sonorities

The News Magazine of the University of Illinois School of Music

2018

make music matter

SCHOOL OF MUSIC
UNIVERSITY OF ILLINOIS
AT URBANA-CHAMPAIGN

1867-2017
From the Director

Make Music Matter. We feature this simple phrase on our new School of Music website and t-shirts, and now on the cover of Sonorities. For me, the third word makes the difference. Making music has been at the center of our School mission since its founding in 1895, but the qualifier “matter” extends that notion. It reminds us to bring music back into the world beyond the practice room, the teaching studio, the rehearsal hall, or the competition venue; to make it connect with diverse gatherings—not just connoisseurs and competition judges—in unusual venues, and in the spirit of social exchange and community-building.

In this issue, you’ll find many ways that our faculty, students, and alumni carry out this vital task. A year ago, the School launched a newly renovated curriculum for all students in the Bachelor of Music Education degree, which now includes a Music Technology option. Our feature, “Out in the Schools,” aims to open up the new curriculum and lead you through it from the student perspective. More than 40% of our undergraduate student body resides in that degree, so it has been a real game-changer for the School.

This year we also celebrate the University of Illinois’ sesquicentennial, and School faculty and students are playing a key role in the festivities. Concerts in Chicago’s Symphony Center, New York’s Alice Tully Hall, and our own Krannert Center will showcase the premiere of a new work, Gathering, commissioned for the sesquicentennial and composed for the unusual combination of choir, wind symphony, and vocal soloists. The text, compiled by a National Book Award winner with deep ties to the campus, comprises excerpts from speeches and writings from an intellectually and culturally diverse cohort of distinguished alumni. Learn the inside story in this issue—and join us for one or all of the concerts in Spring 2018!

New degree bridges digital gap

The School of Music has announced a new undergraduate degree program that will combine the study of music and computer science in a Bachelor of Science in Music.

The new “CS + Music” program is based on the “CS + X” meta-degree initiative that was invented at the University of Illinois and Stanford University, a program which is gaining momentum at colleges and universities across the country.

The Illinois School of Music is the first institution in the Midwest to offer a Bachelor of Science degree in Music and Computer Science, and it further reinforces U of I’s position as the leader in blended programs integrating computer science with other disciplines.

Students in the CS + Music program will have equal training as musicians and as computer scientists, and several courses in the new curriculum have been specifically designed to integrate core principles from both disciplines. Graduates from the new degree program will
be well positioned to pursue careers in music or computer research, or to enter the 16-billion-dollar global music industry, which is now almost exclusively digital in content and delivery.

The campus professors behind the degree, Dr. Heinrich (Rick) Taube, School of Music, and Dr. Paris Smaragdis, Computer Science/Electrical Engineering, say: “The CS + Music degree fills an educational void that many have struggled with in the past. Until now, these two disciplines had to be studied separately. We are delighted to see that students today will finally have the opportunity to study both of these fields, and their fascinating interplay, on the campus that has brought many historic innovations in computer music.”

The University of Illinois has historically been a forerunner in music and audio technology. As early as the 1920s, Professor of Electrical Engineering Joseph Tykociner was one of the first researchers to place

New masterclass series takes off

Violin star Rachel Barton Pine provided the inaugural masterclass in the new Daniel J. Perrino masterclass series on 21 October, 2017

Pine provided a masterclass, a rock strings workshop, and String Academy chamber music coachings, offering unique insight to music majors, local music educators and the public.

Nelson Lee, Clinical Assistant Professor of Music at UI and member of The Jupiter Quartet, says: “The class given by Rachel Barton Pine served as a fantastic opportunity for our students to receive input from a wonderful musician and violinist. I thought Rachel was sensitive to each student’s individual needs and very generous with her advice. Her expertise and knowledge of the repertoire was clear from start to finish.”

The Daniel J. Perrino masterclass series is made possible by a generous gift from Sheila Johnson (BS ’70) and will mainly focus on bringing exceptional violinists to the University to work with students.

Events calendar: The Daniel J. Perrino masterclass series

- Monday, December 4: Zach DePue, Concertmaster, Indianapolis Symphony Orchestra
- Saturday, March 10: Timothy Lees, Concertmaster, Cincinnati Symphony Orchestra; Adjunct Professor, University of Cincinnati, College-Conservatory of Music
- Saturday, April 14: Almita Vamos, Violin Faculty, Music Institute of Chicago
Star line-up for JEN 2018 performance

The University of Illinois will once again be represented at the Jazz Education Network (JEN), the major jazz education conference of the year, with a prestigious invitational performance.

The UI Concert Jazz Band submitted a recording of student compositions and arrangements in March 2017 and was subsequently selected to give a premiere performance of the works on the main stage in the primetime evening slot of 10–11pm on January 4, 2018.

The band will be joined by incredible guest artists Doc Severinsen, former leader of the Tonight Show Band for over 30 years and, at 89, still leader of his own big band; Ernie Watts, former member of the Tonight Show Band for 30 years, a current member of Severinsen’s big band and a world-wide performer with his own groups; and Jim Pugh, a current U of I jazz faculty member and a member of many internationally-known jazz and popular groups such as Steely Dan, Chick Corea’s Return to Forever, and the Woody Herman Orchestra.

The performance will take the form of a marquee event and should be one of the most well-attended concerts of the conference, featuring works by current and former U of I students.

Director of the Concert Jazz Band and Jazz Studies Chair, Chip McNeill, says: “The Concert Jazz Band and I are looking forward to a stellar performance with our featured guests and legendary jazz performers, Doc Severinsen (trumpet), Ernie Watts (saxophone) and Jim Pugh (trombone) on January 4, 2018 in Dallas, TX. It’s sure to be one of the highlights of the Jazz Education Network’s main conference.”

UI has a long history of being invited to perform in a variety of categories presented at the conference. Groups have taken part in at least seven different JEN and IAJE (JEN’s predecessor) conferences since 2011, including the Concert Jazz Band (four times), the Latin Jazz Ensemble (once), the Jazz Trombone Ensemble (two times), and some of our small group jazz combos (once).

Hail to the Orange!

Musicians pay tribute to UI’s rich musical heritage

Illinois Songs, a new CD released by the School of Music, commemorates the sesquicentennial anniversary of the University with a homage to its musical traditions.

Comprising repertoire performed by the Varsity Men’s Glee Club, Alumni Chorus, Nathan and Julie Gunn, Illinois Wind Symphony, University of Illinois Black Chorus and the University of Illinois Chamber singers, it documents the University’s musical diversity while delivering stirring renditions of songs including “Hail to the Orange (Alma Mater)” and the “University of Illinois March.”

Jeffrey Magee, director of the School of Music, comments: “You will hear three distinctly different versions of the Illinois Alma Mater—one played by our university’s elite concert band, the Illinois Wind Symphony; one sung by an internationally celebrated operatic baritone; and one sung by our premier choir, the Chamber Singers—and utterly transformed by a student arranger. Listen closely and you’ll hear two other Illinois songs woven into the arrangement’s rich tapestry.”

Copies of the CD can be purchased by phone on 217-333-2620 or online at music.illinois.edu/illinois-songs.
Building “Choral Bridges”

UI Chamber Singers tour Austria and Hungary with a constructive musical message

The University Chamber Singers and their director Andrew Megill, professor of conducting and director of Choral Activities, travelled through Austria and Hungary between May 24 and June 4, 2017, to perform with members of the Webern Kammerchor, the chamber choir of the Vienna School of Music, as well as other European collaborators.

The Chamber Singers gave three joint performances of their “Choral Bridges” program with members of the Webern Kammerchor, including at St. Michael’s Church in Vienna, where Mozart premiered his requiem. Music included Franz Joseph Haydn’s Theresienmesse and Benjamin Britten’s Cantata Misericordium. These performances came to be through the kind invitation of the Webern Kammerchor, who while on tour to the US in Spring 2016 collaborated with the Chamber Singers and invited them on a musical exchange in Vienna.

Grace Currie, a chamber singer and undergraduate in choral music education, reminisces about the music-making on tour: “I basked in the great acoustics of St. Michael’s Church in Vienna. The sound made me feel like I was finally living everything I learned about in my music history classes – as though I was living in the time that Haydn composed while singing in the church in which Mozart premiered his requiem.”

The Chamber Singers also performed a number of independent concerts, delivering an American program entitled “I Hear America Singing,” which featured texts by the likes of Walt Whitman, Emily Dickinson and Langston Hughes, and traditional American music including folksongs, spirituals, and American hymns.

The tour included visits to Freistadt, Klosterneuburg, and Vienna in Austria, as well as to Budapest in Hungary.

Currie adds: “The most meaningful musical experience is when we perform with people we love and who share the same passion. I wouldn’t trade the laughter, schnitzel and wonderful music for anything.”

“You will hear three distinctly different versions of the Illinois Alma Mater . . . Listen closely and you’ll hear two other Illinois songs woven into the arrangement’s rich tapestry.”
A very special gift: the Corley family

Lynd Corley, alumna and ardent supporter of the School of
Music, continues to share her generosity and kindness with
her alma mater, helping us to celebrate our 150th year at the
University of Illinois in a very special way. In loving memory
of her late husband, Dr. W. Gene Corley, Lynd and her family
have given a donation that makes it possible for us to take
our musical celebration and performances of Dominick DiO-
rrio’s Gathering to Orchestra Hall at the Symphony Center in
Chicago, as well as to Alice Tulley Hall at Lincoln Center in
New York City.

Both Lynd and Gene were members of School of Music
choirs during their time at UIUC. Lynd was president of the
Women’s Glee Club and Gene was president of the Varsity Men’s
Glee Club. Lynd earned her bachelor’s and master’s degrees in
music education, while Gene earned his bachelor’s, master’s,
and doctorate degrees in civil engineering with an emphasis
in structural engineering.

Lynd’s dedication to the School of Music is evidenced by
her enduring support. She is currently a member of the School
of Music National Advisory Council and previously served
on the School of Music Alumni Board. In addition to these
roles, she served as director of bands for the Glenview Public
School District for over 20 years, sang professionally with the
Chicago Symphony Chorus for 10 years, and still maintains a private music studio
in Glenview, Illinois.

Lynd and Gene, who were married for 53 years, shared a strong love for music at
Illinois, and we are proud to honor them
for their many accomplishments, loyal
support, and passion for music. We are
sincerely grateful to the Corley family!

Dr. Corley (1935–2013) was one
of the world’s foremost experts in
analyzing buildings damaged by bombs,
earthquakes, fires and tornadoes. He
led the federal investigation of the
collapse of the World Trade Center’s twin
towers on September 11, 2001

Another big year of support
from you!

Once again, we have surpassed our previous year’s level of
donation. The following chart illustrates the different types of
donations we received. Thank you for supporting Music at Illinois!
A. A. Harding Awards
Andrew George De Grado Piano Scholarship
Ann and Ralph Mason Endowment in Music
Barbara H. McMurray-Noel Scholarship
Bernard Goodman Orchestra Award
Bernice Adams Arment Memorial Scholarship in Piano
Beverly Myrow Memorial Harp Fund
Bill A. Nugent Endowed Professorship in Music Performance
Bill A. Nugent Fellowship in Music
Bruce R. Foote Memorial Scholarship
Bruno and Wanda Nettl Lecture in Ethnomusicology
Bruno Nettl Ethnomusicology Fund
Bruno Nettl World Cultures Performance Fund
Carolyn Joyce Mitchell Davy Music Scholarship
Charles and Helen Loeb Scholarship
Charles Leonhard Lectureship
Claire Richards Memorial Fund
Clara Rolland Piano Award
Clyde William Young Music Scholarship
Daniel J. Perrino School of Music Scholarship
Diane Heckert Staub Choral Endowment
Doris Vancil Harmon Scholarship
Dorothy A. and Claude R. Langford Endowed Chair in Music
Dorothy A. and Claude R. Langford Fellowship
Dorothy Bowen Scholarship
Dr. Michel E. Ewald Memorial Scholarship
Dr. Charles Leonhard Endowment for Excellence in Music Education
Duane A. and Imogene W. Branigan Endowment
Edgard Varese Percussion Award
Edmund C. Williams Excellence Award
Edmund Plaszczykowski Memorial Scholarship for Excellence in Music
Edward Krolluck String Scholarship
Elizabeth Meier Frauenhoffer Memorial Award in Music
Elizabeth Meier Frauenhoffer Memorial Scholarship in Music
Elsie E. Maylath Memorial Scholarship
Eric Dalheim Memorial Scholarship
Franz Joseph Haydn Scholarship in Music Performance
Frida Haller Jones Memorial Award Piano
G. Jean Sutter Music Education
Gene Corely Memorial Fund—Illinois Varsity Men’s Glee Club
George M. Unger Endowment
George W. Brownfield Fund
Gerald and Linda Anderson Music Education Scholarship
Gerald M. Crystal Music Organ Program
Geraldine B. Cooke Endowed Scholarship and Fellowship
Geren Stith Memorial Award
Gertrude Weber Gassmann Piano Award
Grace Elizabeth Wilson Memorial Award for Excellence in Singing
Gregory S. Vasich Memorial Endowment
Guy M. Duker Awards
Harold Decker Choral Excellence Fund
Harry Begian Bands Assistantship
Haskell O. Sexton Memorial Award—School of Music
Howard A. Stotler Endowment
Jana M. Mason and Richard C. Anderson Twenty-First Century Piano Endowment
Jerry Hadley Memorial Scholarship
Jessica Brennan Clark Scholarship
Joe Bartkowiak Memorial Scholarship in Music
John & Elvia Suter and Karl M. Hakes Fund
John Brownfield Memorial Fund
John Garvey Scholarship in Jazz Studies
Josef W. Schlager Memorial Opera Scholarship
Judy Riemenschnider Marderstein Memorial Music Scholarship
June and Charles Ross Piano Fellowship in the Honor of Patti and Bernard Phillips
Lex and Sheila Young Music Education Award
Louise Taylor Spence Scholarship
Lucille and Charles Wert School of Music Fund
Marcella K. Brownson Memorial Scholar & Fellow
Marilyn Plederer Zimmerman Fellowship for Excellence in Music Education
Martha S. Beerman Endowment
Mary C. Maslen Fund
Mary E. Hoffman Music Endowment
McAllister Memorial Musicology Award
Miriam L. Ekbom Scholarship
Nancy Wustman Memorial Award
Nicholas Temperley Endowment for the Study of Musicology
Paul Rolland Memorial String Award
Pauline V. and Ralph C. Morgan Memorial Music Award
Pauline V. Morgan Memorial Music Scholarship
Peter A. Michalove Fund
Professor Frances Crawford Memorial Scholarship
Robert E. Gray Trombone Award
Robert Earl Thomas Endowment
Robert H. and Dorothy R. Clements Scholarship
Robert H. Green Memorial Scholarship
Robert L. Zarbock Music Fund
Roger R. Cunningham Fellowship
Roslyn Rensch Harp Collection
Salvatore Martirano Composer Award
Sheila C. Johnson Endowed Fund—Susan Starrett String Scholarships
Sheila C. Johnson Endowed Fund—Daniel J. Perrino Chair
Smith Music Legacy Scholarship Project (Thomas J. and Tina Weedon Smith)
Swanson Family Endowment
Thomas J. Harris Memorial Band Award
Thomas Schleis Memorial Scholarship
Warren H. Schuetz Memorial Award
William Allen and Lena M. Corder Fund
William Anderson Scholarship in Music
William F. Ludwig U of I Band Awards for Percussionists
William W. Olson Varsity Men’s Glee Club Travel Fund
William Warfield Vocal Study Fund

As we begin to celebrate our sesquicentennial anniversary, we recognize the important names represented through funds that support Music at Illinois every year in incalculable ways. As you browse the list below, you may see several familiar names and most likely many that you have never heard of, as our music family and legacy is extensive and strong! If you would like to add your donation to one of these funds, reach out to us to start a conversation about your potential support and contribution. Your support of these funds is an integral part of the day-to-day operations as well as the long-term success of our students, ensembles, and areas of study.
2017 was an exciting summer for Illinois Summer Youth Music!

Now in its 68th year, the camp expanded to four one-week sessions and celebrated its highest enrollment in five years. With 26 programs offered over the summer, Illinois Summer Youth Music (ISYM) boasted a larger curricular offering than ever before, including the School of Music’s Pre-College Chamber Academy and Contemporary Music Week. Read about some of our new programs below.

ISYM Hip-Hop

Led by Dr. Adam Kruse, participants in ISYM Hip-Hop worked with local hip-hop artists and educators to write and perform original songs and explore elements of hip-hop culture.

The program, made possible by the generous support of the Urbana Arts Council, celebrated the inherent collaborative nature of hip-hop, partnering ISYM, the University of Illinois School of Music, The Canopy Club, and local artists and teachers. Summer master of music education students worked with participants to record their songs, generating an ISYM Hip-Hop Mixtape at the end of the week, while the culmination of the program was a student-performance of original music at The Canopy Club.

Pre-College Chamber Academy

For 2017, all of the ever-popular Pre-College Instrumental Programs were moved to the same week, allowing ISYM to offer chamber music to all participants. Students worked with U of I applied faculty in masterclasses and workshops focused on fundamentals, repertoire, and solo performance. They also had the opportunity to

Listen to the ISYM Hip-Hop Mixtape: go.illinois.edu/isymhiphop17
participate in a wide variety of chamber ensembles ranging from wind and brass quintets to string quartets and large instrument choirs.

ISM also offered a new elective, entitled “Careers in the Arts,” where students could explore possible livelihoods as musicians and arts entrepreneurs. Since the Pre-College Academy immediately preceded the Senior High Ensemble week, many students opted to stay for two weeks and engage with the ISYM High School Band, Choir, and Orchestra programs.

**Black Chorus at ISYM**

Founded by Dr. Ollie Watts Davis, the inaugural Black Chorus at ISYM focused on strengthening musicianship and acquiring individual artistry, exploring the unique treatment of the elements of vocal music by Black Americans in a choral setting.

Students were exposed to a wide range of repertoire, including spirituals, hymns, anthems, gospel, jazz, pop, hip-hop, soul and R&B, and developed skills for the practice and performance of the vocal music of Black Americans.

Classes included full ensemble and sectional rehearsals, masterclasses, group voice lessons, conducting/directing, and musicianship. Students also joined the University of Illinois Black Chorus in a collaborative and uplifting performance in the Foellinger Great Hall at the Krannert Center for the Performing Arts.
outreach

Making Music Matter

by Stephen Burian, Public Engagement Assistant Director at the University of Illinois School of Music

ISYM is but one program among many that bring over 14,000 young people to campus to interact with the School of Music and our faculty.

The twenty public engagement programs of the School of Music make the critical connection between the university and the larger community of musicians outside the School.

The Illinois String Academy (ISA) began with a modest 30 violin and viola students in the fall of 2015. Under the diligent leadership of Aaron Jacobs (DMA ’16) the program now enrolls three times as many students and has hired several additional instructors. Aaron’s doctoral research focused on five leading string programs for youth, and ISA puts this research directly into practice in a way that enhances the musical community for all. This year ISA also expanded to add cello instruction with the hiring of Leah Sweeney (BM ’16).

Programs such as the Banks Bridgewater Lewis Fine Arts Academy Summer Camp, Make More Music! and the Piano Laboratory Program offer affordable music instruction to the community while providing additional teaching experience for our students.

The summer of 2017 was especially busy for the School of Music. In addition to regular programs such as ISYM, Summer Harp Class and Summer Piano Institute, several new programs blossomed.

2017 also marked a homecoming for the seminal teaching of Paul Rolland (Violin Professor, 1945–78), with The Paul Rolland String Pedagogy Workshop returning to Illinois after an absence of decades. String teachers from across the country joined an impressive faculty that included four ASTA (American String Teachers Association) presidents, The Jupiter Quartet and several students of Paul Rolland. Plans are already underway for the Workshop to return in July 2018. The final performance of the Paul Rolland String Camp for young violinists, led by Nancy Kredel (MM and MS in Music Education, ’68) and Aaron Jacobs, was tied into the workshop.

Famed violin soloist Rachel Barton Pine also came to give a series of masterclasses and performances as part of a two-day residency that benefited both the Rolland Workshop and ISYM. Her evening recital featured only works for unaccompanied violin and left the audience in awe.

In June, 140 students from four different youth orchestras came to Krannert Center for a weekend of music making as the Heart of Illinois Youth Orchestra Festival. Representing the Champaign-Urbana, Decatur, Peoria and Quincy communities, students rehearsed and performed in the Foellinger Great Hall under the baton of Chicago Youth Symphony Orchestra Director Allen Tinkham.

Young musicians demonstrate proper violin technique for an audience of string teachers at the Paul Rolland String Pedagogy Workshop.

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10
Youth orchestra musicians from Quincy, Decatur, Peoria and C-U join forces in the Heart of Illinois Youth Orchestra Festival

On top of all this, Director of Choral Activities Andrew Megill introduced a Choral Conducting Symposium in 2016 and registration was filled in under 24 hours! For 2017, the Choral Conducting Symposium was joined by the Illinois Bach Academy (IBA). For the inaugural IBA, singers and instrumentalists from across the country came to study, rehearse and perform J.S. Bach’s *St. John Passion* with an orchestra performing in period style in the Great Hall.
On a bright, Tuesday morning in the fall, music education students start the day by walking through the doors of Edison Middle School and heading straight to the music room. For the next three hours, thirty U of I students interact with their peers, seventh grade students, the music teacher at the school, Mr. Jeff Dare, and their instructor, Dr. Bridget Sweet, as part of the newly revised course, *Music in Adolescence*.

I am observing, eager to see how the class has taken shape after a year of preparation. I notice how a purposeful energy in the room rises as Dr. Sweet and the university students review plans for the day, assign responsibilities for small group work, practice leading songs with ukulele accompaniment, and discuss adjustments to accommodate the ever-shifting circumstances of life in schools before the seventh graders tumble in the door.

The U of I students lead activities, facilitate music-making, and learn firsthand about the myriad interests and characteristics of the middle school students throughout the morning. They ask questions, offer assistance, and facilitate the seventh graders’ decision-making as they create soundtracks of their lives. In turn, the middle school students open up as they reveal their musical preferences and interests, tell stories about friends and family, and discover common bonds with their newly-assigned university partners. Musical connections crop up as I listen to the lively conversations and snippets of songs bouncing around the room.

After two sets of general music classes rotate in and out, the university students walk across the street to the community room of the Champaign Public Library where Dr. Sweet engages them with reflection on the morning’s accomplishments and thoughtful discussion of the day’s assigned readings. I leave for the day, impressed by the array of persons, musics, ideas, and interactions I have witnessed.

On Wednesday morning, a different class spreads out across the elementary and middle schools of Champaign and Urbana. These university students
A music technology project takes shape

are enrolled in Elementary/Middle School Instrumental Methods, charged with teaching small groups of first and second year wind, percussion, and string students. In collaboration with eight local school band and orchestra teaching colleagues, Dr. Jeananne Nichols organized this mobilization of preservice teachers so the university students would have an opportunity to use what they are learning in class in support of the teachers and students in their own communities.

Four university students arrive at Dr. Williams Elementary School to join up with Stacey Peterik, the school’s band director. The budding instrumentalists at Dr. Williams have only just received their instruments, new even to the process of putting them together. Each university student sits down with one or two beginners. It’s hard to tell in the moment who is more exultant when the first sound happens—the preservice teacher or the fifth grader.

On Thursday, I arrive at Edison with the university students, but this time to sit in on yet another site-based class. The cast of characters resembles Tuesday except for one, as Dr. Adam Kruse facilitates the course Introduction to Music Education Technology. A primary aim of this class is to put technology to work in the service of learning. Again, the preservice teachers work alongside and on behalf of the seventh graders in a collaborative creation project using samples and digital audio workstations [above right]. Mixed pairs and trios of university students and middle school students are stationed around the room, intently listening through headphones to one another’s ideas; conversations about the tools, creative process, and progress checks toward final versions punctuate the scene. I sit behind a duo speaking French—a seventh grade student recently arrived in Champaign from the Congo paired strategically with a U of I student who happens to minor in French. “Comment ça sonne?” [How does that sound?], I overhear as they tweak the sample on the Chromebook sitting between them. I stop to think how these experiences at Edison Middle School look and sound very different from my own teacher preparation program decades ago.

Fresh renovation

These morning vignettes of music education students out in the schools illustrate several recent changes in the Bachelor of Music Education program, what we have called a renovation of the curriculum. The word “renovation”—just as you might imagine from watching home improvement programs—suggests the preservation of distinctive features of a structure, as well as the modernization of other features to meet the demands of contemporary living. This potent metaphorical concept guided decision-making as we considered how the curriculum might uphold valued traditions of the university and public school music programs while enabling possibilities for innovative thinking and addressing areas in need of revision.

If you were to follow UI students as they transition from Edison Middle School to the Music Building, Smith Hall, and the Harding Band Building, for instance, you would quickly recognize distinctive and perhaps more familiar components such as ensemble rehearsals, applied study in instruments or voice, and music history and theory classes. A day in the life of a music education major involves moving in and out of the rich offerings of the School of Music in tandem with placement in field-based courses, making the most of the program’s close integration with local area schools.

Planning for the new BME began in earnest in 2011, as music education faculty began discussing possible curricular changes with colleagues in the School of Music and in the surrounding Urbana-Champaign area. After
a deliberative and consultative process that took several years, we were pleased to learn in 2015 that the revised BME curriculum had been approved by the Board of Regents. The music education division is now in the second year of a four-year sequential implementation of this initiative, which includes a series of required courses common to all music education majors, balanced with opportunities for students to choose a specialized area of focus, or concentration, in instrumental music, choral music, general music, or technology. The first music education majors to complete their studies in full under this plan will graduate in 2020.

The revised curriculum is designed to speak to the intensification of music teachers’ responsibilities in the field and the fact that music teachers’ roles are more varied than ever before—a theme we recognize in the job descriptions of our recent graduates as well as alumni. It actively encourages students to gain experience with students in varied settings and specializations early on in the program. For example, just as Music in Adolescence is required, so is Music in Childhood. This course, formerly offered for students in the general music specialization only, is now a core course for BME students across the program. Through the semester, preservice teachers work with Dr. Donna Gallo to build a robust understanding of the diverse musical worlds of children while also assisting area music teachers in schools that serve students who identify as White, African/American, Hispanic/Latino, as well as Asian/Pacific Islander, Indian, Congolese, and Mayan.

Another new course, which will be offered for the first time in Fall 2018, acknowledges music teachers’ flexibility by developing skills teaching bands, choirs, and orchestras. Music Teaching in Ensemble Settings aims to give preservice music teachers a strong foundation in the curricular and programmatic aspects of leading ensembles, after which students can pursue advanced courses in their chosen concentrations of instrumental music, choral music, general music, or technology.

Core courses also include Differentiating Music Instruction, which focuses on creative adaptation of music classes to meet the needs of students with disabilities. Donna Gallo and Adam Kruse have been collaborating with advanced technology students to create sound boards that are accessible and interactive for students with severe and profound disabilities to use during the course. Other students travel to the Crisis Nursery on a weekly basis to provide musical engagements for the young children there. Assessment and Evaluation of Music Learning, another core course, addresses the complex demands of accountability in the current educational climate as preservice teachers explore strategies for documenting student growth in performing, creating, and responding to music.

In addition to these core requirements, BME students can select electives from a variety of additional music education courses as well as diverse offerings across the School of Music. Elective courses include Popular Music Pedagogy, Healthy Music Practices, Music in the Interdisciplinary Curriculum, Teaching Young Singers, Service Learning in Music Education, and others. These diverse curricular offerings often draw upon the research interests and expertise of faculty members in areas such as culturally responsive pedagogy, adolescent vocal development, hip-hop studies, music for incarcerated students, music for LGBTQ students, and interdisciplinary approaches in education. Many of these courses take our students “out into the schools” as well, even in unexpected ways. For example, this fall the Advanced Technology class

“These initiatives highlight the portability, flexibility, and accessibility of technological tools and understandings useful in facilitating creative musicianship.”
is using videoconferencing software built into online digital audio workstations to assist high school students enrolled in a new music technology class taught by one of our Master of Music Education students. Through this mix of experience and expertise, the BME curriculum aims to provide U of I graduates with comprehensive breadth and depth as they pursue a fulfilling life in music teaching.

Graduate music education programs at Illinois are thriving and developing as well. For example, students in last summer’s vibrant Master of Music Education cohort took part in a hip-hop course that was integrated with a hip-hop camp for ISYM students. MME students worked with ISYM Hip-Hop campers on original song creations that included a digital instrumental background track and original recorded lyrics (previous page). MME students also explored recording and editing technologies along with their traditional performance skills on wind and string instruments (above). These initiatives highlight the portability, flexibility, and accessibility of technological tools and understandings useful in facilitating creative musicianship.

The summer of 2017 also welcomed the inaugural Capstone Exhibition for MME students, who showcased curriculum projects they specifically designed for their school sites as well as inquiry projects that demonstrated their application of research techniques and processes. Eleven graduates of the MME program participated in this event, highlighting the integration of theory and practice in the curriculum of their school communities.

Finally, the MOSAIC Consortium of doctoral students and faculty (below) continues into its third year, sponsoring conferences, guest lectures, and collegial exchange of research projects and topics. Last year, the MOSAIC Consortium organized a series of lectures on culturally responsive pedagogy featuring Dr. Constance McKoy of the University of North Carolina at Greensboro. The lecture series prompted discussions at the undergraduate and graduate level about students’ musical identities and music teachers’ knowledge of racial, ethnic, and linguistic diversity.

The newly renovated music education curriculum at Illinois draws upon the assets and resources of the surrounding community, and takes advantage of collegial partnerships with area teachers to complement university coursework with field-based experiences. As undergraduate students work closely with elementary and secondary students, they acquire, practice, and adapt strategies and approaches that build on traditional strengths of the field while exploring new avenues for musical growth. In the graduate program, Master of Music Education students narrow the gap between theory and practice through the newly-instituted capstone projects, which provide opportunities to integrate principles of curriculum design and scholarly inquiry into their work in local schools and communities. Music education at Illinois celebrates these school and university alignments as we move out into the schools.
The University of Illinois celebrates its sesquicentennial anniversary in 2017, and the School of Music is playing an integral part of campus festivities throughout a 15-month celebration.

by Jancie Philippus, Public Engagement Coordinator at the University of Illinois School of Music

Festivities commenced in style with a Campus Sesquicentennial Kick-Off concert at the Krannert Center on February 28, 2017; Dr. Stephen Taylor’s Archaea for the Altgeld Chimes and McFarland Carillon, as well as numerous faculty and students, featured in the performance. Further highlights include the release of a new CD by the School of Music, Illinois Songs, featuring faculty and students performing songs near and dear to devoted Illini; the Marching Illini’s schedule of several sesquicentennial-themed shows in their Fall 2017 season (all leading up to Illinois Bands’ own 150th birthday bash the following year); and the Campus Wide Convocation at Memorial Stadium on May 12, 2018, which will conclude the celebration exactly 150 years after the first Illini graduated from the university. A fitting end to a momentous occasion.

However, one of the most widely anticipated projects of the year’s celebration remains unmentioned: a special sesquicentennial concert tour that will visit Chicago, New York, and Champaign-Urbana in the spring of 2018. These concerts will be performed by two of the school’s flagship ensembles and will showcase Illinois excellence, instill pride, and deepen engagement through a once-in-a-lifetime experience. The University of Illinois Wind Symphony and Chamber Singers, led by Director of Bands Dr. Stephen Peterson and Director of Choral Activities Dr. Andrew Megill, will be joined by soloists Nathan Gunn, Todd Payne, and Yvonne Redman for the debut of a newly commissioned work titled Gathering.

Megill explains: “This an exciting event because it calls up the legacies of two significant parts of the University of Illinois School of Music history. Historically, the band and choir programs have been important nationally, and it’s a way for us to celebrate that beautiful tradition and legacy.”

Gathering is the collaborative creation of composer Dominick DiOrio, Indiana University Jacobs School of Music, and National Book Award-winning writer and Professor Emeritus Richard Powers. Powers has assembled a text that blends speeches and writings by a diverse trio of University of Illinois alumni, including Pulitzer Prize-winning poet Mark Van Doren (BA 1914), Nobel laureate in Physiology/Medicine Rosalyn Yalow (PhD 1945), and pioneering architect and engineer Fazlur Khan (PhD 1955). DiOrio was selected from many outstanding composers as a rising star in the music world and for his experience writing for voices and instruments.

Peterson remarks: “While bands and choirs are fundamental to any music program, they rarely get a chance to perform together because there isn’t much repertoire for this pairing. We’re hoping to add a very significant piece to the repertoire that will not just be relevant here at Illinois but will get legs of its own and live far into the future.”

Journey to Gathering

Long before the curtains rise this spring, the journey of this historical tour started with the creation of the original work. In May 2017, the creative team, including the directors and performers, gathered to discuss the libretto and composition, as well as the process and thought needed to bring the work to life. With the composer’s score sketches pinned to the walls of a Music Building classroom, Powers described the energy within the words of the reference material and gave insight into the choices made with the lyrics while DiOrio described...
Join us in Celebration!

**Gathering Sesquicentennial**

**Performance Schedule:**

- **Sunday, February 11, 2018** | **Chicago, 3:00 pm**
  Chicago Symphony Center | Featured soloists: Nathan Gunn and Yvonne Redman
- **Saturday, April 14, 2018** | **New York City, 7:30 pm**
  Alice Tully Hall | Featured soloists: Yvonne Redman and Todd Payne
- **Saturday, April 21, 2018** | **Urbana Campus, 7:30 pm**
  Krannert Center for the Performing Arts | Featured soloists: Yvonne Redman and Todd Payne

For tour updates and to purchase tickets, visit www.music.illinois.edu/gathering

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the feel, emotion, and flow of the musical score. The lively discussion focused on how the text and the music weave together to paint a portrait of Illinois’ long history and the vibrant future ahead. To quote a selection of text from Fazlur Khan: “The technical man must not be lost in his own technology. He must be able to appreciate life, and life is art, drama, music...”

The involvement of soloists Gunn, Payne, and Redman strengthens the sense of community being celebrated through these performances. The three are long-time friends and share a history of musical collaboration. Todd Payne, an alumnus of the School of Music and current Professor of Voice at Missouri State University, considers Gunn to be family thanks to their long acquaintance since his time as a student. During the creative team meeting in May, Payne said: “This project gives me the opportunity to come back home to the University of Illinois where I received my graduate degrees and met so many wonderful people...to this day Nathan and Julie Gunn and I are more than friends, we’re family. These concerts give me the opportunity to give to this wonderful institution what it gave to me.”

Gunn and Redman also share a history as long-time colleagues, friends, and faculty at the University of Illinois. Having known Gunn since her earliest professional years, Redman remarked “It’s an honor to have the opportunity to perform with someone I’ve known for a very long time and to be able to bring that special energy to the piece,” and she is looking forward to bringing DiOrio’s music to life alongside her esteemed colleagues.

The Chicago and New York performances have been made possible by the generous support of the Corley family in memory of Dr. W. Gene Corley, a Civil Engineering alumnus and former president of the Varsity Men’s Glee Club. Read more about the Corley family on page 6.

**About the composition**

**Gathering,** an original choral symphony for wind ensemble, chorus, baritone, and soprano, weaves together texts from University of Illinois alumni Mark Van Doren, Rosalyn Yalow, and Fazlur Khan, three revered scholars with meaningful ties to the University of Illinois. Professor Emeritus Richard Powers, a MacArthur Fellow, selected the authors’ texts that comprise the libretto. Composed by Dominick DiOrio, **Gathering** not only celebrates the university’s 150th anniversary but also the importance of public education in America. Established in 1867 as one of the country’s first public land grant institutions, the University of Illinois has long been an innovative leader in education, enriching the lives of many. Consequently, there is much to be celebrated within the pages of its history, and Gathering serves as a sonic jubilation of these achievements.
Drawing upon his own deep connection to his alma mater, Powers’ powerful libretto celebrates 150 years of tradition and innovation in leadership, creativity, the sciences, and the humanities. Through the works of Van Doren, Yalow, and Khan, Powers expresses the important impact these scholars and many others at our university have made on public education and society. Yalow’s text represents the university’s contributions to the sciences as well as her own work as a champion for women’s access to public education. Khan, one of the greatest structural engineers of the twentieth century, represents Illinois’ place as a leader in all engineering fields. Finally, Van Doren’s text, a hymn to wisdom, connects the arts, sciences, and humanities in a musical gathering of some of Illinois’ greatest visionaries.

Gathering presents composer Dominick DiOrio’s own celebration of a society where education is available to all who seek it, as well as the important contributions of the above-mentioned scholars. He draws upon his own experiences in a variety of schools, both as student and teacher, in contextualizing this piece as a celebration of public education. DiOrio observes that schools are the place where society’s values are expressed most clearly and fervently. A commitment to public education, civic engagement, shared responsibility and governance are some of our greatest values and are manifested in music and musical gatherings such as this commission. DiOrio has chosen Johannes Brahms as a “spiritual counterpart,” quoting *Ein Deutsches Requiem* (premiered 150 years ago) and Brahms’ First Symphony in his own work. The German Requiem, often called a “human” requiem because of the universal nature of the text, invites all into a community of reconciliation—a gathering that leads to communal healing.

*Gathering* brings together many voices from the past and present in musical celebration of the community, tradition, innovation, excellence, and leadership throughout the University of Illinois’ 150-year history. It is about coming together and questioning why education and knowledge are important. Fittingly, this musical celebration will be brought to life by our students—the future generations of Illinois alumni leaders, pioneers and innovators. In the composer’s own words, “music is a vast, complex, and precarious gathering, but it is the pinnacle and lifeblood of human experience. Its vitality is ours to nurture, and its future lies in the hands and minds of the students who grace our halls.”
Dear Recent Music Graduate,

When you applied to school, you were probably told that you should only go into music if you couldn’t imagine doing anything else. That was good advice.

You have spent the past few years, as my friend and bass trombonist David Taylor puts it, “embracing the joy of the struggle.” You did not wait for inspiration, but pursued it on your own: striving for mastery where perfection does not exist; learning to play something difficult so well as to make it sound easy; teaching so tirelessly that your students no longer need you—all signs of your grit and tenacity.

And with degree in hand, you are now equipped to enter an increasingly connected world. A world where music is embraced throughout every culture, where communities gather around music to mourn collective hardships and celebrate shared moments. It’s a world where many parents already understand that music enhances their child’s chances to succeed. Yet it has never been more of a struggle to make a living as a musician—at least when following traditional paths. So what comes next?

You needed these past few years to focus and to hone your skills. But now that you’re graduating, I want to tell you the second part of that good advice about going into music, the part we thought best to save until this moment.

You need to be not just an artist-to-a-panel, but also an artist-to-the-world.

I want to offer a different view of these past few years in school, one in which your music education has not been about learning how to do things, but rather about developing yourself into someone who can make the world a better place.

What if you were to think of your life as your art?
Think of it the way a composer might think of a new composition. Maybe she imagines the scope of the work first. Maybe she has an idea of the instrumentation, the moments of arrival and the transitions that lead us through a story. But they’re all just ideas at first, and as she writes, they will change along the way. Your life will unfold similarly, but try to imagine it now:

What do the big moments look like? How do the transitions unfold? Who will be in your ensemble, your audience?

As you think about the composition of your unknown future, consider some of the strengths you have as an artist and musician:

- You are curious.
- You are creative.
- You are collaborative.

Nobody has ever become an artist without a deep sense of curiosity. Curiosity about what they could do on their instrument; about making sense of the world around them; about helping others to see with a unique perspective. Art, after all, is about challenging perceptions we may take for granted.

Licensed in creativity, we are inventors of the future. As artist-entrepreneurs, we are poised to see needs and gaps as opportunities that may bring about meaningful change, both around the world and down the street.

And who are better at collaborating than the members of a string quartet, a jazz trio or an opera company?

Armed with your curiosity, creativity and ability to collaborate, how, then, can your artistry make a difference?

In her book, *The Third Chapter*, Harvard professor and author Sarah Lawrence-Lightfoot speaks to the role that the arts play even in life’s most challenging moments. She writes:

“It is fascinating that the first responses to violence, fear and despair are often not words, arguments or analysis. When we feel desperate, words will not do. They do not seem cathartic or productive; they will not carry our complex emotions. The New York City public school teachers from District One who could see the fiery destruction of 9/11 from their classroom windows knew this intuitively. While looking for a way to help their young students rage and grieve, they turned away from the formal curriculum not to words, but to art. They asked their students to draw their fears, paint their pain, dance their anguish, and rap their rage. The raw emotions were channeled into art when words would not do.”

When life gets confusing and painful, we turn to art to learn not what to do, but how to be. Don’t ever underestimate the good that art can do in the world.

“Worlds end. Worlds begin. And your ability to imagine the future you want for yourself is what will get you through.”
I didn’t know it at the time, but as a welfare kid struggling to get through school at the hands of an undiagnosed reading disorder, it was music that would scoop me up and give me focus. And it was my music teachers who not only found ways for me to thrive artistically, but to succeed as just the person I am. They showed me that it was my talents that would define me, not the poverty that I came from or the learning disadvantages that shamed me.

When I close my eyes, I remember exactly how I felt when I graduated from music school: full of hope; full of promise; ready to take on the world. And when I open my eyes and think of you, Dear Recent Music Graduate, I want to tell you that your future is promising.

That does not mean that it won’t unfold unexpectedly along the way; it will. You will suffer maybe more than a few bumps in the road. I did. When you do, please remember this: Worlds end. Worlds begin. And your ability to imagine the future you want for yourself is what will get you through.

Remember that there is little else more intimate than making music with other people. Every glance, nod and breath synchronizes our shared commitment. Draw on those who have gone through this experience with you. You are inextricably linked by the music you have made together.

Remember that tenacity and grit are your greatest assets as you grapple with the complexity of the world you will soon inherit.

Remember to be authentic, and to be grateful.

Be true to your own unique voice. Music school has not likely prepared you in this way. We prepare you to be thorough, but a byproduct is that we become alike—learning from the same excerpts, études and ensembles. Now it is time to discover what you can offer the world.

Be grateful to your art. It has prepared you to play in the messy, fertile spaces of complexity and ambiguity. Be grateful to the artists you learn from and collaborate with. They, too, have walked this path.

And be grateful to your audiences, because your art is incomplete without them.

Now that you have graduated, it’s time to tell, and to live, your story. And I can’t wait to hear about all you will accomplish.

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“Remember to be authentic, and to be grateful.”

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Stay close,
Mark Rabideau
new faculty & staff

Ivette Herryman Rodríguez* will teach musicianship and theory courses. A native of Cuba, she holds a BM in Music Composition from the Higher Institute of Arts in Havana, an MM in Music Composition from Baylor University, and an MM in Music Theory and DMA in Music Composition from Michigan State University. Since receiving her doctorate, she has taught music theory and composition at the Higher Institute of Arts and the Opera of El Salvador. Her music is recorded on Colibri productions and is part of the Naxos Music Library. For more on Dr. Herryman Rodríguez’s widely disseminated compositions, see her website: www.ivetteherryman.com.

Guido Sanchez Portuguez* will teach individual and group guitar lessons. He completed his Doctor of Music in Guitar with minors in Music Theory and Composition at the Jacobs School of Music at Indiana University. He has been invited to numerous festivals around the world. In addition, he is a prizewinner in several competitions including the Joann Falletta International Guitar Concerto Competition and the Festival Internacional de Guitarra de Costa Rica. His recordings include a CD he directed and produced with Grammy-winning soprano Sylvia McNair. Explore his site and check out his artistry at his website: www.GuidoGuitar.com.

Sean Smith*, Assistant Director of Athletic Bands, received a Master of Music degree from the University of Illinois in Wind Conducting and a Bachelor of Music Education from Baldwin Wallace University. Between degrees, he served as Director of Bands in the Conneaut Area City Schools in Conneaut, OH. His conducting experience includes concert and athletic bands at the University of Illinois, various orchestra and wind ensembles at Baldwin Wallace, and being Music Director of the Euclid Civic Orchestra. In August of 2015, The Instrumentalist Magazine published his article “The Ideal Marching Schedule,” and he has presented at the Ohio Music Education Association State Conference.

Rebecca Spennetta serves the School of Music as Undergraduate Academic Advisor. As a former student, educator and advisor, as well as United States Marine, she draws on a wealth of experience to guide students as they plan their studies. Part of her approach entails developing what she calls “Life’s Toolbox”—helping students to learn new skills and to appreciate life situations that can shape the way they react to the world around them. Rebecca advocates for students by voicing their concerns, but also works alongside faculty to ensure students meet their required degree criteria and grasp the true value of their education.

Paul Transue* has been a coach/accompanist with Seattle Opera, Cleveland Opera, Toledo Opera, Ohio Light Opera, Brevard Music Center, and the Chautauqua Vocal Program. He has performed in masterclasses and lessons for Warren Jones, Frederica von Stade, Gerard Souzay, Dalton Baldwin, and many others. Past academic positions include serving as the Coach/Accompanist for the Opera Program at the Cleveland Institute of Music and as the Teacher of Collaborative Piano, Vocal and Opera Coach at Southern Illinois University. He received his DMA from the Eastman School of Music, won the MTNA Collegiate Chamber Music Competition, and was twice a semi-finalist at the Fischoff National Chamber Music Competition.

Priscilla Tse* holds a PhD in musicology from the University of Illinois and an MA in ethnomusicology from the University of Hawaii. Her dissertation entitled “Queering the Body: Cross-dressing Performance and Identity Politics in Cantonese Opera of Post-1950s Hong Kong” was funded by the University of Illinois Graduate College, Chiang Ching-Kuo Foundation, and Illinois Program for Research in the Humanities. Her research interests include Chinese opera, Chinese instrumental music, performance and gender, identity politics, and fandom. At Illinois, she founded and directed a Chinese silk-and-bamboo ensemble. She has also taught as a part-time lecturer at the Chinese University of Hong Kong.

*Faculty joining the School of Music on one year contracts
I Ketut Gede Asnawa (Musicology) received the Dharma Kusuma Art Award and Gold Medal from the province of Bali on August 14, 2017 in recognition of his lifelong dedication and contribution to Balinese art culture, most notably in gamelan music. The Governor of Bali, I Made Mangku Pastika, bestowed this prestigious award as part of the 59th Anniversary of the Balinese Government.

Janet Revell Barrett (Music Education) was invited as a University of Iowa Guest Scholar to give a series of keynote talks in March 2017 on curriculum, research, and social justice in music education, as well as an invited address, “Planting Ourselves at the Gates of Hope,” at the Mountain Lake Colloquium. She also presented a session on Georgia O’Keeffe’s relationship to music at the College Music Society in Santa FE, NM, and collaborated with colleagues Jeananne Nichols and Adam Kruse on a talk focused on curricular renovation in music teacher education at the New Directions for Performance and Music Teacher Education Symposium in Xiamen, China in October 2016.

Christina Bashford (Musicology) continued to serve the School of Music as Associate Director for Graduate Studies. She gave two keynote conference addresses abroad, one for the British Association of Victorian Studies at Cardiff University (at which she spoke about the violin in the late Victorian imagination), and one for the Music in Nineteenth-Century Britain conference at the University of Birmingham (at which she spoke about concert and opera culture in Victorian London). The year was also marked by a series of public presentations, with William Brooks and Gayle Magee, and alums Laurie Matheson and Justin Vickers, on music and the Anglo-American alliance during World War I; these culminated in the American Musicological Society’s public lecture at the Library of Congress in May 2017. She was also appointed to the advisory boards of the Transforming Nineteenth-Century Historically Informed Practice project (University of Oxford) and the Musical Festivals Database (Oberlin College).

James Beauchamp (Emeritus) contributed a chapter in the book Studies in Musical Acoustics and Psychoacoustics (Albrecht Schneider, editor; Springer, publisher) entitled “Comparison of Vocal and Violin Vibrato with Relationship to the Source/Filter Model” in January 2017. In May 2017 Beauchamp coauthored a paper in the Journal of the Audio Engineering Society entitled “A Matlab-Based Signal Processing Toolbox for the Characterization and Analysis of Musical Vibrato.” In June 2017, Beauchamp and three University of Illinois undergraduate students gave presentations at a special workshop called Midwest Music and Audio Day workshop (http://music.cs.northwestern.edu/mmad/), hosted by Northwestern University. In Fall 2015, an electronic music synthesizer, the Harmonic Tone Generator, invented by Beauchamp in the 1960s (late Professor Lejaren Hiller Jr., supervisor), was installed along with its modern digital recreation in the University of Illinois’ The Sousa Archives and Center For American Music.

Zack Browning (Composition-Theory) attended premiere performances of Soul Doctrine by Sonata Islands Trio in Italy; he also lectured at the Museum of Modern and Contemporary Art in Rovereto, Italy. Additional lectures included Ball State University, Butler University, University of Indianapolis, and UIC. Additional premieres of his compositions included Double Star Destiny commissioned by Violet (premiered at Ball State University), Hammer Vision commissioned by Bent Frequency Duo Project (premiered on their Midwest Tour), and Fate and Fusion, commissioned by a consortium of percussionists including UI faculty member William Moersch and Benjamin Charles (MM 2011) (premiered at Olivet Nazarene University). Sol Moon Rocker was selected out of 425 scores for performance in the BoldCity Contemporary Ensemble 2017 Call for Scores and his music was also performed in Argentina, Germany, Italy, Korea, the United Kingdom, Russia and the USA. Browning continues to direct the Salvatore Martirano Memorial Composition Award, now in its 21st year.
**Donna A. Buchanan (Musicology)** presented papers at the Joint Conference of Bulgarian and North American Scholars (Sofia, Bulgaria), the International Council for Traditional Music World Conference (Limerick, Ireland; supported by a Faculty Conference Travel Grant from the Illinois European Union Center), the Interdisciplinary Bell Studies Symposium “Resonance and Remembrance” (University of Michigan, Ann Arbor), the international symposium “Central and Eastern Europe in the Global Middle Ages” (Illinois), and the annual meetings of the Society for Ethnomusicology (Washington, DC) and National Association of Schools of Music (NASM; Dallas). She conducted spring field research in Bulgaria under the auspices of an IIP International Research Travel Grant, presented a colloquium lecture for the ethnomusicology program at Brown University, and published articles in Balkanistica, the NASM conference Proceedings, and the SEM Newsletter. The recipient of a 2017 Campus Distinguished Promotion Award, she has been appointed as a faculty associate at the Center for Advanced Study for 2017–2018.

**Tito Carrillo (Jazz)** featured on Grammy-award winning jazz vocalist Kurt Elling’s album *The Beautiful Day: Kurt Elling Sings Christmas* in 2016. He was also featured with the Chicago-based Peruvian jazz group Chinchano in concerts in Poznan, Poland and Lima, Peru. In early 2017, Carrillo served as visiting professor of jazz studies at La Pontificia Universidad Javeriana in Bogotá, Colombia for one month working with large and small jazz ensembles. He was also an orchestra member and featured soloist on Chicago Voices, a PBS broadcast gala concert event led by Renée Fleming and featuring Kurt Elling, John Prine, and Lupe Fiasco. He performed at the 39th Chicago Jazz Festival at Millennium Park with an all-star big band led by trumpeter Jon Faddis celebrating the 100th birthday of jazz great Dizzy Gillespie in fall 2017.

**Elliot Chasanov (Brass)** travelled to Great Britain to visit the Michael Rath Trombone shop where he was appointed a Rath Performing Artist by owner Mick Rath. In addition to numerous clinics throughout Illinois, he presented a brass clinic at Midwest Young Artists and for the Chicago Youth Symphony.

**Richard Colwell (Emeritus, Music Education)** and Patrick Schmidt of the University of Western Ontario teamed up to edit *Policy and the Political Life of Music Education*, published by Oxford University Press in 2017. Policies of eight countries besides the US are represented. Ithaca College Professor emeritus Mark Fonder (1983) is a new author for the 5th edition of the Colwell-Mike Hewitt (U of Md) *Teaching of Instrumental Music* published by Taylor and Frances on October 1, 2017.

**Donna Gallo (Music Education)** recently co-presented research, “Inservice and preservice music educators’ changes to beliefs, planning, and instruction through learning about culturally responsive teaching.” at the Symposium on Music Teacher Education (Minneapolis, MN); gave an invitation lecture, “Teaching choral music to young singers through movement and ‘rote to note’ learning” (University of Hawaii, Mānoa); co-presented a plenary session, “Developing preservice teachers’ orientations toward culturally responsive teaching through service learning” at the Mountain Lake Symposium for General Music (Pembroke, VA); and presented research, “A preservice music teacher’s orientations toward culturally responsive teaching through service learning” at the Research in Music Education conference (Bath, England). In addition to this, she presented “Taking liberties: Creative and expressive movement to enhance musicianship in elementary contexts,” at the Organization of American Kodály Educa-

**Ollie Watts Davis (Voice)** appeared with the Jupiter String Quartet for the kickoff of the Illinois Sesquicentennial Celebration and with *Sinfonia da Camera* in Barber’s Knoxville: Summer of 1915. She presented lectures at Trinity International University in Deerfield, IL, Vander Cook College (Chicago), and at the historic Progressive Baptist Church of Chicago. She directed the 13th Biennial Black Sacred Music Symposium at Illinois, and led the Black Chorus in a performance at the 32nd Chicago Gospel Music Festival. She led the Black Chorus in signature performances on campus, including the Foundation’s Celebration of Philanthropy event welcoming Chancellor Robert Jones, and in three of her compositions for the *Illinois Songs* CD. Additionally, Davis directed the inaugural pre-college Black Chorus ISYM camp, and was inducted into the University of Illinois Alumni Hall of Fame inaugural class of 150 in celebration of the University of Illinois Sesquicentennial.
Julie Jordan Gunn (Lyric Theatre/Accompanying) played two recitals for the Cliburn Foundation in Fort Worth, reuniting with Mandy Patinkin, and inaugurated the Krannert Broadcast series with the Jupiter Quartet. Recent conducting engagements include: Dean Burry’s The Brothers Grimm & The Bremen Town Musicians at Ontario’s Highlands Opera, a world premiere of an Iain Bell composition, Tom O’Bedlam at the University of Notre Dame, and Adam Guettel’s The Light in the Piazza for Lyric Theatre @ Illinois. Her work as a producer for Lyric Theatre has strengthened her connection with diverse artistic groups: designers, composers, dancers, actors, choreographers and directors. Accordingly, she has been asked to create a “Performing Arts Laboratory,” a group to advise on the collaboration of the different performing arts disciplines and new work. She is honored to be the co-chair of the Krannert Center for the Performing Arts National Council, which is celebrating the Krannert Center’s 50th anniversary with a major capital campaign.

Rudolf Haken (Strings) is founder and director of the new University of Illinois Hip Hop Collective, focusing on performances, video productions, and educational programs. Haken spent the summer teaching and performing in the US, Japan, and Brazil, culminating in two performances of his Concerto for Five-String Viola with orchestras in Maringá, Brazil. Upcoming concerto performances include Oren Boneh’s Winter Walks that Gravel my Voice with the Illinois Modern Ensemble and the Mozart Clarinet Concerto (transcribed by Haken for five-string viola) with the Shakujii International Orchestra of Tokyo. During the 2016–2017 academic year, Haken gave numerous masterclasses and recitals throughout the US, including appearances at Rice University in Houston and the Kaufman Music Center in New York City. Recently, he was the featured artist at the University of Florida Viola Day, and delivered presentations at the Chicago Viola Festival at Ravinia.

Jonathan Keeble (Woodwinds) performed the world premiere of distinguished composer-conductor Richard Prior’s Concerto for Flute and Orchestra with the LaGrange Symphony. He performed on three separate concerts at the National Flute Association’s National Convention, including its “Star Power” program, and as a key-note speaker. He was invited as a featured alumni soloist at the Eastman School of Music’s Meliora Weekend this past October as students gathered to honor flutist Bonita Boyd for 40 years of service to the institution. Continuing multi-faceted residences were enjoyed with the Prairie Winds at Madeline Island Chamber Music, at Aria International, and as a featured artist at the Pacific Northwest Flute and Piccolo Forum alongside master performer pedagogue Walfrid Kujala. His article, “Linda Mintener: Rebel With Cause(s),” appeared in the Flutist Quarterly. Keeble was recognized with the 2017 College of Fine and Applied Arts Excellence in Teaching Award at Illinois.

William Kinderman (Musicology) spent a sabbatical year (until Summer 2017) in Vienna, as Director’s Fellow of the International Research Center for the Humanities and Visiting Research Professor at the Music and Art University. He presented keynote addresses, lecture recitals and residencies in many European countries, including a Beethoven piano recital in Vienna, a lecture recital at the International Beethoven Piano Competition, and a seminar on the creative process in music at the Budapest Academy of Music. He was twice invited to China, where his book Beethoven was a focus at the National Arts Center in Beijing. After a Beethoven lecture recital in Beijing in June, he signed 300 copies of this book in the Chinese edition. Kinderman is co-curator of the new Beethoven Museum in Vienna/Heiligenstadt and will return for its opening in November 2017. He has edited a book and made recordings that form a permanent part of the museum.

Adam Kruse (Music Education) published a research article in the Bulletin of the Council for Research in Music Education exploring intersections of race, gender, and sexuality for a queer rapper of color and this musician’s experiences with hip-hop as a resilient space. A previously accepted article also came out in print in Music Education Research. Kruse won a Technology Initiative Award from the College Music Society for a project that involved engaging U of I music education students in numerous school and community settings with a variety of music recording and production technologies. As part of an active schedule as a speaker and clinician working with many topics related to hip-hop and music education, Kruse held engagements at the inaugural HipHopEd Conference, the New Directions in Music Education Conference, the Big Ten Academic Alliance Music Education Conference, the Illinois Music Education Conference, and a symposium on university music education in China.

Charlotte Mattax Moersch (Organ/Harpischord) was a featured harpsichord soloist for the Houston Bach Society in a program entitled “Improvisation,” with...
pieces by d’Anglebert, Couperin, and Bach. Other highlights included concerts for the 110th Bethlehem Bach Festival in performances featuring cantatas, the Mass, and chamber pieces with viola d’amore and the Mock Turtle Marionette Theatre. At Illinois, she directed her period instrument group Concerto Urbano in Baroque chamber recitals. Ongoing projects include a recording of J.C.F. Bach’s keyboard sonatas for Centaur funded by the Research Board; an invited article for the monograph, Musical Improvisation in the Baroque Era, to be published by Brepols (Turnhout, Belgium); and, “Sundays with Sebastian,” an initiative of the organ/harpischord division to offer monthly concerts of Bach’s complete keyboard works, beginning with Mattax’s performance of the Goldberg Variations featuring a series of paintings inspired by the variations by award-winning artist John Boorsch.

**Timothy McGovern** (Woodwinds) worked with the Elgin Youth Symphony Orchestra in Elgin. He conducted rehearsals for Midwest Young Artists students at the Ravinia Festival grounds. McGovern also hosted Chicago Symphony Orchestra principal bassoonist, Keith Bunche for a masterclass. The oboe and bassoon studios presented a performance at the All-State Conference in Peoria. This performance included faculty and student conductors, original student compositions, chamber ensembles and our large double reed band. Professor McGovern begins his 25th year as Principal Bassoon of the Illinois Symphony Orchestra. The Prairie Winds Woodwind Quintet performed at the Morton Arboretum Concert Series in Lisle, IL, and taught and performed at the Madeline Island Chamber Music Festival in La Pointe, WI. In September, he performed two concerts of “Classic Quadruphonia” at the Rosemont Theatre with Pete Townshend, Billy Idol and Eddie Vedder. Lastly, he performed as principal bassoon at the Chicago Symphony Center with the Distant Worlds Symphony Orchestra.

**Charles “Chip” McNeill** (Jazz) toured with the Doc Severensen big band including performances in Washington, DC and Baltimore, MD. He also toured with the Jim Widner big band and was a faculty member at two of his summer jazz camps at the University of Missouri–St. Louis and the University of Nebraska, Omaha, in addition to being the coordinator of the U of I ISYM summer jazz camp. The U of I Concert Jazz Band also presented a well-received and critically-acclaimed concert of original Brazilian music featuring Brazilian vocalist Livia Neustrovsky in April at the KCPA. The Concert Jazz Band was also invited to a premiere evening concert performance at the Jazz Education Network conference in Dallas, TX, in January 2018 featuring guest artists Ernie Watts (acclaimed jazz saxophonist) and U of I Jazz Faculty member Jim Pugh (acclaimed trombonist).

**Stefan Milenkovich’s** (Strings) performance in June 2017 at the Jupiter Symphony Chamber Music Festival in New York City was hailed by The New York Times as “This Week’s Best Classical Moments,” and as “Strong... delightful reading... with special relish.” In July, Milenkovich was also awarded the prestigious “Judita” award for “Best classical music performance” at the Split Summer festival in Split, Croatia. In the US, Milenkovich made his debut as a soloist with Oklahoma Symphony Orchestra, IllinoiS Philharmonic Orchestra, and returned to perform with Lake Forest Symphony Orchestra (IL). Chicago Classical Review described his performance with Illinois Philharmonic as “Commanding technique... poignant... searing.” Milenkovich also performed as part of the campaign for Novi Sad (Serbia) to become European Capital of Culture, candidacy they have now won for 2021. Milenkovich now performs exclusively on an important Italian violin made by Giovanni Battista Guadagnini, Turin, 1783.

**William Moersch** (Percussion) was a featured soloist at the Percussive Arts Society International Convention for “Then and Now: 30th Anniversary of the NEA Concert” and a concerto soloist with both Sinfonia da Camera and the Campaign-Urban Symphony Orchestra last season. In the summer, he returned to Argentina and performed recitals at the 15th International Patagonia Percussion Festival (a festival that he helped create in 2003) and at the Conservatorio Superior de Musica “Felix T. Garzon” in Cordoba, including the South American premiere of Zack Browning’s Fate and Fusion.

**Linda R. Moorhouse’s** (Administration) highlights from the past year include guest conducting engagements with regional honor bands, university, and semi-professional ensembles in Florida (twice), Tennessee (twice), Idaho, and Iowa. She also served as an adjudicator for Singapore’s National Youth Music Festival in April, and served on two jury panels for the World Music Contest (WMC) in Kerkrade, Netherlands, in July. The WMC has been held every four years since 1951 and this year included ensembles from 32 countries. This past March, Dr. Moorhouse was elected Vice President of the prestigious American Bandmasters Association, and in 2019 will be the second woman to hold the office of ABA President since the organization’s founding in 1928.

Susan Parisi (Research Scholar in Musicology) published the article “Ceremonies and Displays in 1618: Mantua ‘Under the Protection of Beato Luigi Gonzaga’,” in Maestranze, artisti e apparatori per la scena dei Gonzaga (1480–1630), edited by Simona Brunetti (Bari: Edizioni di Pagina, 2016), pp. 422–451. The article expands her contribution to the international symposium on Gonzaga patronage of the theatrical arts, held in Mantua in 2015. In June 2017, Parisi traveled to Lille, France, to continue research in the Archives départementales du Nord on Gonzaga state voyages in the late renaissance.

Edward Rath (Emeritus, Administration) performed at an alumni concert at Lawrence University in June 2016 and played a house concert in Natchitoches LA the following October. A few weeks later, he joined Director/Professor Emeritus Don V. Moses in a presentation on the UI campus devoted to performance practice in Haydn’s choral music. In January 2017, Rath adjudicated the Krannert Center Debut Artist competition and in March he adjudicated the UI Brass Division’s concerto competition prelims. Later in March, he joined Professor Emeritus Ronald Hedlund in performing an all-Sinatra program at two fund-raising dinners for the benefit of the CU Symphony Orchestra. In April 2017, Rath attended the annual conference/festival of The American Liszt Society held at Northwestern University. He is a member of the Society’s board of directors and its executive committee and also serves as the organization’s webmaster and editor of its newsletter.

Yvonne Gonzales Redman (Voice) was invited to co-present the August 2017 International Congress of Voice Teachers, held at the newly renovated Royal College of Music in Stockholm, Sweden. With colleague Sarah Wigley and doctoral student in jazz voice Lara Semetko, she presented “Crossing the Genres: A Classical Singer’s Guide to Jazz.” In the 2016–17 academic year, she was a soprano soloist in Mendelssohn’s Elijah with Sinfonia da Camera conducted by Ian Hobson. She collaborated with Julia Fedoseeva at the DoCha Chamber Festival, performing art songs by Tchaikovsky. Her performances from the Metropolitan Opera of Rigoletto, Jenufa, Die Ägyptische Helena, and The Gambler were broadcast over Sirius XM Radio. In 2018, she looks forward to premiering Dominick DiOrio’s composition, Gathering, commissioned to celebrate the 150th anniversary of the University of Illinois in New York, Chicago, and Champaign.

Sarah Wigley (Lyric Theatre), along with Yvonne Gonzales Redman (Voice) and doctoral student in jazz voice Lara Semetko Brooks recently presented “Crossing Over: A Classical Singers Guide to Jazz” in Stockholm, Sweden, at the International Congress of Voice Teachers conference. ICVT is held every four years, and this is the first time that the University of Illinois has been represented. Collaborative teaching, use of improvisation within the voice studio, and the importance of healthy, versatile vocal techniques were at the helm of this well-received session in the Grand Hall of the newly renovated Royal College of Music on August 4th, 2017. Sarah also recently directed a production of [title of show] at the 2017 Allerton Barn Music Festival and will direct the Lyric Theatre @ Illinois mainstage production of She Loves Me in April 2018.

Debra Richtmeyer (Woodwinds) gave a masterclass and recital for the “Midwest Reed Day” at the University of North Iowa in April and at the University of Idaho in May 2017 and was Guest Judge for the “MusicFest Northwest” Solo Woodwinds Competition held in Spokane, WA, in May 2017.

Bernhard Scully (Brass) performed extensively throughout Europe, Asia, and North America as the horn player of Canadian Brass. Canadian Brass soloed with the National Arts Centre Orchestra, Grant Park Symphony, Charles-
Betts Horn Camp. He also performed as the new Artistic Director of the Kendall Windows In Time. He was appointed as Quartet joined Scully on his latest CD, by beloved Italian composers. Afterwards, Teatro Zuccari of scenes from great operas was highlighted by two performances in of the horn faculty.

Bernhard Scully, by Klier with director conducting the Wagner Rheingold-Fantasie

Scully performed as principal horn with the Cleveland Orchestra, and as principal horn with the Brevard Music Festival Orchestra. The Jupiter String Quartet joined Scully on his latest CD, Windows In Time. He was appointed as the new Artistic Director of the Kendall Betts Horn Camp. He also performed as a soloist and chamber musician throughout the United States, including the world premiere of the new trio, For Steven Stucky, by Stephen Taylor with the Bakken Trio.

Jerold Siena (Voice) was tenor soloist in Stephen Taylor’s Transformation with the University of Illinois Symphony, and recorded a narration for George Walker’s Fifth Symphony for the soon to be released recording with Ian Hobson and the Sinfonia Varsovia. In July, he was able to tag along with his wife, Stasia, who taught Alexander Technique at the Kendall Betts Horn Camp in New Hampshire, and indulged his secret passion by conducting the Wagner Rheingold-Fantasie by Klier with Bernhard Scully, director of the camp, and seven other members of the horn faculty.

Sylvia Stone (Voice) continued her work with the summer training program she founded and directs for young opera singers in Sant’Angelo in Vado, Italy. This year marked its 14th anniversary and was highlighted by two performances in Teatro Zuccari of scenes from great operas by beloved Italian composers. Afterwards, she enjoyed being in Munich and Salzburg, where she gave a masterclass at the Austrian American Mozart Academy in late July and attended a performance at the Festspiele of Mozart’s La Clemenza di Tito.

Bridget Sweet (Music Education) published her article, “Keeping the glass half full: Teaching adolescents with a holistic perspective,” in Choral Journal (October 2016). She presented, “The adolescent female changing voice: Supporting singers for a life of song,” at the American Choral Director Association National Conference (Minneapolis, MN) and was a headline presenter at the 12th Annual Michigan Music Conference (Grand Rapids, MI) and Minnesota Music Educator Association Midwinter Clinic (Minneapolis, MN). She was an invited presenter (“Embracing wonderfulness, warts, and all: Teaching music in middle school and beyond”) and middle school choral clinician for the Ohio Collegiate Music Education Association Chapter at Baldwin Wallace University (Berea, OH). She also co-presented “Re-placing music teacher education: Collaboration in a school university partnership” with Adam Kruse and Jeff Dare at the Illinois Music Education Association All-State Conference (Peoria, IL). Additionally, she conducted the Georgia Music Education Association District XII Middle School Honors Chorus (Kennesaw, GA) and the 2017 ISYM Junior Chorus.

Stephen Taylor (Composition-Theory) continued his work as composer, arranger, and, increasingly, with data sonification. His horn trio for Steven Stucky was premiered by the Bakken Trio with Professor Bernhard Scully in Minneapolis in October 2016; his solo piano piece Green Trees Are Bending has been included as a demo score in Steinberg’s new music notation software, Dorico. His arrangements for Pink Martini appear on their album Je Dis Oui, released in Fall 2016; and the Chicago Symphony played many of these in concert in June 2017. He also presented new sonification research at the International Community for Audio Display at Penn State in Summer 2017, and travelled to Berlin in September 2017 to present additional work; these can be seen and heard at stephenandrewtaylor.net/genetics.html.

Sever Tipei (Composition-Theory) presented his project “Composition as an Evolving Entity,” at the International Computer Music Conference held in Utrecht, Netherlands. His piece Big Gizmo, produced with DISSCO software for Composition and Sound Design (developed at the UIUC Computer Music Project and Argonne National Laboratory), was performed at the Firenze Multimedia Festival and, along with two other DISSCO works (Quilt and Trans), at the 12th edition of the Meridian Festival in Bucharest, Romania. Tipei created with the same software, was awarded a place on ABLAZE Records Electronic Masters Vol. 6, and was performed at the New Music Day @ sonicscape, Yongin, South Korea. Sponsored by the National Center for Supercomputing Applications SPIN (Students Pushing Innovation) and by UIUC Research Initiative programs. Tipei mentored six undergraduate students who worked during the year in the Computer Music Project adding new features to DISSCO.

Priscilla Tse (Musicology) completed her PhD in ethnomusicology in Summer 2017. During the 2016–17 academic year, she gave a guest lecture at the University of California, San Diego, and presented various papers at the ICTM Study Group on Musics of East Asia 5th Symposium (Taipei), Society for Ethnomusicology 61st Annual Conference (Washington, DC), Social Science History Association 41st
Annual Meeting (Chicago), and Chinese Oral and Performing Literature Conference (Toronto). She will serve as a visiting lecturer in musicology at the University of Illinois at Urbana-Champaign throughout the 2017–18 academic year.

Christos Tsitsaras (Piano Pedagogy) was commissioned as composer for the Music Teachers National Association 2017 National Conference in Baltimore. His Fantasy trio for piano, clarinet, and oboe was premiered within the “From the Pen to then Premiere” chamber music event and was published by the Hal Leonard Corporation. He also gave workshops and performed for the Piano Teachers’ Round Table in St. Louis (Steinway Piano Gallery), and the Gateway Arch Music Teachers Association at Southern Illinois University.

Paul Vermel (Emeritus, Conducting) presented several masterclasses in conducting and led a reading of Stravinsky’s Firebird at the State University of New York at Fredonia in October 2017. He continues to teach at the Conductor’s Workshop at the University of South Carolina each summer.

Steven Wilson’s (Visiting Faculty) article “Diamanda Galás: Écriture Féminine, Abjection, and Feminine Jouissance” was published in the journal Perspectives of New Music, vol. 54, no. 2.

Scott A. Wyatt (Emeritus, Composition-Theory) retired from the UI School of Music at the end of May 2016, and remains a consultant to the Experimental Music Studios. Over the past academic year, he spent more than 1,000 hours archiving audio files of his music compositions that will be housed in the University of Illinois Center for American Music. He plans to continue this work archiving his scores. Professor Wyatt received performances of his compositions at Ball State University, Brigham Young University, Lewis University, University of Chicago, University of Illinois, and the University of West Virginia.

Ann Yeung (Harp) performed at the Hong Kong World Harp Congress as the Aletheia Duo with flutist Jonathan Keeble, presenting distinguished composer-conductor Richard Prior’s Call of the Sirens. She was a featured presenter and roundtable moderator at the American Harp Society National Summer Institute, serving on a teaching panel with alumnus Charles W. Lynch III who now heads the largest public schools harp program in the US. She also conducted the premiere of Julia Kay Jamieson’s Locomotive, commissioned for the 15th Illinois Summer Harp Class. Her article, “An Edit and an Epiphany: Jacques Ibert’s Entracte,” was published in the World Harp Congress Review. Other activities included adjudicating the 2017 AHS National Solo Competition, giving a masterclass at Indiana University’s Jacobs School of Music, artistic directing the concert experience, “Into the Labyrinth: Ariadne & Theseus,” with theatre professor Tom Mitchell, and hosting two on-campus interactive Aletheia Duo Entrepreneurship Series residencies for students.

1950–1959

Martha (Parker) Brons (BM ’55), a Bronze Tablet Scholar, continues to enjoy cello and contributes to the string music education community worldwide. In 2008 Brons invented the CelloPhant® brand bow accessory to assure relaxed and flexible bow holds for beginning players. The accessory, manufactured by Things 4 Strings LLC, is now distributed worldwide and is protected by US Patents 8,273,973 and D650,830, Australia Patent AU2009241598, Mexico Patente No. 313970, and European Union Design Registration No. 001156830-0003.

1960–1969

Michael J. Bates (MM ’68), Professor of Music and Director of Choral Activities at the University of Arkansas at Pine Bluff, led 45 members of the University’s Vesper Choir and four staff persons on a performance and educational tour to Spain, March 20–26, 2017. The choir performed for enthusiastic audiences at the Iglesia de S. Manuel Y S. Benito in Madrid, at the Royal Palace and Monastery at El Escorial and at Iglesia de Los Jesuitas (San Ildefonso), Toledo. The choir performed a varied repertoire of choral literature from the Baroque to the 21st century. Recently, the choir received a gift of over $334,000 from UAPB/AM&N and choir alumnus Mr. John E. Smith to establish a Vesper Choir Endowment. Bates recently retired as Chair of the Music Department and is completing his 40th year as a member of the University of Arkansas at Pine Bluff faculty.

Michael Fanelli (BM ’68, EdD ’01) authored a biographical article on the teaching career and pedagogy of U of I professor Paul Rolland for the European
String Teachers Association December 2016 journal and their January 2017 conference in Sweden. He was a faculty member of the U of I 2017 Paul Rolland String Workshop. He also gave a Zoom lecture/presentation to the Rolland Workshop at Arizona State University in June 2017.

Bruce Scafe (BME ’64) plays trumpet professionally, residing in Belton, TX. He helped launch the careers of Billy Joel, Head East, and REO Speedwagon. Combining his music and TV background, Scafe created PBS’ live TV show The Session, at WSIU. The Session was Scafe’s “workshop,” which informed his future co-creation of PBS’ Austin City Limits (ACL). ACL vastly changed music’s portrayal on television, converting previous skeptics like Willie Nelson. While at ACL, Scafe’s show garnered Chicago International Film Festival and Emmy nominations. Though he remained there for just a few years, ACL is an enduring music institution (now in its 43rd season) that continues to inspire generations of musicians. Scafe has recently been recognized in the Distinguished Alumnus Hall of Honor, West Aurora H.S. (2014); Austin City Limits Hall of Fame (2015); and A Song for You: The Austin City Limits Story, an award-winning documentary directed by Keith Maitland (2016).

Jon Washburn (BME ’65), longtime conductor and artistic director of the Vancouver Chamber Choir—Canada’s outstanding professional choir—has announced that he will be transitioning to Conductor Emeritus at the end of the 2018–19 season, his 48th at its helm.

\[1970–1979\]

Richard Ashley (MM ’79, DMA ’82) recently published the Routledge Companion to Music Cognition, which he co-edited with Renee Timmers (University of Sheffield). With 43 chapters by musicians, psychologists, and neuroscientists, the Companion addresses fundamental questions about the nature of music from a psychological perspective. The five sections of the book—“Music from the Air to the Brain,” “Hearing and Listening to Music,” “Making and Using Music,” “Developing Musicality,” and “Musical Meanings”—investigate the psychological, physiological, and physical processes that allow music to take place, seeking to explain how and why music has such powerful and mysterious effects on us. Ashley has recently completed his 32nd year on the faculty at Northwestern, where he holds appointments in music, cognitive science, and cognitive neuroscience.

Tom Bertucci (BME ’76, MME ’81) was appointed the conductor/director of McNamara’s Band in Keokuk, IA, after retiring. He is only the third director since the band’s conception in 1953. In Spring 2017, Bertucci was the featured speaker at the Festa Di Fine Anno in Frassinoro, Italy. He spoke on the importance of support for community music programs at the concert held in the Teatro “Buccardi” di Frassinoro.

Howard J. Buss (DMA ’77) has written and published more than 170 compositions. His Divertissements for clarinet and percussion and Spectrum for bass clarinet and percussion ensemble were premiered at ClarinetFest 2017. Other recent premieres include Serendipity Suite for trumpet, trombone and piano at the 2017 International Trombone Festival, and Sylvan Magic for clarinet and vibraphone at Newberry College. In November 2017, The American Trombone Quartet will premiere his Trombone Graft at the Midwest Trombone Symposium at Eastern Illinois University. His compositions have been recorded on the Albany, Bottega Discantica (Italy), Crystal, Capstone, DUX (Poland), Equilibrium, Hardcover, Rock, IBS Classical (Spain), PL Productions, Ravello, C. Alan Publications, and Urania (Italy) labels. He is the founder and editor of Brixton Publications (ASCAP) and Howard J. Buss Publications (BMI), which publish music by American composers. He and his wife Judy Buss (MM ’76) reside in Lakeland, FL.

Thornton Douglas Cline (MS ’77) recently inked a contract with major literary agent and icon, Paul Shepherd. Shepherd, president and CEO of Shepherd Literary Services represents authors on Simon and Schuster, Abingdon Press, Thomas Nelson (Harper Collins), AMG Publishing and other major book publishers. Cline won the Maxy Literary Award for “Children’s Book of the Year for 2017” for his book, Perfectly Precious. Several of his children’s books have soared to number one on the Amazon book charts. Cline is the author of 17 published books.

Pat Daugherty’s (BM ’79) ensemble New York Electric Piano plans to release their 9th CD, State of the Art, in February 2018. The group’s previous CD, Black Hole in One, was adopted by the All Black Rugby team from New Zealand on their way to the World Cup and was featured at a climate change conference at Penn State University. In 2011, NYEP’s Keys to the City spent a month in the top ten of the CMJ Jazz chart. Daugherty has received commissions from the Martha Graham Dance Company (whom he toured with as a pianist for 10 years), the Merce Cunningham Company, the Blue Man Group, and
choreography commissions from NYU, Marymount Manhattan College, and Franklin and Marshall. He currently serves as a company pianist for the Alvin Ailey Dance Company.

Jon B. Gilliland (MME ’77, EdD ’90) marked his 45th year in education in the fall of 2017 despite officially “retiring” in 2007 as a band and choir instructor and fine arts administrator in Illinois, Indiana, and Wisconsin. He continues to teach as adjunct professor of music education at the University of Wisconsin–Milwaukee and serves as a school music program consultant. He is currently president of the Wisconsin School Music Association Board of Directors, performs with area vocal and instrumental ensembles, and directs the Senior Choir at Salem United Methodist Church in Fond du Lac, WI.

Perry Goldstein (BA’75, MM’76) has finished a quarter-of-a-century as a member of the Stony Brook University Department of Music faculty, where he serves as chair. In 2017, he was inducted into the State University of New York Distinguished Academy at the rank of “Distinguished Service Professor.” In addition, he completed his Quintet for Cello and String Quartet, performed by Stony Brook faculty cellist Colin Carr at Stony Brook, and by ex-Toyko String Quartet cellist Clive Greensmith and the Omer String Quartet at the Great Lakes Music Festival in Michigan. He also published the sixth edition of W.W. Norton’s A New Approach to Sight Singing, a collaboration with Edward Smaldone of Queens College.

John Kula (MME ’71) has arranged over 40 chamber music pieces, taken from orchestral sources, IMSLP and even some anonymous chamber works specifically for young musicians in an effort to bring them to chamber music and to works that would typically be too challenging for younger players. They are available online on Score Exchange and SheetMusicPlus where the pieces can be viewed, listened to, and bought in digital formats.

Mark Mosley (BME ’78, MME ’80) and Sarah Good Mosley (BME ’80) are music directors for Windy City Winds, a community concert band in the Lincoln Park neighborhood of Chicago. Their 3/10/2017 concert featured Thomas Madeja (BM ’04) as soloist in the Arutunian Trumpet Concerto, arranged by the late professor Guy Duker. In the past season, the band performed several transcriptions by the late director of bands emeritus Mark Hindsley.

Dan Turner (MS ’79, EDD ’88), professor and Director of Bands at Bob Jones University, was inducted into the American Bandmasters Association at the annual convention in Lexington, Kentucky, March 8–11, 2017. Membership is by invitation only and nominees undergo a rigorous review of their live concerts, as well as a ballot vote by the association’s membership. Turner is one of nine band directors from South Carolina to be inducted into the ABA since the association’s founding.

David Wilson’s (DMA ’73) book, The Dresden Manuscripts: Unearthing an 18th Century Musical Genius, has been published by New Education Press, chronicling his thirty-year journey to uncover, edit and conduct the music of Johann Adolf Hasse. A major component of the book is the work he carried out under the direction of Harold Decker and Charles Hamm.

Jeffrey (Yosef) Zucker’s (BM ’78) company, OR-TAV Music Publications, is the only independent publisher of music in Israel, specializing in contemporary and classical music in print media. It publishes books on music in Hebrew and English. The company’s latest publication, Klezmer Dance Suite (for clarinet, strings, percussion and tuba) by Lev Kogan, arr. Alan Kaufman, was recently premiered by Gene Kavadlo at the ClarinetFest 2017 held in Orlando, FL.

1980–1989

Daniel Adams (DMA ’85) received the world premiere of his composition Transitory Liaisons for four bass clarinets and percussion quintet on July 28 in Orlando, FL, as part of ClarinetFest 2017—the annual conference of the International Clarinet Association. Transitory Liaisons was composed for the Four New Brothers Bass Clarinet Quartet and members of the University of Central Florida Percussion Ensemble. The piece was commissioned by Richard Nunemaker, Selmer Paris, Buffet Crampon, and D’Addario Woodwinds. Adams’s Congruent Verses, for English Horn solo was performed at the College Music Society International Conference held at the Conservatorium of Music in Sydney, Australia on July 11, 2017. Congruent Verses was performed by oboist Andrew Nogal. Adams is the author of “Chaos, Ritual, and Proportion in Rolf Wallin’s Stonewave for Percussion Ensemble,” an article published in the Spring 2017 issue of the Journal of the National Association of College Wind and Percussion Instructors.

Thomas Caneva (BME ’81), Director of Bands at Ball State University, conducted the BSU Wind Ensemble in a performance at the College Band Directors National Association (CBDNA) National Conference in Kansas City, MO.
The concert took place at the Kauffman Center for the Performing Arts in March 2017 and marked the second CBDNA National Conference performance by the BSU Wind Ensemble in the past six years. Earlier in the semester the BSU Wind Ensemble appeared at the Indiana Music Educators Association Professional Conference and at The Palladium in Carmel, IN. In addition, Caneva was awarded the 2017–18 College of Fine Arts Dean’s Creative Endeavor Award in Music at Ball State University. He served as the Associate Director of Bands and Director of the Marching Illini from 1998–2006.

**Stephen Cary** (DMA ’88) retired in 2013 after 25 years as Professor of Music at the University of Alabama. While at Illinois, Cary was a student of Frances Crawford. He has been featured as the tenor soloist with orchestras and choral groups across the US and in England and Germany in many works including Beethoven’s Ninth Symphony, Dvorak’s Requiem, Liszt’s Psalm 13, Bach’s Christmas Oratorio, Respighi’s *Laud to the Nativity*, Lloyd Webber’s *Requiem*, and many others. His operatic roles have included Rodolfo (*La Bohème*), Alfredo (*La Traviata*), Albert Herring (*Albert Herring*), Jean (*Hérodiade*), Alfred (*Die Fledermaus*), and many others. He was also a three-time Regional Finalist for the Metropolitan Opera National Council auditions.

**Renée N. Hale** (BM ’82, MM ’84) has been with Stringsong, a violin/piano duo with Cheryl Kapteyn, since 2012. Stringsong has released two full length albums, *King of Love* and *King of Joy*, and is set to have its first California west coast tour in 2018.

**Jeffrey Schleff** (PhD ’89) accepted the position of Director of Bands for the Sulphur Public Schools, Sulphur, Oklahoma, beginning July 2017. He continues to serve as Organist for First Presbyterian Church, Grand Prairie, TX, and contributes reviews of new organ music for the publication, *The Diapason*.

**Mary Shore** (BME ’84) was the 2017 recipient of the Outstanding Music Educator award given by the Rockford Symphony Orchestra. Mary teaches general and choral music at Maud E. Johnson Elementary School in Rockford, IL.

**Linda Stones** (DMA ’85) is now fully retired and living in Mission Viejo, CA.

**1990–1999**

**Stacy Baker** (DMA ’99), Professor of Music at Morehead State University, and euphoniumist Gail Robertson appeared as the invited Guest Tuba and Euphonium Artists for the prestigious 32nd Leonard Falcone International Euphonium and Tuba Festival, August 11–14, 2017 at Blue Lake Fine Arts Camp in Twin Lake, MI. The pair, known as Symbiosis Duo, presented clinics/masterclasses, performed a solo/duo recital, quartet performance, and premiered American composer Eric Ketchche’s double concerto, *Twin Lake Reflections* with the Blue Lake Festival Band under the direction of Joseph Manfredo. Baker is Morehead State University’s 2016–2017 Distinguished Creative Productions Award recipient and the 2014–2015 Distinguished Teacher. She has served on the faculty at MSU since 1996.

**Scott Casagrande** (MME ’93) directed the John Hersey High School Symphonic Band at the Illinois Superstate Concert Band Festival in May 2017, where it was named Honor Band in Class 3A for the 3rd time. In addition, the band was chosen as the only high school band to perform at the upcoming College Band Directors National Association Regional Convention at Western Michigan University in February 2018. Two years ago, the Hersey band performed a featured concert at Carnegie Hall with guest conductor, Steve Peterson and guest vocalist **Ollie Watts Davis**. In addition to his duties at John Hersey High School, Casagrande currently serves as President of the National Band Association and is an Educational Consultant for Music for All, coordinating the National Concert Band Festival and Regional Concert Band Festivals around the US.

**Rick Dammers** (MME ’97, PhD ’06) was named the Dean of the College of Performing Arts at Rowan University in July. Prior to becoming Dean, Dammers served as a Professor of Music Education and Chairperson of the Music Department at Rowan. He lives in Glassboro, NJ, with his wife **Becky Dammers** (MME’05) and twin daughters Abby and Emily.

**Michael Edward Edgerton** (DMA ’94) has had a busy year, with new compositions including *ASEAN Voices; Beauty and Disappearance of an Unstable Orbit; Intitulata Fontegara; Imitating the Vivacity of the Human Voice; Hawking Radiation*; and *Sirene Segmenti*. In the last year he’s had performances by Landesjugendchor Saar (Behnke), AuditivVokal Dresden (Katzer), The Six Tones, Angela Rademacher-Wingerath, Hu Liu, C Asean Concert Ensemble, Evergreen Experimental Music Ensemble (Chandra), Berliner Cappella (Behnke), Via Nova Choir (Behnke), and Moritz Ernst in Donaueschingen, Dortmund, Lübeck, Munich, Dresden, Meißen, Saarland, Düsseldorf (Germany), as well as in Hanoi (Vietnam), Beijing, Nanning (China), Malmö (Sweden), Basel (Switzerland), Olympia, Parkland, Portland,
Tacoma, and Bellingham (USA). Festivals include: Meissen klingt...nach Demokratie; Festival UPGRADE; Musicacoustica Festival; Chor.com Festival. In addition, a collaboration with The Six Tones featured in a television broadcast on VTV4 (Vietnam), and AbaGa barRatur was published in the Neue Dresdner Vokalschule by SLUB and included in a video: AUDITIVVO-KAL DRESDEN—ZEITGENÜSSLICHE VOKALMUSIK.

Steve Flowers (BME ’93) is in his 25th year of teaching music at River Trails Middle School in Mt. Prospect, IL. Over the past 10 years, Steve has written two musicals, Brats in Space and A Meteor, Right?, both of which have been published and performed around the country. He also composed a jazz band chart entitled Trick Shot that was published by Barnhouse Publishing and performed at the ILMEA District 7 Jazz Festival.

Daniel Fry (BME ’95, MME ’03) is in his fifth year as music director of St. Paul UCC, Belleville, IL, where he directs three choirs and a handbell choir, and serves as organist. He also serves as choral accompanist and piano instructor at The Principia in Town and Country, MO, and as an accompanist and applied music instructor at St. Louis College of Pharmacy. He additionally serves as an accompanist and sings tenor in the American Chamber Chorale, based in Ladue, MO. With his colleague Tristan Frampton, he recently led a chamber choir on a tour of Germany and the Czech Republic, including a performance at the Thomaskirche in Leipzig.

Andrew Goldberg (BA ’97) completed his 10th year as VP of Marketing for the Adrienne Arsht Center for the Performing Arts in Miami, FL, on August 6, 2017. The Center has surpassed sales goals and achieved a balanced budget for 10 straight years. He was named the 2017 Champion of the Year by the Black Owned Media Alliance. Goldberg has led a team that has received 49 ADDY Awards, 10 AVA Digital Awards, 26 Hermes Creative Awards, and five Summit Awards. He recently completed two years as the Chair for the National Performing Arts Center Consortium for Marketing Directors. He is a member of the first class to receive a Diploma in Fundraising Management from AFP (2017). Goldberg created “MiamiArtsJobs.com,” a free community resource; and “ArtsLaunch,” an annual free community open house, collaborating with more than 100 local arts organizations. Previous companies: Lyric Opera of Chicago, Ravinia Festival, Florida Grand Opera.

Joyce Griggs (BME ’99, DMA ’12) was named Interim Chief Academic Officer, Dean of the Conservatory, Cleveland Institute of Music.

Victoria Lindsay Levine (PhD ’90) has been named the NEH Distinguished Professor at Colorado College. This endowed chair, supported in part by a grant from the NEH, recognizes Levine’s scholarship, teaching, program-building, and interdisciplinary connections within the fine arts and humanities divisions of the college. Levine’s research focuses primarily on Native American musical cultures; she is the author, co-author, or editor of numerous publications and has received major grants from the ACLS, the NEH, the Society for Ethnomusicology, and the Associated Colleges of the Midwest. She has taught ethnomusicology and Southwestern Studies at Colorado College since 1988, where she has served as the John D. and Catherine T. MacArthur Professor, the W. M. Keck Foundation Director of the Hulbert Center for Southwestern Studies, and the Christine S. Johnson Professor of Music.

Thomas Lloyd’s (DMA ’94) full-length choral-theater work Bonhoeffer was performed by The Crossing choir under the direction of Donald Nally and subsequently received a 2017 Grammy nomination in the Best Choral Performance category. Lloyd has also published recent articles in the Choral Journal (“Edward Elgar’s The Apostles—A major oratorio standing outside tradition”) and International Choral Bulletin (“Singen, nicht hassen—مانع الال بركا—Let’s sing, not hate—Berlin’s “Begegnungschor”); the latter is an account of a collaborative performance with a choir made up of Germans and Middle Eastern refugees in Berlin. Lloyd is a Professor of Music at Haverford College, Director of Music at the Philadelphia Episcopal Cathedral, and Artistic Director of the Bucks County Choral Society in suburban Philadelphia.

Christopher Marks (MM ’95) is Associate Dean of the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska–Lincoln. He recently completed a third volume of recordings of the organ works of Seth Bingham, whose music he has performed frequently throughout the US.

Robert Reinhart (BM ’98) attended the world premiere of his work Fit for alto flute and harp in October 2016 at the Center for New Music in San Francisco as well as the Midwest premiere in Chicago, both featuring flutist Emma Hospelhorn and harpist Ben Melsky of Ensemble Dal Niente. Reinhart performed for Chicago’s Ear Taxi Festival as bassoonist in the world premiere of NOX by Drew Baker, as well as for the a.pe.ri.od.ic.
ensemble. He recorded on a.pe.ri.od.ic's upcoming album and performed in Tim Parkinson's opera *Time With People* with the ensemble in February and September 2017. He continues to serve as Coordinator of Sophomore Music Theory and Aural Skills at Northwestern University.

Kyle Schumacher (BME ’90) is currently serving as Superintendent of La Grange School District 102 in La Grange, IL. His district's music team is filled with UIUC alumni, including: Debbie (Johnson) LeGare (BME ’90), Ogden Elementary School General Music/Choir Director; Kelly (Comiskey) Paetsch (BME ’91), Park Junior High General Music/Choir Director; Carolyn (Riedell) May (BME ’74), District Band Director; and Nancy (Yonco) Flanagan (BME ’88), District Band Director. Connie (Jun) Lyda (BME ’81, MM ’82) also works in the area as Lyons Township Choral Director.

Daniel Teadt (BM ’98, MM ’00) recorded two world premiere song cycles for the Naxos Label: Daron Hagen's *Songs of Experience* and Kile Smith’s *In This Blue Room*. He also received a Berkman Faculty Grant from Carnegie Mellon University to record a world premiere song cycle by Benjamin Boyle entitled *Spirits In Bondage*.

David Thurmaier (BM ’96) has been awarded a Fulbright Scholarship to spend the Spring 2018 semester at Masaryk University in Brno, Czech Republic. He will teach courses on music theory pedagogy, American music, and the Beatles, and will research undergraduate music theory curricula in the Czech Republic as well as the music of Leoš Janáček. He is associate professor of Music Theory at the University of Missouri–Kansas City Conservatory of Music and Dance.

Jackie Wiggins (PhD ’92) is the Founding Director of the new School of Music, Theatre and Dance at Oakland University in Michigan. Wiggins has headed the performing arts unit since 2004 and, with her colleagues, has worked steadily towards establishing the new school. The OU Board of Trustees approved the establishment of the school in August 2017. Wiggins also serves on the music faculty as Distinguished Professor of Music Education and was the inaugural recipient of the University's Outstanding Graduate Mentor Award in 2014.


Richard Zielinski (DMA ’91) recently celebrated his 10th year as artistic director and principal conductor of the Classical Music Festival Eisenstadt Summer Academy, a world-renowned gathering of musicians that takes place annually in the Austrian city of Eisenstadt, at the Esterhazy Palace—home of Joseph Haydn. He was recently awarded the Gold Medal of Achievement by the city of Eisenstadt for his artistic achievements and musical contributions, and this year was presented with the Business Person in the Arts Award by the Norman Arts Council. He has been a professor and director of choral activities at the University of Oklahoma in Norman, OK, since 2009; music and artistic director of the Norman Philharmonic since 2012; director of music ministries at McFarlin Memorial United Methodist Church in Norman since 2009; and founder and music director of the professional vocal ensemble, the Richard Zielinski Singers, since 2005.

2000–2009

Keturah Bixby (BM ’08) received a PhD in August 2017 from the University of Rochester in Brain and Cognitive Science. Her dissertation investigated how producing sound changes auditory perception in both language and music. She is currently working as a Senior Data Scientist at Measures for Justice in Rochester, NY.

Kristina Boerger (DMA ’00) has been appointed Professor of Music and Director of Choral Activities at the DePauw School of Music. She toured in Spain and France as a soprano with The Rose Ensemble in Summer 2017, presenting two programs: one of ancient Italian laude and motets to Saint Francis, and another of various US traditions from Shape-note hymnody to Hawai’ian choral song. At Barcelona’s Palau de la Música Catalana she conducted the world premiere of *Audito è un canto* for ten solo voices, commissioned for The Rose Ensemble by the World Symposium on Choral Music and composed by Xavier Pagès-Corella.

Kyong Mee Choi’s (DMA ’05) *Tender Spirit I* for flute, clarinet, violin, cello, piano, percussion, and electronics will be published by the Ablaze Records for their Pierrot Ensemble Series CD release in Spring 2018. Her what prevails for clarinet, violin, and piano was the winning piece of the Incontri musicali al C.A.T. Ensemble Composition Competition 2017. The piece will be performed at the 5th Festival “Incontri musicali al C.A.T.” in Siena, Italy. Her rare yet soft, which was dedicated to her...
beloved father, had several performances: Electronic Music Midwest in Kansas City on September 23, 2017; the 16th Brazilian Symposium on Computer Music in São Paulo, Brazil on September 3–6, 2017; the 2017 New York City Electroacoustic Music Festival in New York on June 20, 2017; and the 6Degree Composers Concert in Chicago on June 9, 2017.

Chris Combest (DMA ’09) has been appointed Assistant Professor of tuba at Middle Tennessee State University beginning Fall 2017. He will teach applied tuba, music theory, coach brass chamber music, and perform with the MTSU Faculty Brass Quintet. Combest is active in the Nashville area music scene and is Principal Tuba with the Wintergreen Music Festival in the Blue Ridge Mountains of Virginia.

Asami Hagiwara (BM ’09, MM ’11) recently accepted a piano faculty position at the University of Wisconsin–Platteville.

Robin Thomas Heltsley (BM ’08) was hired as a Music Teacher at St. Joseph-Ogden High School in St. Joseph, IL. His teaching duties include band, marching band, chorus, guitar, dual-credit music appreciation, and music production. He was nominated for the 2017 ILMEA Emerging Leaders Conference.

Julia Kay Jamieson (MM ’02) was guest artist, composer, and clinician for the 2017 Harp Day in Eugene, OR. She gave classes on improvisation and performed her own arrangements and compositions. The premiere of her piece Sunshine on Spencer Butte was performed by local harpists. She gave a masterclass for harp students at the University of Oregon. Jamieson coached the University of Puget Sound Harp Ensemble in Seattle on her composition Sea. Her composition Locomotive was premiered at the Illinois Summer Harp Class. Jamieson gave a talk on composing/arranging for participants. At the Canadian International Summer Harp Institute, where Jamieson is faculty, several of her compositions and arrangements were performed. She serves on the Board of Directors for the American Harp Society where she is chair of the Music Education Auditions and Evaluations Committee and chair of the Young Composers Project, a new AHS program encouraging young harpists to write for their instrument.

Becker KB (BM ’04), formerly known as Kris Becker, received the IBLA European Grand Prize for Composers for his Piano Sonata 1 and has been further honored in the Music Teachers National Association Distinguished Composer of the Year Award. In recent seasons, Becker has performed his original music at Carnegie Hall, the PARMA Music Festival, and New York’s Composer’s Voice and Spectrum series. KB’s nu-classical, a fusion of classical structure with non-classical impulses, is the topic of a McGill University doctoral candidate’s dissertation on the intersection of classical music and progressive rock. Equal part composer and performer, Becker KB contributes his improvisational skills as a pianist and keyboardist to recordings and performances of rock and world music. His commentary for the debut biography of David Bowie’s pianist Mike Garson, a fellow composer-pianist, will appear in the upcoming Bowie’s Piano Man, published by Backbeat Books/Hal Leonard.

Charles W. Lynch III (MM ’02, DMA ’09) begins his third year as Harp Specialist with the Mesa Public Schools Harp Program in Arizona. The MPS Harp Program is the largest public-school harp program in the country with over 200 students enrolled across 16 different schools. In May 2017, he coordinated and directed the first annual MPS Harp Festival Concert, which featured 130 harp students performing on 40 harps. The Concert included all MPS harp students in various harp ensembles and featured premieres of arrangements by Lynch and current Illinois harp undergraduate Mana Azimi. In October 2016, Charles was featured in a recital with flutist Kimberlee Goodman as the flute/harp duo From the West at the College Music Society’s 59th National Conference in Sante Fe. In June 2017, he presented a session on the MPS Harp Program at the AHS 12th Summer Institute at Saint Olaf College, MN.

Rebecca Matayoshi (BM ’08), a former student of Rudolf Haken, has joined the Hawaii Symphony viola section beginning Fall 2017.

Matt Olson (DMA ’04) was promoted to the rank of Professor of Saxophone and Jazz Studies at Furman University. His collaborative jazz group Unhinged Sextet released its second album, Don’t Blink, on OA2 Records in August 2017. Matt is joined in Unhinged by fellow UIUC alumni Mike Kocour (BS ’85), Will Campbell (DMA ’05), and Vern Sielert (DMA ’05).

Ricardo Sepúlveda (MM ’08) performed Zuniga (Carmen) with Muddy River Opera Company (June 2017) and was appointed Assistant Professor of Music and Opera at Western Illinois University (Fall 2017) after teaching at Millikin University for seven years.
Sidney Shuler (MM ’05, DMA ’12) began serving as Assistant Professor of Trumpet and Assistant Director of Bands at Eastern New Mexico University in the fall of 2017. Shuler joins fellow U of I alumnus, ENMU director of bands, Dustin Seifert (MME ’98), in Portales.

Steve Sieck (MM ’03, DMA ’06) has published a book on inclusive pedagogy for choral directors called Teaching with Respect: Inclusive Pedagogy for Choral Directors. The book suggests an ethical approach to teaching choral music that is centered on respecting the singers and is aimed at choral directors who find themselves in conversations they might not feel ready to have. It looks closely at teaching strategies and questions how repertoire and instruction intersect with singers’ identities, specifically their learning abilities, gender, sexuality, religion, ethnicity, and race.

Vanessa Sielert (DMA ’05) was named Interim Director of the Lionel Hampton School of Music.

Colleen Potter Thorburn (BM ’06) and bass-baritone Benjamin Thorburn presented a recital of works for voice and harp at the American Harp Society’s National Summer Institute at St. Olaf College in Northfield, MN, in June 2017. Her duo Apple Orange Pair with Emily Boyer, horn, has also recently completed new music performance residencies at Central Connecticut State University in New Britain, CT, and at Connecticut Summerfest at the Hartt School in Hartford, CT. Between these two residencies, they have premiered eight new works for horn and harp in 2017.

J.R. Trimpe’s (MME ’02) second work for concert band The Morning Rush was premiered at the Kranert Center for the Performing Arts on April 20, 2017 by Barry L. Houser and the University of Illinois Hindesly Symphonic Band.

Tammie Walker (DMA ’01) assumed the role of Director of the School of Music at Western Illinois University in July 2016.

J. Michael Weiss-Holmes (formerly Holmes) (MM ’06, DMA ’12) was named Interim Assistant Dean of Roosevelt University Chicago College of Performing Arts where he is also Head of Woodwinds and Artist-Teacher of Saxophone. In January of 2017, Weiss-Holmes was part of a three-week European Tour with the Chicago Symphony Orchestra, performing as their principal saxophonist under the direction of Maestro Riccardo Muti. This tour included sold-out performances at the Philharmonie de Paris, the Teatro alla Scala (Milan), the Elbphilharmonie (Hamburg), and the Musikverein (Vienna). He also had recent performances as the principal saxophonist of the Cleveland Orchestra, the Lyric Opera of Chicago, the Hong Kong Philharmonic, and the St. Louis Symphony. Weiss-Holmes recently married Bradley Weiss-Holmes and they split time between their homes in Chicago, IL and San Francisco, CA.

2010–2017

Jonah Angulo-Hurtig (BME ’17) is enjoying his first job as Assistant High School Band Director/Director of Percussion at Groveport Madison High School, just outside Columbus, OH, where he’s spreading the love for UIUC.

Chanah Ambuter (MM ’15) has continued to gig and teach frequently in Michigan. Her studio currently spans ages 4 to 69! 2017 featured performances at the Detroit Zoo (for their famous “Wild Beasts, Wild Wine” gala), Historical Venues and Landmark Homes in Detroit, and with ensembles including the Metro-Detroit Chorale. She has received several awards from event organizations, including GigMasters’ “Best of the Year” for the third consecutive year and WeddingWire’s “Couple’s Choice Awards of 2017.” In her spare time, she continues to explore merging modern technology and music, allowing greater ease of performance logistics, heightening the appeal of live music to her audience, and becoming more effective in the business of music. She is teaching herself SEO/website building and maintenance, sound and video editing, and creates arrangements of popular music. She frequently uploads the finished products on her YouTube channel “CEAHarps”.

Stephanie Gustafson Amfahr (BM ’11) was selected to be a 2016–2017 Young Artist for the Da Camera of Houston. She continues to serve as Principal Harp for the Baton Rouge Symphony in Louisiana and teaches at the Blue Lake Fine Arts Camp in Michigan.

James Blachly (MM ’13) was thrilled to be working with UI alumna Jacqueline Piccolino (BM ’13), performing Barber’s Knoxville: Summer of 1915 with the Johnstown Symphony Orchestra in October 2017.
Melody Chua (BM ’16) co-founded Null-state, a new music organization and electronics performance ensemble specializing in the development of the sensor-augmented Chaosflöte and providing workshops on electroacoustic music (learn more at www.nullstate.org). Null-state was recently awarded a New Music USA grant and will be holding a series of concerts, workshops, and masterclasses in Orlando, FL, as part of the Timucua Accidental Music Festival in September. Chua performed the radio-broadcasted European debut of the Chaosflöte at the E-Werk “Art’s Birthday” event in Freiburg, Germany. Her composition Chaos Ver. 2b for the Chaosflöte was selected for performance at the Noisefloor Festival in Staffordshire, England. She also completed an artist residency at the ICST Immersive Lab in Zürich, Switzerland, for the creation of an interactive audio-visual touchscreen installation. Melody was also selected to perform and give a presentation of the Chaosflöte at the Digital Festival in Zürich in September 2017.

Hannah Dole (BME ’13) recently accepted a position as Event Coordinator at Allerton Park and Retreat Center in Monticello, IL. In this newly created position, she will focus on overseeing existing public events, as well as implementing new, engaging events and programs for the community. She previously served as Operations Manager and Librarian for the Champaign-Urbana Symphony Orchestra.

Katie Henry (BME ’10) is the new General Music Teacher for Geneva Middle School South, in Geneva, IL. She was hired in June of 2017. Henry looks forward to using her seven years of teaching experience in this new position and attributes her success to the valuable time she spent in the U of I School of Music. She is extremely grateful for the excellent career preparation and rigorous and relevant coursework she received at U of I.

Christopher Holman (BM ’14) received a major grant from the Frank Huntington Beebe Fund, which funds one year of research and study at the Schola Cantorum Basiliensis in Basel, Switzerland. He will be performing on historic organs throughout Europe and researching early Swiss Renaissance organ tablatures by Hans Kotter and Fridolin Sichler.

Chen-Yu Huang (DMA/AD ’14) became President of the West Michigan Chapter of American Harp Society, Inc. in 2016. She facilitated HARP IN HAND project and collaborated with Kalamazoo Symphony Orchestra educational program in November 2016. In December 2016, she performed as one of the soloists in Hindemith’s Concerto for Woodwinds, Harp, and Orchestra with the Illinois Symphony Orchestra. In Spring 2017, she was invited to be an adjudicator at the Michigan Young Artist Festival Concerto Soloist Audition and started a harp ensemble at Community Music School in East Lansing. This past summer, she was seated as one of the new Director-at-Large in AHS, Inc., and premiered two pieces Furious Spring for flute, harp and zheng by Jing Zhou, and How perfume was transmitted through feathery telegraph for flute, viola, and harp, by Chun-Ting Pang at the World Harp Congress in Hong Kong.

Erin Brooker-Miller (BM ’14) was promoted to the title of Executive Director of the USA International Harp Competition in February 2017. Following a successful audition, she was appointed Principal Harpist of the Des Moines Symphony in May 2017 and joined the orchestra for their 80th season in September 2017. Erin also graduated with a Master of Music from the Indiana University Jacobs School of Music in May 2017.

Diego Celi (DMA ’16) completed his doctorate in the spring of 2016 and was appointed Dean of the College of Music at the Universidad San Francisco de Quito in September 2016. In May 2017, he presented a paper entitled “Polymodality and Its Influence on the Music of George Russell and Dave Brubeck” at the International Jazz Composer’s Symposium. He has been accepted to present a paper entitled “In Search of a Definitive Jazz Chord-Scale Nomenclature” at the 2018 Jazz Educators Network conference.

Diane Couzens (BM ’12) was appointed Development Manager at Turtle Bay Music School, a community music school in Manhattan, where she oversees the School’s fundraising and marketing. She maintains a private flute studio on the side.

Katherine Denler (BM ’10) began a full-time position as Harp Sales Manager with Lyon & Healy Harps of Chicago in Fall 2016. This followed upon the completion of Denler’s community engagement project “Harp in Hand” in East Lansing, MI. In light of her relocation to Chicago, Denler donated the harps resulting from “Harp in Hand” to the Michigan State University (MSU) Harp Department. Assistant Professor Chen-Yu Huang will oversee usage of these harps in future harp department community engagement projects. Katherine continues as a doctoral candidate at MSU and expects to complete her degree in Spring 2018.

Rebecca Johnson (DMA ’10) played a concerto with the National Symphony of Ecuador in conjunction with the Convención Internacional de Flautists in Quito, Ecuador in June of 2017, and has been appointed as Program Chair for the
Aaron Kaplan (BME ’11, MM ’13) conducted the 2017 Illinois High School Theater Festival’s All-State production of Sweeney Todd at the Krannert Center in January. This October, he music directs The Pajama Game with three-time Jeff Award-winning director Dominic Missimi. Kaplan also conducted the Music Institute of Chicago Cello Choir in a holiday program that was broadcast on “Introductions” on WFMF 98.7FM last winter. Aaron is in his fifth year as orchestra director at Glenbrook North and Glenbrook South High Schools.

Matthew Leese (DMA ’12) was honored for his work in the performing arts at the 2017 Ewing Arts Awards in Keene, NH. The awards, in their third year of support from the Keene Sentinel, recognize outstanding artists in the Monadnock Region, especially those who make exceptional contributions to community engagement and accessibility.

Nick Loafman (BME ’10, MME ’15) has been appointed Director of Bands at Wilton High School and K–12 Instructional Leader of Fine & Performing Arts for Wilton Public Schools in Wilton, CT.

Andy Miller (MM ’11) was appointed Music Director in the Department of Dance at the University of Wisconsin–Milwaukee Peck School of the Arts, beginning in September 2017. He is also directing the percussion studio at Lawrence University Conservatory of Music as an Instructor of Music for the 2017 Fall semester as a sabbatical replacement. He is currently working towards a Doctorate of Music degree from the Indiana University Jacobs School of Music.

Elisa Moles (DMA ’17) won 2nd place in both the Atlanta Flute Club and Upper Midwest Young Artist Competitions in Spring 2017. She also started a new position teaching flute at California State University in Summer 2017.

Yoo Sun Na (DMA ’12) has been appointed to the voice faculty at Northeastern University from Fall 2017.

Scott Ninmer (BM ’11), John Mula (BM ’86), Julia Piorkowski (BM ’00), Jennifer Paul (BM ’00), and Deborah Hanson-Gerber (MM ’89, DMA ’99) performed in the 58th Inauguration of the President of the United States on January 20, 2017, as members of “The President’s Own” United States Marine Band. It marked the Marine Band’s 55th inaugural appearance.

David Phy (DMA ’12) plays and teaches in the birthplace of jazz, New Orleans. He currently teaches studio Trombone and Notation classes at the University of New Orleans, plus Ear Training, Music Appreciation and Commercial/Jazz Ensemble at Dillard University. Since 2014 he has released two albums under his own name; Me, Myself and Phy and Pronounced Phy. He was a member of the Dukes of Dixieland from 2015–2017, performing nightly aboard the steamboat Natchez. In August of 2017 he was a featured soloist/conductor with the New Orleans Trombone Choir as part of the Trinity Artist Series. He is also working on a Trombone articulation book.

Nicki Roman (MM ’15) is a DMA candidate at the Eastman School of Music, as well as the newly appointed Assistant Director of the Eastman Saxophone Project; the first conductor-less saxophone ensemble that performs entirely from memory. She was a recent prize winner at the William C. Byrd International Concerto Competition. She is the soprano saxophonist with the Fuego Quartet, which recently won the Gold Medal at the 44th annual Fischoff Chamber Music Competition. The group also won first prize in the Plowman Chamber Music Competition and second prize at the MTNA National Young Artist Competition.

Rose Schmidt Riley (MME ’15) is a middle school band director at Goddard Scholars Academy in the Worcester Public School system, MA. She married Steven Riley (BME ’08) in Iowa City, IA, on July 15, 2017. Steven Riley is the Director of Bands at College of the Holy Cross in Worcester, MA.

Ashley Shank (DMA ’14) joined the Music Department at Susquehanna University in November 2016 as the director of the Music Preparatory Program and adjunct professor of music education. She is also in her fourth year of teaching flute at Lycoming College. She was appointed co-principal flute of the International Fellowship of Conductors, Composers, and Collaborators (IFC3) in 2016 and is active as a freelance flutist in north-central Pennsylvania. She is a board member and grants and finance chair of the Flute New Music Consortium.

Eric Spiegel (MME ’14) is now working for MidAmerica Productions in New York, NY, producing choral and instrumental concerts in Carnegie Hall, as well as other venues in Europe. Spiegel is also in his second year as conductor for the National Flute Association’s 2019 convention.
Brooklyn chapter of HaZamir: The International Jewish High School Choir. He prepared the choir for performances at the Metropolitan Opera House and Jazz at Lincoln Center in 2017.

**Natalie Teodori** (MM ’17) has been appointed part-time Assistant Professor of Applied Harp at Southwestern University in Georgetown, TX, beginning Fall 2017. In June of 2017, Natalie gave the premiere of a composition for harp and electronics by Kyle Shaw, and in December 2016 gave the premiere of Zack Stanton’s *Unbroken Strands* for harp and vibraphone. Teodori completed her Master’s degree in Harp performance and literature in May 2017 with Ann Yeung.

**Justin Vickers** (DMA ’11, BM ’96) recently earned tenure and was promoted to Associate Professor of Music and Artist Teacher of Voice at Illinois State University. Vickers edited and contributed to *Benjamin Britten Studies: Essays on An Inexplicit Art* (Boydell Press, 2017) with Vicki P. Stroeher; reviewed *My Beloved Man: The Letters of Benjamin Britten and Peter Pears* (Boydell Press, 2016) for *Notes: The Quarterly Journal of the Music Library Association* (June 2017) and *Beyond Britten: The Composer and the Community* (Boydell Press, 2015) for *Music & Letters*. Vickers was commissioned to contribute to the Britten-Pears Foundation’s (BPF) 2017 exhibition booklet on the fiftieth anniversary of the partial decriminalization of homosexuality in Great Britain, writing “The Indecency of the Closet” for *Queer Talk: Homosexuality in Britten’s Britain*. The BPF presented the tenor in recital in Britten’s Music Room at The Red House for which Vickers performed Britten’s *Seven Sonnets of Michelangelo* alongside the song cycles of gay American composers John David Earnest (*Songs of Hadrian*) and Zachary Wadsworth (*Secret Songs*). Vickers spent the balance of the summer of 2017 in residency in Aldeburgh conducting archival research for his forthcoming history of the Aldeburgh Festival of Music and the Arts during the Britten years (1948–1976). Vickers has multiple chapters forthcoming, including Kate Kennedy’s *Literary Britten* (Boydell Press), and on topics related to the reemergence of the postwar British opera house and British operatic identity after World War II.

**Jake Walburn** (DMA ’11) has been appointed Assistant Professor of Trumpet at Stephen F. Austin State University in Nacogdoches, TX, beginning September 2017. Prior to his appointment at SFA, Jake was an assistant professor of trumpet at The University of Texas-Rio Grande Valley in Edinburg, TX. Jake performs frequently as a soloist and clinician in south and east Texas, and has been invited to perform at the 2018 International Trumpet Guild Conference in San Antonio, TX.

**Andrew Weisheit** (MM ’11) is the owner-operator of Andrew Weisheit Music Studio in Chicago (Park Ridge), IL. He teaches piano and voice, coaches and accompanies singers and instrumentalists, and provides audio/video recording services for musicians and actors.

**Nicholas Yamamoto**’s (BM ’17) piece, *on view of clouds*, was selected as a finalist for the Morton Gould Young Composer Awards. He is undertaking an MM in Composition at Rice University from Fall 2017.

**Benjamin Yates** (MM ’14) has been appointed Assistant Professor of Trombone at the University of Louisiana–Lafayette (ULL). A student of Elliot Chasanov, Yates went on to complete his DMA at the University of Iowa. Prior to his position at ULL, he taught in an adjunct position at Luther College and several other colleges in the upper Midwest.

**Ka-Wai Yu** (DMA ’11) has been Assistant Professor of Music at Dixie State University since 2015. In March 2017, Yu presented at the American String Teachers Association National Conference in Pittsburgh, PA, on the topic “From Finger Numbers to Artistry: A Discussion on Effective Cello Fingering.” Besides his active performance schedule as Principal Cellist of the Southwest Symphony Orchestra and member of the Zion Trio, he is director of the second annual Dixie State University Cello Festival in September 2017—an event he founded. The festival gathers 70–80 cellists from Utah and Nevada for two days of cello ensemble sessions, masterclasses, workshops and concerts.

**Jiaqi (Kevin) Zhao** (MM ’17), a recent graduate in Saxophone Performance, was Honorary Prize Winner (4th Place) at the Jean-Marie Londeix International Saxophone Competition held in Bangkok, Thailand in July 2017.

**Aaron Ziegel** (PhD ’11) is assistant professor of music history at Towson University (MD). His most recent article, exploring issues of film music pedagogy and Chris Bacon’s score for the film *Source Code*, appears in the *Journal of Music History Pedagogy*. 
Joseph Alvarez, a DMA candidate, has been appointed Adjunct Professor of Tuba & Euphonium at the University of South Florida in Tampa beginning Fall of 2017 after filling in as a sabbatical replacement. His duties include teaching weekly lessons, leading studio masterclasses, and conducting the tuba-euphonium ensemble.

Joseph Baldwin, a DMA candidate, was appointed as the second Music Director of the Baroque Artists of Champaign Urbana (BACH), after the retirement of emeritus and founding director Chester L. Alwes. Joseph is currently working full-time in the Music Admissions & Public Engagement Office and completing a DMA in Choral Music.

Jingyu Cai, a graduate student in harp, was invited to perform with the orchestra of the University of Shanghai in several different locations during Summer 2017. She also joined the World Harp Congress in Hong Kong.

Sydney Campen, an undergraduate harpist, recently performed with the University of Illinois Symphony Orchestra, Danville Symphony Orchestra, and Millikin-Decatur Symphony Orchestra. She was also invited to play for Ohio Light Opera, America’s premier lyric theatre festival based in Wooster, Ohio last summer. She won the 2017 UI Symphony Concerto Competition and will be featured as a soloist in the 2017–18 season. To compliment her passion for music, Sydney serves as secretary-treasurer for the Roslyn Rensch Central Illinois Chapter of the American Harp Society; advertising manager for the World Harp Congress Review; and as a house manager for the Krannert Center for the Performing Arts.

Moye Chen, a DMA candidate studying with William Heiles and an international award-winning pianist, has been signed to Universal Music and Decca Classics. His first album for Universal on the Decca Classics label will be released in 2018 and will feature piano music by Percy Grainger and Sergei Rachmaninoff. Recently, he was awarded the Center for Musical Excellence (CME) International Performing Arts Grant and named a CME Young Artist. In the past season (2017), Moye collaborated with the Mariinsky Orchestra under Valery Gergiev and Lorenz Nasturica-Herschkowici and the Sydney Symphony Orchestra under Benjamin Northey and Nicholas Milton. In the next season, Moye’s engagements include tours with Melbourne Symphony Orchestra under Sir Andrew Davis, a solo recital in Sydney Opera House, and solo recitals and masterclasses in the US, China, Switzerland, France, Belgium, Spain, and Thailand.

2017 Competition Winners

21st Century Commission Competition Award
M.O. Abbott (composer)
Whitney Ashe (piano)

Clara Rolland Piano Competition
Grace Fink

Kate Neal Kinley Fellowship
William Pearson
Lishan Xue

Paul Rolland Memorial String Award
Graduate division: Min Jung Kim
Undergraduate division: Alyssa Tong

Krannert Debut Artist
Yunji Shim (soprano)

Theodore Presser Award
Graduate division: Ralph Lewis
Undergraduate division: Abigail Kott

Thomas J. Smith Scholarship
Emily Bloom
Anna Burton
Skylar Lipman
Elizabeth O’Brien
Caitlin Richardson
Kayla Schoeny

UISO Concerto Competition:
Sydney Campen (harp), Ginastera: Harp Concerto
Ruth Kenney (soprano), Barber: Knoxville, Summer of 1915
Kevin Jiaqi Zhao (saxophone), Tomasi: Concerto for Alto Saxophone

Theodore Presser Award
Graduate division: Ralph Lewis
Undergraduate division: Abigail Kott

Thomas J. Smith Scholarship
Emily Bloom
Anna Burton
Skylar Lipman
Elizabeth O’Brien
Caitlin Richardson
Kayla Schoeny

UISO Concerto Competition:
Sydney Campen (harp), Ginastera: Harp Concerto
Ruth Kenney (soprano), Barber: Knoxville, Summer of 1915
Kevin Jiaqi Zhao (saxophone), Tomasi: Concerto for Alto Saxophone

Evan Clark and Gabriel Piqué, DMA candidates, were semi-finalists in the Jean-Marie Londeix International Saxophone Competition held in Bangkok, Thailand in July 2017.

Mary Duplantier, an undergraduate harpist, competed in the 2017 Lyon and Healy Awards Harp Competition in Northfield, Minnesota. In July, she was also invited to play with the National Symphony Orchestra Summer Music Institute at the Kennedy Center for the Performing Arts in Washington, DC.
Reid Lasley, a graduate student in bass trombone, was invited by Maestro Scott Yoo to perform with principal players of the San Francisco and San Francisco Ballet orchestras at the 2017 Festival Mozaic in San Luis Obispo, CA. The offer was made during Reid’s performances at the 2017 Summer Music Festival at Colorado College, Colorado Springs.

YooBin Lee, a doctoral candidate studying viola with Rudolf Haken, has been appointed to the faculty of Millikin University. Lee is a member of the KORO Quartet, grand prize winners of the New York Artists International Competition 2017. They performed at Carnegie Hall on July 7, 2017.

Ralph Lewis, a graduate student in composition, received the University of Illinois’s 2017 Theodore Presser Graduate Music Award, which will fund All Score Illinois, a state-wide music composition outreach program, and an upcoming collaboration “American Dawn” with New York-based dance company The Moving Architects. The award also supported his attendance of Summer 2017’s New Music on the Point, where Amaranth Quartet premiered Losing Constellations, and Etchings Festival’s first collaborative music/dance program, where actor/dancer Colin Gee and ECCE Ensemble premiered Taleas. Lewis’s paper “Pauline Oliveros: Epitaphs of Technological and Embodied Liberations” was selected for the Pacific Northwest Music Graduate Student Conference and Midwest Graduate Music Conference. “Fearless Reception,” a concert/radio collaboration with the Florence Project and Rogue Trio advocating for the respect and dignity of immigrants premiered in Chicago and at Arizona State University, and was recently broadcast on WEFT 90.1-FM and WGXC 90.7-FM. Additional performances include a Boston Microtonal Society presentation of Gabriela Diaz and Wendy Richman premiering Unwinding with Penelope; SEAMUS selecting Drive to the Edge; Champaign-Urbana and Chicago performances of I Was On the Side of the Highway by bassoonist Annie Lyle Mason; and briefly being featured on Document 14’s Radiaphiles program.

Jessica Mandel, an undergraduate oboist, was selected to study and perform at the Seminar for Advanced Wind Chamber Music at the Madeline Island Chamber Music festival during Summer 2017. She also interned with Bocal Majority Double Reed Camp in Chicago, IL.

Annie Lyle Mason, a graduate student in bassoon, was appointed bassoon instructor at Eastern Illinois University in Spring 2017.

Ian Middleton, a graduate student in musicology, was awarded a Graduate Student Professional Development Fellowship in Spring 2017. This allowed him to travel to England where he presented at three conferences: British Forum for Ethnomusicology at Sheffield University, SIMMposium (Social Impact of Music Making) at Guildhall School of Music, and the “Music, Education and Social Inclusion” conference at SOAS. He spoke on material from his dissertation on music and trust in northern Colombia, as well as his applied fieldwork with the social inclusion project “Tambores de Siloé” in Cali.

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system. In October 2017, O’Roark featured as a composer and workshop presenter for Michigan Harp Day at Michigan State University where her new harp ensemble work, *Apollo at the Temple of Delphi*, was premiered.

**Zack Osinski**, a graduate flute student, was the winner of the third annual Tallon Perkes Scholarship Competition at the Eastman School of Music for his performance of Joseph Swantner’s *Black Anemones* (1980) for flute and piano in May 2017.

**Victor Pons**, a graduate student in percussion, was appointed Instructor of Percussion and Computer Applications at Georgia State University and Instructor of Percussion at both Talladega College and Atlanta International School.

**Chris Raymond**, a graduate student in bassoon, was appointed bassoon instructor at the University of Illinois, Springfield in Summer 2017.

**Noël Wan**, a DMA candidate in harp, was a featured guest artist at the Ad Astra Music Festival in July 2017. She began new faculty appointments with the University of Notre Dame and Saint Mary’s College in Indiana in Fall 2017. She has been invited as a masterclass performer for the 2018 Summer Lyon & Healy Hall Concert Series.

**Deborah Waters**, an undergraduate student studying viola with Rudolf Haken, will be serving as Director of Youth Music for the Church of the Living God in Champaign.

**Jennifer E. Wiggins**, a graduate student in voice (mezzo-soprano), is an Apprentice Artist with Sarasota Opera for Fall 2017.

**Lishan Xue**, a second year DMA student in piano, won the Kate Neal Kinley Memorial Fellowship 2017–2018. She also won first prize in the Franz Liszt Los Angeles International Piano Competition 2016 and the 5th New York Artists International Competition 2017, and performed at the Weill Recital Hall, Carnegie Hall in New York City on July 6, 2017. In August 2017, she was invited to give lectures and masterclasses in Qingdao, China. While there, Qingdao Evening News and the Qingdao TV Station interviewed her about her opinions on improving and raising the pianistic level of local students in China.
in memoriam

Thomas Fredrickson

Thomas Fredrickson, of Savoy, IL, passed away at home surrounded by family on Sunday, July 30, 2017. He was 88 years old. Thomas will be remembered for his dedication to his family, his lively humor and ability to make people of all ages laugh, and his professional contributions to the world of music.

Fredrickson is survived by his wife of 67 years, Betty; his children, Lawrence (Joni) of Savoy, Linda of Manhattan, KS, and Gail (Michael) of Littleton, CO; eight grandchildren, Drew, Sara, Lonni, James, Ryan, Eric, Mickey, and Christine; and two great-grandchildren, Thomas and Jake.

Born on September 5, 1928, in Kane, PA, Thomas spent his childhood there before attending Ohio Wesleyan University, where he graduated with a Bachelor of Music. In 1950, he married Betty and together they moved to Champaign-Urbana, where he obtained his Master of Music and his Doctor of Musical Arts from the University of Illinois. Fredrickson was a composer and a Professor Emeritus at the University of Illinois. At the time of his retirement, he had served as a Professor of Composition and Theory with the University's School of Music from 1952–1993 and was Director of the School of Music from 1970–1974.

Fredrickson was an innovative composer whose published works encompassed a wide range of styles, including symphonic, chamber, choral, and jazz. His work reached a vast and diverse spectrum of local, national, and international audiences through a mixture of acoustic media, including Mark Foster Music, Kendor, Inc., Music for Percussion, Interlochen Press, M.M. Cole Co., European-American Music, Belwin Mills, Media Press, Theodore Presser, Composers Recordings (CRI), New World Records, and an entire CD entitled Canto. Featured on the CD, Music for Double Bass Alone is a significant contribution to bass literature. His music has been performed in the United States, England, France, Spain, Germany, Latin America, Finland, Eastern Europe, and Canada, as well as broadcast on West German Radio and the BBC. His Illinois Variations, commissioned by the Champaign-Urbana Symphony Orchestra for the State's sesquicentennial, was also performed by the St. Louis Symphony. In addition, Saralon Blues, named for two granddaughters, was commissioned by the Jazz Division of the Illinois Music Educators Association for the 2005 All-State Jazz Ensemble.

Fredrickson used his love and talent for music and composition not just in his professional life but in his personal life as well. In essence, he gave each member of his family a part of himself through his music. His family compositions include an anniversary piece for his wife, Betty; a piece for his daughter Gail's wedding; his grandsons' Jamie, Ryan, and Eric's High School Wind Symphony; and his grandson Drew's High School Jazz Band. In addition, after the birth of each of his eight grandchildren, he composed a lullaby especially for that grandchild, which he ultimately compiled into one composition entitled Grandbaby Suite.

Throughout his lifetime, Fredrickson was an active performer on the double bass, performing with symphonic, chamber and jazz ensembles, as well as local musical ensembles. Co-founder of the University of Illinois Contemporary Chamber Players, he traveled with the group in 1963 to numerous countries within Europe where they performed in multiple venues. He was also a member of the Champaign-Urbana Symphony Orchestra for many years and The Johnny Bruce Band in his early career, for which he arranged many of the band's charts.


At the heart of Fredrickson's professional career was his love of teaching, and his reputation for excellence as a professor continues to receive accolades from former students and advisees. In addition, many colleagues and past students have repeated the story of how he was known around the School of Music as “The Whistler” because his whistling was second nature for him. Both in his professional life and in his personal life, Fredrickson touched and affected countless people. Former colleagues wrote:

Tom Fredrickson was a very important part of my life, both professionally and personally. He was an outstanding teacher, a talented bass player, a gifted composer, a supportive colleague, an
excellent administrator and a man with a droll sense of humor that I enjoyed for years, both during my student days and later as a co-faculty member. When Tom assumed the music school’s directorship, I felt I had a friend in that office who I could trust, one who I respected for both his leadership and his humanity. I feel fortunate to have had him as part of my life.

—Thomas Siwe

Tom Fredrickson, a very talented composer and performer, was one of my very favorite teachers and colleagues. I learned a great deal from him beyond composition and orchestration techniques, as he taught me the importance of patience, dedication, a sense of humor, and to look beyond the stress. He was a mentor to me when I was a much younger faculty member, often saying “thou shalt not take part in bad scenes” encouraging me to focus on positives and desired goals rather than the moment of conflict. I am very privileged to have studied and worked with him, and I am thankful for his vision and the memories that I will treasure always.

—Scott Wyatt

For his family, he will be forever remembered as the epitome of grace, chivalry, and unconditional love.

—Larry Fredrickson on behalf of the Fredrickson Family

Harvey A. Hermann

Harvey A. Hermann, longtime employee and generous supporter of the University of Illinois School of Music and Illinois Bands, passed away just three weeks before his 83rd birthday.

After receiving his BS (1963) and MS (1968) degrees in music education from the University of Illinois, Hermann served as woodwind assistant to the director of bands during the tenure of three U of I directors of bands (Hindsley, Begian, and Keene).

He was a well-known clarinet pedagogue, and notably started the University of Illinois Clarinet Choir in May of 1965. Hermann led the group on tours, both domestic and international, including an appearance at the Midwest Band and Orchestra Clinic in 1983. Beyond his teaching, he arranged over 400 works for clarinet choir, which have received many performances around the world.

In 1994, after 32 years of working with Illinois Bands, he retired but maintained a connection to his alma mater through work with the Illinois Summer Youth Music Camp (ISYM). Hermann continued to support the School of Music and band program in his retirement, and was a fixture at many concerts and rehearsals. Visitors to the Harding Band Building can see the longevity of Hermann’s involvement [with the School of Music].

“Visitors to the Harding Band Building can see the longevity of Hermann’s involvement [with the School of Music].”

—The School of Music
Evelyn Reynolds, one of the University of Illinois’ distinguished and loved voice teachers, died on 27 September, 2017 at the wonderful age of 100.

Reynolds was born in Birmingham, AL, while her major training was received in Chicago, IL. Her teachers included Hollis Arment, a fine Italian-trained tenor, Lola Fletcher, student of Herbert Witherspoon, Ralph Erolle, teacher of Arleen Auger, and William Vennard, teacher of Marilyn Horne.

She gave extensive performances in oratorio, opera, and concerts, singing with major orchestras in the US, Italy, Norway and Sweden, including at The Chicago Lyric Opera and Maggio Musciale in Florence, Italy. She was on the faculty of the University of Illinois for many years as an associate professor of music, retiring in 1972.

John Wustman, Professor Emeritus of Music at UIUC, writes: “Evelyn had a very beautiful mezzo-soprano voice and we had many opportunities to hear her during her years with our voice department. She was an outstanding teacher who never tired of showing her love of music to her students and inspired them to sing with that love.”

—Robert Grisbrook, editor
Giving

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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, 2016, and June 30, 2017.

Please note that members of the President’s Council are designated with an asterisk (*). The President’s Council, the University of Illinois Foundation’s donor recognition program for those who give at the highest levels, is reserved for contributors whose outright or cumulative gifts total $25,000 or more, as well as those who have made deferred gifts of $50,000 or more.

The School of Music welcomes new contributors to the 2017–2018 honor roll. For more information about making a gift to the School of Music, please contact David Allen in the Development office, at 217-333-6453 or allend@illinois.edu.

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Craig & Cristel Gjerde  
Marjorie & Donald Glossop  
Beverly Goldberg  
Loren & Patricia Golden  
Karen & Robert Gordon  
Kathleen Grecco  
Jean Gregory  
Sonya Griffin  
Gregory & Lynn Gros  
Hans & Margaret Gunderson  
Marlene & Charles Gustafson  
Marilyn Hall  
Barbara & Richard Hanson  
Judith Hanson  
Rosemary Haroldson  
Sharon & Larry Hardesty  
Teresa Hargrove  
Matt & Mary Harm  
Janet & Thomas Hawkins  
Amy & Jason Healey  
Margaret & Robert Hearson  
W. R. & Joan Hedgcock  
Barbara & Ronald Hedlund  
Judy Harris Helm & Richard Helm  
Annette & Joe Hendricks  
Mary Hendry & George Hendry  
Robert Herman  
Dennis Herz  
Steven Hesla  
Nancy & A. B. Hoffman  
Sharon & Roger Holmes  
Samantha Holt  
Sheldon Holzman  
Amy & Joshua Hopkins  
Doris Houseck & Donald Rockholm  
Sharon Huff  
William Hughes  
Gary Hutter & Roselynn Don  
Cheryl Hutter  
Joseph & Lenore Imondi  
Jamila Jabulani  
Renee & David Jacobsen  
Martha Jantho  
Glen Jaross  
Patricia Jarot  
Rachel Jensen  
Carl & Marilyn Johnson  
Helen & Parker Johnstone  
Karen Julien & Myron Julien  
Derek Justmann  
Baruch & Donna Kaeter  
Stephen Kammener  
Elizabeth Kamps  
Kristi Kaplan  
Carl & Deanna Karoub  
Steven Katz & Michelle Miller  
Howard & Pamela Kaufman  
Robert & Kathleen Keelan  
Ana & James Kelly  
Amalie & Jeremy Kempton  
Jenina Kenessey  
Nina Key  
Karen Kimball  
Steven Kimball  
Cindy & Martin King  
Kendall Kirkpatrick  
Kay Kleeman-Tennill  
Travis & Noel Kleinschmidt  
Cory Kniess  
Jon & Korina Knuzon  
Diane & David Knudson  
Megan & Thomas Kostal  
Katharine & Edward Kral*  
Nancy Kreidel  
Susan & David Kuehn  
Sara & George Kuhns  
Karen & John Kula  
Eun-Joo Kwak & James Crowley
SCHOOL OF MUSIC SPECIAL EVENTS
All-Illinois Junior Band
January 12-13, 2018
String and Orchestra Clinic
February 24, 2018
Superstate Concert Band Festival
May 4-5, 2018
Illinois Summer Youth Music
June 17-July 21, 2018

ALUMNI EVENTS
Midwest Clinic Reception, McCormick Place, Chicago
December 21, 2017
IMEC Reception, Pere Marquette Hotel, Peoria
January 26, 2018

PROFESSIONAL DEVELOPMENT
Band Conducting Symposium
February 9-10, 2018
Illinois Bach Academy
June 17-23, 2018
Choral Conducting Symposium
June 24-30, 2018
Paul Rolland String Pedagogy Workshop
July 21-28, 2018