit a unique niche and make a meaningful impact on society, even if it requires them to take risks and step outside of their comfort zones.

School of Music Director Jeffrey Magee and several faculty members proposed the convocation as a welcome-back event connected to the broader goal of providing students with access to entrepreneurial concepts. A committee, comprised of Christina Bashford, Stephen Burian, Joyce Griggs, Julie Gunn, Michael Holmes, Jonathan Keeble, and Ann Yeung, planned the event and keynote speaker. The committee also brainstormed ways that the Convocation could kick off a new year-long series of guest speakers and activities centered on entrepreneurial themes. These opportunities will help students develop entrepreneurial skills and prepare them for the demands musicians face upon graduation.

The Convocation highlighted several students, alumni, and faculty to show entrepreneurial endeavors already at work. A few stories shared include that of Associate Professor Rick Taube who recently launched a new music theory learning app called Harmonia (available through Apple’s App Store), and alumnus James Blachly (MM, 2013) who founded the Sheep Island Ensemble in New York City. Blachly and the ensemble present annual benefit concerts to support the activities of an after-school program in New Orleans, the Lower Ninth Ward Youth Orchestra.

The Convocation included performances by voice faculty, Nathan Gunn and Yvonne Redman, accompanied by Julie Gunn. Other musical performances included the Jupiter String Quartet and Wuna Meng, and the Varsity Men's Glee Club conducted by Barrington Coleman. We were also grateful to Dean Edward Feser (FAA) and Michele Plante (FAA Career Services Coordinator) for attending and greeting our faculty and students.

Attended by approximately 300 students and faculty, the Convocation was a success and ensures this will become an annual event for the School of Music. Please see the reprint of Angela Myles Beeching’s Convocation speech included in this issue.

—Joyce Griggs, Associate Director, School of Music

The Thomas H. Schleis Memorial Fund

In Fall 2013, the School of Music established a fund in honor of Thomas Schleis, who taught in the Opera division for 30 years. Through his extraordinary generosity and dedication, he encouraged his students to focus and develop their skills to the fullest, and he did so in a manner that expressed his tremendous knowledge and love of opera. The fund will provide annual scholarships to graduate and undergraduate voice students and vocal coaches in the study, practice, and teaching of opera at the University of Illinois. Those interested in contributing to the fund should make their check payable to UIF/Thomas H. Schleis Scholarship, with “Thomas H. Schleis Memorial Fund” written on the memo line. Gifts should be sent to the following address:

University of Illinois Foundation
1305 W. Green St.
Urbana, IL 61801-2962

For additional information, please email us at OperaUIUC@illinois.edu or contact David Allen, School of Music Associate Director of Development at allend@illinois.edu.
Hobson Performs Brahms in NYC

This fall, Professor Emeritus of Piano Ian Hobson performed a series of 14 piano recitals in New York at the DiMenna Center for Classical Music. Entitled “Johannes Brahms: Classical Inclinations in a Romantic Age,” the program consisted of the composer’s complete solo and chamber works. The recitals were held from September to November and featured University of Illinois faculty members including David Harris (clarinet), Dmitry Kouzov (cello), Edward Rath (professor emeritus of piano), Bernhard Scully (horn), and Rochelle Sennet (piano).

The Champaign County Juvenile Detention Center Arts Project

Each Thursday evening a group of undergraduate students leaves the University and goes to jail. They are not there to serve time, but rather to make music, create art, and connect with youth incarcerated at the Champaign County Juvenile Detention Center. The program, known as the CCJDC Arts Project, is a service-learning course taught by Jeannie Nichols, assistant professor of Music Education.

The program grew from the volunteer efforts of Alex Moroz (BME ‘12), who along with Corinne Jones (BME ‘12) and Jackie Pendola (BME ’12) taught general music sessions in the facility on a weekly basis. Moroz asked that Nichols supervise their work and make sure it continued after they graduated. Together the group secured a seed grant from Action Research Illinois and created the course to contribute to the College of Fine and Applied Arts service learning initiative.

Since Spring 2012, more than 25 undergraduates, primarily music and art education majors, have taken the class. From the start, Nichols has maintained a community-based ethos, drawing upon the talents of the course instructors, the UI student team, the facility staff, and the youth themselves. “My hope is that the JDC project can become a model program that would inspire anyone who wants to do community oriented work that respects the institutions they’re hoping to serve,” Nichols said.

The average sentence for youth in the facility is between three and four weeks, so the project focuses on experiential arts engagement rather than skill building. The UI team designs and facilitates two new experiences each week. Musical activities include drum circles, ukulele sing-alongs, using looping software, or covers of popular songs played on classroom instruments. The goal is to make music together, with each individual contributing equally to its creation.

In addition to the artistic value of the activities, the program provides a space to develop positive social bonds. Many JDC youth have struggled in school or may have difficulty with authority figures. Mindful of these issues, UI team members participate in the activities along with the youth. Social bonds form in the learning process and respect is earned on both sides of the partnership. When an activity begins, the youth may appear guarded and reserved, but as time passes they begin to smile and open up. When it is time for them to go back to their cells they often leave singing, beat-boxing, or dancing.

School music and art programs are usually electives that, for a variety of reasons, are not chosen by youth considered “at-risk.” As a service-learning course, the JDC Arts Project seeks to address this gap by introducing pre-service music teachers to youth who tend to occupy the margins of school and society. This experience has the potential to challenge stereotypes and humanize young people in the corrections system. Marla Elmore, assistant superintendent at the JDC, explains, the project “helps the UIUC students to understand that our youth are just kids, troubled yes, but at heart just kids.”

The program has also become a fertile ground for educational research. Along with Nichols, graduate students including myself and Jenna Weidenbenner have explored the experiences of the University students engaged in the program. We presented the program and our research at the 2012 CIC meeting, the 2013 Mountain Lake Colloquium, and the 2013 Society for Music Teacher Education conference. Perhaps most importantly, participation in this project impacts the UI team members as they graduate and begin their teaching careers. Heather Kole (BME ’12), who is currently teaching full-time in the Rockford area, said: “More than anything, the JDC taught me that all students can succeed, and to never doubt a student based on their background. . . . They always rose to the challenge that we gave them, and this is something that I keep in mind every single day.”

—Brian Sullivan (MME ’13)
2014 North American Saxophone Alliance National Conference

The University of Illinois will host the 2014 North American Saxophone Alliance Biennial National Conference March 20–23, 2014 with co-hosts Debra Richtmeyer and J. Michael Holmes. The conference theme—“A Historical and Present Day Celebration of Saxophone Performance, Pedagogy, and Industry”—honors the 200th birthday of Adolphe Sax and the 20th anniversary of the first biennial conference. Conference events include solo performances with the UI Wind Symphony, the UI Symphony Orchestra, and UI Concert Jazz Band, as well as numerous classical and jazz chamber music concerts, master classes, and lectures. Featured artists include internationally renowned classical saxophone legends Frederick Hemke, Eugene Rousseau, and Donald Sinta, and internationally renowned jazz saxophone stars Branford Marsalis, Brad Leali, and Chip McNeill. Evening concerts begin at 7 p.m. in Foellinger Great Hall in the Krannert Center for the Performing Arts. In addition to the conference activities, five different college and high-school classical and jazz saxophone competitions will take place before and during the conference and a new NASA Nightcap Jazz Combo Series will begin after each evening concert on Krannert's Stage 5.


—J. Michael Holmes
Enrollment Management Director and Clinical Assistant Professor of Music

University Hosts Interdisciplinary Science Fiction Conference

The interdisciplinary conference “Writing Another Future: Science Fiction, the Arts and Humanities” sought to explore the various ways science fiction writing intersects with literature, the humanities, music, and visual arts. The conference was held at Levis Faculty Center, Krannert Center for the Performing Arts, and the Music Building Auditorium from September 25–27.

Co-organized by Associate Professor of Composition-Theory Stephen Taylor, the three-day conference attracted writers, composers, graduate students, and professors from various areas (including landscape architecture, political science, Medieval studies, and American Indian studies) who participated in panels or gave lectures. The conference keynote speaker was Kim Stanley Robinson, an award-winning author perhaps best known for his Mars trilogy. The event featured performances by the Illinois Modern Ensemble, Illinois Wind Symphony, and a concert of electro-acoustic music. The night before the conference began, the Jupiter Quartet and Associate Professor Timothy Ehlen recreated a fictional concert from Kim Stanley Robinson’s recent book—2312. In the book, the concert takes place beneath Beethoven Crater on the planet Mercury and featured Beethoven’s Hammerklavier Sonata and the Grosse Fuge played simultaneously.

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The conference was co-sponsored by the College of Liberal Arts & Sciences, the Center for Advanced Study/MillerComm, the Center for People and Infrastructures, and the Learning to See Systems Initiative.

—Emily Wuchner, Associate Editor
For the past 18 years Bob Stiehl was the first person nearly every new School of Music student met upon arriving on campus. Each semester, students would trek to his basement office to check out practice room keys, classroom keys, lockers, overhead projectors, and instruments for methods classes. For those 18 years, Stiehl greeted each student with a warm “Hello” and his bright, contagious smile.

But this semester the atmosphere is much different. After 45 years of service to the School of Music, Stiehl retired, effective July 2013.

Though other job opportunities arose on campus, Stiehl chose to stay at the School of Music because of the students, faculty, and staff—all of whom he will miss seeing daily.

“I will miss the students most and the everyday communication with them, the environment that they bring, their trying to reach their goals and me being a part of helping them do that,” he said.

Stiehl was born in Pana, IL and grew up on a farm near Atwood, IL, 30 miles south of Champaign-Urbana. He began playing trumpet in the fifth grade and quickly discovered his love of music. He earned his bachelor’s degree in Music Education from Millikin University before moving back to Atwood, where he taught instrumental and choral music in the Atwood-Hammond School District for nine years. From 1974–77 he lived in Champaign each summer while working on his master’s degree in Music Education, graduating in 1977. In 1978 he married his wife Barbara and settled in Urbana.

From 1980–83 he worked part-time as a music teaching assistant at Urbana High School and part-time in the UI School of Music library. In 1983 he accepted a position in the Office of Continuing Education and Public Service in Music (now Outreach and Public Engagement), where he served for 10 years. After taking a year off, he accepted his last position, in Operations, Maintenance, Inventory, and Building Services, where he oversaw daily building maintenance and issued keys.

His engagement with music went beyond his service to the University. For the past 30 years, in his spare time, Stiehl has arranged marching band repertoire and judged contests throughout Illinois. The Marching Illini, under the direction of Gary Smith, even performed one of his arrangements. Additionally, he served as a judge at solo, ensemble, and organizational music contests with the Illinois Elementary School Association, the Illinois Grade School Music Association, and the Illinois High School Association.

He attributes much of his accomplishments to his parents, Phyllis and Jay Stiehl, who early on instilled a love of music and a desire to maintain and honor a solid work-ethic when serving and helping others.

Now, for the first time in as long as he can remember, Stiehl has taken more than two consecutive weeks off. “When I get up, every day is Saturday,” he said. Recently he has spent time visiting his daughters, both UI graduates. He helped his daughter Emily and her husband Brian Ziebart when they moved into their new condo in downtown Chicago. He also recently visited his daughter Melanie and her husband Dave Rosin, both music teachers in the East Lansing, Michigan area.

With his new-found free time, he looks forward to more adventures to come.

—Emily Wuchner, Associate Editor
Not long ago, Jeffrey Magee traded his fourth floor office and musicology syllabi for a suite on the third floor and a whole new set of responsibilities. In Spring 2013 he interviewed and was chosen as the Director of the School of Music, effective August 16.

Magee was born in Indiana, Pennsylvania, a college town in a coal mining region near Pittsburgh. As a youngster, he took piano lessons and went on to earn a double degree in music and history at Oberlin College in Ohio. Naturally, his interests merged and he began working toward master’s degree in Music History and Literature at the University of California - Berkeley. There, he studied under the tutelage of eminent musicologists including Joseph Kerman and Philip Brett. But after meeting musicologist Richard Crawford during a series of guest lectures, his research interests changed dramatically. The pair clicked, and Magee moved to the University of Michigan to do his PhD work with Crawford.

“It was more than a geographic move. It was a change in outlook about what I could do in musicology,” Magee said. “Up to that point almost all of my musical training was in the Classical tradition. It was very Eurocentric and I think I underwent a kind of conversion to thinking how is it that I’ve gotten to this point and I haven’t learned much about musical life in my own country.”

Magee completed his PhD in 1992 with a dissertation on jazz bandleader Fletcher Henderson and his orchestra. In a time when jazz was still emerging as a viable research topic, Magee’s contributions were path-breaking. This led him to explore other barely touched topics such as American popular song, Irving Berlin, and musical theater. In 2005 he published the book The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz, for which he received two awards: the Irving Lowens Award for Best Book in American Music from the Society for American Music and an excellence award for Historical Recorded Sound Research from the Association for Recorded Sound Collections. Just last year he finished his book: Irving Berlin’s American Musical Theater.

Since his move to Michigan, Magee has stuck with the Big 10 schools. He spent 11 years at the University of Michigan, which encompassed his PhD work and his first post-graduate job. He taught at Indiana University from 1997 to 2006 and accepted a teaching position at the University of Illinois in January 2007. While here, he has instructed a wide variety of classes and students, from graduate seminars in American popular song to undergraduate music appreciation classes.

Magee is married to Gayle Sherwood Magee, associate professor of Musicology, who also studies American music—specifically Charles Ives and film music. They have two children: Ellen (17) and Miles (9).

Said Magee: “It’s both thrilling and humbling to have been named the Director of the School of Music. I am every day astounded by the talent, brains, energy, and dedication that surround me in this job—and that inspires me to do the best I can to serve it.”

—Emily Wuchner, Associate Editor

### New Degree Option: B.A. in Music Technology

Beginning in Fall 2014, the University of Illinois School of Music will offer a new degree program specializing in music technology. The Bachelor of Arts in Music with a concentration in Music Technology prepares today’s composers, performers and educators to play a leading role in research and development in computer science, engineering, mathematics, software programming, and multimedia design. Since the digital revolution in the 1950s, UIUC has established itself into a leading academic center for music technology. Throughout the years, the Composition/Theory faculty have contributed artistically and technically to growth in the areas of electro-acoustic composition techniques, digital sound synthesis and analysis, interactive performance systems, algorithmic music systems, spatialization, and digital audio production.

For more information, see www.music.illinois.edu/news_items/new-degree-option-ba-in-music-technology
As the newly-appointed Associate Director of Development for the School of Music, my interactions seem quite similar to those I coordinated for nine years in our Office of Outreach and Public Engagement. Once again, I find myself reinforcing the connections between alumni and friends while establishing new relationships whenever possible. I have received support from my predecessors Sally Takada Bernhardsson and Marlah Bonner-McDuffie, and also from Lauren Coleman, who has spent three years coordinating development and alumni activities, and who will graduate this spring. I am also excited about working closely with Julie Gunn, the newly-appointed Assistant Director of Development and Engagement. I am extremely grateful as I enter this exciting new phase of involvement with the School.

A Legacy of Giving that began with Smith Memorial Hall

As we celebrate the history of Smith Memorial Hall, it is appropriate to consider the monumentality of Thomas J. Smith’s donation to the University of Illinois. Smith Memorial Hall was constructed during a time when a designated space on campus was needed for musical activities. Smith wanted to ensure that music remained a prominent part of the University of Illinois for future generations. In addition to the facility, he arranged to have scholarships guaranteed for female students in need of tuition assistance. Our outstanding program and musical heritage has grown, largely as a result of this important gift.

Perhaps you once performed, studied, practiced, graduated, or simply enjoyed a musical performance in this wonderful space. If you did, you are already a part of the Smith Legacy by participating in music as Thomas Smith intended. As Smith Hall undergoes renovations, we see this as an opportunity to revive Smith’s dream by providing additional opportunities to be a part of the legacy. Perhaps you will consider naming a Recital Hall seat or a room to help guarantee that future generations will have access to music at Illinois. Learn more about the Smith Music Legacy Project at www.music.illinois.edu/giving and by reading our cover story.

Smith Hall Reflection

by Ray Janevicius

Although I did not select music as my profession, my ties to the School of Music have always run deep. Smith Hall has an especially close place in my heart. I have always loved the charm, the elegance, the culture of the structure, this extraordinary bastion of aesthetics. I majored in chemistry and minored in music, yet I revere the majestic halls of Smith as much as any of the science laboratories where I studied.

Chemistry, physics, and calculus honed my academic skills and my profession. The rigors of science: arduous, exacting, and relentless. But it was Smith Hall that begat my humanity. It cultivated my aesthetics and enriched my culture; it is where I became a musician. After a grueling day of classes and laboratories, I would retreat to Smith Hall, my evenings consumed in piano practice. I sought refuge in room 340, whose piano matched perfectly with my particular performance requisites: crisp, clear, and resonant. I spent exhilarating hours sequestered there, consumed in making music. The experience was exciting, grueling, demanding, stimulating, and satisfying . . . all at once.

Smith Hall provided the backdrop for a passionate and formative period of my life. I am forever grateful that it imbued the aesthetic into my psyche, into my very being. It entrenched music into my soul.

Raymond Janevicius, BS ’74, MD ’78, and his wife Lori, are devoted supporters of the School of Music. Members of both the President’s Council and the Chancellor’s Circle of the University Foundation, they have established and sustained numerous Awards and Scholarships at the University, including two in the School of Music: the Elizabeth Meier Frauenhoffer Memorial Award in Music and the Robert E. Thomas Award. Dr. Janevicius is a reconstructive and hand surgeon practicing in Elmhurst, IL, who continues his passion for music as a pianist. Dr. and Mrs. Janevicius are proud that their legacy at the University of Illinois continues in their children, Michelle, BA ’13, and Marshall, class of 2015.

Sonorities
Donor Profiles

A number of donors have contributed significantly to School of Music programs and students.

Fern and John Armstrong established the John D. and Fern Hodge Armstrong Award for Outstanding Undergraduate Performance in 1989. Both UI alums, Fern graduated in 1952 with a degree in Music Education while John graduated in 1950 with a degree in Mechanical Engineering.

Thanks to their gift, hundreds of School of Music students have benefitted from this award over the past 24 years, and their careers serve as a tribute to its legacy. In 2009, John passed away and the competition was held for the last time in February 2012.

The Joe Bartkowiak Scholarship was awarded for the first time last April to undergraduate trumpet major Joseph Pleshar. Joe’s friends raised funds for this scholarship through events held at Our Lady of Loretto Men’s Club, where he was a member.

Over the summer, Paul and Sharon Green established a four-year recruitment scholarship dedicated to the memory of their son, Robert H. Green. Robert graduated from UI in 1995 and had an outstanding career as a music educator, conductor, and arranger. The scholarship will be presented publicly on April 25, 2014 at the School of Music awards program.

Jim and Candy Frame recently gave a seven-figure donation to establish the James R. Frame and Candace Penn Frame University Bands Endowment Fund, which will provide unrestricted support to the University of Illinois Bands. Jim was a member of the class of 1973 and Candy graduated in 1972.

Professor Emeritus Bruno Nettl donated a large portion of his recently-won Taiji Traditional Music Award, given by the China Conservatory and the Taiji Traditional Music Foundation. His gift will support world music activities at the School of Music and the Center for World Music.

Richard and Jennifer Daniels donated $10,000 to the Jazz Program as their son Richard moved to campus for his freshman orientation. Richard and Jennifer believe in supporting the programs of which their children are a part.

To learn more about how you can contribute a gift to the School of Music, please call (217) 333-6453 or email allend@illinois.edu

Robert Green and Professor Chet Alwes

Fern Armstrong and 2011 award recipient Luis Bellorin

Jim and Candy Frame

Ray Janeviscus family
In its new Strategic Plan, the University has made no lesser goal than to be “the pre-eminent public research university with a land-grant mission and global impact.” In an important modern refinement of the original land-grant intent of supporting agricultural and mechanical arts, the new plan also calls for us to “strengthen the visibility and impact of the arts and the humanities.”

The Office of Outreach and Public Engagement in Music plays a key role in the School’s quest to be global in our impact.

Our portfolio of engagement programs includes no fewer than 15 standing programs, as well as a host of one-time events throughout the year. From the venerable Illinois Summer Youth Music and Piano Laboratory Program to the nascent Make More Music after-school mentorship program and the School of Music Academy, we have programs to serve a wide-ranging and diverse population. Each year these programs bring more than 10,000 school-age students to campus to connect with our campus faculty, facilities, and students. Close study of ISYM enrollment has revealed that large numbers of those who attend ISYM apply to the University (both in and outside of music), a majority of these applicants are accepted and, of those accepted, a majority matriculate into the University of Illinois.

All of this is still only part of the global reach of our school. The Black Chorus performed in Costa Rica in August. The Illinois Wind Symphony will again perform for high school students throughout the state in February, and around the time you read this, the Concert Jazz Band and an ensemble of our jazz faculty will be performing at the Jazz Educator Network National Convention in Dallas.

We have no way of knowing which fourth grader attending a Young People’s Concert in the Great Hall, or which high school student attending a pre-college program at ISYM will become a standout scholar, musician, or teacher. We do believe that casting the widest possible net and spreading the spirit of possibility as far as possible is key to being a pre-eminent institution.

Just as important is infusing our programs with the expertise of our faculty. More than 30 professors served on the faculty of ISYM, and many others have integral roles in each of the other programs.

Change has been a constant during my three years working in the School of Music, but with change we also enjoy the opportunity to innovate and explore. For OPE, a big change came on February 1 when David Allen became Director of Development for the School of Music and I moved from Assistant Director of OPE to Interim Director. Another came when Julie Gunn was appointed as Assistant Director of Development and Engagement.

We also recognize the addition of Lindsay Gross to the OPE staff. Lindsay once attended ISYM as a student, and after several years as assistant to the head counselor, now serves as Assistant Director of ISYM. Lindsay assists Nancy Boaz, Julie Gunn, and me in administering OPE programs. Finally, we bid farewell to Steve Schwaegler who has been associated with ISYM for 20 years, the last 11 as Head Counselor. Thanks Steve for sharing your leadership and experience with ISYM!
While walking across the picturesque campus of the University of Illinois, I am easily reminded of the impact our School of Music community makes on the campus at-large. Music surrounds us, from the sights and sounds of the 370-member Marching Illini rehearsing this weekend’s half-time show, to the chiming of the carillon in Altgeld Hall and the McFarland Memorial Bell Towers. It thrives in the group of graduate musicology students who sit outside of the Music Building discussing the newest book by Professor William Kinderman, and the small, yet mighty group of music education majors who have collected on the Main Quad to strum their ukuleles on a beautiful September day. As I settle back into my office and reflect on the 2012–13 admissions cycle, these brief moments remind me why music is so powerful and why the Music Admission team works tirelessly to bring the best and brightest students to the University of Illinois School of Music.

In Fall 2013, we welcomed approximately 235 new students to the Illinois School of Music family (125 undergraduate students and 110 graduate students) during our School of Music Fall Convocation in the Krannert Center for the Performing Arts. They were called to action by Angela Myles Beeching (acclaimed author of Beyond Talent). During this event, photos of current students, faculty, and staff cycled on a large video screen behind our speakers and performers. These photos were a montage of the Who’s Who within the School of Music, and although our new students’ photos were not a part of this video, I have no doubt that they will be in the future! As this event came to a close, I observed our new and continuing students wrap their arms around one another as we sang the University of Illinois Alma Mater—it was a simple gesture with a profound message: “Welcome to the family . . . the University of Illinois.”

As we look towards the next admissions cycle, which will be well underway by the time this publication finds its way into your hands, we are working closely with our current students to develop meaningful ways for them to interact with prospective music students. We formed the Music Ambassadors, a core group of student leaders from within the School of Music. The Music Ambassadors are involved with on-campus audition days, University recruitment events (such as Orange and Blue days), the annual School of Music Open House, the School of Music “SHADOW” program, and serve as a resource for our prospective students and their parents. The Music Ambassadors (as well as all of our School of Music students) continue to inspire us and give us the momentum to look for more bright and talented students to join our family.

For those students interested in applying or auditioning for the school of music, please visit: www.music.illinois.edu/prospective-students.
A ‘Triumvirate’ Birthday: Celebrating the Lives and Works of Verdi, Wagner, and Britten

EMILY WUCHNER, ASSOCIATE EDITOR

This year marks the birth of three influential composers, which has resulted in many performances, conferences, and celebrations held world-wide in their honor. Hundreds of University of Illinois students, faculty, and alumni have taken part in these festivities, both on and off campus. A snippet of their activities follows.

Giuseppe Verdi (1813–1901)

Simultaneously the most memorable and terrifying time Interim Director of Choral Activities Kristina Boerger sang Verdi’s Requiem was in the Grant Park Festival in Chicago.

“I was positioned right by the bass drum and in the Dies Irae, you whack that thing as hard as it can be whacked; I never knew that a bass drum could be that loud,” she said.

The work is one she knows well, through performing and rehearsing. In 2008 she prepared the Collegiate Chorale for a performance of the Requiem with the New York City Opera Orchestra in Carnegie Hall. Most recently, she prepared the University Chorale and Oratorio Society for their November 21 performance with the Men’s and Women’s Glee Clubs and Sinfonia da Camera, under the direction of Ian Hobson. Associate Professor Ricardo Herrera (bass) was one of the soloists.

Hobson contacted Boerger early in 2013 about his plans to perform the work for the bicentenary celebration of Verdi’s birth.

“It’s really one of the great pieces in the Western concert art. I mean, it’s really beloved of players and singers,” Boerger said. “It’s just a beautiful,
engrossing, powerful, demanding work. There are few of its caliber. . . . There are few huge pieces for chorus and orchestra that bring such rewards to everyone involved.”

Primarily an opera composer, the *Requiem* is one of the five sacred pieces Verdi wrote and the only one that requires full choral and orchestral forces. In addition to the four soloists, approximately 260 musicians crowded the stage of the Krannert Center for the Performing Arts Great Hall. The vocal parts for both the soloists and the choir are challenging in part because of the dramatic singing required.

“It can really be heard as a powerfully dramatic musical piece about death,” she said. “About our fears about death, our hopes for the possibility of a glorious after-death, the fear that we’re not going to have that.”

Less than 10 years later, Verdi embarked on his final work, the comic opera *Falstaff*, which was staged in November by the UI Opera Division under the baton of Eduardo Diazmuñoz, who chose the opera to celebrate both Verdi’s bicentennial and his career.

“This was his last work, and I consider it a gracious, exemplary, and marvelous way to bid farewell to opera and life,” he said.

Diazmuñoz met with stage director Kathleen Conlin in January 2013 to begin conceptualizing the stage design. Originally a Shakespearean play, the opera was performed in a traditional staging, as close to Verdi’s instructions as possible, but set a century later than the composer intended.

Auditions were held shortly after school started and rehearsals continued up until the performances, November 14–17. Approximately 100 UI students participated in the production, from singing specific roles or chorus parts to playing in the orchestra to working behind the scenes in stage management or the costume shop.

Diazmuñoz said *Falstaff* includes some of the most complex compositional techniques, such as an eight-part fugue sung by 10 singers. This craftsmanship is all the more surprising when one remembers that an aging 80-year-old composer was responsible for it.

“It contains everything Verdi looked for and even more. It is an excellent story and a well crafted and funny libretto,” he said. “It has gorgeous melodies—not the themes one would expect from his previous operas—but the melodies and the inventiveness of his lines are there, a magnificent and intelligent treatment of leitmotives, extraordinary orchestration, excellent dramatic direction, good taste, extraordinary sense of timing, and the overall texture.”

**Richard Wagner (1813–1883)**

As a musicologist specializing in Wagner studies, Katherine Syer has looked forward to celebrating this Wagner bicentennial year, but now looks forward to its conclusion. The year began with three simultaneous Wagner conferences, which led to a constant flow of Wagner-related activities. One particular event that she presented at was the Wagner 200 conference in London, featuring a series of concerts, symposiums, and lectures held throughout the year.

“It is, of course, very rewarding to know that the field I work in is so vibrant and that there’s such a strong following, and then the audiences have been fantastic and keenly interested. The debates have become richer, farther ranging . . . in many ways very rewarding,” she said.

Syer presented her research at conferences held worldwide, including in South Carolina, the University of Leeds, London, Barcelona, and Melbourne. Her presentations have ranged in topic from historical source studies to the genesis of libretti and contemporary production history.

This past summer, she and her family, including husband and musicologist William Kinderman, spent time in Europe where they were in the center of Wagner-related action. Their trip included taking in Kent Nagano’s last
Ring Cycle with the Bavarian State Opera and watching an epic Wagner vs. Verdi battle—complete with enormous puppets—in the center of Munich.

To further heighten the celebration this year, her book Wagner’s Visions will be released. The book addresses Wagner’s operatic scenes where a character enters an altered state of consciousness, though simultaneously experiencing a distorted form of the past and elements of the future. She situates these scenes into the psychological thought and political currents of Wagner’s time to better evaluate his relationship to culture and politics.

In July, Kinderman released his new book, Wagner’s Parsifal, which is a topic that has occupied his interest since the 1980’s. A combination of manuscript studies and historical context, Kinderman focuses on the rich political and ideological heritage of Wagner’s last work. He has written a blog about his new book, accessible at: blog.oup.com/2013/03/richard-wagner-parsifal-stassen-lorenz/.

“As an artwork I’ve always found Parsifal very impressive and, having taken seminar groups to Bayreuth many times, I’ve seen how powerful an effect it can have on others,” he said.

Topics addressed in the book have also materialized into lectures he gave in South Carolina and at a 10-day festival in Leipzig. Significantly, he was invited to speak on Parsifal and Beethoven’s Diabelli Variations at the Hebrew University in Jerusalem.

“Wagner is a highly controversial topic in Israel, because of the way the National Socialists used Wagner’s work and exploited his reputation,” he said. “My lecture on ‘Wagner’s Parsifal as Art and Ideology, 1882–1933,’ concerned darker issues in Wagner reception related to the rise of National Socialism. It also deals with the contradictions that invest Parsifal and its reception, since that work in some ways does not lend itself at all to the National Socialist ideology.”

Kinderman and Syer also integrated Wagner and Verdi repertoire into their semester syllabi. This past semester Kinderman’s work on Parsifal was discussed in his musicology seminar and during his six-day residency at Queens University in Kingston, Ontario, in October.

In Spring 2013, Syer used the later works of Verdi and Wagner as the focus of her graduate seminar class.

“Everyone was passionately and deeply interested in the material. There was a lot of close score study, and it was a really harmonious and intelligent group,” she said. “I really appreciated them very much. It was a very rewarding experience for me.”
music he frequently sang at recitals. Little did he know the music would impact his life and career.

“I certainly didn’t know then that he was going to captivate me,” Vickers said. “Something about the music just makes sense. It’s like a friend. It’s like a familiar spirit somehow.”

Britten’s life and music continue to captivate Vickers. Recently, he recorded song cycles in Britten’s music room to accompaniment coming from the composer’s piano. He also resided briefly in the Red House in Aldeburgh—the home Britten lived in with partner Peter Pears.

Now a faculty member at Illinois State University in Bloomington-Normal, Vickers co-hosted his own Britten centennial conference with Illinois State University Professor and UI alum, Karyl Carlson. Held October 24-27, the conference included presentations by nearly 30 scholars from throughout the world—including two from the University of Illinois. The conference began with a performance of the War Requiem, in which Vickers sang the solo tenor part. Other events included concerts, lectures, film screenings, art exhibitions, and a dance recital accompanied by Britten’s music. The keynote speaker of the event was Lucy Walker, director of Learning and Development at the Britten-Pears Foundation, who was introduced by UI musicology Professor Emeritus Nicholas Temperley. University of Illinois voice faculty members Yvonne Gonzales Redman, and Jerold Siena, and pianist Julie Gunn performed at a recital during the conference.

Plans began to materialize in late April 2012—just a little over a month after Vickers was offered the job at ISU. Though his appointment did not begin until August 2012, the university started his contract four months early so he could continue working on the conference.

“It was very heartening to realize that the university would celebrate and support the scholarly and research interests of their faculty in such a big way, especially for someone virtually unknown to them,” Vickers said.

That the conference occurred so closely to Champaign-Urbana is fitting, considering Britten’s links with the area. Britten is also a favorite composer of the Jupiter String Quartet, who made sure to include his three quartets in its repertoire this year. Violinist Nelson Lee said the quartets were written at different points of Britten’s life and each expresses a wide range of colors and timbres.

“I think his musical language is very identifiable and unique,” Lee said. “He has a really strong and recognizable voice in his music, and we are most familiar with the quartets, having played them. All three of his quartets are very different, but you definitely hear his voice coming through all of them.”

On May 25, the Jupiters were invited to perform all three quartets at Esterházy Palace in Eisenstadt, Austria. This was the first time the group performed on the Haydnsaal stage (named for the famous resident composer/conductor, Joseph Haydn), and Lee said the acoustics and atmosphere were incredible.

“It was great to play them all in one concert like that and to be in that environment; the palace was very inspiring,” he said.

The concert in Austria is the only time this year the Jupiters will play an all-Britten concert, although they will continue to play the quartets individually throughout the semester.
“The Voice of America’s Musical Vitality”: Benjamin Britten and the University of Illinois, January 1940

By Justin Vickers (BM 1996, DMA 2011)

Benjamin Britten and tenor Peter Pears arrived in North America on May 9, 1939, remaining in Canada until entering the United States via Grand Rapids, MI, on June 12, 1939. So began Britten’s “American Years”—a period that produced 19 major works—lasting until March 16, 1942. In late June 1939, the couple traveled to New York State and stayed near Aaron Copland—with whom they would maintain a long, if sometime detached friendship—before settling on Long Island in August of that year.

En route to Chicago, the 26-year-old composer decamped to Champaign-Urbana, for a guest appearance on the campus of the University of Illinois. Upon his January 3, 1940 arrival in Champaign, Britten—who relished puns and schoolboy humor in his correspondence—sent a typically witty night telegram to Long Island quipping about “Champaign until Sunday” [see Image 1].

“Before I embark on another day of this madness,” Britten pens on stationery from the Inman Hotel in Champaign, dated January 5th 1939 [recte 1940], “I want to write you a little note in return. I’ll be short but scarcely sweet—that’s to say with regard to the writing—because who could write properly with the temperature 6º below zero?” [See Image 2.] Britten was experiencing the textbook Illinois winter—about which his correspondence frequently remarked.

On January 15, 1940, Britten made his American début playing his own [Piano] Concerto No. 1 in D with the Illinois Symphony Orchestra. On that date’s Chicago Daily News, under the headline “School Band Din Called Vital by British Pianist,” the journalist writes that while the general public might eschew a band rehearsal, to Britten, “those same sour cornet notes are the voice of America’s musical vitality.” Emboldened, Britten asserted: “composers should give attention to high-school virtuosos,” commenting upon hearing a number of “wind bands” (a curiosity to the English).

Britten’s fleeting time on the campus of the University of Illinois may have been but an interval before his upcoming Chicago début, yet his delighted participation underscored his interests in future generations of young artists, forming part of a still greater urge to absorb quintessentially American musical trends. Indeed, in Britten’s compositional output, his desire to foster musical acumen in children is met out in numerous works for school-aged children’s ensembles and Anglican boys’ choirs.

For the full article on Britten’s visit to Champaign-Urbana, see the School of Music website.
Recognizing Life’s Rewards

Composer, musician, author, and entrepreneur Gunther Schuller was the May 2013 Commencement speaker.

Some of you, or perhaps most of you, may have heard of me—you heard something about me a few minutes ago—and about the rather wonderful, happy, rich, successful life and career I have had in the world of music. I say this not in any sense of boasting. On the contrary, I say it in all humility. For I have been so fortunate... so many things, so many people, so many events and circumstances contributed to the successfulness of my life and career. Indeed, a lot of it was sheer luck. I’m sure you’ve heard that one before, the thing about luck. Any truly honest person when asked about his or her achievements, regardless of what field of endeavor, will tell you that a lot of it has been about luck. But it is, of course, also about talent, hard work, persistence, learning and continuing to learn, to acquire even greater knowledge and experience.

I don’t intend to preach at you, to tell you what you should do and how to do it. Nor will I advise you how to become rich and famous and successful. I won’t talk about that at all, because that’s not what life is all about. By the way, if I had a sure-fire formula for how to become rich and famous and successful—and, of course, I don’t, and I don’t think anybody has such a formula, but if I had one, then I would probably have bottled it and patented it and then I would probably have become rich and famous. Anyway, no, that’s not what life is about.

Life has much greater rewards than wealth and fame. They are subtler, more inner-directed, inner-felt. They’re not as obvious and they are not so materialistically inclined. But those rewards usually don’t come that quickly; they take longer to acquire and to appreciate. So what I want to do now is to talk about what I have learned in my long fruitful life and about the values I espouse and about the benefits and pleasures thereof. Some of what I learned took me a long, long time to learn. You do get wiser with age; not necessarily smarter, but wiser. I am now going on 88, and I know a lot of things now that it took me some considerable time to learn. I would like to share those thoughts and feelings with you.

Yes, I was very talented and ambitious and energetic and smart; and sometimes I thought I knew it all. Maybe I even thought I was “the best.” But what I really, really, really learned was that the more I learned and the more I knew, the more I knew how little I really knew, and how much more there was to know and to learn. That will happen to you, too. And that’s why I implied earlier that it is a wonderful thing to be prepared, nay to be eager, to continue learning. Not only in the sense of formal education as you’ve had here at this university, but in the sense of always reaching and pushing forward within your field, while also branching out into wider fields, probably related to your primary activity. I learned very soon in my youth how enriching and fascinating that could be.

I just used the word “enriching,” and earlier I used to word “rich” when I mentioned what a wonderful, happy, “rich” successful life I have had. I didn’t mean rich in any monetary or financial sense, I meant rich in the sense of content, of substance, of significance, of depth of experience. We human beings are very special, arguably unique, in the animal kingdom. We have highly developed brains with which we can count, which means we can count money—and in this commercial, capitalist society, we have many people who do that a lot, and some do it really very well, while others don’t seem to get it right. In any case, we special human beings also can create, and much more than just procreate—producing offspring—we can invent. We can imagine new, never before seen things. We can envision. It is those capacities that give real meaning to our existence, to our lives.

When we want to measure the ultimate accomplishments of our long human history, of our collective civilizations from the beginnings of time to now, we measure all that by what we have cumulatively created, invented, and brought into being. We don’t measure it by wealth,
because sheer wealth is ephemeral, elusive, transitory—at times dangerous. Art, invention, creation, discovery, all these are eternal. Everything I ever did—and I do mean everything—was never done with money in mind, with money as the primary motivation. It was done for the innate love of the thing, for the absolute need to do it, money or not, whether that was composing or conducting or playing the French horn, teaching, publishing music, producing recordings, writing books, and so on. Of course, I didn’t turn down money when it was involved, when it was offered. But that was like a bonus, a dividend. It wasn’t what made me do it.

Now I realize, I’m probably a freak of this society, a capitalist society, and I don’t suppose that this can be or ought to be everyone’s way of life. But it was so with me; and it was (and still is) an exhilarating and very happy experience, and very successful.

In the end I actually became quite wealthy, in a modest sort of way. And I believed that wealth and money were to be used to do good deeds. To help others and to share my wealth and my good fortune with my fellow human beings. The acquisition of more wealth for wealth’s sake was an anathema to me. And as a consequence, over a period of many years I gave away several millions of dollars, mostly by publishing young unknown composer’s music, giving them in effect their first publication and many further publications, or by producing recordings for my record company, which gave performers and composers their first recordings. I did all of this at my own personal expense, never taking any salary, and in fact mostly losing all that money. But as long as I had it, I didn’t mind losing it, spending it well. Those recordings and publishings were never intended to make money. I did what money is for: to spend it well, to give something back, to do something valuable with it.

Thus I learned that giving, that sharing, is wonderful and very gratifying, that giving is better than taking, or only taking. From which I learned that a good part of life is ultimately all about “us,” “we” and not about “me.” I hope that we will in the future in this society have more about “we” and less about “me!”

Furthermore, as I learned about this concept of sharing and giving, I also learned more and more about respect, respect for others, even for others with whom I disagreed, or where I believed in another alternative. I learned that it is not necessary to hate someone just because one disagrees with that someone. And then I also learned more and more to listen. Not only to talk, but to listen—a lot. Listening goes with learning; and I learned that one can learn a lot by listening, to both good and bad; to both right and wrong. A corollary to that thought is the fact that I learned as much—or perhaps even more—from the mistakes and failures I made—and there were plenty of those early on—than I did from my correct decisions and successes.

I gradually also learned that integrity, as much as possible—that is, inherent integrity with the minimum of compromise—that this is a necessity in a truly fulfilled life. By integrity I mean moral, artistic, and professional integrity. I think integrity is an intrinsic part of our human DNA. But it is also vulnerable and corruptible, and the temptations of expediency and of the marketplace are around us all the time. I soon learned that it takes a good dose of moral discipline to fight off, to resist the temptation to compromise.

I just used the word discipline, and I know that in many circles and in some of our youth discipline is a kind of dirty word. “Having fun” is a much more applauded concept. Well, I learned, fortunately sooner rather than later, that discipline and having fun are not incompatible. They can live together in us; discipline can even be fun. It has its own very special rewards.

Humility, humbleness, is another value I learned to cherish. It was not something I actually had to acquire, to learn about. I seemed always, even as a young teenager, to have a sense of humbleness. And I mean this “humbleness” not as some kind of phony modesty, but as an article of faith, a belief, a firm recognition of how small—as wonderful and unique as each of us is—how infinitesimal, how almost insignificant we are in the grand, global, and historic scheme of things. It’s a good thing to try to keep this in mind all the time. In my case, as talented as I seem to have been, it kept me pretty humble. Especially when I learned and saw what Beethoven and Mozart and Stravinsky had accomplished. What Shakespeare and Emerson and Emily Dickinson; what Rembrandt and Titian and Picasso had accomplished; what Galileo and Leonardo da Vinci and Darwin had achieved. It kind of keeps things in perspective for you.
“When we want to measure the ultimate accomplishments of our long human history, we measure all that by what we have cumulatively created, invented, and brought into being. We don’t measure it by wealth, because sheer wealth is ephemeral, elusive, transitory—at times dangerous. Art, invention, creation, discovery, all these are eternal.”

Speaking of perspective and then thinking about our place in society as artists and creators, it is imperative that, as you now go out into that big bad world to make your mark, you commit yourself to staying involved with that society. That you engage with it in the hope that you may contribute something meaningful to it. It goes to what I said earlier about learning and giving and sharing. Selfishness is not an option.

By the way, we live in a society where arts and culture are not prized as much as commerce, celebrity, and extreme acquisitions of wealth. What this means is that as artists—just even to survive, but also to engage—we need to be adaptable and flexible; we need to take some risks in our lives. We have to be brave and courageous, and if necessary provocative.

It goes without saying—I’m going to say it anyway—that these are especially difficult, complex and confused times. We are such a fragmented, fractious, and polarized society. So we must now help to bring things back together, to help heal the many wounds that have been sustained.

We have in recent decades, along with our various societal ailments and afflictions, become too conformist, too complacent; where individualism and independence of thought in the sense of a democracy are in serious undersupply. A social consciousness is now needed more than ever before.

In closing, I want to become a little more specific as concerns you as artists, as a kind of artistic intelligentsia of the future. You are just about to graduate from a many-year long process of education and learning. You have now survived that process (I assume), and I hope (and assume) it was relatively happy and fulfilling. I stand before you as a high school dropout, as someone who is self-taught and self-made. (By the way this is basically no longer possible and certainly not recommendable in our degree- and diploma-conscious academic world.) But I learned a great deal from both my self-education and my involvement years later as an educator, as a professor at various universities, as President of the New England Conservatory of Music for 10 years, and as Artistic Director of the Tanglewood Music Center for 22 years. I have also been a keen observer of education in general in this country and an avid analyzer of curricula in educational programs. What I learned from all that is that a six-year education program—let’s say, undergraduate and graduate—and even with degrees beyond that, no matter how good or comprehensive, no matter how wide-ranging those curricula may be, they will not—because they cannot—provide you with everything you should know, you need to know, you might want to know and learn. No curriculum, even the best (if there is such a thing), can provide all there is to know and to learn. So much more has to be done on one’s own, and must continue to be done. Formal education and training is just the beginning, a wonderful and hopefully inspiring beginning; a kind of huge blueprint, which has to be continually expanded and elaborated upon. And that is a wonderful thing. One way that I like to describe a good rich life is as a gigantic, never ending learning curve.

I hope I have offered you some interesting thoughts on which to further contemplate. These thoughts and ideas comprise some of the things I have learned in my long, rich, beautifully fulfilled life.

I will close with one final thought. It is not by me, but by a great lady, a great woman, a great artist, named Gloria Steinem—one of my many true heroes. In a commencement address way back in 1987 she said to a graduating class:

“This is the last period of time that will seem lengthy to you, and too protracted. But from now on time will pass without artificial academic measure.” (I would add that it will go with lightning and frightening speed.) Ms. Steinem then said: “Time will go by like the wind, and then time is suddenly gone.” She was so right.

For it turns out that life is very, very short. I didn’t know that earlier on. So please don’t ever waste any time. All the best to you, much love and beauty and happiness in your life. And much fun!
I’m honored to be a part of the celebration welcoming in a new year and a new age: welcome to entrepreneurship! My goal today is to reveal a way you can make the most out of this year: a way you can increase the return on your investment.

To help, I brought three items: a story from my summer vacation, a dilemma, and a challenge (and this is where you’ll need to write something down—we’re going to put everyone to work). So it’s story, dilemma, challenge.

Here’s the story: earlier this summer I was in Breckenridge, Colorado at the National Repertory Orchestra program—was there to give a talk and do some individual and small group consultations with some terrific young musicians. NRO is a great program, two months of intensive concerts and workshops. It’s beautiful—way up in the Rockies—and once I got past the altitude sickness, I had a blast.

I had a conversation there that’s been haunting me. It was with a talented violinist who wanted to talk about a career issue she was struggling with. She explained she’d always been focused on an orchestral career and did fairly well in auditions, and her concern was that in the back of her mind she was also—and this sounded almost like a confession—attracted to the idea of playing backup for country music groups.

My response was, “Sounds cool—what’s the problem?” She looked at me with surprise and relief. She went on to explain that she hadn’t felt comfortable talking about this with anybody at her school. I asked why. She said she didn’t think people would “approve” . . . thought they might look down on her, or think she’d abandoned her goal, that she’d “sold out.”

I want to name one of the unspoken problems of music schools and of our education system in general. I find it can help to acknowledge the “elephant in the room” since we each need to learn how to manage around this issue. And actually I think we can do better than manage around the issue: I like to think we can learn to dance with the elephant.

So here’s the problem: our education system in many ways trains us to become passive learners. In classroom settings we study to be able to spit back what’s required for the exam. We typically pay attention enough so that we can win the points to get a decent grade, to please the teacher, pass the class, to get the degree, and supposedly a job. From kindergarten through college, it’s all too often about following directions and doing what’s assigned. But we’re clearly living in a world now where that’s not enough.
Let’s extend this rough assessment to how we study music. With music, we have an added component to this passive learning: the master/apprentice model. We study with teachers we want to emulate, learning by imitation and often by rote to perform “correctly” to another person’s standards. Many of us started studying as very young children, playing to please our parents, then our teachers, and later on our coaches, conductors, and employers.

Please don’t get me wrong here. I’m NOT saying that music schools are bad. I believe in music and music education, and I know all too well that schools have to balance competing needs and goals. And the truth is this model works really well for much of what we as musicians need.

But it doesn’t work so well for developing individual creativity, innovation, or leadership: the stuff that’s at the core of entrepreneurship. And for that violinist I talked with, she was afraid to talk about what she wanted to do as a musician because it wasn’t sanctioned—it wasn’t part of the program. That’s the education system letting us down.

Again, this is to acknowledge the elephant in the room: when we try to teach entrepreneurship and encourage innovation, leadership, and creativity, we are doing it in an environment that in some ways is at odds with our education system. That’s the dilemma.

Just think about the quintessential entrepreneurs: Mark Zuckerberg dropped out of Harvard as did Bill Gates, and Steve Jobs quit Stanford. I’m not saying quit school, but I am saying that passive learning is not enough in today’s world.

So for those keeping score, we’ve done the story, the dilemma, and we’ve arrived at part 3: the challenge.

Every musician I’ve ever met, actually every creative person I’ve ever met, has a goal or idea in the back of their minds for a special project, something they’ve always wanted to do, create, or help make happen. Think about our violinist friend.

The deal with these ideas or goals is that to become real, they need to be articulated. You have to have the guts to admit to yourself that in fact you ARE interested in whatever it is. Then you need to have the courage to talk to another person about it.

Unfortunately, musicians often keep these ideas to themselves. Worse, they often talk themselves out of pursuing projects, thinking they’re too ambitious or too time-consuming. This is a shame, because it is these creative project ideas that can lead musicians to rewarding and satisfying career paths.

Let’s go back to our violinist friend interested in playing for country music bands. We talked about how to turn an idea or a goal into a project—something you could explore in a practical way to test out and gain some early experience with. In this case, we talked about networking with studio players in her area, jamming with local country bands, and researching venues, studios, labels, and musicians in her area. We brainstormed about how to get started networking and exploring. From an entrepreneurial viewpoint, this is the “R&D,” the Research and Development phase. And you know what? This is the phase that lots of people never get to, often because they haven’t had a conversation with someone who might help them think it through.

It can really help to talk with someone about your secret goal, an objective person who can brainstorm with you. The good news is you have plenty of excellent faculty and staff right here at the University of Illinois. Have the conversation that can get you started.

We all have goals, we all have things we’ve been procrastinating starting, or talking ourselves out of. So the question is: what’s your project? What career-related project do you want to take initiative on? What is it you want to explore? Maybe it’s something—that you’ve been reluctant to tell others about? If you know what that something is, write it down.

In case any of you are struggling because you have too many projects: choose the one that as of right now, seems to be generating the most heat. It should be a project that you can see yourself actively working on for the next few months, because you care about it.

What to do if you can’t come up with a project? Anybody in that boat? Think about what you’re curious about—what you might want to investigate. There’s got to be something. If you’re really stuck, then your project might
be to find the thing that you really are interested in and
talk to a faculty or staff member about that.

So now’s the time to come clean with yourself. What’s
the project YOU’d like to take on this semester? What’s
something you want to explore? What can you do about
it this semester? Write it down.

Writing your goals down is really important. Here’s
why: Years ago they did a study at Harvard of the gradu-
ating students to find out how many had written down
their career goals. And when they went back 15 years
later and checked in with that graduating class, they
found that the 5 percent who had written down their
goals were now making more money than the rest of
the class combined.

Now, I’m not saying that if you write down your project
goal now that you’ll make a lot of money. I AM saying
that writing down your goals is a form of commitment—
it has an uncanny effect of keeping us focused on our
goal. So keep your card. The next step would be to talk
to someone who might give you feedback and ideas
on how to take the next step. And that someone could
very likely be out in the lobby when we’re done, at the
reception, or sitting just a few seats away from you now.

And the last piece I want to leave you with is a reminder
about something that many of us get wrong. It’s all too
easy to fall into the habit of thinking that the educa-
tion you are getting is about the program, coursework,
lessons, and tests you are given—that your education is
the curriculum. Wrong. The actual education you get lies
in what you make of these—it’s what YOU put into it:
the thinking, trying out ideas, the new connections you
make as a result of what you read, experience, and do
here at the University of Illinois. Projects are focused on
“doing” as opposed to “being.” Project learning is about
action—it’s the antidote to passive learning.

Again, I congratulate you all on the new initiative, and
my hope is that you’ll take the challenge and activate
your learning.

Thank you!

SCHOOL OF MUSIC

Wish List

Our Divisions are in need of the following items:

Audio Division needs $1,600 for two Martin LE 1200 stage
monitors to improve live performances on campus; $2,400 for
two Sennheiser MKH 40 microphones to record performances
in the Krannert Center for the Performing Arts Great Hall.

Building Management and Electronic Support needs $7,500
for a digital information board in the lobby to assist guests to
the music building; $2,500 to help fund a smart board and
additional classroom technology for classrooms.

Jazz Division needs funds to support its upcoming trip to the
Jazz Educator Network conference in Dallas, TX in January 2014;
$2,000 for a Nord keyboard for use by the division; $1,000 for
additional music stands for Smith rehearsal rooms 11 and 25;
$500 for a new bass amplifier for Smith rehearsal room 11;
$400 for new folders for Concert Jazz Band and Jazz Band II.

Musicology Division needs $2,500 in annual support to for
an annual spring semester “Current Trends in Musicology”
lecture; $1,500 to purchase instruments for a Brazilian music
ensemble, to be directed by Assistant Professor Michael Silvers.

Orchestra Division needs $10,000 to fund a training/lab
orchestra of up to 60 players for students in the orchestral
conducting program.

Organ/Harpsichord Division needs $15,000 for a new clavi-
chord; $40,000 for an eighteenth-century copy fortepiano;
$50,000 for an early nineteenth-century copy fortepiano.

Percussion Division needs $25,000 for a new set of profes-
sional grade timpani for Smith Memorial Hall; $5,000 for two
new drum sets for the percussion studio; $650 for a new set
of professional-grade temple blocks for Foellinger Great Hall
performances and rehearsals.
Archive Receives Donation from Family of Deceased Alum

BY HANNAH JELLEN (B.M. ’15)

Surprisingly, the Sousa Archives and Center for American Music (SACAM) is not just about Sousa. In addition to the “March King’s” papers, the Center houses ethnomusicological recordings, the SAL-MAR construction, musical instruments used in the Civil War, and dozens of other collections that fall beneath the umbrella of “American music.” The materials that are part of SACAM are diverse and interesting; some are quirky, some are serious, but they all are pieces of the American music puzzle. Each collection is important and special, and last semester, I was fortunate enough to work with a new puzzle piece. Ten boxes from Michigan made their way to the Center; they were filled with concert programs, sound recordings, published and unpublished manuscripts, correspondence, musicological notes, and other items. They belonged to Michael Manion, a musician, composer, and University of Illinois alum who suffered a stroke just a few months before. Manion’s mother, Floy Manion, donated her son’s belongings to SACAM following his death in 2012. It became clear to me as I rifled through these boxes, processing and organizing the materials, that Michael Manion was an interesting individual whose work offers valuable insight into fascinating late twentieth century compositional practices and the world of composers who utilized them both in Europe and America.
Michael Manion was born in Grand Rapids, Michigan in 1952 to Floy and Harry Manion. Showing an early aptitude for music, he began cultivating talents as a drummer and composer. Manion performed in the Grand Rapids Symphony as a junior in high school and completed several pieces before the age of 20. He studied for two years at Grand Rapids Community College before transferring to Oberlin Conservatory, where he studied with Dary John Mizelle. In 1977, he graduated with a Bachelor of Music degree in composition. Soon after, Manion moved to Champaign-Urbana and attended the University of Illinois. There, he studied composition with Salvatore Martirano and Ben Johnston. He graduated with his Master of Music degree in 1983. Following the completion of his studies at Illinois, he attended the University of Sussex, where he worked with Jonathon Harvey.

Apart from composition, Manion also proved to be an exceptional writer and analyst. His work includes two papers, which today are important pieces of scholarship on Karlheinz Stockhausen. In fact, it was in part his skill as a musicologist that moved Stockhausen himself to invite young Manion to Cologne. Many people desired to work with Stockhausen, but Manion’s proficiency with engraving software and analysis, as well as his name allowed him to secure the position. Stockhausen, who was very superstitious, believed that having a copyist who possessed not only ability but also the name of a saint would be beneficial. From 1983 to 1987, Manion aided Stockhausen as a copyist on notable pieces including *Wochenkreis, Kindheit*, and *Nasenflugeltanz*. Following his employment by Stockhausen, Manion remained dedicated to the composer’s music and played a vital role not only in the study of his vast body of work but also in the formation of the Stockhausen Society.

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Part of Manion’s success was due to his talent as a percussionist. Though he often performed many of his own compositions, several composers were also moved to write specifically for him. His friend and renowned composer Dennis Báthory Kitz dedicated two pieces to Manion during his lifetime: *Bales, Barrels, and Cones... Antebellum/Antibellum* and *RatGeyser*. Manion composed several pieces for percussion, works that he performed often, including *Long Roll I* and *Long Roll II* for acoustic percussion, and *Music for Electronic Percussion* for MalletKat, an electronic MIDI mallet percussion instrument. He was not confined to percussion alone, however, *Music for Cello and Electronic Sounds*, *Music for Piano*, and *Constellations* for flute all were met with success.

While in Europe, Manion was active with several music organizations that promoted composition and computer music. All of the works that he published were put out by Feedback Studio Köln, a composer-owned publishing company. In 1986, GIMIK (Initiative Musik und Informatik Köln) was co-founded by Clarence Barlow, Manion, and a number of other composers. The Initiative worked towards the development of the media arts and computer-aided composition. Manion was instrumental in the formation of GIMIK and participated in several of its greatest achievements, including the International Computer Music Conference.

Manion remained active in composition and performance until 2008 when he suffered a stroke. For the next four years, his mother helped him enjoy the music and arts to which he had given his life, by taking him to concerts, museums, and other activities. Manion passed away in Fall 2012, and shortly after, the Sousa Archives acquired his papers. The materials have become an important part of the collections, giving people a chance to learn more about not only Manion, but also Stockhausen, composition, and American music in the twentieth century.
The first time Bob Stiehl saw Smith Memorial Hall, he was about 10 years old and carrying a trumpet case to his lesson. He remembers trudging up the white stone staircases to the practice rooms on the third floor. There, behind a thick wooden door in a room with white cork walls, he learned trumpet technique and repertoire from a master’s student. Whether it was the building’s size and grandeur, its historical significance, or the music echoing throughout its halls—he can’t remember. But something clicked that day and for whatever reason, the Pana, Illinois native regularly finds himself drawn back to the structure since his first visit in 1958.

Nearly four decades later, Stiehl took a job with the School of Music in Operations and Maintenance, Inventory, and Building Services; for 18 years he possessed all of the keys to Smith Hall. And, as a result, he knows the building’s nooks and crannies, from the attic crawl space to the floorboards underneath the seats in the Recital Hall and the open space underneath the stage.
In addition to managing the keys, he also supervised building maintenance. When faculty found themselves locked out of their offices, when light bulbs burnt out in practice rooms, or when a bathroom faucet was leaking, Stiehl made sure the problems were attended to and the building remained in working order. This usually meant at least two daily trips to Smith Hall.

Though the faces of students and faculty members have changed over the years, Stiehl says the entire building looks as it did 55 years ago. Despite minor renovations—including a new roof and the construction of lecture room 25 in the basement—Smith Hall has received relatively little TLC since its erection nearly a century ago. For this reason, the interior and exterior of the building are undergoing a major renovation.

Renovations Begin

For years students walking to and from the Main Quad experience free, informal, performances—featuring anything from pianos to marimbas to voice lessons. But lately, these sweet sounds have been replaced by a different type of music, created by saws, hammers, drills, and construction equipment. At nearly a century young, the Tina Weedon Smith Memorial Hall is showing its age and is therefore receiving a much needed facelift. Beginning in 1939, Smith Hall received periodic maintenance to update various features—including the lighting, roof, and air conditioning—and to make it compliant with American Disabilities Act standards. The biggest project occurred in 1999–2000 when the basement was upgraded and remodeled, but all of these updates are relatively minor compared to the current construction project.

Plans for the renovations materialized in summer 2011 and in 2012, when the School of Music applied for funds from the Academic Facilities Maintenance Fund Assessment. This money comes from a mandatory fee collected each semester from students and is designated for assisting with deferred maintenance costs. An advisory board comprised of administrators and students reviews applications and chooses how to spend the money. The advisory board approved a $5 million contract to renovate Smith Memorial Hall, but since the contract was for more than $2 million, it had to be approved by the University Board of Trustees, finalized at their January 2013 meeting. Of the money received, $4 million will go toward architect fees, planning, contingency fees, and construction while the remaining $1 million will cover engineering fees.

Construction began in March 2013 and crews wasted no time in setting up scaffolding and unloading heavy machinery. Jim Gortner, the School of Music’s assistant director for
Operations and Finance, said this phase of the renovations focuses on tightening the structure by replacing the deteriorated bricks, the masonry that assists with supporting the structure, the windows, and the 50-year-old roof.

“The building is about 100-years-old now, and every building needs maintenance now and then,” Gortner said. “Basically, the building had become deteriorated to a point where we had to do something. A big part of this was the environmental concern within the building, so regulating temperature . . . and humidity levels so we can maintain the instruments properly.”

Since the beginning of the project, Melvyn Skvarla, campus historic preservation officer, works with the contractors to plan and oversee the construction. With Smith Hall on the historic registry, one of his primary concerns is ensuring that the updates to the building closely match with what the original structure looked like.

“We’re more conscious of what it looks like to maintain the (original) look so that no one will see any difference when the work is finished, except that it rejuvenates the building for another, hopefully, 100 years on the outside,” Skvarla said.

To this extent, crews replaced the wooden-framed windows with energy efficient glass with aluminum frames. Though the new windows appear exactly the same as the old, they will require less upkeep because the new frames will not need constant repainting.

While most of the work focuses on the façade, the third-floor practice rooms will be completely updated, and restroom facilities will be added. This includes improving the Heating, Ventilation, and Air Conditioning (HVAC) system to better regulate temperature and climate control. Skvarla said that soundproofing tests were conducted during the planning stages; these tests revealed most sound escaped through the floor and into the offices below. Construction crews will set up a mock practice room to conduct additional tests on the acoustics and soundproofing. Once the room fits the prescribed standards, crews will fashion the remaining practice rooms.

Workers took special care to restore the adornments in the second floor Memorial Room by repairing plasterwork, repainting the room, and cleaning the chandeliers. Skvarla said in the 1980s the ceiling of the room was painted with a monochromatic palette, with very little contrast and rather dull colors. Painters repainted the ceiling in the original color scheme, which resulted in a striking difference in comparison with the old.
intricate motifs on the ceiling now pop with cream, coral, green, and gold trim.

A blog on the School of Music website chronicles the construction with daily updates and photos. These posts will continue until construction is complete, around Spring Break 2014.

While these physical updates improve the quality of the structure and accessibility of practice rooms, there are still other interior spaces in need of repair. Another $5 million renovation will begin in Fiscal Year ’15, focusing on faculty offices and the Recital Hall, as well as any other outstanding needs the building has.

School of Music Director Jeffrey Magee has closely followed the renovations and visits the building from time to time to check on progress. Though the constant noise of construction equipment, debris from the stone, and blocked-off entrances might seem an inconvenience, Magee said the School of Music is fortunate to have the building renovated, especially when many other campus buildings need repair.

“It’s a beautiful old building with an aura of faded glory. I walked into the Memorial Room and it’s a beautiful space. It’s really getting a shine,” Magee said. “There was a guy up on a scaffold painting the ceiling and I said ‘Hey, just like Michelangelo.’ I mean, really doing detailed work: this intricate color combination—this peach and dusty avocado green and cream and there’s that marble. It’s very striking.”

Smith Memorial Hall symbolizes the beginning and end for School of Music students. It is one of the first places incoming students go during welcome week for orientations and placement exams and at the end of the school year, students cross the Recital Hall stage during graduation. From its construction, Smith Hall was meant to stand as the heart of the School of Music and today remains a life-force in the development of University of Illinois students. Little do they know that behind the building’s history stands an incredible love story worthy of the silver screen.

The Smith Family

It began with Thomas Smith (1839–1918), who was born in Preston County, Virginia but raised in Bellefontaine, Ohio. He studied law in Louisville, Kentucky and was admitted to the bar in 1858. Shortly after, he moved to Champaign, where he established his law practice. In 1859 he was elected to a four-year term as Clay County Superintendent, but with the outbreak of the Civil War, he resigned his position and enlisted as a private in the Company “F” 98 Illinois Infantry in 1862. With his dedication and leadership he quickly worked up the ranks, eventually earning the level of Captain.

While on the hunt for the Confederate General John Hunt Morgan and his raiders in March 1863, Capt. Smith and his men stopped just east of McMinville Pike in Woodbury, Tennessee. Desperately hungry, Smith’s men ransacked a nearby home—devouring and stealing all of the food in sight. Quickly, the lady of the house ran outside to find help. Smith came to her aid, ordering his men out of the home and apologizing to the family. It was not long before he noticed a young girl sitting on the table with her legs dangling over the side. Her name was Pauline Weedon, but everyone called her Tina because of her small stature. Her father had died when...
she was two and she lived with her mother and two sisters.

Smith tried to start a cheerful conversation with Tina, but she made it very clear that she hated the Yankees and only loved the rebels. Despite this, Smith was captivated and after giving the family all of his company's coffee as a peace offering, he asked to stop by again when he was in town.

Luckily for Smith, he frequented Woodbury because of the nearby military happenings, and subsequently paid many visits to the Weedon household. Robert L. Mason, author of the *History of Cannon County Tennessee*, writes: “Sometimes Captain Smith listened to Tina play the piano and sing. Her favorite song was ‘I Dreamt I Dwelt in Marble Halls.’ She did not play or sing well. But Captain Smith thought she could.” Indeed, Smith recalled in 1916 that: “Mrs. Smith was a great admirer of music and she was also capable of producing it. Listening to her delightful recitals at the piano, on the banjo, or violin was one of my chief delights.” They married January 5, 1864, in Murfreesboro, Tennessee.

After the wedding, Tina relocated to Champaign to live with Capt. Smith’s brother as the war continued, but the young bride grew homesick and moved back to Woodbury. Once during the war, they were able to spend a short time together in Nashville, but a nearby battle made it too dangerous for Tina to safely return to Woodbury. According to the story, recounted by Mason, she boarded a train bound for Champaign. While en route, the train was involved in a horrible collision in Jefferson, Indiana; all of the train cars but the one Tina rode in burned. It took two days for her to finally arrive in Champaign, but in the process she grew very ill. Smith’s family sent letters telling him of the severity of her illness. Fearing the worst, he approached his commanding officer and requested leave. Initially the Colonel said the request was impossible and that Smith was needed at a nearby battle. After further discussion, the Colonel advised Smith to leave in civilian clothes with the understanding that he return once Tina was better. Smith quietly left that evening.

Shortly after Smith arrived home, Tina’s condition improved enough for her to go live with her mother for the remainder of the war. When Smith returned to the battlefront, it was well-known that he had secretly left; as punishment, he was arrested and confined for eight days.

When the war ended in 1865, Smith and Tina reunited, moving back to Champaign where they both became important figures in the community. Smith resumed his successful law practice, served as Champaign City Attorney from 1866–68, and was Master in Chancery of Champaign Country from 1881–87. He also was appointed to the University of Illinois Board of Trustees from 1897–1903, including a short term as President from 1901–02.

A socialite, Tina hosted soirees in their elegant Champaign mansion. She also served as Patroness of two University Greek houses: Alpha Tau Omega and Pi Beta Phi. However, poor health followed her for the rest of her life. Thinking that the light European air improved her condition, the Smiths frequently traveled to Europe where they relaxed and attended many concerts. In 1903, Tina became gravely ill upon arrival back in the States and died shortly after at the age of 56. She is buried in Mt. Hope Cemetery in Champaign.

Tina’s death devastated her husband, who remained devoted to her memory—regularly placing flowers on her grave no matter the weather conditions, and he continued to set her place at the dinner table, according to the *Daily Illini*. In 1914, Smith began plans for a public memorial to his late wife by funding the construction of the Tina Weedon Smith Memorial Hall.
Construction Plans

Smith’s involvement with the School of Music started with his service on the Board of Trustees. The University offered music programs since its beginnings, but instructors received no regular salaries and were paid based on fees collected from students. In 1892, Professor T.J. Burrill recommended including music in the regular system of instruction; the Board of Trustees gave $300 to establish the department in 1895. When Smith was appointed to the Trustees in 1897, he proposed a resolution to reorganize the department, making it a distinct college of the University. He recommended hiring a dean with assistants to run the program, conferring degrees and diplomas, and argued that the University should not charge music students more tuition than others. It was his idea that all students interested in pursuing a career in music should have that opportunity. The Trustees approved his recommendations in 1900.

During these years, the music offices and classes were held in the basement of University Hall. With the construction of the Auditorium (now known as Foellinger) the University planned to give the music department offices at the rear of the building; however the $200,000 budget was significantly cut and these plans never materialized. The Auditorium’s completion in 1907 did give the music department a facility to hold concerts, but the hall became quickly infamous as a “veritable echo chamber.” This problem, unfortunately, was most apparent at the facility’s dedication ceremony. A listener at the event recounts the inaugural concert, which featured works by Edward MacDowell, with the composer present: “During the dedication, the Auditorium was found to have a fantastic echo. Not only did the audience hear echoes and long reverberations, but the speaker heard his own echo. . . . On one occasion, the University Band played a piece which featured a xylophone solo accompanied by other instruments. It so happened that the leader heard the echo more strongly than the direct sound and kept in time with it. Players near the xylophone kept time to the direct sound, while those farther away followed the echo. The concert, needless to say, was a disaster.”

This made Smith’s gift even more timely and paramount.

Smith Hall Timeline

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<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1900</td>
<td></td>
</tr>
<tr>
<td>1903</td>
<td>Tina Weedon Smith dies in Champaign</td>
</tr>
<tr>
<td>1910</td>
<td></td>
</tr>
<tr>
<td>1914</td>
<td>Money donated to the University by Capt. Thomas J. Smith</td>
</tr>
<tr>
<td>1920</td>
<td></td>
</tr>
<tr>
<td>1922</td>
<td>Completion and dedication of Smith Memorial Hall</td>
</tr>
<tr>
<td>1929-30</td>
<td>Work delayed due to Chicago carpenters’ strike</td>
</tr>
<tr>
<td>1930</td>
<td>Proposed extension to the building; denied by the Trustees</td>
</tr>
<tr>
<td>1940</td>
<td></td>
</tr>
<tr>
<td>1944</td>
<td>Memorial Room opened as the Music Library</td>
</tr>
<tr>
<td>1950</td>
<td></td>
</tr>
<tr>
<td>1953</td>
<td>Basement updates including adding a 244-seat lecture room</td>
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<td>1960</td>
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In 1914, Smith approached the University about constructing a music hall in memory of his wife, to cost no less than $200,000. In his June 8, 1914 letter to the Trustees, he writes: “While I am in no sense a musician, there is nothing dearer to my heart than the development of music. It is the greatest thing in the world and contributes more to the happiness and pleasures of people than anything within my knowledge, aside from the necessary living expenses of human beings.” As payment, he deeded to the University all of his farmlands—totaling in 775 acres—to be sold with the proceeds funding construction. In turn, the University would pay him a slated income based on the value of the farmlands. The total contribution from Smith was $215,000 with additional funding supplemented by the University. At the time, Smith’s donation was the largest gift made by an Illinois citizen to the University. In addition, the Board approved funding four undergraduate scholarships for young women, known as the Thomas J. Smith Scholarships in Music.

In June of 1916, University officials determined the site of Smith Hall—located on South Matthews Ave.—which would ultimately serve as the cornerstone of the Main Quad, and by October, they authorized construction. James M. White, a professor for 43 years and the University architect remembered for overseeing work on Altgeld Hall and Memorial Stadium, supervised the project.

When complete, Smith Hall would house all of the resources necessary for a functioning School of Music. The preliminary plans included a music hall that could seat 1,100 people with room for 150 on the stage, a director’s suite (which included office space, a parlor, and practice room), a library, nearly 20 studios, two classrooms, a lecture hall seating 200 people, and more.

“Music is something that no one has offered a suitable definition for. Music is the best expression of the will of God in man. Music is not of human origin, but of the divine.”

—Capt. Thomas J. Smith

Thomas Smith

Construction 1915: Courtesy of the University of Illinois Archives, Building Photographs.  
Photograph 1916: Courtesy of the University of Illinois Archives, Photographic Subject File, 1868- , RS 39/2/20

1996  
Smith Memorial Hall placed on the National Historic Registry

1999  
Basement upgraded and remodeled

2013  
Renovation Phase I begins
than 40 practice rooms. The practice rooms would be fully soundproofed—a relatively new, state-of-the-art technology at the time. The building would also include two elevators: one for freight and the other for the public.

On November 9, 1917, the University held a cornerstone laying ceremony at the University Auditorium. The Daily Illini reported that the gift and event were particularly significant as they came during WWI; the School of Military Aeronautics and the officers in the Student Brigade occupied many ground floor seats. The ceremony included addresses by Smith, the University President Edmund J. James, and School of Music Director J. Lawrence Erb, who said: “The gift of Captain Smith bids fair to mark an epoch in the history of musical education throughout the world. Music is coming into its own as a part of the everyday life. People who never sang before are singing now. In these times the nation is finding its soul and coincidently its voice. Captain Smith has built better than he knew.” At the ceremony Erb performed organ solos, the University Chorale Society sang choruses from Haydn’s Creation and Handel’s Messiah, and violinist Frederick W. Spencer performed Legende by Polish composer Henryk Wieniawski, at Smith’s special request. Culminating the evening, Smith placed the cornerstone, inscribed with the date 1917, on the lower corner of the building. He said placing the stone was “the happiest moment of (his) life.”

Originally the building was set for completion in 1918; however progress slowed, which troubled Smith, whose health was rapidly deteriorating. While contractors tried to hurry the construction so Smith could see the completed structure before his death, it was impossible. Smith died on April 16, 1918 at age 82 in a sanatorium in Battle Creek, Michigan. His body was transported back to Champaign for burial.

By 1918, crews completed the exterior concrete work, and the façade was designed in the Beaux Arts Style, which took inspiration from French Classical architecture. This style was featured at the 1893 Chicago World’s Fair and greatly influenced both James White and future campus buildings. Up to the early twentieth century, many of the buildings on campus were designed in the Georgian Style, especially characterized by the use of deep-red bricks, and which resemble structures on colonial college campuses such as Harvard. In this respect, the exterior of Smith Hall is particularly striking when pitted against nearby buildings. Aspects of Smith Hall’s exterior match that of the Auditorium (also in Beaux Arts Style), including the height of the columns and some of the trimmings, but the ornate inscriptions and carvings make Smith Hall one of the most elaborate buildings on campus.

Visual references to music on the façade and even on the light posts clearly illustrate the building’s purpose. Prominently written above the main entrance are lines written by English poet William Cowper in his poem The Task: “There is in souls a sympathy with sounds; and, as the mind is pitch’d the ear is pleas’d with melting airs, or martial, brisk or grave: Some chord in unison with what we hear, is touch’d within us, and the heart replies.” Further embellishments were planned, but never materialized due to lack of funding. The two blank stone panels on the front of the building were to have sculptures representing vocal and instrumental music. Above these panels would be four allegorical characters to represent four different types of music. One of the most striking features of the exterior are the four composer names—Bach, Beethoven, Haydn, and Palestrina—on the front and sides of the building. In March 1917, University President Edmund J. James sent a survey to more than 4,000 musicians, instructors, and music professors throughout the country asking them to suggest the names of influential composers for inscription both on the interior and exterior of the building. In March 1917, University President Edmund J. James sent a survey to more than 4,000 musicians, instructors, and music professors throughout the country asking them to suggest the names of influential composers for inscription both on the interior and exterior of the building. By April 1917, 600 replies were returned with 99 percent of the responses suggesting Bach and Beethoven. Other names mentioned include Palestrina, Haydn, Wagner, Schubert, Mendelssohn, Mozart, Berlioz, Tchaikovsky, Stradivarius, and Liszt. Some responses said no German composers should be considered, while others suggested including the mythological gods of music—such as Apollo and Isis. Budgetary reasons ultimately prevented adding more names.
Construction crews started work on the interior of the building in 1918, which would be just as elaborate as the exterior. Perhaps the most well-known room is the second floor Memorial Room with its walls and ceiling adorned with carefully crafted and painted patterns. The two marble fireplaces on opposite ends of the room bear the Smith Memorial Hall insignia: SMH. Above the mantles were once portraits of the Smiths, now hanging in either stairwell outside the room. University officials once considered hanging portraits of architect James White and University President Edmund James there, as well. According to Nina Rubel, a few later additions were made including the oriental rug donated by University President John Corbally and his wife (which was once appraised at $15,000–20,000) in the 1970s. The chandeliers were donated in 1984 in memory of music professors Dorothy Clark Gunsalus and Grace Elizabeth Wilson.

Work progressed smoothly despite the two-month delay in 1919–20 due to the carpenter’s strike in Chicago. This slowed the arrival of artificial stone for the interior detailing. The facility was virtually complete in time for the dedication in 1922, save for finishing touches in the interior decorating and the installation of the organ. Funds bought a new Steinway piano and a Duo-Art piano, allowing performers to record pieces onto rolls. The total cost of the construction, including furnishings, was approximately $462,625.

From April 27–29, 1922, School of Music Director Frederic Benjamin Stiven organized a three-day spring Festival of Music, which included four concerts and the dedication ceremony. The concert series opened with the University Orchestra under the baton of A.A. Harding. Two subsequent performances featured the St. Louis Symphony conducted by Rudolph Ganz, making its Champaign-Urbana debut. Following the afternoon dedication, the St. Louis Symphony, and the University Chorale Society performed *Scenes from the Song of Hiawatha* by Samuel Coleridge-Taylor.

In 1930 an addition was planned to the back of Smith Hall, extending towards the Auditorium. This added space would house the band room and extra practice rooms; however the plans fizzled due to the Great Depression and stock market crash.

Like any historic building, Smith Hall is not without its quirks. In 1922, the *Daily Illini* reported that a basement room was being used to store items from the Natural History department due to a space shortage. Affectionately called the “fishery museum” by the night janitor, the room held stuffed fish and birds, fungus growths, restoration models of Aztec villages, and six caskets of unmounted oxen and caribou. In 1932 the paper ran a short article on the “haunted elevator” with no ghost—referring to the public elevator near the back of the building that crews never completed and now serves as storage.

In the early twentieth century, Smith Hall had enough room to house a fully functioning School of Music. As more students enrolled, the need for expansion was clear. Already, houses on campus were used as annexes for theory, musicology, and other divisions. In 1947, acting School of Music Director Duane A. Branigan requested updates to the basement to provide more room for student activities. This included removing the “fishery museum” and adding a 244-seat lecture auditorium (now Room 25), completed in 1953. That same year, the west façade was constructed to enable easier access to the basement level. Over the years, Smith Memorial Hall has entertained patrons with diverse musical performances and lectures by well-known artists including Igor Stravinsky, Leopold Stokowski, John Cage, Harry Partch, and Aaron Copland. It served as the main music facility until it was superseded by Krannert Center for the Performing Arts in 1969 and the current School of Music building in 1972.

The Smith Legacy

After nearly 100 years, the School of Music continues to honor Captain Smith’s legacy through revitalization efforts, by assisting students financially, and by finding ways alumni can also be a part of the legacy.

As part of his agreement with the University, Smith requested a scholarship fund for undergraduate female music majors who reside in Illinois, known as the Thomas J. Smith Scholarship. These awards are some of the most prestigious given by the School of Music. Each year, students are nominated by faculty members to participate in the competition during the spring semester. The winners are awarded a full tuition waiver for the remainder of their time at the University that also works retroactively, meaning a student can receive reimbursement for tuition paid during the first semester of the school year. J. Michael Holmes, director of Enrollment Management, said normally 15 to 25 applicants compete while only two to six new recipients are selected for the scholarship, though
this depends on how many women are already funded. At any given time, six to eight female students are supported by the Thomas J. Smith Scholarship.

“It’s one of my favorite scholarships; it’s a really amazing award that we have. It’s a really high talent level of people who get awarded this,” he said.

Morgan Lanahan, senior in Music Education, won the Smith Memorial Scholarship as a junior in Spring 2013. A saxophonist, she competed both her sophomore and junior years.

“My love for performing increased so much because I got a really good confidence boost from the Smith Competition. I want to play even more now because I feel like I’m a good player,” she said.

Not only does the Smith Memorial Scholarship help current students, but it also serves as a recruitment tool, Holmes said. Incoming students not initially funded could potentially earn a tuition waiver later.

But the Thomas J. Smith Scholarships only help a handful of students, and School of Music administrators recognize the importance of continuing Smith’s ambitions: helping students fund their education and sharing music. Associate Director of Development David Allen initiated a fundraising plan that would combine these goals by earning more money for student scholarships, while simultaneously making alumni a part of Smith Hall history.

“The donation of this wonderful facility tells a story of dedication, giving, and an appreciation for music. It was Thomas Smith’s intention to make sure that music was a prominent part of the University of Illinois for all future generations,” Allen said. “Our reputable music programs and the great heritage of music at the University of Illinois were born in part out of this important gift.”

The Smith Memorial Legacy Project consists of a number of naming opportunities within Smith Hall that are open to potential donors. By giving a set sum of money, donors can have their names associated with various rooms in Smith Hall. For example, $5,000 will sponsor one of the practice rooms on the third floor, or for $500, a donor could sponsor a seat in the Recital Hall. Future naming opportunities may include the Room 25 lecture hall, instructional studios, and the Recital Hall itself. Donors will have their names engraved on plaques, which will be placed on the outside of the room or, in the case of the Recital Hall seats, on the seat back. Since all of the construction costs for Phase I and II of Smith Hall—totaling in $10 million—are paid for by University funds, any additional money earned goes directly to support students.

Allen said this project is crucial to help students offset the ever-rising costs of tuition. Many of the scholarships available through the School of Music were created when tuition was less than $2,500 annually for in-state undergraduates, but now these costs are reaching $13,000.

“Building our scholarship base is a top priority for the School of Music,” Allen said. “Success in this area will affect all areas of study within the Music School. It will also help the School’s ongoing need for us to be able to compete with peer institutions for top student recruits.”

The current construction project on Smith Hall has inspired a renewed interest in the facility and a desire to both continue the legacy of the building and Smith’s passion for music and students. As the heart of the School of Music, all music students find themselves in the building at the beginning and end of their tenure at the University of Illinois. School of Music officials find it extremely important to maintain this connection. With this fundraising strategy, alumni can show their appreciation for the School of Music and leave their own legacies for the generations that follow.

“Everybody who comes through there for Commencement will see the names of the donors,” Jeffrey Magee said. “It’s relationship building that connects our present, past, and future.”

For Bob Stiehl, that relationship has lasted for nearly 60 years. From discovering his love of music as a student to retiring after decades of service, Smith Hall marks the beginning and end of his tenure at the School of Music. Thanks to the renovations and Smith Memorial Legacy Project, the building will continue to play a vital role in the future of the School of Music for years to come.

Special thanks to William Maher and the University Archives for providing assistance in accessing the information necessary for this article as well as Associate Professor Paul Hardin Kapp and his Architecture 419 students for sharing their research. Other information on this facility was found in A Sympathy with Sounds: A brief history of the University of Illinois School of music to celebrate its centennial by Ann L. Silverberg, Heartland Beat by Nina Rubel, History of Cannon County Tennessee by Robert L. Mason, and the Daily Illini digital archive.
Janet Barrett (Music Education) was appointed as the Marilyn Pfleiderer Zimmerman Endowed Scholar in Music Education in Fall 2013. She earned her bachelor’s and master’s degrees from the University of Iowa and her Ph.D. from the University of Wisconsin–Madison. Barrett’s teaching experience ranges from instructing elementary and middle school students in both public and private schools to teaching courses at the university level. Previously she worked on the faculty of the University of Wisconsin-Whitewater and was associate professor at the Northwestern University Bienen School of Music. Barrett’s research interests include the reconceptualization of the music curriculum, secondary general music, interdisciplinary approaches in music, and music teacher education. She has published several books including Sound Ways of Knowing: Music in the Interdisciplinary Curriculum; Looking In On Music Teaching; Constructing a Personal Orientation to Music Teaching; and Music Education at a Crossroads: Realizing the Goal of Music Education for All. This year she will serve as the editor of the Bulletin of the Council for Research in Music Education.

Christopher Macklin (Musicology) joined the Musicology faculty as an assistant professor in Fall 2013. He earned his bachelor’s degree from Oberlin College and completed all of his graduate work at the University of York in the UK. His research focuses on the use of music during the European plague epidemics of the fourteenth and fifteenth centuries. Currently, he is working on a monograph—Music in the Shadow of the Plague—which expands his dissertation research while also exploring how this repertoire informs popular music-making in the late Middle Ages. Other research interests include the connection between speech and song in medieval epic and lyric poetry, the place of music in medieval and early modern intellectual culture, and music’s intersection with memory and cognitive neuroscience. Macklin is working with the Program of Medieval Studies on the “Performing the Middle Ages” and is organizing a choir, which highlights repertoire from the Middle Ages and Renaissance. His vocal talents are featured on recordings published by the Basho, NMC, and Boreas labels. Previously, Macklin taught for five years at the Mercer University Townsend School of Music in Macon, GA.

Michael Silvers (Musicology) joined the Musicology faculty as an assistant professor in Fall 2013. Previously he held teaching appointments at UCLA and UC Riverside. A 2012 graduate of UCLA, his dissertation looked at the ways class, migration, and drought inspired music in northeastern Brazil. Other research interests include music and the environment (ecomusicology), music and technology, musical sustainability, and sound studies. His work has been funded by Fulbright-mtvU and the UCLA Latin American Institute, and his writing has appeared in Vibrant: Virtual Brazilian Anthropology and the Yearbook for Traditional Music, where he is an assistant book review editor. He is a member of the editorial board of the Ecomusicology Newsletter and the assistant editor for the Yearbook for Traditional Music’s “Book News.” In May he was a panelist at the Chicago Symphony Orchestra’s Rivers Symposium, which was part of the music and rivers festival. Future plans include writing a historical book on Brazilian music and the environment, looking in particular at contributions by Heitor Villa-Lobos and Gilberto Gill. He also hopes to further his research on the drought in northeastern Brazil.
I Ketut Asnawa (Musicology) instructed elementary, middle, and high school students at clinics through the Center for World Music’s outreach program. He taught Gamelan at Miami University of Ohio and Illinois Wesleyan University. He performed for the Indonesian Performing Arts of Chicago and the Music and Dance festival at Ohio University. He composed three new works for two different types of Balinese Gamelan.

Charles Reid Alexander (Piano Pedagogy) recently returned from Korea where he gave the Keynote Speech “How Professional Associations Impact Our Musical Future” at the 2013 annual meeting of the Korean Association of Piano Pedagogy. He gave lectures and recitals at universities in both Korea (Sookmyung Women’s University, Yonsei University, Suwon University) and Taiwan (Tainan University of Technology). He was asked to serve as Associate Editor for the English version of The Korean Dalcerzo Journal. His book, Piano Repertoire Guide: Intermediate and Advanced Literature (Stipes, 2011) is being translated into Korean for future publication.

Janet Revell Barrett (Music Education) co-edited a book with Peter R. Webster, The Musical Experience: Rethinking Music Teaching and Learning, which will be released this year by Oxford University Press, and also completed two chapters for the forthcoming Oxford Handbook of Qualitative Research in American Music Education. This fall, she gave a keynote address at the Greensboro Symposium on Music Teacher Education, “Examining Conceptions of Music Teaching,” as well as a session on music teacher preparation for the College Music Society.

Christina Bashford (Musicology) was recently appointed as Assistant Director for Graduate Studies. She contributed an essay to The Art of Listening: New Approaches to a History of Music Listening, 1800-2000, edited by Christian Thorau and Hansjakob Ziemer. In April she was elected Vice-President of the Midwest Victorian Studies Association. In June she travelled to Cardiff, UK, to deliver a paper entitled “English String Orchestra Music as Cultural Phenomenon” at the Music in Nineteenth-Century Britain conference. She presented at the American Musicological Society Conference and responded to a panel at the German Studies Association Conference.

Louis Bergonzi (Music Education) chaired the Second Symposium on LGBT Studies in Music Education at the University of Illinois, which saw a 38 percent increase in registration from 2010 and included participants from 32 institutions throughout the US and Canada. He presented his research “Instructional climate in secondary school music classrooms reported by engaged music students: a comparison of school and music camp settings” at the Eighth International Research in Music Education Symposium. He provided the keynote address at the Florida Orchestra Directors Association conference and gave clinics at the annual convention of East Asia Regional Council of Schools in Shanghai. He also conducted the first ever California Junior All-State High School Orchestra.

Donna Buchanan (Musicology) delivered invited papers at the University of Chicago and the University of Illinois. She designed and taught a new graduate seminar, “Performance & Performativity in Practice: Ethnomusicological Perspec-

tives,” conducted summer fieldwork in Bulgaria, and received a Scholar’s Travel award and a European Union Center Faculty Research Grant to develop a new course on music and postsocialism in the new Europe. Her review of Carol Silverman’s Romani Routes: Cultural Politics & Balkan Music in Diaspora (Oxford, 2012) will appear in Romani Studies. She continues to direct and perform with the ensemble, Balkanalia, serves on the Russian, East European, and Eurasian Center Executive Committee and as book review editor for Ethnomusicology, and also serves on the editorial or advisory boards of Bulgarian Musicology, Bulgarian Folklore, and the American Research Center, Sofia.

Michael Cameron (Strings) continued work on The Sonata Project, a multi-year initiative to research existing sonatas for double bass and piano, while also commissioning new works in this genre. He gave the American premiere of Wolfgang Wagner’s Sonata and received two grants for new sonatas by Lita Grier and Stacy Garrop. He premiered Walking on a Tightrope for solo bass by Yao Chen, winner of the Grier

faculty milestones

Faculty Promotions: Erik Lund, promoted to Professor Lawrence Gray, promoted to Associate Professor with indefinite tenure

Staff Promotions: David Allen, Associate Director of Development

Retirements: Fred Stoltzfus, Emeritus Professor Robert Stiehl
Sonata in June 2013, at the International Society of Bassists conference at the Eastman School of Music. Additionally, he remained active in the publishing industry through new editions to the BassScores catalog as well as contributing recording and concert reviews to Fanfare magazine and Chicago Classical Review. Two of his writings were cover articles for the Ravinia Summer Festival Program.

Tito Carrillo (Jazz) continued to promote his critically acclaimed debut recording as a band leader, titled Opening Statement (Origin Records) this past summer, through headlining performances in Urbana and at the Chicago Jazz Festival. He also performed with the Chicago Afro-Latin Jazz Ensemble, The Larry Gray Sextet, and The Ryan Cohan Sextet, which included recording Cohan’s suite, “The River,” released in the summer of 2013 on the Motema label. Carrillo was a guest artist at the Mid-West Trumpet Festival at Pittsburg State University in Pittsburg, KS and at the Jazz Dialogues Festival at Eastern Washington University in Cheney, WA.

Elliot Chasanov (Brass) was the featured trombone artist/clinician on brass days at both Kutztown University in Pennsylvania and University of Evansville in Indiana.

Cara Chowning (Opera) performed a series of chamber music recitals for piano and winds in New York and at the Internac- cional Mitad del Mundo Festival in Quito, Ecuador in May and June 2013. During the festival in Ecuador she taught piano master classes for high school, college, and professional pianists from Ecuador and Columbia. The festival is a week-long event which brings international musicians to Quito for performance, collaboration, and teaching.

Barrington Coleman organized the fall visit of guest artist and composer Adolphus Hailstork to campus to give clinics, master classes, and present his oratorio Done made my vow.

Charles Daval (Brass) performed with the Pittsburgh Orchestra and Ballet Orchestras and with the Grand Teton Festival Orchestra in Jackson Hole, WY.

John Dee (Woodwinds) recorded his most recent CD in the Krannert Center for the Performing Arts with bassoonist Timothy McGovern and pianist Cara Chowning, to be released internationally by Albany Records. He participated in the eighth annual ISYM Double Reed Week, which brought many oboe and bassoon students from across the country to campus. He was featured on the front page of Postmarks and Inside Illinois with the article, “Making Music with a Micrometer,” which highlighted the importance of reeds and reed making in the lives of UI double-reed students. He served as principal oboe with several university affiliated and non-affiliated professional organizations including Sinfonia da Camera, the Champaign-Urban Symphony, Heartland Symphony and Illinois Symphony Orchestra.

Eduardo Diazmunoz (Opera) guest conducted ensembles throughout Mexico, including the National Autonomous University of Mexico’s Philharmonic Orchestra. In April, his work for Oboe and Violin, Dos Miniaturas Stravin- skinas (composed in 1984-1985) received its world premiere in Mexico City. He served as counselor and advisor to New York City’s Gotham Opera for their June 2013 production of the chamber version of Daniel Catán’s Rappaccini’s Daughter. He conducted the Mexican Premiere of Lukas Foss’ Renaissance Concerto for flute and orchestra with the Guanajuato Symphony Orchestra and he guest conducted the Michoacán Symphony Orchestra in its premiere of Darius Milhaud’s Clarinet Concerto. He was invited to complete the orchestration for Carlos Chavez’s Jarabe (1922) for piano, which was left unfinished. He also received a commission to finish Daniel Catán’s opera, Meet John Doe. He was recently hired as Chief Conductor of the orchestra and Chair of the Conducting Program at the University of Sydney (Australia).

Timothy Ehlen (Piano) continued his recording project of the Complete Piano Sonatas of Beethoven, under contract with Azica Records. The first six volumes (of eight) are finished and have received critical acclaim. He performed Beethoven’s “Emperor” Concerto with the UI Symphony and Beethoven’s Piano Concerto No. 4 with the UI Philharmonia Orchestra. The Ehlen-Tai Piano Duo (with Yu-Chi Tai) performed at Indiana University’s Jacobs School of Music, Krannert Center, the Kent State University Keyboard Series, Cleveland-Akron Steinway Hall, and the University of Texas Piano Festival at UT Pan-American in Edinburg, TX. The duo is preparing its debut CD with Azica Records. Ehlen’s book chapter, “Genre References in Beethoven Sonatas,” appeared in The Pianists Craft: Mastering the Works of Great Composers, published by Scarecrow Press.

Ricardo Flores (Percussion) taught and performed at the Crossdrumming Festival in Kolbuszowa, Poland in July 2012. The two-week event included clinics, master classes, and performances with a diverse group of participants. Flores par-
participated in an All-Star Steel Band, made up of professionals and educators from throughout the world. The band performed at the Percussive Arts Society International Convention in Austin, TX in November of 2012. While on sabbatical during the spring semester, he traveled to Cuba to study percussion, drum set, and musical culture.

Erin Gee (Composition/Theory) began production of a portrait CD on the col legno label, supported by an Aaron Copland Grant for Recording. She received three commissions: a piece for saxophone and percussion (for the National Saxophone Conference at UI in March), a new work for the Austrian New Music Series, Cercle — Konzertreihen für Neue Musik (for premiere in Vienna), and a new work for the Unter 4 Ohren concert series (for performance by members from Ensemble Chronophonie in Freiburg, Germany). She contributed the chapter, “The Notation and Use of the Voice in Non-semantic Contexts: Phonetic Organization in the Vocal Music of Dieter Schnebel, George Aperghis, and Brian Ferneyhough” for the book Vocal Music and Contemporary Identities (Routledge Press) edited by Christian Utz and Frederick Lau. Her music was featured on the radio show, “Music from Other Minds,” broadcast on KALW San Francisco. In April, she was guest composer for the Midwest Graduate Music Consortium at the University of Chicago, where she performed her work, “Mouthpiece: Segment of the 3rd Letter and Mouthpiece I.”

Lillie Gordon (Musicology) is finishing her dissertation entitled “Egyptian Violinists: The Negotiation of In-Betweenness.” This year she presented her work at scholarly conferences including the Society for Ethnomusicology’s annual meeting, and invited presentations for the Center for South Asian and Middle Eastern Studies and other campus organizations. She participated in the making of a documentary film dealing with the music of the new Arab revolutions.

Lawrence Gray (Jazz) performed in several ensembles at this year’s Chicago Jazz Festival: The Larry Gray Trio, a big band tribute to the late Ken Chaney, a collaboration with multi-instrumentalist and exponent of the iPad David Cain and Grammy Award winning drummer Paul Wertico, and in an opening night performance with jazz drummer Jack DeJohnette’s Special Edition Legends. This concert also featured seminal AACM artists Muhal Richard Abrams, Henry Threadgill, and Roscoe Mitchell. Gray was featured on a DVD by Wertico, Cain, and Gray as well as on a new recording by the Grammy winning harmonica and piano virtuoso Howard Levy.

Joyce Griggs (Executive Administration) received a Creative Research Award to record and produce 13 chamber works by Percy Grainger for saxophone consort groups. During the 2012–13 academic year, she was an invited presenter at the National Association of Schools of Music annual meeting and at the North American Saxophone Alliance Region 5 Conference.

Julie Gunn (Accompanying) was appointed to Assistant Director for Development and Public Engagement. As a member of the National Advisory Council, she arranged events in the Chicago area to engage these constituencies and foster the relationship between the UI with Midwest Young Artists, After School Matters, Ravinia, and ChiArts. She continues to serve as Director of the School of Music Academy. During the summer she, along with husband Nathan Gunn, served as artists-in-residence at the Glimmerglass Festival. They performed multiple recitals and coached students from throughout the world. They also performed in a recital with the Pacifica Quartet at Zankel Hall in New York, which included a premiere of Jennifer Higdon’s setting of the Whitman poem, Dooryard Bloom, as well as four songs Julie Gunn arranged for the group. Her arrangements of American songs have been performed at the Kennedy Center and at Symphony Center in Chicago.

Nathan Gunn (Voice) maintained an active performing schedule this year, appearing with the Metropolitan Opera, San Francisco Opera, Dallas Opera, and others, and with a return engagement at Theater an der Wien in the fall. He debuted three new song cycles, a new work for orchestra and voice, and two new operas by Marc Adamo and Iain Bell. He continues to collaborate with Broadway artists including Mandy Patinkin and Kelli O’Hara, with whom he appeared in a concert version of Rodgers and Hammerstein’s Carousel with the New York Philharmonic Orchestra, singing the role of Billy Bigelow. In September 2012, he was appointed Director of the American Repertoire Program at Opera Philadelphia, a program dedicated to promoting new works.

Rudolf Haken (Strings) has remained active as both a performer and composer, and toured the Midwest, stopping in Michigan, Illinois, and Tennessee. In September 2012 his solo violin work Faust was premiered in Chicago by Rachel Barton Pine, who commissioned the work as part of an effort to bring heavy metal influence to acoustic violin music. In May 2013, he toured Germany, France, and Italy giving recitals and master classes.
during. In July he served as a faculty member and guest artist at the Festival Internacional de Musica Erudita de Priaçicaba in Brazil.

J. David Harris (Woodwinds) was appointed to the ARIA International Summer Academy in July. In May 2013 he was a guest artist and clinician at the Great Falls Clarinet Day in Great Falls, MT.

Dawn Harris (Voice) sang the role of Ruth and directed the production of Pirates of Penzance at the Allerton Music Barn Festival. She revised her role as Illona in Game of Love, featuring music by Jacques Offenbach, and premiered scenes from Love Games with music by Joseph Turin, at Krannert Uncorked. An active clinician, she taught voice master classes at Glenbard East High School and Dundee-Crown High School, both located in the western suburbs of Chicago, as well as Great Falls High School in Montana. She was invited to present a workshop on “Acting for Singers” at the Summer Vocal Seminar at Northwestern University.

Ricardo Herrera (Voice) performed extensively in 2012 including the baritone solo in Beethoven’s Ninth Symphony with Sinfonia da Camera, the role of Pirate King in Pirates of Penzance, and was the bass soloist in J.S. Bach’s Cantata, BWV 21, “Ich hatte viel Bekümmernis” at the Allerton Music Barn Festival. He was the director of Opera Studio’s “A Celebration of Daniel Catán and his Operas” at the Krannert Center for the Performing Arts. In 2013 he stage directed the UI Opera production My Fair Lady and sang the role of Jesus in J.S. Bach’s St. Matthew Passion at the Krannert Center.

Wagner’s ‘Parsifal’ by William Kinderman; Oxford University Press, 2013. William Kinderman examines issues of compositional genesis, musical analysis, and the ideological and political history of Wagner’s last work, Parsifal. In examining many manuscript sources, Kinderman reveals connections to Wagner’s compositional models and his own earlier works, while placing the meaning of the drama in a new perspective. The book explores the complex issues of reception surrounding the opera as well as the connection of the composer’s heirs and family to the later rise of National Socialism in Germany. Kinderman explores how Wagner’s approach to politics during the 1849 revolution at Dresden differs from his family’s later involvement with National Socialism. The book has already received much critical acclaim and was billed as “The best of the bicentennial books that I have examined” by Marion Lignana Rosenberg of WQXR Operavore.

Becoming an Ethnomusicologist: A Miscellany of Influences by Bruno Nettl; Scarecrow Press, 2013. Bruno Nettl’s latest book, Becoming an Ethnomusicologist: A Miscellany of Influences, highlights his life and education specifically focusing on the individuals and childhood events that influenced him. It discusses monumental events throughout his career including his childhood in Czechoslovakia, his family’s forced departure in 1939, his settlement in the United States, and his decision to become a scholar. Along the way, eleven influential individuals helped shape his decisions and change his life—some of whom include his father, musicologist Paul Nettl, his doctoral advisor George Herzog, and two musicians who also served as visiting professors at the University of Illinois in the late 1960s, Nour-Ali Boroumand (from Iran), and S. Ramanathan (from India). The book also reaches topics such as the struggles of Jewish and German minorities in Bohemia during the early 20th century, the experiences of academic refugees had in the US during WWII, and the germination of the field of ethnomusicology.

The Keyboard Works of Leopold Kozeluch recorded by Rochelle Sennet; Mark Records, 2013. Professor of piano Rochelle Sennet, Sonia Lee, and the Classical Chamber Players issued the modern premiere recording of keyboard works by Bohemian composer Leopold Kozeluch. Tracks include the Concerto No. 2 in B-flat Major, Rondo Concertino No, 9 in C Major, and Sonatas 1–3 for Four Hands.
Joan Hickey (Jazz) appeared as a guest artist throughout Illinois, with featured performances in Evanston, Fox Valley, and at Midwest Young Artists, where she taught Lang Lang scholars about jazz. She is also active as an advisor to the American Pianists Association.

J. Michael Holmes (Administration, Woodwinds) was featured on the album The SORI, which was released in September 2013 on the Aucourant Record Label and features compositions by Kyong Mee Choi (D.M.A. ’05).

Barry L. Houser (Band) directed the Marching Illini who performed for the season opener of the Chicago Bears at Soldier Field, the Bands of America Super Regional in Indianapolis at Lucas Oil Stadium, for the WNIT in Champaign, and the NCAA in Austin, TX. He served as one of the directors for the Macy’s Great American Marching Band and also guest conductor of the District 214 Honor Band Festival, Pana Area Honor Band Festival, Big Northern Conference Honor Band, and Virginia All District Band in Richmond, VA. He was chair of the North Central Division for the National Band Association, Governor of the North Central District for the National Honorary Fraternity of Kappa Kappa Psi, Faculty Advisor for the Illinois Chapter of Phi Mu Alpha, and as the Director of the Smith-Walbridge Clinics, the largest marching band and leadership camp in the country.

The Jupiter String Quartet, comprised of Nelson Lee and Megan Freivogel (violi), Liz Freivogel (viola), and Daniel McDonough (cello), maintained a busy touring schedule. Highlights included appearances and residencies at Alice Tully Hall in New York City, Jordan Hall in Boston, the Mondavi Center in Davis, California, Spivey Hall in Atlanta, Schloss Esterházy in Austria, and Cork Chamber Festival in Ireland. The quartet will be guest faculty and featured performers at the Aspen Music Festival, Madeline Island Chamber Festival, Great Lakes Chamber Festival, Rockport Festival, and Maverick Concert Series, as well as fulfilling roles as visiting faculty at Oberlin College and Adelphi University. They presented many guest lectures and master classes, including at Lawrence University, Middlebury College, the University of Connecticut, UC Davis, and SUNY Buffalo. The quartet has commissioned works from Mark Adamo, Hannah Lash, and Sidney Boquiren.

Jonathan Keeble (Woodwinds) appeared with the Chicago Symphony Orchestra, Yo Yo Ma, and Renee Fleming as part of Mayor Rahm Emmanuel’s Arts Initiative for the city of Chicago. He performed with the Kansas City Symphony and as principal flute with Sinfonia da Camera. As part of the Aletheia Duo, with harpist Ann Yeung, he toured Europe, performing in Basel, Switzerland and Como, Italy. Their recent CD, Song of the Black Swan, continues to receive high acclaim. He presented solo, chamber concerts, and master classes at Rice University, University of North Texas, University of Wisconsin, Baylor University, and University of Minnesota. He participated in a week-long summer residency at Aria International in South Hadley, MA, and toured with the Prairie Winds Woodwind Quintet.

William Kinderman (Musicology) published his book Wagner’s Parsifal (2013). In May, he chaired a session at the Wagner international musicological conference in Leipzig, for which he also delivered the lecture on “Wagner’s ‘Parsifal’ as Art and Ideology.” This talk was reprised in June at the Hebrew University in Jerusalem. As a pianist, Kinderman performed Beethoven’s Diabelli Variations at several universities and concert series from Michigan and North Carolina to Munich, Israel, and New Orleans. He edited a special double issue of the Journal of Musicological Research devoted to “New Beethoven Research.” His essay “Genetic Criticism as an Integrating Focus for Musicology and Music Analysis” appeared in the Revue de musicologie. His current research focuses on the genesis of Wagner’s Die Meistersinger and the collaboration between Johannes Brahms and his artist friend Max Klinger.

Dmitry Kouzov (Strings) presented more than 40 solo and chamber music performances, including the world premiere of Movements for Cello and Orchestra by Pulitzer Prize-winning composer George Walker with Sinfonia da Camera. He performed as a soloist with the St. Petersburg Academic Symphony Orchestra, St. Petersburg Philharmonic, the St. Petersburg Symphony Orchestra, and at the Moscow Conservatory. Other appearances were at international festivals in Russia and the United States. His recent CD releases include concertos by Shostakovich, Hickey, and Walker on the Delos and Albany recording labels.

Eric Lund (Composition-Theory) visited Seoul, South Korea for two weeks in April 2013, where he completed residencies at Seoul National University, Ewha University, Sangmyung University, and Suwon University. These appointments included performances and lectures about his music, composition master classes, and teaching an improvisation seminar. In May 2013, Lund was a guest of the “ensemble mise-en,” in New York City,
where they premiered his new work (a commission by the ensemble), Dead Innocence: a contemplation of something serious. In Spring 2013, Lund performed with his music/dance improvisation group, compositQ, for concerts at the University of Louisville, Eastern Illinois University, and in Urbana-Champaign, which included the premiere of his work Occupy.

Gayle Magee (Musicology) completed her book on music in the films of director Robert Altman during Summer 2013. The book received support from the National Endowment from the Humanities, and will be published by Oxford University Press next year. In June, Magee participated in a conference celebrating the opening of the Altman archives at the University of Michigan, Ann Arbor. Her article on Altman’s film Nashville (1975) appeared in the journal Music and the Moving Image in Fall 2012. Magee was recently re-elected as President of the Charles Ives Society (www.charlesives.org).

Timothy McGovern (Woodwinds) was awarded a Research Board Grant for a recording of double reed solo and chamber repertoire for bassoon, oboe, and piano, which will include John Dee and Cara Chowning. He performed numerous concerts with the Illinois Symphony Orchestra, Champaign Urbana Symphony, and the Prairie Winds Woodwind Quintet.

Charlotte Mattax Moersch (Organ/Harpischord) presented a solo harpsichord recital at the Smithsonian Collection of Musical Instruments on the institution’s historical harpsichords. The program featured the Benoist Stehlin harpsichord of 1760, on which she played harpsichord pieces of Jean Henry d’Anglebert and Armand-Louis Couperin, and the Johann Daniel Dulcken harpsichord of 1745 for works by J.S. Bach and Joseph-Hector Fiocco. She was invited to perform in the 106th Bethlehem Bach Festival with the internationally renowned RIOULT Modern Dance Company in “Views of the Fleeting World,” danced to seven movements of J.S. Bach’s Art of Fugue. In addition, she gave a lecture-recital titled “The Style of Basso Continuo Accompaniment in France According to Denis Delair” for the conference, Continuo: the Art of Creative Collaboration, sponsored by the Westfield Center at Cornell for Early Keyboard Studies, held in April 2013 at Pacific Lutheran University in Tacoma, WA.

William Moersch (Percussion) was the featured soloist for the world premiere of Christopher Theo-fanidis’ Concerto for Marimba and Wind Sinfonietta in April 2013. The work was commissioned by a consortium of university wind ensembles led by Robert Rumbelow and the University of Illinois Wind Symphony. In November, Moersch presented a master class on “Commissions of William Moersch” for the Percussive Arts Society International Convention, including Jacob Druckman’s Reflections on the Nature of Water, Richard Rodney Bennett’s Concerto for Marimba and Chamber Orchestra, and Alejandro Viño’s Book of Grooves. Other new works recently commissioned by Moersch include Pin Hsin Lin’s Dancing Ocean for percussion ensemble, Steven Snowden’s Long Distance for solo percussion and electronics, and Alejandro Viño’s Percussion Sextet.

Mark Moore (Brass) gave solo performances at the University of Texas Pan American, Arkansas State University, and at Prospect High School.

Linda Moorhouse (Band) conducted two All-State Bands (in Iowa and Nevada), Florida State University’s Tri-State Festival, and engagements in Georgia, Illinois, and Florida. She leads the Directors Workshops for Smith-Walbridge Summer Camps, which serves as an impactful liaison to UI and music teachers in the state. Her campus outreach includes working with the campus Autism Center, the Champaign-Urbana Autism

Stefan Milenkovich (Strings) will release a new album produced in collaboration with Grammy Award nominated lutenist Edin Karamazov. The recording includes unusual arrangements of songs by Grammy Award winner and British pop legend Sting. Milenkovich is also recording an eclectic recital album with pianist Rohan De Silva, as well as an album featuring classical, jazz, tango, and Balkan folk music with Slovenian musicians Marko Hatlak, Luka Geiser, and Marko Crnec.
Network, and organizing a concert series for children and adults on the autism spectrum.

**Jeananne Nichols** (Music Education) published her article “Rie’s Story, Ryan’s Journey: Music in the Life of a Transgendered Student,” making it the first narrative study published in the *Journal of Research in Music Education*. She is part of a research team that was awarded a grant by the Social Services and Humanities Research Council of Canada to study the awarding of tenure and its intersections with race, gender, ethnicity, and sexuality in Canadian music schools.

**Susan Parisi** (Musicology) contributed the article “Transforming a Classical Myth in Seventeenth-Century Opera: Cybele and Atys in the Libretti of Francesco Rasi and Philippe Quinault” for *Gender Matters: Re-Reading Violence in Early Modern Literature and Culture*, edited by Mara R. Wade (Rodopi Press). The 19 essays in the volume grew out of an interdisciplinary conference held at the UI in 2007. She has been appointed to the Lewis Lockwood Book Award Committee of the American Musicological Society.

**James Pugh** (Jazz) directed the UI Jazz Trombone Ensemble, which won several prestigious awards including the National Jazz Trombone Ensemble Competition and the Kai Winding International Jazz Trombone Ensemble Competition.

**Yvonne Redman** (Voice) performed at the Allerton Music Barn Festival, where she sang ballads by John Phillip Sousa with the UI Wind Symphony and also joined colleagues and students in a memorial concert to honor Thomas Schleis. She collaborated with violinist Stefan Milenkovich and his Ars Tango Group in Indianapolis, performing famous tango ballads by Astor Piazzolla. She joined Ian Hobson in a performance of art songs for Sinfonia da Camera, and Rochelle Sennet for an ISMTA concert held in Foellinger Great Hall. On Valentine’s Day, she participated in a new musical by Joseph Turrin entitled *Love Games*, which premiered at Krannert Center and was directed by Stephen Fiol. Other engagements were with The Larry Gray Trio and the DoCha festival.

**Debra Richtmeyer** (Woodwinds) was one of four concerto soloists selected internationally to play in the Final Gala Concert of the 16th World Saxophone Congress held in St. Andrews, Scotland, in July 2012. She performed the European premiere of Lee Actor’s *Concerto for Alto Saxophone* with the Scottish Chamber Orchestra, conducted by Garry Walker. She was the featured concerto soloist with the UI Saxophone Ensemble at the opening evening concert of the North American Saxophone Alliance Region V Conference at Bowling Green State University in March. From July 31–August 5, she taught master classes and performed a recital at the Magnetic Line Summer Saxophone Camp in Beijing, China.

**Dana Robinson** (Organ/Harpsichord) performed solo organ recitals at All Souls’ Church in San Diego, CA, the University of Notre Dame in South Bend, IN, and at St. Mark’s Church, Grand Rapids, MI. He also joined Charlotte Mattax Moersch in performing J. S. Bach’s *Art of Fugue* for the Baroque Artists of Champaign.

**Donald Schleicher** (Orchestra) was the lead conducting teacher at international workshops including the International Conducting Institute in Boulder, CO and the Czech Republic (May and July 2013); the International Conducting Workshop and Festival in Ann Arbor, MI (June 2013); a Conducting Workshop and Master Class Series in Chicago, IL (January 2013); and U Artist Music in Kiev, Ukraine (August 2013). The workshop in Kiev included conducting two internationally acclaimed orchestras, the Guiyang Symphony Orchestra in China and the National Orchestra of the Ukraine.

**Bernhard Scully** (Woodwinds) organized Gunther Schuller’s visit to campus as a George A. Miller Visiting Fellow. The residency included master classes, performances, and recording sessions featuring UI faculty members. Scully was on faculty of the Kendall Betts Horn Camp in Littleton, NH and at the Rafael Mendez Brass Institute, where he is a member of the Summit Brass. He performed as principal horn in the Chautauqua (NY) Festival Orchestra and was on the faculty at the Chautauqua Festival. Other engagements included the Midwest Horn Workshop at the University of Wisconsin-Oshkosh, the Pittsburgh Symphony Orchestra, the Saint Paul Chamber Orchestra, and the Chamber Music Society of Minnesota. He held residencies at Florida State University, Valdosta State University, University of Minnesota, Saint Olaf College, Carnegie Mellon University, University of Michigan, University of Georgia, and University of Northern Iowa.
Rochelle Sennet (Piano) served as host chair for the 2012 Illinois State Music Teachers’ Association Conference, which was held at UI in November. She was invited to present a lecture-recital at the 2013 College Music Society Great Lakes Regional Conference at the University of Dayton in Ohio, where she performed the music of George Walker. She was invited as the 2013 Guest Solo Artist and Adjudicator for the Zelpha Wells Piano Competition at Stillman College in Tuscaloosa, AL, where she performed works by J.S. Bach, George Walker, and Frederic Chopin. In April 2013, she premiered the Second Piano Sonata by James Lee III at Krannert Center. During Summer 2013, she returned to Blue Lake Fine Arts Camp in Michigan as a piano faculty member and solo performer.

Gabriel Solis (Musicology) was the 2012 winner of the Illinois Informatics Institute Scalable Research Challenge for Computer-Assisted Analysis of Timbre in Recorded Music. He was elected President of the Midwest Chapter of the Society for Ethnomusicology.

Joel Spencer (Jazz) performed with the UI jazz faculty at Allerton Music Barn Festival in a “Tribute to Oliver Nelson’s The Blues and the Abstract Truth.” The jazz faculty also performed at two Chicago jazz clubs: The Jazz Showcase and The Green Mill. He gave three master classes on “Jazz Drumming Techniques and Improvisation” for the UI Percussion Division and was an Artist in Residence at the Interlochen Arts Academy High School in Michigan, where he served as performer and clinician with small and large jazz ensembles.

Chip Stephens (Jazz) performed with several internationally recognized jazz musicians including trombonist Curtis Fuller, tenor saxophonist Ernie Krivda, and trumpet player Sean Jones. The CD he collaborated on with Fuller was released internationally and received critical acclaim. In April he played with Doc Severinsen at the Heartland Festival Orchestra in Peoria, IL, and he performed at one of the oldest annual Jazz Festivals in the United States, the Tri-C Jazz Festival, where he shared the stage with tenor saxophonist, Javon Jackson.

Sylvia Stone (Voice) continued her work with three summer programs in Salzburg, Austria at the University of Miami in Salzburg, Austrian American Mozart Academy, and Franco-American-Vocal Academy. The students prepared roles for productions of Don Giovanni, Der Schauspieldirector, and Bastien et Bastienne, with four performances of each opera. Summer 2013 also marked the 10th anniversary of her program for young opera singers, which she founded and directs in Sant’ Angelo in Vado, Italy.

Bridget Sweet (Music Education) received a 2012 FAA Creative Research Award to fund the completion of her research study at the Durham School of the Arts in Durham, North Carolina, focusing on the “Adolescent Female Changing Voice.” She co-presented the case study, “Negotiating professional and personal identity: Student teaching experiences of one gay and one lesbian music student teacher” at the 2nd Symposium on LGBT Studies and Music Education. She co-chaired and planned the Committee on Institutional Cooperation Music Education Conference held at UI. In November 2012 she conducted the IMEA District 8 Junior Treble Choir and, in January, co-presented (with David Allen) the session, Hiking the Job Trail at the 2013 Illinois Music Educators Association All-State Conference, Peoria. She was the invited choral clinician at the IMEA District 204 Organizational Festival in February, and at the Cobb County Middle School Choral Festival, Cobb County, GA in March. In April she conducted the Fox Valley Music Festival Chorus in Chicago.

Katherine Syer (Musicology) presented her work on Wagner to symposium and festival audiences in Columbia (SC), Leeds, London, Barcelona, Evanston, Chicago, and Melbourne in 2013. While based in Leipzig and Munich in Summer 2013 Syer launched two new research projects. One concerns recent trends in operatic scenography, whereby human bodies form the set and/or props. The other traces the far-reaching impact of patriotic/heroic ideals expressed in lyrics associated with the German Wars of Liberation (1813-15). Syer will train Opera Theatre of St. Louis’s docents for their production of Die Zauberflöte.

Rick Taube (Composition/Theory) was named principal researcher in Center for Audio Arts and Sciences (Strategic Research Initiative), led by Paris Smaragdi (CS/ECE).

Stephen Taylor (Composition/Theory) presented and published work on hemiola and maximally even rhythms, combining the music of the Aka Pygmies and György Ligeti. His new works Insulin (for saxophone and harp) and Ubiquitin (for harpsichord) were performed in New York and Los Angeles, and the Illinois
Wind Symphony performed Shindychew Dances. He conducted a concert version of his opera Paradises Lost at Toronto’s SummerWorks festival in August, and arranged songs for Get Happy, the latest CD by the band Pink Martini, released in September. In February he conducted the Illinois Modern Ensemble in the Midwest premiere of G. F. Haas’s hour-long work, in vain.

Reynold Tharp (Composition/Theory) worked on commissions for the East-Central Illinois Chapter of the American Guild of Organists and a piano trio for Earplay Ensemble, San Francisco, CA, which will premiere in March 2014. His music was performed internationally at the Jine Pohledy Festival, Prague, and Sejong Chamber Hall, Seoul. The world premiere of his orchestral piece, Wide sea, changeful heaven, by the UISO in September 2012 was followed by three performances by the UC Berkeley Symphony.

Matthew Thibeault (Music Education) continued work on a book stemming from a paper that earned him the 2013 Outstanding Emerging Researcher Award from the Center for Music Education Research at the University of South Florida. He gave presentations at the College Music Society Conference in San Diego, and the CIC Music Education Conference in Urbana. He was invited to write a response article regarding predictions for the future of music education, published in volume 115(2) of Arts Education Policy Review. Finally, he performed with the Homebrew Ukulele Union at the CU Folk and Roots Festival.

Sever Tipei (Composition-Theory) was invited to speak at the “Out of the Box” Festival at Southern Illinois University. There he presented DISSCO, software for composition and sound design developed at the Computer Music Project of the UI Experimental Music Studios, and his piece figer, for computer-generated sounds, was performed. He performed his work HB with G&E, for piano and computer-generated sounds, at the International Society for Music Information Retrieval conference in Porto, Portugal, in October 2012, and at the Southern Illinois University 2013 New Music Festival. His composition Lament, for solo piano, was performed at Keyboard Marathon "Eastern European Masters" in San Francisco, CA. In May, he was featured in two Westdeutsche Rundfunk (Köln) programs: one on “Curses and Magic” and the other on the history of electro-acoustic music. He presented a paper at the April 2013 International Computer Music Conference in Perth, Australia.

Christos Tsitsaros (Piano Pedagogy) was the invited artist and clinician at the annual piano forum of the Korean Association of Piano Pedagogy in Seoul in May 2013. There he gave master classes and lectures at Hansei University, Chung-Ang University, Ewha Women’s University, and Soong Eui Women’s College. He gave a presentation of his own piano works at the 2013 National Conference on Keyboard Pedagogy in Lombard, IL. As a Hal Leonard composer and G. Schirmer editor and recording artist, he toured in California, Indiana, Minnesota, and Illinois, giving workshops and performances. He also adjudicated the Texas Music Teachers Association’s composition competition, and the St. Louis Area Music Teachers Association’s piano competition.

Glenn Wilson (jazz) produced a CD with the UI Concert Jazz Band featuring the UI Jazz Faculty for the Motema record label. The CD included the music of the late baritone saxophonist Pepper Adams. He produced and performed in a series of 10 jazz concerts at the Illinois Shakespeare Festival in Normal this summer. Wilson will continue touring with the Doc Severinsen Big Band.

Ann Yeung (Harp) is one of five UI Fellows in the Committee on Institutional Cooperation 2013-2014 Academic Leadership Program and was the Jury President for the 2013 USA International Harp Competition. Last year, she was featured in the Krannert Center for the Performing Arts Opening Marquee Event entitled “The Tao of Bach.” As part of the Alethia Duo, with Jonathan Keeble, she performed at the Lake Como Festival in Italy, the Les muséiques Festival in Switzerland, and as part of the Amity Foundation’s annual Chinese Orphans Benefit Concert in Madison, WI, which raised money to support HIV/AIDS-affected orphans. She gave master classes and performances at Indiana University’s Jacobs School of Music, the Eastman School of Music, Rice University’s Shepherd School of Music, the University of North Texas, the University of Wisconsin-Madison, the University of Minnesota, and Baylor University. She serves as Editor of the World Harp Congress Review and on the Board of Directors of the American Harp Society and the World Harp Congress, concurrently.
Zack Browning (Composition/Theory) received the Directors Choice Award from the Boston Opera International Composers Competition for his Song Arirang. The work was selected from more than 400 works submitted from 70 countries. Song Arirang was also performed at the Catholic University of America New Voices Festival in Washington, DC. Browning was a finalist for the Portland New Voices Festival in Washington, DC. Browning was a finalist for the Portland Directors Choice Award, awarded by the Taiji Traditional Music Foundation of Beijing and the China Conservatory. The purpose of this award is to encourage the study, performance, and preservation of the world’s musical traditions. In December, a symposium in honor of Professor Nettl, titled “Intellectual Counterpoints,” was held at the Phonogrammarchiv of the Museum für Völkerkunde, Berlin. In Spring 2013, Nettl served as William Fleming Distinguished Visiting Professor at Syracuse University and lectured at the University of Colorado. He received several lifetime-achievement awards and participated in meetings of the Society for Ethnomusicology as speaker. He lectured at CUNY Graduate Center, the University of Colorado, and the University of Cincinnati. Nettl was awarded the Haskins Prize from the American Council of Learned Societies.

Eve Harwood (Music Education) completed a two-year term (2011-2013) as Interim Editor of the Bulletin of the Council for Research in Music Education. The journal celebrated its 50th year of publication at Illinois in 2013. Currently she is on the board of the Urbana Pops Music Festival, and acts as emcee/audience educator at its concerts.

Edward Rath (Associate Director Emeritus) performed a house concert in Natchitoches, LA, and on an alumni and emeritus faculty recital at Lawrence University in Appleton, WI. He joined Ian Hobson for a four-hand performance of the third and fourth sets of Hungarian Dances by Brahms as part of Ian’s Brahms series in New York’s DiMenna Center. Rath later returned to Lawrence, where he played a recital with his brother, Carl Rath, faculty bassoon instructor.

Nicholas Temperley (Musicology) jointly completed an article with his son David (Eastman School of Music) on “Stress-Meter Alignment in French Vocal Music” in the Journal of the Acoustical Society of America (Sept. 2013). Together with Beth Quitslund of Ohio University, he is preparing a critical edition of The Whole Book of Psalms, the principal publication of metrical psalms and tunes for congregational singing in Elizabethan England. The edition is sponsored by the Renaissance English Text Society. In July 2013, he and Quitslund gave a joint presentation on the subject at the “Psalm Culture and the Politics of Translation” at the Old Charterhouse, London.

Scott A. Wyatt’s (Composition/Theory) work ComLinks, was featured at the 2012 Lipa Festival of Contemporary Music at the Iowa State University in October 2012. It was released in Summer 2012 in the SEAMUS CD Recording Series. In October he was invited to West Chester University in Pennsylvania to present composition master classes at the School of Music of the College of Visual and Performing Arts. Wyatt was the invited speaker for the Chicago chapter of the Audio Engineering Society where he was recognized for his dedication and contributions to the field of professional audio. His most recent electroacoustic music composition, All Sink, was selected for performance at the Showcase Concert of the April 2013 national conference of the Society for Electro-Acoustic Music in the United States (SEAMUS) hosted in St. Paul, MN. In May, he was the guest resident composer at the Future Music Oregon Intermedia Music Technology Center at the University of Oregon School of Music where he presented composition master classes and performances of his compositions.
During the 55th annual Grammy awards Ceremony René Clausen (MM ’77, DMA ’99) was recognized for his compositions. Charles Bruffy conducted the Kansas City Chorale in Life & Breath—Choral Works by René Clausen, a CD collection of sacred choral music that was awarded three Grammys this year: Best Choral Performance, Best Engineered Album, Classical, and Producer of the Year (Blanton Alspaugh). Clausen graduated in 1974 from St. Olaf College, Northfield, MN, and received a Master of Music in Performance and Doctor of Musical Arts degree from the University of Illinois. Clausen is in his 27th year at Concordia College as artistic director of the Concordia Christmas Concerts as well as the Concordia Choir. There, he was named the Paul J. and Eleanor Christiansen Chair in Choral Music in 1996. His arranging commissions have come from such groups as The King’s Singers, Mormon Tabernacle Choir, and American Choral Directors Association.

University of Chicago Professor Philip Bohlman (PhD ’84) was awarded a Guggenheim Fellowship for Music Research. Bohlman is the Mary Werkman Distinguished Service Professor of Music and the Humanities at the University of Chicago and an honorary professor at the University of Music, Drama, and Media in Hanover, Germany. His Guggenheim-funded research will draw on previous work focused on music during the formation of nations throughout the globe. He is especially interested in combining performance and research on modern Jewish music. His work with the New Budapest Orpheum Society was awarded the 2011 Noah Greenberg Award for Historical Performance from the American Musicological Society. In addition, his performance of stage music from the concentration camps was awarded the 2009 Donald Tovey Prize from Oxford University. His ongoing fieldwork includes studies of music in the Muslim communities of Europe, as well as religion and the arts in India. Bohlman is a fellow of the American Academy of Arts and Sciences and a former president of the Society for Ethnomusicology.

John Bell (MS ’77, EdD ’86), currently Director of Bands and Professor of Music at Southern Illinois University (Edwardsville), was elected to membership of the American Bandmasters Association.

Karyl Carlson (MM ’82) is in her 10th year as Director of Choral Activities at Illinois State University, where she teaches graduate conducting and directs the Concert Choir and Madrigal Singers. She is the Illinois ACDA state President.

James Crowley (BM ’86) is Associate Professor of Music at the University of Wisconsin Parkside. His composition Tableaux Vivants was commissioned by the Duo Montagnard, which toured the piece throughout North America, South America,
and Europe. It is also on the Duo’s most recent CD. His piano trio From The Earth was a prize winner in the Ravinia Music Festival’s first composition competition, and was toured on the east coast and throughout Illinois. Most recently, his complete works for solo piano were presented by pianist Eun-Joo Kwak at the World Piano Conference in Serbia.

Mark Gustavson’s (BM ’81) chamber music will be featured on the album Dissolving Images (Troy1424), released by Albany Records. The album contains performances by musicians, such as pianist Lisa Moore (BM ’82) who performs Dissolving Images, clarinetist Ed Gilmore’s interpretation of Trickster, and Quintet, played by the members of Contempo. Additionally, the New York ensembles Either/Or and Parnassus performed the chamber ensemble works Jag and A Fools Journey respectively.

1990–1999

Tina Bull (BME ’81, MME ’93, PhD ’96) directed the Oregon State University’s women’s choir, Bella Voce at Alice Tully Hall, Lincoln Center for the Performing Arts. The program included the world premier of Viva Sweet Love by Joan Szymko. The women’s choir also collaborated with the Oregon State Meistersingers and Chamber Choir, performing Vaughan-Williams’ Dona Nobis Pacem.

Christopher Nicholas (BME ’94) was appointed Director of Bands at Colorado State University.

2000–2009

Keturah Bixby (BM ’08) gave a conference talk as first author on “Musical Experience Effects on Perceptual Grouping” at the Auditory Perception, Cognition, and Action Meeting in 2012. She also was a co-author for a poster presentation, “Effect of Baseline Variability in Motor Learning: Meta-analysis over multiple data sets,” at the Computational Sensory-Motor Neuroscience conference. This research also received the 2012 award for research at the Translational and Computational Motor Control 2012 conference.

Jenna Daum (BM ‘06) performed as Acting Second Flute of the Phoenix Symphony Orchestra in 2012-13.

Jenny James (BM ‘07) gave a conference talk as first author on “Musical Experience Effects on Perceptual Grouping” at the Auditory Perception, Cognition, and Action Meeting in 2012. She also was a co-author for a poster presentation, “Effect of Baseline Variability in Motor Learning: Meta-analysis over multiple data sets,” at the Computational Sensory-Motor Neuroscience conference. This research also received the 2012 award for research at the Translational and Computational Motor Control 2012 conference.

Lauren Frankovich (BM ’07) performed as a member of Essential Voices USA in the Anatomy of Peace at “A Tribute to Marvin Hamlish,” a memorial concert at the Juilliard School. She sang as a member of Essential Voices USA in The Music in my Mind with soloist Lucie Arnaz at the book signing of the late Marvin Hamlish’s book, Marvin Makes Music. She also covered the role of Constance from The Sorcerer with the New York Gilbert & Sullivan Players.

Charles W. Lynch III (MM ’02, DMA ’09) was the featured Guest Instrumentalist for the July 2013 Saint Mary’s College Summer Composition Intensive in Notre Dame, IN. He gave lecture/presentations and worked closely with composers on new works for the harp. He also served as principal harpist for the Millikin-Decatur Symphony Orchestra, Chicago Composer’s Orchestra, and the Kankakee Valley Symphony Orchestra. He was a harp sectional coach for the Chicago Youth Symphony in 2013. His flute and harp duo, From the West, was presented at a lecture-recital at the 31st Great Lakes Regional Conference of the College Music Society at the University of Dayton (OH) in March 2013. He teaches at Olivet-Nazarene University in Illinois and Valparaiso University and St. Mary’s College in Indiana. He is currently the Social Media Contact and Webmaster.
for the Greater Chicago Chapter of the American Harp Society.

**Caitlin McGovern** (BME ’09) serves as the Assistant Director of Bands at Adlai E. Stevenson High School in Lincolnshire, IL. She directs the Symphonic Band and Jazz Lab Band, and will assist with the the Honor Band, Advanced Symphonic Band, Concert Band, Freshman Band, Marching Band, and Pep Band.

**Jennifer Nelson** (BM ’06) performs in Colorado Springs, CO with the Air Force Academy Band.

**Keelin Eder Schneider** (BM ’08) is Assistant Director of Prospect Management for the University of Chicago Booth School of Business.

**Allison Semmes** (BM ’06) is currently in the Broadway musical *The Book of Mormon* as the understudy for Nabulungi. Last June, she sang at the Brooklyn Academy of Music with Erykah Badu and the Brooklyn Philharmonic in Ted Hearne’s *You’re Causing Quite A Disturbance*.

**Jennifer Swanson** (BM ’06) is employed full time as a music therapist for Heartland Hospice of Philadelphia after receiving a Master’s degree in music therapy from Temple University.

**Colleen Potter Thorburn** (BM ’06) performed with the 3Penny Chorus and Orchestra at Radio City Music Hall in New York City on NBC’s *America’s Got Talent* during their August 13th live broadcast. Her Apple Orange Pair duo, with Emily Boyer (horn), will release their debut recording this fall, successfully funded in part by a Kickstarter campaign and a Yale School of Music alumni Ventures award.

**Elivi Varga** (DMA ’07) serves as a teaching artist with The Learning Arts Adirondack Park Project, bringing inter-disciplinary music concerts and workshops to school districts throughout Adirondack Park. She is a freelance flutist and teacher in the Philadelphia area and contributes book reviews to the *Philadelphia Inquirer*.

**Brittany Viola** (BM ’09, BME ’09) received her music degree and enrolled in the UIUC School of Law and is currently an Associate with Chapman and Cutler LLP in Chicago.

**2010–2013**

**James Blachly** (MM ’13) presented a concert in July 2013 at St. Bartholomew’s Church in New York City, featuring Beethoven’s *Eroica* Symphony, Mahler’s *Blumine Movement*, and Wagner’s *Rienzi Overture*. The concert was a benefit for the Youth Orchestra of the Lower 9th Ward in New Orleans, which he co-founded in 2011. The School of Music provided funding assistance for the concert and a travel grant for three students to participate: **Aaron Romm** (DMA Trumpet), **Chukyung Park** (MM Violin), and **Brandon Eldredge** (MM Orchestral Conducting). Blachly has recently been appointed the 2013-14 Zander Fellow through the Boston Philharmonic where he will be assisting Benjamin Zander in his conducting activities.

**Chee Hyeon Choi** (MM ’06, DMA ’12) has been appointed to a full-time faculty position as Instructor of Piano in the School of Music at Bradley University (Peoria, IL) beginning in Fall 2013. She will coordinate the college group piano program and teach applied piano lessons. Choi previously served for four years as the Coordinator of the Piano Laboratory Program through the UIUC School of Music Office of Outreach and Public Engagement and also taught at Millikin University (Decatur, IL) as an adjunct assistant professor.

**Diane Couzens** (BM ’12) is finishing coursework toward a Master of Music degree at Ohio State University as the recipient of a University Fellowship. During Summer 2013, she worked as a Development Intern at the Ravinia Festival.

**Gabriel Sean Darby** (DMA ’11) was appointed Adjunct Professor of Music at the University of Central Missouri.

**Melissa Davis** (DMA ’13) was appointed Instructor of Voice at the University of Arkansas at Pine Bluff for the 2012/2013 academic year. She taught music theory, music history and appreciation, voice, vocal pedagogy, and was assistant conductor of the UAPB Vesper Choir.

**Karen Gallant** (BM ’13) participated in the Madeline Island Music Festival and was accepted into the University of Texas at Austin flute studio to work toward a Master’s degree.

**Sadie Glass** (MM ’13) was named one of 11 fellows for the inaugural year of the Orchestra Institute Napa Valley Fellowship Program in Napa Valley, CA. As a fellow, she was a member of the Symphony Napa Valley’s horn section and served the community as an artistic ambassador for the Performing Arts Center and its affiliates. She also taught and created integrated arts curriculum for Salvador Elementary and Justin-Siena High School, and started a chamber music series at Pacific Union College.
Eduardo Herrera (PhD ’13) was hired as Assistant Professor in Music History and Ethnomusicology at Rutgers. During 2012-13, Herrera presented his research at the international conference “Transcending Borders: Latin American Music and its Projection onto the World Stage” organized at Virginia Tech, at the 39th Annual Conference of the Society for American Music in Little Rock, AK, and at the 17th Latin American Music Festival in Caracas, Venezuela. Herrera is currently chair of the Latin American interest group of the Society for American Music and member of the International Editorial Advisory Board of Routledge’s Encyclopedia of Modernism.

Nick Jaworski (MME ’11) won first place in the Summer 2013 Spotify Music Education Hackathon at New York University.

Rebecca Johnson (DMA ’10) presented a lecture recital at the Midwest Clinic in Chicago with clarinetist Magie Smith, as well as a lecture about the music of composer Thea Musgrave at the British Flute Society convention in Manchester, England. She performed in recital programs at the National Flute Association conventions in both 2012 and 2013 and at a recital of music for flute and horn with hornist Katherine McBain at the International Women’s Brass Conference.

Ingrid Kammin (DMA ’12) was appointed to the faculty at Blackburn College in Carlinville, IL beginning in late-August.

Aaron Kaplan (BM ’11, BME ’11, MM ’13) was appointed Interim Conductor of the Quad City Youth Symphony Orchestras, where he conducts the Youth Philharmonic and Youth Symphony Orchestra. He was also appointed the co-director of orchestras at Glenbrook North and Glenbrook South High Schools in Northbrook and Glenview, IL. In September 2013, he conducted a concert version of Gershwin’s Of Thee I Sing at the Allerton Music Barn Festival.

Sun Hee Kim (DMA ’13) was appointed Assistant Professor in Music/Faculty Accompanist at the Central State University in Wilberforce, OH. There, she teaches diction and accompanying, accompanies student and faculty recitals, coaches vocalists, and accompanies the CSU chorus.

Nicole Leupp, (DMA ’09) was appointed Assistant Professor and Coordinator of the Voice Department in a tenure track position at the University of Portland.

Richard Andrew Miller (MM ’11) was appointed Adjunct Instructor of Percussion at Olivet Nazarene University in Bourbonnais, IL.

Scott Ninmer’s (BM ’11) arrangement of Dave Brubeck’s “In Your Own Sweet Way” was the winner of the 2013 Detroit Jazz Festival JC Heard Jazz Arranging Competition. He was chosen as the third prize winner of the “2 Agosto” International Composing Competition. His piece for baritone vocalist and orchestra, titled Sylvan Spirits, was performed in Bologna, Italy in a commemorative concert honoring the victims of the Bologna Massacre. He was selected as one of eight international participants in the 2013 Metropole Orkest Arrangers Workshop and spent a week in Hilversum in the Netherlands working with the Metropole Orkest as part of the Arrangers Workshop. His arrangement of Three Views of a Secret was performed with guest soloist Richard Bona at Lanteren Venster in Rotterdam.

Jacqueline Piccolino (BM ’13) made her professional debut with the San Francisco Opera this past June as Stella in its production of The Tales of Hoffmann and performed in the world premiere of Tobias Picker’s Dolores Claiborne, in September. She is a current Adler Fellow with the San Francisco Opera.

Victoria Ritter (BM, ’10) was hired as the Registration and Scheduling Coordinator for the Peabody Preparatory of the Johns Hopkins University. She will direct the student registration and billing process for approximately 1,500 Peabody Preparatory students.

Casey Robards (BM ’98, MM ’00, DMA ’10) recently completed a one-year post-doctoral appointment at Oberlin College and joined the faculty of Central Michigan University teaching collaborative piano in Fall 2013. That summer was her sixth as a faculty artist at the Bay View Music Festival in Michigan. There, she coordinated and coached a two-week opera scenes, art song and recording program for 10 singers and two pianists, and gave several solo and chamber performances with faculty colleagues. In August, she performed Florence Price’s Fantasie Negre in a benefit concert for the Chicago Music Association, a branch of the National Association of Negro Musicians, and was a faculty coach/accompanist at the Snowater Flute Festival in Washington. Additional recitals were with soprano Ollie Watts Davis (San Juan, Costa Rica), soprano Karen Slack Blackwell (Oberlin, OH), and flutist Bonita Boyd (Seattle, WA).

Henning Schroder (DMA ’11) was hired as Assistant Professor of Music at Ohio Northern University beginning Fall 2013.

Jennifer Shanahan (BM ’13) began coursework toward her Master of Music
degree at the University of Southern California. She also attended Orford Music Academy in Montreal last summer.

Jonathan Sharp (MM ‘11) was appointed Lecturer in Percussion at Morehead State University in Kentucky.

Easton Stuard (DMA ’12) was appointed the Director of Jazz Studies at Indiana University-Purdue University Indianapolis where he is a visiting professor.

Justin Vickers (DMA ’11, BM ’96) began his appointment as Assistant Professor of Voice at the Illinois State University School of Music in Normal, IL. Vickers was invited to collaborate on and contribute to the Coventry Cathedral 2012 Golden Jubilee program by the festival director, resulting in two published articles by The Bliss Trust. At the Fifth Biennial North American British Music Studies Association conference in July 2012, Vickers presented a lecture-recital that featured the world première of Benjamin Britten’s “Epilogue” to The Holy Sonnets of John Donne. Vickers recently received a Britten Award from The Trustees of The Britten Estate for the conference he co-organized at Illinois State University: “Benjamin Britten at 100: An American Centenary Symposium.” Recent recording projects with composer Joseph Summer resulted in the first of three releases by Parma Recordings, Shakespeare’s Memory (2012). He has a number of forthcoming albums in the works.

Drew Whiting (DMA ’13) was hired as Instructor of Saxophone at the University of Wisconsin, Oshkosh beginning Fall 2013 where he will teach courses on music and culture, music theory, and applied saxophone.


Polly Yukevich (MME ‘11) has been named Director of ukulele virtuoso Jake Shimabukuro’s educational outreach project, the Four Strings Foundation.

Aaron Ziegel (Ph.D. ’11) started a new tenure-track appointment in Fall 2013 as an Assistant Professor of Music History and Culture at Towson University in Maryland, where he teaches courses on music in the United States. His next publication, a book review, will appear in the journal Nineteenth-Century Contexts.
student news

—compiled by Lauren Coleman, Research Assistant

Joseph Anthony Alvarez, a graduate student in tuba performance, was the tuba fellow at the Music Academy of the West this summer. This was his third year participating in the festival.

Erin Brooker, an undergraduate student in harp, was one of two harpists selected for the 43rd season of the Round Top Festival Institute this past summer. In May, she premiered Evocacion for harp and vibraphone by Gabriel Mora Bentacur on the debut concert of the Archaea Tree Ensemble. She also presented “Toward the Sea: an in-depth Study of Performing Toru Takemitsu’s Music,” with Jennifer Shanahan (BM ’13) at the UI Undergraduate Research Symposium in May 2013.

Liliana Carrizo, a graduate student in ethnomusicology, was awarded a TAARII fellowship from The American Academic Research Institute in Iraq for dissertation research abroad, in support of work her work on Iraqi Studies. She was also awarded the Evelyne Accad International Research Award for research related to women’s lives in North Africa and the Middle East.

Melody Chua, an undergraduate student in flute performance, attended a number of festivals this summer. At the Chicago Academy for the Arts New Music Festival, she attended a two-week intensive workshop that included performances of new compositions under the direction of the world-renowned Ensemble Musikfabrik. At the Aria Academy, Chua studied audition preparation and attended master classes and lessons with Bonita Boyd, Alexa Still, and Judith Mendenhall. She was a scholarship recipient at the Bernard Z. Goldberg Master Class, which included master classes, chamber ensembles, and lessons on the Alexander Technique.

Tania Arazzi Coombs, a graduate student in vocal performance, has been appointed to a one-year interim position at Indiana University of Pennsylvania. She teaches voice and will direct two one-act operas for the Opera Workshop.

Ellen Denham, a graduate student in vocal performance, was invited to direct the central project at the 2013 Indy Convergence, an interdisciplinary arts residency in Indianapolis. Her project, about the subject of “otherness,” involved actors, dancers, musicians, and writers in collaborative improvisation, and was presented at the Wheeler Arts Community in Indianapolis in June.

2012–13 Competition Winners

Fourteenth Annual 21st Century Piano Commission Award
Ashley Fu-Tsun Wang (composer)
Ya-Wen Wang (piano)

Theodore Presser Undergraduate Music Award
Noel Wan, harp

Theodore Presser Graduate Music Award
Michael Warner, musicology

Kate Neal Kinley Memorial Fellowship
Jacqueline Piccolino, voice

Clara Rolland Piano Award
Abigail “Faith” Gioja, piano

Krannert Center Debut Artist Award
Moye Chen, piano

University of Illinois Symphony Orchestra Concerto Competition
Eunhae Cho, voice
Hyeyeon Jung, piano
Sung Hee Shin, violin

Alternates:
Victor Kononeko, saxophone
Chen Wang, marimba

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Alternates:
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Chen Wang, marimba
Mark Eichenberger, a graduate student in percussion, was appointed Lecturer in Percussion at the University of Texas at Brownsville.

Allison Fromm, a graduate student in Choral Conducting, collaborated with Andrew Clark, Director of Choral Activities at Harvard University, on developing choral programs for children and adults with physical and intellectual disabilities. Clark and representatives from Harvard’s Holden Choruses joined “Joyful Noise,” her New Jersey chorus of adults with disabilities, in a July 4th performance. Fromm then served with Clark as Guest Faculty at the Woodlands Foundation’s “Notes from the Heart” music camp near Pittsburgh. They are planning joint concerts for Joyful Noise and the Harvard Collegium Musicum in Philadelphia and Cambridge in Spring 2014.

Sam Gingher, a graduate student in piano performance, attended West Virginia University’s Piano Festival, “The Intersection between Jazz and Classical Piano.” As a clinician, he presented on 19th Century preluding and a pedagogical approach to classical improvisation. He also won first prize in the collegiate classical piano competition at the festival and performed live on WQED Pittsburgh radio.

Omar Haney, an undergraduate student in saxophone, won top honors at the Music Teachers National Association Senior Woodwind Competition. The Senior Performance Competition took place Sunday, March 10, during the 2013 MTNA National Conference in Anaheim, CA.

Claire Happel (BM/BFA ’04), a graduate student in harp, was featured on the Pulitzer Foundation for the Arts and St.

Louis Symphony concert series in October 2012, performing works by Luciano Berio and Ivan Fedele. She also participated in the International Ensemble Modern Akademie in Austria in September 2012. She performed Second Harp with the St. Louis Symphony in Spring 2013 and for its 2013 opera season. In March 2013, she was featured on the Nonnewerther Insellkonzerte concert series in a program, “Auf den Spuren des Quintette Instrumental de Paris,” in Germany. She is the recipient of an Illinois Arts Council Individual Artist Professional Development Grant and Chicago Cultural Grant in 2012.

Christopher Holman, an undergraduate student in vocal performance, participated in the Tafelmusik Summer Baroque Institute in Toronto in June, a two-week intensive on the historically-informed performance of the music of the 17th and 18th centuries. The participants included 16 auditioned singers from throughout the world, and approximately 60 period instrument players.

Chen-Yu Huang (MM ’07), a graduate student in harp, performed Henk Bading’s Harp Concerto with the American Wind Symphony Orchestra for its 2012 tour. In the 2012-2013 season, she won the Principal Harp position with the Illinois Symphony Orchestra and was named an Associate for the Civic Orchestra of Chicago. She is a Finalist for the New World Symphony in Florida. In Spring 2013, she performed with Illinois State University ensembles and worked with their composers in residence, including John Mackey and Pulitzer winner and UI alumnus Michael Colgrass. She teaches at Illinois Wesleyan University. Recently, she has been appointed to teach at Parkland College in Champaign and the UI School of Music Academy.

Hyeyeon Jung, a graduate student in piano, won first prize at the Southern Illinois Young Artist Competition in 2013. The following summer, she participated in the International Keyboard Institute and Festival in New York. She also gave a piano recital in Edwardsville, IL in the fall.

You-Kyoung Kim, a graduate student in flute, won the Principal Flute position in the Mostly Philharmonic Orchestra in Seoul, South Korea.

Zach Klobnak, a graduate student in organ performance, is College Organist and Instructor of Music at Centre College in Danville, KY. He is also Director of Music at the Presbyterian Church in Danville.

Rocio Lima, a graduate student in flute performance, was one of the 1 percent of arts applicants to receive a full scholarship from the Secretary of Higher Education, Science, Technology, and Innovation of Ecuador. This academic merit-based award will fund Lima’s graduate studies in Music Performance and Literature.

Ann McLaughlin, a graduate student in harp performance, performed a multimedia solo recital in the William M. Staerkel Planetarium in Champaign in January. Commemorating the 25th anniversary of the Planetarium, the show featured a range of music from Bach to Debussy, Flagello to Coldplay, all choreographed to a star show. This summer, she competed in the Lyon and Healy Awards competition in Los Angeles. She was also one of 52 competitors accepted to play in the 9th USA International Harp Competition, which is held triennially at Indiana University’s Jacobs School of Music.

Ian Middleton, a graduate student in musicology, along with performance
alumnus Andy Miller, was a recipient of an Urbana Arts Grant for the group COSTAS—playing traditional, Afro-rural music from the coasts of Colombia and Ecuador. This is the second consecutive year that COSTAS has received this grant. Members of the group include fellow PhD students Jon Hollis and Jud Wellington.

Thornton Miller, a graduate student in musicology, presented the paper “Benjamin Britten and Pre-1973 Soviet Performance Rights: Peter Grimes and The Prince of the Pagodas in Leningrad’s Kirov Theatre” at the 2013 Midwest Graduate Music Consortium at the University of Chicago. He was also awarded the Russian, East European, and Eurasian Center Foreign Language and Area Studies Fellowship for the 2013-14 academic year.

Hillary Brady Morris, a graduate student in musicology, received three FLAS fellowships from the UIUC Center for East Asian Studies to further her study of Tibetan language in preparation for her ethnomusicological fieldwork. With the help of these fellowships, she studied colloquial Tibetan at the Rangjung Yeshe Institute (Kathmandu, Nepal), as well as advanced Tibetan, Tibetan history, area studies, and primary language research methods on the IU-Bloomington campus. Morris is currently studying advanced colloquial Tibetan at the Rangjung Yeshe Institute.

John Nichols III, a graduate student in composition, winner of this year’s 21st Century Piano Commission Competition, had his music performed in a series of prestigious national and international venues. His piece Gates (Kedesh-Naphtali) was awarded second prize in the Foundation Destellos Sixth International Competition of Electroacoustic Composition and Visual Music. His work Amovi Alaان received second prize in the International Electroacoustic Music Young Composers Awards of the Workshop for Computer Music and Audio Technology and was performed at the National Chiao Tung University Arts Center in Hsinchu, Taiwan. Nichols’ composition The Pillar was the winner of the second international Conlon Music Prize for Disklavier Plus, and it was selected for performance at the Gaudeamus Muziekweek in September 2013 at the Museum Speelklok in Utrecht, Netherlands.

Molly O’Roark, a graduate student in harp, performed Debussy’s Danses with the Eastman School of Music Symphony Orchestra in Kodak Hall at the Eastman Theatre in October 2012. She was awarded the Wayne T. Barlow Harp Award for Excellence in Harp Performance last May along with her Bachelor’s Degree in harp performance, Arts Leadership Certificate, and Performer’s Certificate from Eastman.

Dennis Devides A. Reyes III, a graduate student in composition, received much attention for his electroacoustic piece Fireworks at the recent Society of Electroacoustic Music in the United States Music Festival. His electroacoustic piece Dance of the Monkey King has been selected, along with works by other notable composers, for the 31st Asian Composers League Music Festival in September. Last July, Rik Noyce debuted Reyes’ solo flute piece Dance of the West Winds in Ontario at the first Canadian Flute Convention.

Julie Rochus, a graduate student in French horn, toured Central America this summer with the Youth Orchestra of the Americas. As the only North American horn player selected, she represented Canada and the University of Illinois. Members of YOA were chosen from more than 800 auditions, and represented 25 countries from across the Americas. With 14 concerts in six countries, the six-week tour included several community engagement opportunities. In Santiago, Panama, she visited four local schools and worked with youth horn players. She participated in YOA’s final concert in Belize City, Belize—the very first symphony orchestra performance in the country’s history.
Evan Tammen (MM ’11), a graduate student in oboe, was recently hired as the Operations Manager for Sinfonia da Camera, the professional chamber orchestra affiliated with the Krannert Center for the Performing Arts and College of Fine and Applied Arts of the University of Illinois at Urbana-Champaign. His administrative responsibilities with Sinfonia include monitoring the organization’s finances, coordinating special events, acquiring music for the orchestra, contracting soloists, soliciting advertisers, writing press releases, and maintaining the orchestra’s website. Tammen also began working as the applied oboe instructor at Illinois College in Jacksonville this fall, where he teaches undergraduate oboe students.

Priscilla Tse, a graduate student in musicology, conducted her dissertation research in Hong Kong and served as part-time lecturer at the music department at the Chinese University of Hong Kong. She has been awarded the Jill McAllister Award and a fellowship at the Illinois Program for Research in the Humanities and is designated as an IPRH-Nicholson Graduate Student Fellow for 2013–14.

Adam Walton, a graduate student in percussion, was appointed to the US Army Band in South Korea.

Noël Wan, an undergraduate student in harp, was a special award-winner and the youngest semi-finalist in the 18th International Harp Contest in Israel held in November-December 2012. In August 2013, she was invited to perform the opening concert of the Taiwan Harp Center in Taipei.

Ashley Fu-Tsun Wang, a graduate student in composition, was the recipient of the ASCAP Foundation Fellowship at the 2013 Aspen Music Festival and School, and the winner of the 15th Annual 21st Century Piano Commission. Her music was published by BabelScores in Fall 2013. Her work Antares Falling was featured at the Aspen Music Festival, the 2013 Midwest Graduate Music Consortium in April, and the Asian Composers League concert in Taiwan in December. It was the winner of the Panta Rei New Music Collective call for scores, and the piece will be performed in Kansas City in Spring 2014. Her composition Parallel Universe was performed at the Krannert Center for the Performing Arts and the Aspen Music Festival.

Steve Wilson, a graduate student in musicology, presented a paper titled “The Arcanum of Creativity: Coming to Terms with John Zorns Astronome” at the Spring 2013 meeting of the American Musicological Society Midwest Chapter meeting in April 2013.

Kathleen Winters, a graduate student in flute performance, was a semifinalist in the National Flute Association’s Young Artist Competition and performed at its convention in New Orleans this fall.

Megan Woller, a graduate student in musicology, presented a paper on the film version of West Side Story at the University of Illinois’s Women’s and Gender History Symposium in March 2013. She presented two papers based on dissertation work on the film Camelot at “The Performing Body in the Hollywood Musical: An Interdisciplinary Symposium” held at Colgate University in April 2013, and “Music and the Moving Image,” held at New York University in May.
James Bailey

Former choral faculty member and voice division chair James Bailey (1921-2013) died May 16, 2013. He studied music extensively in the US, receiving full scholarships to the Eastman School of Music (1946) and the Juilliard School of Music (1950) where he earned degrees in voice. He also studied at the Akademie für Musik und darstellende Kunst in Vienna, Austria and the Royal Academy in London. At the University of Illinois he earned a Bachelor of Music degree in 1953 and a Master of Music degree in voice in 1958.

After completing his studies he was offered a contract with the Stuttgart State Opera but declined in order to teach at the University of Illinois. He was hired as an Assistant Professor of Voice in 1952 and was eventually promoted to full professor. He served as Chair of the Voice division from 1970 to 1983 and on numerous School of Music and University Committees including the Executive Committee of the School of Music, Undergraduate Educational Policy Committee, and UIUC’s Faculty-Student Senate. Additionally, he served as president of Pi Kappa Lambda, an honorary music fraternity. He retired from teaching in 1991.

His résumé as a tenor soloist is extensive and includes touring throughout Europe and the US, as well as appearing in recitals, operas, oratorios, and with choral societies. Of his many outstanding achievements, he sang at a Memorial Day ceremony held at Arlington National Cemetery where then-President Harry S. Truman spoke. He performed the title role in Benjamin Britten’s cantata St Nicholas with the Vienna Boys Chorus, the Vienna Opera Chorus, and the State Opera Orchestra. He is featured on recordings for the Little Church Around the Corner and Follett’s Educational Series on Columbia Records.

—Emily Wachner, Associate Editor

Andrew Eckard

Cellist Andrew Eckard (BM ’86, MM ’88) lost his 13-month battle with a brain tumor on June 20, 2013. He will always be remembered for his brilliant musicianship, sense of humor, and ability to connect deeply with all around him. Drew Eckard was a native of Portland, OR. He began studying piano at age eight and cello at 10. When he was 14, he was featured as a concerto soloist with the Oregon Symphony. He attended Indiana University and the University of Illinois where he studied with Janos Starker and Tsuyoshi Tsutsumi, respectively. Upon graduation he joined the Spokane Symphony, was on the faculty of Oregon State University in Corvallis, and afterwards was Principal Cellist of the New York City Opera National Company until he joined the Honolulu Symphony as Associate Principal Cellist in 1996. He left Hawaii to pursue freelance work in Los Angeles when the Honolulu Symphony declared bankruptcy. Memorial funds have been established by the Portland Youth Symphony and the Southern Illinois Festival.

—Linda Veleckis Nussbaum

Virginia Farmer

Born February 8, 1922 in Brooklyn, NY, Virginia Farmer received her Bachelor of Music degree from the Eastman School of Music in 1943, her Master of Music Education from Columbia University in 1952, and her Doctor of Musical Arts degree in violin from the University of Illinois in 1973.

She joined the ranks of University of Illinois employees as a Graduate Assistant in Music in 1962, became an Instructor of Music in 1965 and, upon receiving her DMA, was promoted to Assistant Professor of Music with tenure in 1973. She was a talented and accomplished violinist and was considered a master teacher among her peers. This is reflected in her continued involvement throughout the 1970s and 1980s in the String Conference and Chamber Music workshop held annually at the Immaculata College, Immaculata, PA and at the annual Festival of Baroque Music, held in Saratoga Springs, NY.

Farmer was listed in the International Who’s Who in Music from 1974–1992 and was nominated by the School of Music to receive the 1982 Campus Award for Excellence in Undergraduate Teaching. She was included in the “Incomplete list of Teachers Ranked as Excellent by their Students” yearly from 1980-84.

On April 16, 1992 Farmer gave a farewell performance at the Music Building auditorium with plans to retire on May 20, 1992. The University of Illinois Board of Trustees conferred the rank of Assistant Professor Emerita of Music to her on May 21, 1992.

—Michael Cameron, Professor of Double Bass

Edward John Krolick

Edward John Krolick, former professor of Double Bass, passed away March 24 in Fort Collins, CO, at the age of 89.

Krolick began his studies at Eastman School of Music, but in February 1943, he was drafted by the Army during his sophomore year. He proudly served his country during World War II in Casablanca, Algeria, and Italy, and from Naples to the Brenner Pass. He was honorably discharged in 1946, and used the GI Bill to begin the second semester of his sophomore year at Eastman, followed soon by an MM. During that time he also performed with the Rochester Philharmonic.
David Lloyd

David Lloyd, died February 8, 2013, in New York. As director of the Illinois Opera Theater from 1971–1985, he transformed a fledgling group into a full-scale program. Before coming to Illinois, Lloyd had a distinguished career as a leading tenor with the New York City Opera and as an international star at European festivals including Glyndebourne and Edinburgh. Benjamin Britten chose him to sing the title role in the US premiere of his opera Albert Herring. Lloyd appeared as soloist with the Boston Symphony 72 times (including for the opening of the UN in 1952), with the New York Philharmonic 58 times, and with the Philadelphia Orchestra 48 times. Among his recordings are Beethoven’s Ninth Symphony with the Boston Symphony and Handel’s Messiah with the New York Philharmonic.

As an academic, Lloyd headed the opera programs at the University of Iowa and Hunter College in New York. As Artistic and General Director of the Lake George Opera from 1965–1980, he brought students and faculty to work there during the summer. Believing singers not only needed to learn roles, but also know what went on backstage, students worked alongside production staff on technical aspects both on and off stage. Graduate students directed fellow singers in staged programs of opera scenes, plus faculty members and visiting artists directed performances.

Opera lovers enjoyed sold out UI productions in summer, fall, and spring interspersed with six evenings of one-acts and scenes. Performances included works such as Carmen, Boheme, Butterfly, A Midsummer Night’s Dream, The Rake’s Progress, and Black Widow. In 1976, the Gershwin estate, which maintains tight control over performances, gave the Illinois Opera Theatre permission for the first college production of Porgy and Bess. Summer and fall productions were sold out including five performances at Lake George.

Lloyd believed that American singers did not need to go to Europe to await discovery; IOT graduates sang at the Met, Chicago Lyric, NY City Opera, San Francisco Opera, and others. Students from Lloyd's era with international careers included soprano Erie Mills, bass Eric Halfvarson, and the late tenor Jerry Hadley. Lloyd left Illinois in 1985 to oversee the Juilliard American Opera Center, and served a long tenure as director of the William Matheus Sullivan Foundation, which funds up-and-coming singers.

Born in Minneapolis on Feb. 29, 1920, he enjoyed celebrating every four years—and once sang the role of Frederick in The Pirates of Penzance, who also was born in Leap Year. After receiving a bachelor's degree from the Minneapolis College of Music and a diploma from the Curtis Institute of Music, Lloyd served as a Navy pilot during World War II.

His first wife, Maria (violinist in the UI Walden Quartet), and a son, Timothy, predeceased him. He is survived by his wife, Barbara, his son, David Thomas, and a grandson.

—Ronald and Barbara Hedlund, and Dorothy Williams

Edwin London


London began as a horn player at Oberlin College, where he formed lifelong friendships, among them, with Sal Martirano. He was comfortable almost
anything: in his early years he played with the Orquesta Sinfonica de Venezuela and the Oscar Pettiford Jazz Band. His PhD was from The University of Iowa, where he studied conducting with the redoubtable Philip Greeley Clapp. Along the way he studied composition with other luminaries: Gunther Schuller, Luigi Dallapiccola, and Darius Milhaud.

He was appointed to the faculty of Smith College in 1960. From there he moved to Illinois, where he founded The Ineluctable Modality, a choral ensemble of remarkable, compassionate, competent, and noble. From Illinois he relocated to Cleveland State University, and there he founded the Cleveland Chamber Symphony, dedicated to new and unconventional histories. He remained active there until his retirement in 2004.

I remember well my composition lesson with London, which never took place, more often than not, in Timpone's Italian restaurant (Occasionally Sal Martirano would turn up for an Italian beef sandwich). Ed invariably asked, gently and politely, for “a cup of hot water and a tea bag.” Provided with same, he would infuse the bag for about three seconds (sometimes, I swear, he just waved it over the water), and then we could begin. I never knew what we were talking about. Ed and I would talk until the water got cold, and then we'd go our ways. Somehow things had always gotten better in the meantime.

A couple dozen of us were caught up, one way or another, in Tala Obstusities, Ed’s catastrophically inventive opera. Some worked through the night copying parts; others tried to make sense of the previous night’s production. On the stage of the Assembly Hall inventiveness and hilarity alternated with confusion and despair. We did it; I’m not sure if this day is when we did, but I do know that it changed me. Everything about Ed changed people—not because he “instructed,” and not because he “modeled,” but because he himself was changing, sliding between genres, joining the improbable, rejoicing in metamorphosis.

Bless you, Ed, for that and so much more.

—William Brooks

Anne Lowe

Anne Lowe, Ph.D., died in Moncton, New Brunswick, Canada, on March 5, 2012. She received her doctorate in Music Education from the University of Illinois at Urbana-Champaign in 1995. She taught music privately and in the public schools of New Brunswick and Ontario. A professor at the Université de Moncton since 1990, she was Dean of the Faculty of Education from 2000 to 2007. She was a prolific researcher focusing on music in second language acquisition, and published extensively in the major music education research journals in the United States and Canada.

—John Grashel

John Alexander O’Connor

John Alexander O’Connor, born April 4, 1917, in Milwaukee, WI, passed away in Seattle, WA on May 28, 2013, at age 96. As a child, he learned to play the trumpet and formed his own band, “Johnnie’s Hot Socks,” when he was 10. Music and especially trumpet became the centerpiece of his life, and hardly a day passed when he didn’t play his horn.

He attended the University of Wisconsin-Milwaukee and earned his tuition by playing various gigs around town. After college, he taught music in schools in Shreveport, LA, and helped found the Shreveport Symphony. Following service in WWII, he moved his family to Illinois and attended the University of Illinois in Champaign-Urbana, where he earned a Master’s Degree in Music Education under A.A. Harding, and was chosen as president of the top band. Upon graduating, he served as Director of Bands at the College of Puget Sound in Tacoma, WA until 1950.

He was called back into active military service during the Korean War and while he was abroad, he became interested in Korean music and dance. When he retired from the military in 1967, he joined the faculty of the University of Illinois School of Music as an Associate Professor. He was academic coordinator for the Illinois Summer Youth Music camps, traveled around the state giving university-sponsored classes and master classes in jazz, and promoted international music on campus, especially that of Korea and Africa.

During his 20 years at the University of Illinois, he continued to build a solid reputation as a trumpeter. He formed (with Dan Perrino) the Dixieland jazz band “Medicare 7, 8, or 9,” which was composed of fellow music professors, and founded to ease tensions on campus in the tumultuous years of the Vietnam War. He also performed in the Champaign-Urbana Symphony and with other groups. He retired from UI in 1987 but continued to perform on his beloved trumpet and travel around the US and abroad.

He is survived by his six children, Polly Hohn, Kathryn Tessin, John C. O’Connor, Helen Alexander, James O’Connor, and Thomas O’Connor, nine grandchildren, and four great-grandchildren.

—Ruth Stoltzfus, Managing Editor
The overall success of the School of Music depends greatly on the generosity of our alumni, friends of the School of Music, foundations, and corporations. We gratefully acknowledge the generous support of the following individuals, corporations, and foundations, who made gifts in support of the School of Music between July 1, 2012, and September 30, 2013.

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Summer 2013: From left to right: Tony Qui (tenor from Hong Kong), Sylvia Stone (director of the program for young opera singers at Sant’Angelo in Vado and Professor of Voice UIUC), Lee Steiner (MM tenor at UIUC), Dolly Hsu (DMA pianist at UIUC), Francis Diaz (pianist from Bogota’, Colombia) gather just before a concert in the Castello Brancaleone, Piobbico, Italy.
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**String Institute @ ISYM - June 22-28, Violin, viola and cello study with emphasis on chamber music. Faculty to include the Jupiter Quartet, Rudolf Haken and Dmitry Kouzov.

*Advanced violin class with Stefan Milenkovich, June 8-14