Renowned Beethoven Scholar and Pianist Joins Faculty

The Christmas Gift of a Lifetime

Mouthpiece Buzzers Have a Leader in Ronald Romm

New Faculty

Two Hundred Fifty-Two

An American in York

Alumni News

Partners in Tempo
Much has been written about the promise of this new century, and much has already occurred within our world to make us question anew our goals, our priorities, and indeed, our very identity. Assaulting our senses and shaking us to the core, the devastation that occurred on our own shores has created moments of misery and memory in each of our souls—but also, in our studios, rehearsal rooms, and performance stages. On this campus—and on those all across the nation—colleagues turned to artists to provide emotional strength, to create a structure for grief, to nurture the glimmer of hope, but most importantly, to sustain our deeply experienced humanity. Our performances were not trivial, but whether experienced as performers or as audience, they had become essential.

That recognition that the arts are essential to our individual identity and to the lives of our community releases for us—as if for the first time—the realization that we are indeed vitally communal. Acknowledging that the making of our performances requires community and partnership, then by analogy, the advancing of our art requires collaboration, give and take, and sensitivity to the whole.

Much has changed in the world’s economic picture due, in some part, to the events of last year. And with that has come yet another reduction of available financial resources. We talk glibly, but painfully, of “cuts” and “rescissions” and rush headlong into the protective cover of a defensive posture. But I say with conviction that these are precisely the wrong language and the wrong strategy to invoke. We, in this superbly inclusive College of Fine and Applied Arts, are positioned to move forward vibrantly as we think and talk of the larger pool of intellectual, creative, and programmatic resources available within the entire college, the campus, and the profession. We partner within our schools and departments, and between them. We initiate new relationships with scientists and humanists. We assume leadership on cross-campus initiatives. We welcome working professionals into the academy. We free ourselves from petty concerns of status and power, and generate energy to create new artistic forms or to breathe new life into classic repertoire. In essence, we create and re-envision not only the forms, but also how to make them and how to advance them.

The School of Music is facing a turning point in its history, and your partners in the College and beyond eagerly join in the planning and the creation of that vision in making the superb “performances” that are the core of music’s history, education, and theory.

Kathleen E. Conlin
Dean, College of Fine and Applied Arts
Welcome to our winter issue of sonorities. I had the honor of assuming the directorship of the School of Music on August 15, 2002, following a long line of distinguished leaders since the school’s founding in 1895. In my short time in Urbana-Champaign, I have met a hugely talented faculty and student body with whom I am eager to make beautiful music.

Let me tell you a bit about myself. I grew up in Hatboro, Pennsylvania, a small town outside of Philadelphia; George Washington slept there one night in 1777. Drawn to the warm, firm, and sonorous sound, I began playing the tuba in the fifth grade.

My high school years were largely uneventful, except for a very large fish I caught in the Nockamixon Creek in 1973. My undergraduate years were spent at Temple University in Philadelphia. As a member of the Temple Marching Band, I was present in Veterans Stadium at one of the most resounding defeats in college football history when Tony Dorsett and the University of Pittsburgh Panthers defeated the fighting Owls 72-3 in 1976. In the middle of the fourth quarter, members of the Pitt Band actually came over to our side to solicit our help in playing their fight song, as they were simply worn out from the afternoon’s scoring activities. Upon graduation from Temple, I accepted a position as associate band director at Randolph High School in New Jersey and spent two years there teaching and conducting.

At the urging of Robert Nagel, the founder of the New York Brass Quintet, whom I met while attending the Chautauqua Music Festival, I began graduate work at the Yale School of Music in 1981 and was the assistant band director in charge of the Yale “Precision” Marching Band. My most memorable halftime show with the band was the Parents Day tribute to Oedipus in October of 1982. While studying at Yale, I auditioned for and won the positions of principal tuba with the New Haven Symphony Orchestra and the Connecticut Grand Opera. When not counting rests on the stage of Woolsey Hall with the symphony or in the pit of the Palace Theater with the opera, I was touring, performing, and recording with Brass Ring, a chamber ensemble that I forged with four colleagues from the Yale School of Music. I have been fortunate with Brass Ring to play concerts throughout the United States and Europe, record three CDs, and commission some of America’s finest composers, including Christopher Rouse, Jacob Druckman, Ned Rorem, David Del Tredici, and Joseph Schwantner.

I began my career in academe as associate professor and chair of the music department at the University of Bridgeport in Connecticut. Most recently I was dean of the Conservatory of Music at Purchase College, State University of New York.

During all of this living, performing, teaching, traveling, and administrating, I have been blessed with the companionship of my wife of 25 years, Jean, and our two children, Sara, an oboist living in Boston, and Kristen, a synchronized swimmer attending the University of Alabama at Birmingham.

I look forward to a long and fruitful tenure as director of this great school of music and hope to begin to meet all of you, our alumni and friends, as I travel around the state and country representing the University of Illinois.

Karl Kramer
Director, School of Music
William Kinderman, internationally respected Beethoven scholar and pianist, joined the musicology faculty last year in a particularly timely fashion: his research, culminating in a major three-volume work, had just been accepted for publication by the University of Illinois Press. At the proof stage this fall, it will be published in early 2003 as the first publication in the new Beethoven Sketchbook Series, edited by Kinderman. This work, titled *Artaria 195: Beethoven’s Sketchbook for the Missa Solemnis and the Piano Sonata, Opus 109*, presents sketch material edited and transcribed together with a book-length commentary on Beethoven’s creative process. The publication includes a color facsimile of the sketchbook known as Artaria 195 (named after the publisher, Domenico Artaria, who acquired it following Beethoven’s death). In his commentary, based on years of work on Beethoven’s manuscripts, Kinderman identifies much new musical material found in this sketchbook, dating from the early 1820s. Beethoven bound together in it many sketches he penned for the *Missa Solemnis* and the final piano sonata trilogy, the Five Bagatelles, Opus 119, Nos. 7–11, and some brief unknown pieces (Kinderman refers to these as “aphorisms”).

by Anne Mischakoff Heiles
In studying the sketches for the Missa Solemnis, Kinderman was able to bring together new information about the chronology of its composition that sheds light on Beethoven's working habits. He notes, “In Beethoven's case there are substantial sketches and drafts for works he developed through a relentless process of self-criticism, sometimes sustained over months and years. Because of the large number of manuscripts, the difficulties of reading Beethoven's hand, and the fact that these manuscripts are widely dispersed, the first reliable catalog of these materials was published only in the 1980s. So this field of research is still fresh, and there's much that can still be discovered.”

Some of Kinderman's discoveries revise aspects of Beethoven's biography. Scribbled marginalia or other odd features of these sketches have yielded surprising new insights. Explaining his sustained research, Kinderman says, “I compare it to the kind of work that Egyptologists or archaeologists do, because one gives painstaking examination to cryptic, faint markings. Only after a long period of working with the materials can you begin to uncover their secrets. But eventually you can, with reasonable certainty, solve the puzzles.” Beethoven hoarded these manuscripts and left something like an intact legacy of his sketches when he died in 1827.

“Many of these manuscripts are now in Berlin. At the State Library it is possible to put out on one table most of the material that you would have seen if you had been Beethoven's guest in 1820.”

Kinderman also investigates these sketches with the eyes of a performer. He comments, “In the process one thinks in new ways about pieces that are seemingly very familiar, like the final Piano Sonatas, Opus 109, 110, and 111. Sometimes having access to the way Beethoven composed earlier versions, witnessing the ideas on which the pieces were originally based, gives one some fresh ideas when approaching these pieces in performance. In certain ways [studying the sketches] encourages interpretative freedom, based upon something that is inherent in the music.” Kinderman has recently recorded these last three sonatas for Hyperion/Helios Records. The new CD appeared during 2002, together with a reissue of his very successful earlier CD of Beethoven’s largest piano work, the Diabelli Variations.

In recent years Kinderman had been a professor at the University of Victoria in British Columbia. Of his move to...
in powerful, illuminating attacks, without ever once becoming harsh. Such concerts are a signal beacon for our time.”

Asked how he keeps up his piano playing along with the time demands of research and teaching, Kinderman responds, “I go through some periods when I do very little playing for an extended time, then other occasions when I may perform quite a bit for a concentrated period. If you think about this music quite a lot, it ultimately helps one’s playing. It helps remove excessive self-consciousness; there’s little opportunity to worry about for whom you’re playing and under what circumstances. Naturally, performance is a physical activity as well. There my approach may not be the best one, but I do the best that I can.”

This fall he is indulging his twin interests in scholarship and performance by coaching the UI Graduate String Quartet and performing with it. In April, 2003, he will play Beethoven’s Third Piano Concerto with the UI Symphony Orchestra. At present he is also busy organizing an international conference, “Beethoven and the Creative Process,” to take place at the UIUC campus May 2 to May 4.

Following an undergraduate degree at Dickinson College, Kinderman studied philosophy at the University of Vienna and music at Yale University and the University of California, Berkeley, where he earned his Ph.D. degree in 1980. Apart from his studies of Beethoven, he has written studies of Bach, Mozart, Schubert, Wagner, and other composers, as well as edited a book entitled The Second Practice of Nineteenth-Century Tonality. Already an experienced father of a son, Daniel, in the Ph.D. degree program at Cornell and a daughter, Laura, in an undergraduate program at the University of Victoria, Kinderman is revisiting life with a toddler. “Parenthood is great,” he says, “and it’s wonderful to have a second round. Our little Anna is already engaging very intensely with her world!” Her parents provide her fine models of just that. •
The Christmas Gift of a Lifetime

Sarah Green
assistant director of development

A recent gift of $1.25 million from Dean T. and Nancy Langford will create the Dorothy A. and Claude R. Langford Endowed Chair in Music and the Dorothy A. and Claude R. Langford Fellowships. The Langford Chair will be awarded to an outstanding professor in the keyboard division. Endowed chairs are pivotal in the life of a unit as they provide critical funds for salary and research to ensure that we attract and retain the finest faculty at the University of Illinois. Equally valuable to the School are the Langford Fellowships, which will attract exceptional graduate students to the School of Music by helping to make graduate school affordable to those who might not be able to attend without this financial aid.

This generous gift honors Dean’s mother, Dorothy, who taught piano lessons for 35 years. Dorothy’s love for music began at an early age. She studied music in college and received a degree from North Central College in Naperville, Illinois. Years later, she taught piano at her home in Walnut, Illinois, and later in Dalton City. Dorothy explains how she began her teaching career:

“We had a lovely pipe organ at the church, and I played at the dedication, but that was when I was just a couple of years out of school. And then I didn’t play it at all. A few years later, around 1946, a couple of ladies from the music committee at the church came to me and said, ‘Dorothy, the organist is moving to Dixon, and we have to have somebody. Will you play the organ?’ I said, ‘Oh, I couldn’t do it now. It’d make me too nervous.’ And so they left. Then Claude said to me, ‘How do you know you can’t do it if you don’t try?’ And, so I said, ‘Well, Claude, if I go and play for church, will you come on Sunday morning instead of going fishing?’ And he said, ‘Yes.’ So we did. And, after I started playing for church was when I really got into piano teaching. I think 27 of my 43 pupils went to the church where I played. So they thought I must know how.’

The initial idea of this gift has a story all its own. Dean and Nancy had been thinking about a gift to buy Dorothy for Christmas in the year 2000. Nancy suggested that Dean consider a gift to the University of Illinois at Urbana-Champaign in his parents’ honor because of their fondness for the University. Although Claude and Dorothy did not graduate from Illinois, they became very involved with the University when they moved from Walnut, Illinois, to Dalton City, a town about 60 miles from the Urbana-Champaign campus. They came to campus often, especially for football and basketball games, and they later became donors. After careful consideration and after working with representatives from the University of Illinois Foundation, Dean and Nancy settled on a gift to the School of Music. Why the School of Music? “Music is such an important part of my mother’s life, and my mother worked so hard to provide lessons for hundreds of students,” Dean commented.
“Music is such an important part of my mother’s life, and my mother worked so hard to provide lessons for hundreds of students.”

According to Dorothy, that Christmas Eve was very special. “The gift was very much a surprise to me. The other people in the family knew about it, but I didn’t. Dean sat in a chair by me and said, ‘Mom, I appreciated all the work you did giving lessons, all the things you bought for me that I probably wouldn’t have had if we hadn’t had extra money. We didn’t have a lot of money in those days. And we have done this in honor of you.’ I was totally surprised. We all cried.”

Dorothy knows that this gift has special meaning to Dean, especially since he was a student in Urbana-Champaign and knows about the outstanding reputation of the School of Music. Dean graduated in 1962 from the University of Illinois with a B.S. degree in mathematics and was awarded an honorary Doctor of Human Letters degree from Salem State College in 1990. Nancy holds degrees from Mount Holyoke and Columbia University, and was a Harvard Fellow. Nancy enjoyed a successful career in advertising. Dean’s career began at IBM. He later joined GTE Corporation and eventually worked for Osram Sylvania, where he served as the company’s longest-sitting president. Dean has also been very involved with the University of Illinois at Urbana-Champaign in many capacities. He has served as a member of the board of directors of the Alumni Association and also as a National Network Volunteer. Dean is also involved doing volunteer work for several organizations throughout the United States, including the National Park Service.

Although Dean and Nancy did not graduate with degrees in music, they both have a great appreciation for it. As a child, Dean played the piano for a brief time, and he also played clarinet in the band and sang in the chorus. One of his favorite memories throughout the years is watching the Marching Illini perform at football games. “It’s one of the most thrilling things to see.” They both enjoy attending concerts as well.

Dean and Nancy’s gift was recognized at the University of Illinois Foundation’s Annual Meeting, held this past September. Dean and Dorothy were able to visit the School of Music for the first time and had an opportunity to meet Karl Kramer, director of the School of Music. Dr. Kramer commented, “This gift will provide a wonderful opportunity for faculty members and students alike and is a testament to the outstanding quality of musicianship for which Illinois is known. The Chair and Fellowships will ensure that we remain a leader in music. We are so pleased to have the Langfords as a part of the School of Music and are thrilled to be honored in this way.”

Dorothy is now retired from teaching, but music still remains an important part of her life. She enjoys listening to music on the radio, and she likes watching musical events on the television. One thing that has been very memorable for her is that Dean and Nancy took her and Claude to hear the Boston Pops every time they visited Dean and Nancy in Massachusetts. According to Dorothy, “That was a real treat!”

Although Dorothy’s husband, Claude, passed away several years ago, Dean and Dorothy both feel that he would have been so proud of this gift—he supported Dorothy in her musical endeavors and loved to hear her perform. Dean and Nancy also feel that they could not have chosen a better Christmas present for Dorothy. Dean said, “We are delighted that my parents will forever be associated with the School of Music. It gives us great joy to see my mother so happy and excited about this gift. She thinks about this gift almost every day.”

As for Dorothy, “I still can hardly believe it. I will be forever grateful to Dean and Nancy, and I hope the people who have the advantage of this also will be grateful. Thank you! Thank you!”

---

Above: Dorothy Langford and son Dean.
Inset: Dorothy and late husband Claude Langford.
A New Undergraduate Minor in Music

Edward Rath
associate director

During the past decade, more and more undergraduate students at the University of Illinois have requested that they be allowed to minor in any number of subjects. At one time, minors were relatively rare at UIUC, but with the passage of time and the encouragement of the campus administration, the number of academic minors has grown.

The interest in music instruction on the campus increases every year. As many as 1200 students now take our Introduction to World Music, which satisfies the campus non-western cultures requirement, during the course of an entire academic year. (The enrollment numbers would be even higher if we were to use a larger classroom!) Substantial interest in music theory, composition, performance, and inquiries about double degrees or double majors bring non-music majors to our building every day.

With such enthusiasm, it is no wonder that many non-music students would want a minor to be available to them. About a year before the publication of this issue of sonorities, just the rumor of a minor in music being available led students to call, stop by the office, and—as you would imagine—e-mail me, asking when the minor would be available and what it would require. After thorough discussion by the music faculty and appropriate approval from various committees on campus, the School of Music finally launched its music minor in January, 2002.

The minor in music provides for an exposure to music history/literature, music theory, and performance studies (through applied lessons and ensemble). It is intended for student musicians with previously established, substantive musical experiences—individuals who wish to expand upon already obtained musical skills and related study. Accordingly, the minor is not intended as an introduction to music for someone with no musical experience or talent.

Students wishing to pursue a music minor must have demonstrable experience in music performance, and/or music composition (as evidenced by notated scores), and/or scholarship (as evidenced by writings on music). Such students must apply for acceptance into the program and must also audition for acceptance into the appropriate performance studies area and/or ensemble(s) just as a music major would. These auditions are scheduled by the Office of Enrollment Management and Student Services. Admission to performance studies depends upon the availability of faculty or teaching assistants—music majors still get first priority for studio assignments, while admission to a particular ensemble depends upon instrumentation and need for balance among sections of that ensemble.

The music minor requires the successful completion of 21 semester hours—the campus maximum for any minor—of music courses. All three components of the minor must be represented by a minimum number of semester hours attained in each. In music history, the student must choose courses that generate credit of at least five or six semester hours. In music theory, the minimum is six semester hours. For per-
formance studies, the minimum is four semester hours (with a minimum of two semesters of lessons). The remaining five to six hours may be selected from any of the areas and may include up to three semester hours of a conducted ensemble. It is even possible to take topics offered as part of a special seminar, as long as approval is obtained in advance. Thus, there is some flexibility built into the program.

But there is one extra requirement that really puts some “teeth” into the minor: at least six semester hours must be derived from upper-level courses. This means that the non-music major must meet the prerequisites for and successfully complete two advanced music-major courses. Most often, this will be achieved by taking three music history courses: Introduction to Art Music: International Perspectives, and two semesters of History of Music, both of which satisfy the campus humanities requirements for many students. We have already had two students, however, petition for admission to the minor who have attained upper-level status in performance, and it is just a matter of time before we encounter a “theory-minded” student who will opt to take Counterpoint and Form as his or her advanced music courses!

Through careful management of the minor, the School expects to have 25 students in the program in any given year. It is too early to tell whether or not the requirements are too demanding. Interest in the program grows, if e-mail inquiries are any indication.

The music minor: just one more example of how the School of Music reaches out to the campus community—and it is much appreciated! •
MOUTHPIECE BUZZERS HAVE A LEADER IN RONALD ROMM

by Anne Mischakoff Heiles

Ronald Romm isn’t one to rest on his laurels. Last year he was the B.A. Nugent Visiting Professor of Music Performance; this fall he officially joined the School of Music’s faculty as professor of trumpet. Yet by 7:30 a.m. Romm begins his teaching day with some 40 trumpet students, warming up in the Auditorium of the Music Building, the only room there large enough to hold the burgeoning trumpet studio. Dubbing trumpeters the “Mouthpiece Buzzers,” Romm leads them in an early call to a full day’s musical activity. “If you start your day with an exercise program, breathing and stretching, the whole day is easier,” he says. “I studied with James Stamp, who devised a system of warm-ups and flexibility routines based upon mouthpiece buzzing. As a scholarship student, if there was need for a trumpet player at USC, I was ‘it.’ My family had a dance band known as The Romm-Antics, so I also played dance jobs on weekends, and often a pair of church services on Sunday morning. I would roll into lessons with Jimmy Stamp Monday mornings with my lips swollen.”
"The Stamp method of basics through buzzing brought me back to playing shape. The buzzing routine at the UI is a daily return to those basics, which keep me going. Buzzing the mouthpiece enables us to musically express ourselves on a brass instrument (not just the trumpet). It establishes and then reinforces good breathing, clarifies the tone, trains the ears, helps extend the range, and increases endurance. We don’t call the buzzing material ‘exercises’ because it’s scale-based, and anything that is scale-based relates to music. Bach’s music is scale-based. We buzz motifs, items of musical import, playing these little scale patterns as musically as possible so they become more beautiful each time. We’re reinforcing in a natural way every bit of innate musicality. These routines, which Stamp taught, lead up to the material in the Jimmy Stamp book, actually compiled and published by Jean Pierre Mathez."

Together with colleague Professor Michael Ewald, Romm has been shaking up the traditions of studio teaching at the University of Illinois. "The way studio now works is that everybody gets to study with me, with Michael, and with one another in teams," Ewald and Romm group their students together in one large trumpet studio, coordinated by teaching assistants, and devise smaller teams of three to five students. Players at a like level of playing or with similar interests or goals become a team that learns together. They supplement private lessons with various kinds of group work, meeting unsupervised twice weekly. "The beautiful thing about the team concept," Romm says, "is that everyone becomes empowered to achieve what they want to do in music. Working with a team there are no barriers, as long as you treat everybody with respect, and everyone learns. They play for us as a team: duets, trios, quartets, or solos. We determine together what repertoire they’ll play. The composition students among the trumpet class might compose a fanfare or arrange a four-voice fugue from the Art of Fugue. We encourage them to find repertoire and then, as the next step, to find venues in which to play: fraternity or sorority houses, shopping malls, dorms—to take it out and see what happens. For a performer that’s natural training; you need it all the time. For teacher preparation, there’s no better proving ground, too, than finding out how you’re communicating."

This open studio "can reduce stress as well as improve standards," he adds. "When students play in front of each other as well as their professors, they learn that every note they play is a ‘performance note.’ Comparing this pedagogical approach to an athletic model, Romm elaborates on how players learn from it about performance psychology and the positive aspects of competition. Just as athletes study videotapes of their competitor teams, for example, young musicians learn from listening to and discussing CDs of fine players. Ewald and Romm bring in experts from related fields, such as theater coaches and a teacher of Alexander Technique, to enrich studio classes.

Romm says, "There is less analysis and much more fun through playing in our open studio. We hold two annual Trumpet Weekends that feature a luminary from the trumpet world. It’s basically a ‘hang’ for the trumpets. We warm up together, play trumpet chamber music new or old, talk about trumpets and brainstorm about the music business, go out for lunches, and have contests or whatever. Last year we featured Roy Poper, who studied with James Stamp and has written a companion book to the publication by Mathez. In the spring we had Jim Thompson, professor of trumpet at Eastman. Trumpet Weekend culminates in a concert, and Thompson joined the Illinois Brass Quintet as soloist in the Haydn Trumpet Concerto in a special arrangement by Fred Mills from the Canadian Brass. This year we’ve invited both William (Bill) Vacchiano, my mentor in New York at Juilliard, and for decades the famed principal trumpet in the New York Philharmonic, and Malcolm McDuffee, formerly of the St. Louis Symphony."
Romm, familiar to trumpeters internationally from his nearly three decades as a member of the renowned Canadian Brass, coaches the UI Graduate Brass Quintet as part of his teaching responsibilities. "This is a very good time for brass players here, and the UI School of Music is in an extremely interesting period of blooming. It is in an excellent position to grow into a school of prominence, especially within the brass area. I will not go anywhere unless there’s a positive environment, and young players here encounter the quality of a large-city student body without having the negatives of big-city stresses."

Pointing out how opportune a time it is for young brass ensembles to begin careers, Romm contrasts it with the initial struggle the Canadian Brass faced in 1971 to convince concert presenters that a brass quintet would enhance music series. Here he is occasionally able to provide players with unpublished Canadian Brass arrangements. He adds that brass chamber music need not be confined to the traditional quintet. "It can be four or six players or include various mixes: virtually anything we can imagine is possible."

Married for 33 years to pianist Avis Fedge Romm, the trumpeter left the Canadian Brass in part to have more time for their two sons and for appearing in concerts with his wife. The pair visited 35 cities last year in two-day residencies and is paring the schedule down only slightly this year. They give a trumpet-piano recital, and Romm plays trumpet solos with the local community band. He also presents outreach workshops titled "Everything Is a Trumpet," in which he improvises, blows on conch shells or flexible tubing, demonstrates mutes, and explains the trumpet’s structure as well as its sonic and musical possibilities. His masterclasses are tailored to the particular audience, ranging from basic posture, breathing, and articulation to staging aspects, such as lighting and how to talk with audiences. "My wife is a brilliant, sensitive pianist whose specialty is accompanying, and she enjoyed our travel and concerts a lot. The travel was hard on her for the first few weeks, and then she got into the swing of it."

Although Romm is a pilot in his spare time ("I fly airplanes that are certified, multi-inspected, and built by a company that has lots of experience building them.") the couple tours by car and commercial airline. "I enjoyed that travel immensely," he says. "After all those years touring with Canadian Brass, I can now revisit places and get reacquainted with people from the old days. Since 9/11 we add a couple of hours on the front end of the day. Once in the airline system, however, security is as normal as it can ever again be. I had a run of about six consecutive trips where I was ‘randomly’ singled out for extra examination. My trumpet cases, everything was opened. That’s fine; I’m happy that they’re willing to inspect items that people carry."

Romm brings an upbeat attitude and dynamic energy to the School of Music. "As a member of the Canadian Brass, I learned so much about life as a musician beside playing my instrument. Music is restorative in so many ways. Playing chamber music and working in teams can enhance our lives. I’m not just a professor; I’m a person who shares through music. If I have a mission or calling, I would say it is to empower everybody with whom I work—both in collegial and student-teacher relationships—to do whatever it is that is necessary for the individual to go the next step in the profession and in life."

Above: Ronald Romm with wife and pianist Avis Fedge Romm
New Faculty

2001 and 2002

Timothy Ehlen, assistant professor of piano, received the B.M. and M.M. degrees from the University of Southern California, where he studied with John Perry, and the D.M.A. degree from the Cleveland Institute of Music, where he studied with Paul Schenly. Ehlen has taught at the Cleveland Institute of Music, Kent State University, and Youngstown State University, all in Ohio. Immediately prior to his appointment at the UI, he was for two years assistant professor of piano at the University of Oklahoma in Norman. Dr. Ehlen has performed extensively in the United States and Europe as a soloist and chamber player. Ehlen performed in Madrid, El Escorial, and Alcalá de Henares, Spain, as a participant in the first government-sponsored musical exchange between the United States and Spain. Ehlen has taught and performed at the Rencontres Musicales en Lorraine, a music festival in Nancy, France. He has been heard frequently on NPR, in addition to numerous major classical radio stations throughout the nation. Dr. Ehlen served on the international jury of the 1998 and 1999 World Piano Competition in Cincinnati, San Francisco, Seattle, San Diego, and Dallas, among others. She made her European debut in 1986 at Glyndebourne and followed that with performances on the Covent Garden tour of the Far East and also at the Royal Opera House. She has also sung lead roles in major houses in Munich, Hamburg, Brussels, and the Bastille. She sang the role of Michaela in the Israel Philharmonic’s production of Carmen, conducted by Zubin Mehta, and she also created the role of Coretta Scott King in the musical King, performing opposite Simon Estes. She has appeared in concert with the Israel Philharmonic, under Kurt Masur; London Symphony Orchestra, under both Myung-Whyn Chung and Michael Tilson Thomas; the Cleveland Orchestra; and with the Boston Symphony for the world premiere of Ned Rorem’s Swords and Plowshares. She recently made her debut in Royal Albert Hall. Her discography includes recordings with the London Symphony Orchestra, a solo recording for Decca’s Argo label, and the lead role of Bess for EMI’s Porgy and Bess, which won a 1990 Grammy Award and was recorded from the original Glyndebourne production. Her most recent recording was as Mimi in La Bohème, for Chandos Records.

Cynthia Haymon-Coleman, assistant professor of voice, received her B.M. degree from Northwestern University. She made her debut in 1985 for the Virginia Opera. Since then, her career has taken her to opera houses in San Francisco, Seattle, San Diego, and Dallas, among others. She made her European debut in 1986 at Glyndebourne and followed that with performances on the Covent Garden tour of the Far East and also at the Royal Opera House. She has also sung lead roles in major houses in Munich, Hamburg, Brussels, and the Bastille. She sang the role of Michaela in the Israel Philharmonic’s production of Carmen, conducted by Zubin Mehta, and she also created the role of Coretta Scott King in the musical King, performing opposite Simon Estes. She has appeared in concert with the Israel Philharmonic, under Kurt Masur; London Symphony Orchestra, under both Myung-Whyn Chung and Michael Tilson Thomas; the Cleveland Orchestra; and with the Boston Symphony for the world premiere of Ned Rorem’s Swords and Plowshares. She recently made her debut in Royal Albert Hall. Her discography includes recordings with the London Symphony Orchestra, a solo recording for Decca’s Argo label, and the lead role of Bess for EMI’s Porgy and Bess, which won a 1990 Grammy Award and was recorded from the original Glyndebourne production. Her most recent recording was as Mimi in La Bohème, for Chandos Records.

William Kinderman, professor of musicology, received his B.A. degree in music and philosophy from Dickinson College, and Ph.D. degree in music from the University of California at Berkeley. He did additional study at the University of California at Berkeley, University of Vienna, Hochschule für Musik in Vienna, and Yale University. Kinderman’s research interests center on eighteenth- to early twentieth-century music, especially Mozart, Beethoven, Schubert, and Wagner. He has published five books and more than 30 articles and chapters for scholarly publications, including the Journal of the American Musicology Society, 19th Century Music, Journal of Musicology, Early Music, Beethoven Forum, Chopin Studies, and Archiv für Musikwissenschaft. Kinderman’s recordings of Beethoven’s piano works for Hyperion Records have received critical acclaim in The Penguin Guide to Compact Discs. He serves in juries of international piano competitions, and his research has been recognized through awards from the Social Sciences and Humanities Research Council of Canada, the Killam Foundation, and the Alexander von Humboldt Foundation. Kinderman has taught at the University of Victoria and at the Hochschule der Künste, Berlin, is an associated professor at the Aula de musica in Alcalá, Spain, and serves as the editoria- al chair of the journal Arietta. Each summer he holds a seminar on Wagner’s works, together with his wife, Dr. Katherine Syer, at the Bayreuth Festival in Germany.

from the Cleveland Institute of Music, where he studied with Paul Schenly. Ehlen has taught at the Cleveland Institute of Music, Kent State University, and Youngstown State University, all in Ohio. Immediately prior to his appointment at the UI, he was for two years assistant professor of piano at the University of Oklahoma in Norman. Dr. Ehlen has performed extensively in the United States and Europe as a soloist and chamber player. Ehlen performed in Madrid, El Escorial, and Alcalá de Henares, Spain, as a participant in the first government-sponsored musical exchange between the United States and Spain. Ehlen has taught and performed at the Rencontres Musicales en Lorraine, a music festival in Nancy, France. He has been heard frequently on NPR, in addition to numerous major classical radio stations throughout the nation. Dr. Ehlen served on the international jury of the 1998 and 1999 World Piano Competition in Cincinnati, San Francisco, Seattle, San Diego, and Dallas, among others. She made her European debut in 1986 at Glyndebourne and followed that with performances on the Covent Garden tour of the Far East and also at the Royal Opera House. She has also sung lead roles in major houses in Munich, Hamburg, Brussels, and the Bastille. She sang the role of Michaela in the Israel Philharmonic’s production of Carmen, conducted by Zubin Mehta, and she also created the role of Coretta Scott King in the musical King, performing opposite Simon Estes. She has appeared in concert with the Israel Philharmonic, under Kurt Masur; London Symphony Orchestra, under both Myung-Whyn Chung and Michael Tilson Thomas; the Cleveland Orchestra; and with the Boston Symphony for the world premiere of Ned Rorem’s Swords and Plowshares. She recently made her debut in Royal Albert Hall. Her discography includes recordings with the London Symphony Orchestra, a solo recording for Decca’s Argo label, and the lead role of Bess for EMI’s Porgy and Bess, which won a 1990 Grammy Award and was recorded from the original Glyndebourne production. Her most recent recording was as Mimi in La Bohème, for Chandos Records.
Paul A. Oehlers, visiting lecturer in composition-theory, received his B.M. degree with Honors in music composition from the University of Illinois, where he is completing his dissertation for the D.M.A. degree in music composition. Oehlers completed his bachelor's and master's degrees in only four years time, thus becoming the youngest master's graduate in the one hundred twenty-five year history of the University of the Arts. His works have been performed throughout the United States, Latin America, South America, Europe, and Asia, including a command performance for former President Ronald Reagan and performances at Walt Disney World; the Berlin International Film Festival; Society for Electro-acoustic Music in the United States National Conference; International Computer Music Conference; Gamper New Music Festival; College Music Society National Conference; Seoul International Electro-acoustic Music Festival; VII Annual Brazilian Electronic Music Festival; ShortTV.com Film Festival; Angelciti Film Festival; and WHY-TV (PBS) Independent Images Film Festival. Oehlers has studied composition with William Brooks, Zack Browning, P.Q. Phan, and Scott Wyatt.

Ronald Romm, professor of trumpet and the School's first B.A. Nugent Professor of Music Performance, attended University of Southern California and received both the B.M. and M.M. degrees from The Juilliard School, where he was a student of William Vacchiano. Romm has appeared worldwide on the stages of almost all major concert venues, music festivals, and international music conferences; has performed with the world's major orchestras and conductors; and has shared the stage in live performances and recorded CDs with leading artists, including Wynton Marsalis, Arturo Sandoval, Jon Faddis, and Doc Severinsen, as well as brass performers from the Boston Symphony, New York Philharmonic, Philadelphia Orchestra, and Berlin Philharmonic. At age 18 he was already a veteran freelance trumpet player in Los Angeles, performing regularly with the Los Angeles Philharmonic Orchestra and the Los Angeles Brass Quintet. In New York City, Romm established himself as a top freelance musician, performing with everything from the New York Philharmonic to the Radio City Music Hall Symphony Orchestra to Broadway shows.

2002 and 2003

George Brozak, visiting lecturer in music education, received bachelor's and master's degrees in music education from Ohio University, and is completing dissertation work toward the Ed.D. degree in music education at the University of Illinois. Brozak teaches courses in instrumental music education and serves as conducting assistant for University Bands, where he assists with the Marching Illini and conducts UI Concert Band IIB. Prior to his faculty appointment at UIUC, Brozak served as director of bands at Tiffin (Ohio) Columbian High School and was also director of bands at Federal-Hocking High School in Stewart, Ohio. Brozak has authored articles published in the Journal of Band Research and Visions of Research in Music Education. He has presented lectures at the Illinois Music Educators Association conference and served as percussion adjudicator for the Ohio Music Educators Association Marching Band Adjudicated Events. He has served as staff arranger for the Ohio University Marching Band, a position he has held since 1988, and has written hun-
New Faculty

drex's of marching band arrangements for high schools throughout Ohio. He is a member of the Ohio Music Education Association, College Band Directors National Association, National Band Association, Music Educators National Conference, and the Writers Guild of America. In 1998, Brozak was a finalist for the Ashland Oil Teacher of the Year Award.

Michael Drews, visiting lecturer in composition-theory, received his bachelor's degree from Kent State University, master's degree from Cleveland State University, and is completing his doctorate in composition at the University of Illinois. Drews is active as a composer of both acoustic and electronic music. His compositional work reflects a strong interest in orchestral music. The Cleveland Chamber Symphony has performed six of his pieces for full orchestra (1995-1998). In 1999, his work Mutations won the UI Chamber Orchestra Competition. His latest orchestral work, Undercurrents (2002), was awarded alternate status for the 2002 Minnesota Orchestra Reading Sessions and Composer Institute. His electroacoustic work Corruption was featured on the 2000 Electronic Music at Lewis Festival and recorded on the UIUC Experimental Music Studios CD, Origins. Drews's dissertation research deals with the late music of Stefan Wolpe and its connections with late Beethoven. The project focuses on a recurring phenomenon that is central to the articulation of some of both Wolpe's and Beethoven's principal works.

Lisa Gruenhagen, visiting assistant professor of music education, received her bachelor's degree in flute from the University of Denver and her master's degree in both music education and flute from the Eastman School of Music, where she is completing a Ph.D. degree in music education. Professor Gruenhagen teaches contemporary trends in music education, elementary music methods, and supervises student teachers. Prior to joining the UI faculty, she was a member of the music education faculty at Nazareth College in Rochester, New York. At Eastman, she taught courses in elementary general music methods and music for special learners, and she supervised student music teachers. She also served as coordinator of the early childhood music program and was a faculty member in the Eastman School's Community Education Division. Gruenhagen has been a music specialist in private schools and in public school districts, taught in community music schools in Boston and in Washington (D.C.), and served as director of the Summer Music and Arts Camp at the Levine School of Music in Arlington, Virginia. She routinely collaborates with researchers from Project Zero, where she is a member of the faculty for the Project's Summer Institute, and her work has been published on Project Zero’s web site. Professor Gruenhagen has presented workshops and papers at conferences of the National Orff-Schulwerk Association and the New York State School Music Association. In addition to her professional teaching activities, Gruenhagen is a flutist and freelance chamber musician.

Christopher Hopkins, visiting assistant professor of composition-theory, received his bachelor's degree in performance from the University of Nebraska, master's degree in composition and electronic music from the Cleveland Institute of Music, and the D.M.A. degree from Cornell University. Hopkins studied composition with Dennis Eberhard, Donald Erb, Eugene O'Brien, and Karel Husa. Prior to joining the UIUC faculty, Hopkins taught at Ithaca College, Syracuse University, and the University of Minnesota. His experimental work primarily is in the electroacoustic domain, combining innovative performance techniques with computer-based transformations of musical sound. His work in more traditional forms includes song cycles, chamber music, and music for orchestra and wind ensemble. Hopkins’ compositions have been performed at major festivals in Europe, Asia, and North America, with broadcasts over Austrian Radio, CBC, Radio Canada, WNYC, and NPR. As a performer, Hopkins is a cellist, conductor, and violist da gamba. Hopkins’ early professional work includes several years with the Lincoln Symphony Orchestra, Nebraska Chamber Orchestra, Omaha Symphony, and Nebraska Sinfonia. Dr. Hopkins has been the director of contemporary music ensembles at Cornell University and the Cleveland Institute of Music. He has also worked extensively in technology. During the ’80s, he worked as a programmer in educational software and created one of the first music notation applications for personal computers. Later he redirected this area of research to experiments in graphic notations for innovative performance techniques.

Scott Hostetler, visiting assistant professor of oboe, received his bachelor’s degree from the Cleveland Institute of Music, where his teacher was John Mack, and did further studies at The Juilliard School of Music, with Elaine Douvas, Linda Strommen, and Thomas Stacy. He was recently named to the second oboist position of the Chicago Symphony Orchestra. Prior to that appointment, he was principal oboe and artist-in-residence with the Kalamazoo Symphony. In addition, he has played second and third oboe and substituted for various oboe positions in the Iris Chamber Orchestra, Toledo Symphony, Michigan Opera Theatre Orchestra, Erie Philharmonic, Florida Orchestra, Cleveland Orchestra, Youngstown Symphony, and Kokomo Symphony.

Jonathan Keeble, visiting professor of flute, received his bachelor's degree from Northwestern University, and the Performer's Certificate and both the master's and doctoral degrees (all in performance) from the Eastman School of Music. His former teachers include Bonita Boyd, Walfrid Kujala, and Frances Risdon. Keeble is a past winner of the Coleman Chamber Music Competition. His concerto appearances have taken him to venues in North America, South America, and Europe. Dr.
Keeble has presented new works at National Flute Association Convention concerts, as well as at festivals in Ecuador, Sweden, and Japan. He routinely tours with the Prairie Winds, a professional wind quintet that includes UIUC associate professor of bassoon Timothy McGovern. The quintet’s critically acclaimed recording, *Gale Force*, can be found on the Albany Record Label and was recently ranked among the top 15 recordings of 2001 by Chicago Tribune critic John von Rhein. In addition to Dr. Keeble’s active solo and chamber career, he has enjoyed regular appearances with the Tulsa (Oklahoma) Philharmonic, Spokane (Washington) Symphony, and Eugene (Oregon) Symphony. Prior to his arrival at the University of Illinois, he was associate professor of flute at Oklahoma State University, and earlier in his career served as visiting assistant professor at the State University of New York at Fredonia and as a teacher at the Eastman School of Music.

**Karl Kramer**,
director of the UIUC School of Music and professor of music, received his bachelor’s degree (*magna cum laude*) from Temple University, master’s degree from Yale University, and doctoral degree from the Manhattan School of Music. A tubist, his principal teachers have included Thompson Hanks, Warren Deck, and Edmund Moore. Dr. Kramer is a leading authority on the performance of modern brass chamber music and has written extensively on the symphonic brass music of Richard Strauss. He is principal tuba of the New Haven Symphony Orchestra and a founding member of Brass Ring, a professional brass quintet. He is former principal tuba of the Miami Symphony Orchestra and has performed with the New York City Ballet, Three Brass Ring CDs on the Crystal label feature world premiere recordings of works of Lutoslawski, Berio, Henze, Rorem, and Del Tredici. With Brass Ring, Dr. Kramer has concertized extensively throughout the United States and Europe, has recorded soundtracks for the PBS series “The American Experience,” and is broadcast regularly on NPR. He was presented the 1990 Distinguished Service Award by the New Haven Symphony Orchestra and, in June, 1993, premiered Songs of Zion Recycled, a concerto written for him by Neely Bruce. In 1996 at the Bass Museum in Miami Beach (Florida), Dr. Kramer premiered Sonata for Tuba and Piano, written for him by Eric Ewazen. Dr. Kramer has also performed world premieres by composers such as Ned Rorem, Jacob Druckman, David Del Tredici, John Harbison, Christopher Rouse, Martin Bresnick, and Roger Kellaway. Dr. Kramer’s arrangements for brass quintet are published by the Kendor Music Company and Brass Ring Editions.

**Charles “Chip” McNeill**, associate professor and chair of the jazz division, received both the B.B.A. and M.M. degrees from the University of Miami. Immediately prior to his appointment at UIUC, McNeill was associate professor and director of jazz studies at Florida International University, and before that, associate professor and director of jazz studies at Virginia Tech University for six years. He was previously the musical director and jazz saxophonist for Maynard Ferguson, as well as producer, wrote, and performed on four of Maynard’s latest releases. McNeill has performed at countless jazz festivals and clubs around the world. His list of recording and performance credits as a jazz tenor saxophonist include numerous performances with legends in the jazz field: Sandoval, Sinatra, Sammy Davis, Jr., Gille-

...
The annual fall party for the Division of Musicology on September 15, 2002, included an observance of three landmark events: Nicholas Temperley’s recent 70th birthday, the 82nd birthday of former School of Music Director Austin McDowell, and the 50th wedding anniversary of Wanda and Bruno Nettl (both of the latter events on September 15). One of Temperley’s achievements has been the reconstruction of a performing version of part of Mozart’s incomplete opera The Goose of Cairo; this work was recently performed in Montevideo. Two hundred fifty-two years ago, in 1750, Johann Sebastian Bach labored to finish his Art of Fugue, but he died before completion of an intended quadruple fugue including his signature motive, B-A-C-H (Bb-A-C-B natural). The word “Bach” means “stream” in German. The name “Luigi” refers to Ludwig van Beethoven.

TWO HUNDRED FIFTY-TWO
Cairo Goose sends greetings to Nicholas from afar and his music keeps resounding unfolding bar by bar ________ . If you’re puzzled as to why ask the folks in Uruguay ________ . For our temperate friend from Britain who before us now is sittin’ has achieved a rite of passage three score years and ten again cause for pride and senior status from Urbana out to Mattis ________ . This fine laurel be has won only now to be outdone - - - - . For Austin now, our Nick’s a baby still a novice, tenured? maybe. He was leader of our band, bad the school at his command. He indeed now has a reason to feel as if he’s more in season. What’s his edge on Temperley? Ten more years plus two, you see. But sorry Austin, ‘tis all in fun for you too have been all undone. Others here have snatched the crown, strengthened through their duty bound and through their double claim on fame have grasped the prize before our eyes. Bruno Boy and Wanda Girl, who dazzles us just like a pearl, have through their teamwork won the race and foiled Nick’s and Austin’s pace. In this their anniversary year they’ve racked up five decades I hear. It’s true that on this very day in fifty-two they both said “YEA!” That makes a hundred clicks in time and adds three digits to the line. The total for all dear contenders ten score, fifty and two more members. Stretched out now across the ages that takes us clear back to those pages left unfilled by old Sebastian as the stream flowed in the vast thing ______ . When B-A-C-H joined the fray the torch was passed to another day as later Mozart’s Cairo Goose waited for Nick’s cunning noose. “Art is long and life is short” as Luigi liked to snort Yet life indeed is pretty fine as Nick and Austin do remind Here’s to ALL your laurels won - - - - and with this line the poem’s done.

—William Kinderman
William Brooks, Zack Browning, and Erik Lund, professors of composition-theory, have been chosen as Award recipients for 2001 by the American Society of Composers, Authors and Publishers. Zack Browning recently received a prestigious Chamber Music America Commission for a new work for the Bang on a Can All-Stars, as well as an Illinois Arts Council $7,000 Artist Fellowship for music composition. Browning’s Network Slammer (for flute and computer-generated tape) was performed by UI graduate student Chih-Hsien Chien at the Society of Electro-acoustic Music in the United States (SEAMUS) National Conference, held at the University of Iowa; the Florida Electro-acoustic Music Festival at the University of Florida; and at the Imagine 2002 Festival at the University of Memphis. In addition, Browning received performances of his music by the Crash Ensemble in Dublin, Ireland, and by NUMUS in Ontario, Canada. His composition Impact Addiction recently received performances by NUMUS, with choreography by the Dancetheatre David Earle, at Waterloo, Ontario, Canada, and by the Crash Ensemble at Expo 2000 in Germany. Browning’s Sole Injection was performed at the 2001 Sonorities Festival in Belfast, Ireland. His solo CD Banjaxed, containing eight original compositions, was released recently by Capstone Records.


Donna Buchanan (musicology) completed in this past year the “Russia: Folk and Popular Music” and “Bulgaria” entries for the New Harvard Dictionary of Music, revised edition (Cambridge:

Chester Alwes (choral) served as clinician for The Missouri Collegiate Symposium, held in Missouri Baptist University’s new Pillsbury Chapel and the Dale Williams Fine Arts Center on October 5. He will conduct the UI Concert Choir on its first Russian tour, scheduled for March, 2003, with performances scheduled in Moscow and St. Petersburg, the latter appearance being part of a series of concerts commemorating the 300th anniversary of the founding of that city. For more information, please use the Concert Choir website <www.concertchoir.net>. Alwes’ composition Psalms of Ascent was performed at the opening concert of the recent World Symposium of Choral Music in Minneapolis. The performance was conducted by Robert Sund, conductor of the Swedish Male Chorus Orphei Draenger, and the choir was an “honors choir,” comprised of quartets from many collegiate male choruses assembled for the conference. He has submitted a book proposal to W.W. Norton for a text concerning the “History of Western Choral Music.” In addition, Alwes self-published a collection of 23 anthems, composed (mostly) for his choir at Grace Lutheran Church, entitled Songs of Grace; the anthology is a memorial to his sister, Marjorie Winham, who died of cancer in January, 2001.

Reid Alexander (piano pedagogy) presented (with duo-partner JoEllen DeVilbiss) a recital of French piano repertoire that was broadcast using Internet 2 technology from the Indiana University School of Music-Indianapolis campus, September 30 at 7:00 p.m. Additionally, he was invited to present a session at the World Conference on Piano Pedagogy in Las Vegas, October 28. In August, he completed a tour of eight workshops for piano teachers in the states of Washington, Nebraska, Iowa, and Kansas. Reid recently completed, with his co-authors, the scholarly 296-page Handbook for Teachers (Frederick Harris, Toronto, March, 2001) as part of the comprehensive 30-volume Celebration Series: Piano Odyssey, 3rd edition. The Handbook for Teachers provides detailed discussions on repertoire and etudes contained in this series, which is used in Canada and the U.S. for all levels of the Royal Conservatory (Toronto) examination program, including the professional ARCT diploma. During his 2001 Fall sabbatical leave, he worked on developing a series of urtext volumes devoted to the piano solo music of selected composers.

Faculty News
Faculty News

Harvard University Press), and two articles concerning popular music, national identity, and soccer in post-socialist Bulgaria, which will appear in the British Journal of Ethnomusicology, and an edited volume entitled United Europe - United Music? Diversity and its Social Dimensions in Southeastern Europe (Munich: Verlag Südostdeutsches Kulturwerk). During Spring, 2002, the ensemble “Balkanalia,” which performs under Buchanan’s direction, conducted a masterclass with Turkish music virtuoso Faruk Tekbilek, attended a Balkan music workshop at the University of Chicago International House, and presented performances at Illinois Wesleyan University (Bloomington) and Carrie-Busey Elementary School (Champaign), in addition to its annual campus spring concert. In late May and June, Buchanan presented two lectures at international conferences at the Academy of Music in Ljubljana, Slovenia, and the Music Sector of the Institute for Art Studies in Sofia, Bulgaria, as well as conducted four weeks of ethnomusicalogical fieldwork in Bulgaria under the auspices of grants awarded by the UIUC Russian & East European Center, European Union Center, Campus Research Board, School of Music, and College of Fine and Applied Arts. In October, 2002, she delivered an invited paper, “Balkan Circuits, Ottoman Orbits, and Popular Music in the EU ‘Accession States’: A Comparative Case Study,” at a conference on “Music and Cultural Identity,” hosted by the Insinuate for Art Studies with the Bulgarian Academy of Sciences in Sofia. At the Annual Meeting of the Society for Ethnomusicology, she was invited to participate in a “Pre-Conference” concerning ethnomusicalogy performance ensembles, where she served as a panelist for a morning roundtable and, together with Anne Rasmussen (College of William & Mary) and Scott Marcus (University of California at Santa Barbara), conducted an afternoon workshop on the teaching of Balkan and Middle Eastern music performance.

Michael Cameron (double bass) performed several concerts in Germany in February, 2001, with Frankfurt-based Ensemble Modern, including the prestigious festival “Musik der Jahrhunderte” in Stuttgart. He also performed the Bottesini Concerto in B Minor with the Frankfurter Kammerorchester. Michael performed with the London group Topologies in a concert broadcast by the BBC Radio 3 and presented a masterclass/recital at the Royal Academy of Music. His recording Fantasia with Gregorio for the label Hat Art was released in August, and he performed with Gregorio at the Chicago Cultural Center. Cameron was a guest artist and clinician at the Double Bass Encounter in Pirenopolis, Brazil. He has an article about works for double bass from the New York School appearing in Bass World magazine, and another article dealing with the history of the double bass in the twentieth century for the London-based Double Bassist magazine. Several of his reviews of music and recordings have been published recently in The American String Teacher magazine, and he continues to contribute a dozen-or-so concert reviews a year for the Chicago Tribune.

Thomas Caneva (bands) was elected to membership in the prestigious American Bandmasters Association. He served as a guest conductor of honor bands at Iowa State University, Luther College, University of Wisconsin-Milwaukee, and the Illinois District 1 High School Honor Band. Caneva also guest conducted the Arkansas Tech University Symphonic Band in Wichita, Kansas, at the ABA National Convention. He conducted the UI Symphonic Band I at the Chicagoland Invitational Concert Band Festival in Arlington Heights, and served as an adjudicator and clinician for events in California, Colorado, Texas, and Illinois. As director of the Marching Illini, Tom traveled with 125 members of that band to England; the unit became the first college band from the United States to perform at the London Military Tattoo in Wembley Arena. An additional performance was given in Stratford-Upon-Avon. The Marching Illini appeared at the Sugar Bowl in New Orleans last year. Members of the Marching Illini appeared on “Wheel of Fortune” for five days during the television game show’s “College Week” in Chicago. Caneva appeared in an interview in the ESPN series “Rites of Autumn” about the history of college football (the marching band and pageantry episode).

Elliot Chasanov (trombone) was featured soloist with the Polish State Philharmonic-Bialystok in December, 2001, performing the Grondahl Concerto, for trombone and orchestra. He also presented masterclasses in Bialystok and at the Cracow Conservatory. On the same trip he and his wife, pianist Larisa Chasanov, performed a recital of alto and tenor trombone works in Poland’s famed “Florianka” chamber music hall in Cracow. In April, 2002, Chasanov served as artist-in-residence at Millersville University in Pennsylvania. He has been invited to serve as featured trombone clinician and soloist at the 2002 Polish Brass Symposium, held at Bialystok in December. Elliot also has been invited by Jacques Mauger as artist-in-residence at Millersville University in Pennsylvania. He has been invited to serve as featured trombone clinician and soloist at the 2002 Polish Brass Symposium, held at Bialystok in December.

Eric Dalheim (accompanying) performed off-campus with two singers in mid-September. Millikin University faculty soprano Cynthia Oeck gave a concert with Dalheim at his alma mater, Baldwin-Wallace College, in Berea, Ohio, where they also conducted a masterclass. Eric performed with opera tenor and distinguished UI alumnu Jerry Hadley in a concert at the University of Maryland, College Park. On October 4, Dalheim conducted morning and afternoon masterclasses focusing on 20th century American and British song repertoire at Illinois Wesleyan University, which culminated in an evening concert presentation.

Ollie Watts Davis (voice) participated in SongFest 2001, held at Chapman University in Orange, California, with accompanist Graham Johnson. She also served on the faculty for the
SongFest 2001 Young Artist Program. Davis was included in a special exhibit, entitled “This Legacy is Yours,” at the Early American Museum, Mahomet, Illinois, in recognition of her lasting contributions to the Champaign County Community. She participated as a choral clinician, panelist, and performing artist at the Women in Music Symposium, held at Illinois State University [Normal] in March, 2001.


**Timothy Ehlen** (piano) was in residence in August at the festival Rencontres Musicales en Lorraine in Nancy, France. His concert appearances in France included a solo recital in the Beaux Arts Museum in Nancy as part of the festival’s offering of the complete cycle of Beethoven Sonatas and Variations. His other recent performances include a solo recital in the Beaux Arts Museum in Nancy as part of the festival’s offering of the complete cycle of Beethoven Sonatas and Variations. His other recent performances include a solo recital at the National Conservatory in Lima, Peru, conjunction with a trumpet festival held at the National Conservatory in Lima, Peru, in November, 2001.

**Michael Ewald** (trumpet) was soloist with the 2002 Blue Lake Fine Arts Festival Orchestra in July, performing the Capricorn Concerto. He is scheduled to do masterclasses and recitals at Bowling Green University, Kentucky, in November and at Troy State, Alabama, in March. Michael presented a solo recital and several masterclasses in conjunction with a trumpet festival held at the National Conservatory in Lima, Peru, in November, 2001.

**Ricardo Flores** (percussion) served as the Latin percussion specialist last summer with The Midwest Percussion Camp at McKendree College in Lebanon, Illinois. He also taught at the Illinois Summer Youth Music camp in the advanced percussion and the band camps, and was on faculty for a two-week session of the Blue Lake Fine Arts Camp in Michigan.

**Guy Garnett** (composition-theory) was an invited speaker at the SIMS 02 Conference (Sensing and Input for Media-centric Systems) at the University of California, Santa Barbara. The presentation featured Garnett’s work in Virtual Reality, including the Virtual Score program he is developing with his graduate students Kyongmee Choi, Tim Johnson, Ivan Elezovic, and others. He recently was named an Affiliate of the Beckman Institute, where he will continue his work in interactive systems and interfaces for performance. Garnett received a new CRI grant (along with University of Illinois faculty members in Art and Design, and Architecture), as well as a National Center for Supercomputing Applications fellowship to produce Interactive Immersive Artworks in NCSA’s virtual reality CAVE. Garnett is continuing in new developments of his ongoing work under his first CRI grant, and he was scheduled to make a presentation of his work at an international conference in Havana, Cuba.

**Joe Grant** (music education) hosted and participated in the fourth semi-annual Retreat for Choral Music Education, held May 24-26, 2002, at the Allerton Conference Center (Monticello, Illinois). The conference is co-sponsored by the School of Music at UIUC, Penn State University, Eastman School of Music, and Lebanon Valley College. Thirty collegiate choral music educators and conductors met for the presentation of research, panel discussions, and informal discussion. Headline presenters included Henry Leck of the Indianapolis Children’s Choir and Butler University, and Carroll Gonzo, editor of the American Choral Director Association’s Choral Journal. Joe also reports that all choral music education undergraduates who completed their degrees last year have teaching positions or have entered graduate programs.

**Peter Griffin** (bands) served as guest conductor and/or clinician for the Suburban Prairie Conference Honor Band (Maple Park, Illinois) in February, the District 214 Concert Band Festival (Rolling Meadows, Illinois) in March, and the Dennis-Yarmouth Regional High School (Cape Cod, Maine) in May. He was head clinician for the nationally famous Smith-Walbridge Drum Major Clinics (Eastern Illinois University, Charleston) in July and the University of New Hampshire Marching Band Clinics (Durham, New Hampshire) in August. Griffin conducted a guest performance of the Ul British Brass Band at the Chicagoland Invitational Concert Band Festival (Arlington Heights, Illinois) in April. Previously, he served as co-producer/director of the 2000 Chick-fil-a Peach Bowl and adjudicator/clinician of the 2000 Peach Bowl Festival, held in Atlanta, Georgia, in December, 2000. He was co-director for two Ul Marching Illini performances at Wembley Arena, in London, England, May, 2001. He had an article, “Offering Specific Solutions Instead of Vague Criticisms,” published in the July, 2001, issue of The Instrumentalist magazine.
Richard Griscom (library) reports that, for the past year, the Music Library has been using streaming-audio technology to deliver music to School of Music students. Students in ten School of Music courses are now able to complete their listening assignments from any computer attached to the Internet. Before the new service was introduced, all listening had to be done in the Music Library. “Students love the convenience of being able to listen in their dorm rooms, and we’re happy not to see them waiting in long lines the night before their exams,” says Griscom.


Rudolf Haken (viola) has received a $7000 fellowship in music composition from the Illinois Arts Council. He is using these funds to record his concertos for clarinet, oboe, and viola pomposa for Centaur Records.

J. David Harris (clarinet) served as chairman of the panel of judges for the Jeunesses Musicales Romania International Clarinet Competition in Bucharest, Romania, in May. While in Bucharest he played a solo recital at the American Cultural Center. In April, 2003, Harris will be the soloist in two performances of the Mozart Clarinet Concerto with the Illinois Chamber Orchestra (Springfield).

Ronald Hedlund (voice) was invited to participate in the Fifth International Voice Symposium in Salzburg, Austria, in August. While there he gave a lecture/demonstration on teaching the male high voice and also presented a masterclass using another voice teacher as a pupil.

John Hill (musicology) was the invited featured speaker at two international conferences held in Italy during Spring, 2002. At the conference Rime e suoni per corde spagnole (“Poetry and Instrumental Music for Spanish Strings”) in Florence, Hill presented his paper L’accompagnamento rasgueado di chitarra: un possibile modello per il basso continuo dello stile recitativo? (“Strummed Accompaniment for Guitar: A Possible Model for the Basso Continuo of Stile Recitativo?”). And at the Convegno Internazionale su Antonio Cesti (“International Conference on Antonio Cesti”), he presented Ov è il decoro? Etichetta di corte, espressione degli affetti, e messa in scena delle arie nelle opere storiche di Antonio Cesti (“Where Is Decorum? Court Etiquette, Expression of Affects, and Staging of Arias in the Historical Operas of Antonio Cesti”).

Christopher Hopkins (composition-theory) has received three commissions for the 2003-2004 season. These are for Alice Giles (harpist, Australia), Lucy Shelton/Karl Paulnack (soprano/keyboardist, U.S.A.), and Gary Verkade (organist, Sweden). Hopkins’ Sonatas in Dark to Light (2000) was recorded by the Society for New Music for release on the Innova label, and his Arched Interiors (1991) was performed in October by Margaret Leng Tan, as part of the Melbourne International Arts Festival.

Danwen Jiang (violin) was featured last fall as guest soloist with the Manchester String Orchestra in New York City and Vermont, performing violin concerti of Bach and Vivaldi. In Spring, 2002, she presented guest artist recitals and masterclasses at the University of Michigan in Ann Arbor, Oberlin Conservatory of Music, and Florida State University. In May, Jiang soloed with the Riverside Symphonia Orchestra in New Jersey and performed the Dvorak Romance, Opus 11 and Ravel’s Tzigane. In June, she was invited as a guest soloist to perform Mozart’s Sinfonia Concertante with Arnold Steinhardt (member of the Guarneri String Quartet) and the Rutgers Festival Orchestra at Rutgers University. During the summer, Jiang was a faculty artist at the Manchester Music Festival in Vermont, where she gave intensive chamber music coachings to 23 highly selected young artists from renowned music institutions around the world, as well as performed on weekly faculty chamber music concerts and soloed with the festival orchestra. In 2001-2002 she toured as guest violinist with the American Chamber Players for performances at the Sanibel Chamber Music Festival (Florida), as well as the Yale Chamber Music Series, held in New Haven, Connecticut, in March. She participated in a chamber music benefit concert, held in June in Manchester, Vermont, where she performed with violinist Ani Kavafian, violist Michael Tree, and cellist Sadao Harada (former member of the Tokyo String Quartet).

Jonathan Keeble (flute) gave a series of recitals, masterclasses, and clinics in Sweden in October, 2001. In addition, his wind quintet, the Prairie Winds (including UI bassoonist Timothy McGovern), had its Gale Force CD rated a top-20 recording of 2001 by Chicago Tribune critic John von Rhein. During Summer, 2002, Keeble performed and taught at Oregon’s Britt Festival and Wisconsin’s Birch Creek Music Center, where he played the Nielsen Concerto with the festival orchestra.
James Keene (bands) is serving as president of the American Bandmasters Association (A.B.A.). Founded in 1928, with John Philip Sousa selected as the first honorary life president) the University of Illinois’ first director of bands, A. A. Harding, was one of 11 charter members of the association. Harding became president of A.B.A. in 1937. Harding’s UI successors, Mark Hindlesky and Harry Begian, were elected to the A.B.A. presidency in 1957 and 1984, respectively. Thus, all four directors of the UI Bands have held the A.B.A. presidency, a distinction that no other university band program can claim. In June, 2002, Keene served as conductor of the famous Goldman Memorial Band (the oldest completely professional concert band in the U.S.) in concerts at Bryant Park and Damrosch Music Shell/Lincoln Center in New York City. Keene was named Honorary Life Member of the Texas Bandmasters Association. A. A. Harding, was one of 11 charter members of the association. Harding became president of A.B.A. in 1937. Harding’s UI successors, Mark Hindlesky and Harry Begian, were elected to the A.B.A. presidency in 1957 and 1984, respectively. Thus, all four directors of the UI Bands have held the A.B.A. presidency, a distinction that no other university band program can claim. In June, 2002, Keene served as conductor of the famous Goldman Memorial Band (the oldest completely professional concert band in the U.S.) in concerts at Bryant Park and Damrosch Music Shell/Lincoln Center in New York City. Keene was named Honorary Lifetime Member of the band at that time. In March, 2002, he served as guest conductor of the United States Air Force Band of Washington, D.C. It was his third appearance as guest conductor of that band. On previous occasions he also conducted the band in concert with the U.S. Army, Navy and Marine Bands of Washington D.C. In July, 2002, Keene was named Honorary Life Member of the Texas Bandmasters Association, in appreciation for his service to the bands of the State of Texas. This is the sixth time that such an honor has been bestowed in the 56-year history of this 2,300 member organization.

Herbert Kellman (musicology) has published two studies: “Heinrich Schütz’s Mary Magdalene,” Album Amicorum Albert Dunning, Turnhout, 2002, and “Openings: The Alamire Manuscripts After Five Hundred Years,” Yearbook of the Alamire Foundation 6 (in press), as well as an article on the UIUC Renaissance Archives in Le Médiéviste et l’Ordinateur 39, Winter, 2000. He also read papers at several international conferences: “Music at the Ladies’ Peace of 1529” (“La musique à Cambrai du XVe au XVIe siècle,” Centre d’Études Supérieures de la Renaissance, Tours, France); “Two 16th Century Palatine Manuscripts: Answers for Mr. Strunk” (“Oliver Strunk, 1901-1980: the Scholar and his Legacy,” American Academy in Rome, Italy); and “The Authority of the Chigi Codex: Images of Burgundian Music, Art, and Poetry” (“Images of Authority and the Authority of Images,” Centre National de la Recherche Scientifique-University of Illinois Collaboration in Medieval and Renaissance Studies, UIUC).

At the Seventeenth Congress of the International Musicological Society (Leuven, Belgium), Kellman read a paper on “The Future of Renaissance Manuscript Studies” and was session respondent for papers on the Burgundian-Habsburg manuscripts.

William Kinderman (musicology) had his writings about and performance of Beethoven’s music receive much attention recently. During 2002 two of his CDs of Beethoven’s piano works appeared on the Hyperion/Helios label. These include Beethoven’s last three piano sonatas and Beethoven’s Diabelli Variations. The Penguin Guide to Compact Discs described his CD as “The most outstanding Diabelli Variations to have appeared for ages.” Kinderman is currently correcting the proofs of a three-volume publication on Beethoven’s creative process entitled Artaria 195: Beethoven’s Sketchbook for the Missa Solemnis and the Piano Sonata in E Major, Opus 109. This publication offers a full transcription of a large manuscript complex from Beethoven’s later years, together with a book-length commentary, and discloses much new material about Beethoven’s compositional process, including some previously unknown pieces for piano. This publication will appear at the beginning of 2003 as part of the new Beethoven Sketchbook Series with the University of Illinois Press, of which Kinderman is general editor. Kinderman is also organizing a major international conference on “Beethoven and the Creative Process,” to take place at the University of Illinois May 2-4, 2003. Leading experts from across North America, as well as from England and Germany, will be coming to Urbana-Champaign for this event, which is supported by the School of Music and the College of Fine and Applied Arts. An exhibition is being planned that will involve some of Beethoven’s original manuscripts, and concerts will be coordinated with the program of lectures. This conference will begin by addressing the topic of “creative process” from an interdisciplinary perspective, with speakers drawn from various fields of study.

Laurien Laufman (cello) and former student James Fiste (B.M.’88, D.M.A.’01), now assistant professor at Central Michigan University, have founded the annual Plymouth Chamber Music Festival in Plymouth, Massachusetts.

Erik Lund (composition-theory) had his composition Racc contini performed by the Wolpe Trio at the Museum Folkwang on November 25, in Essen, Germany. He and UI Professor William Brooks have been invited to write commemorative works marking the 10th anniversary of the Wolpe Trio (Essen, Germany). Their works were scheduled to be performed at a celebration concert in Essen on October 18, 2002. Erik has had four recent works accepted for publication by Media Press: dalla linea dell’arco che esse formano (string quartet); descent, debris, decried (amplified solo double bass); And where you are is where you are not. (soprano and chamber ensemble); Olinda (trumpet and piano). These works will be released in 2003.

Sherban Lupu (violin) received the Arnold Beckman Award from the UI Research Board for his project to record the complete works for violin and piano of Béla Bartók. Lupu recently was awarded an Honorary Doctorate Degree in Music from the “G.Dima” University from Cluj, Romania. His new CD, Inner Visions (featuring contemporary works for violin, including those of UI composers Zack Browning and Guy Garnett), has been released on the Capstone label. Sherban recently performed solo recitals in New...
York City at the Symphony Space and the Miller Theater, and presented courses, masterclasses, and solo appearances in Germany, Poland, and Romania.

Kazimierz Machala 
(horn) taught at and performed in a brass faculty recital for the Domaine Forget Summer Music Festival (Music and Dance Academy) in Québec, Canada, in June, 2001. Machala was featured in July, 2001, as a soloist with the American Wind Symphony in Winona, Minnesota; he also conducted that ensemble in Red Wing, Minnesota, in works of Dvorak, Strauss, and Tomasi. In September, 2001, his composition Intuitions for Horn Quartet was performed in Basel, Switzerland, by the American Horn Quartet and was recorded for broadcast by Schweizer Radio DRS 2. Machala has been chosen as Award recipient for 2001 by the American Society of Composers, Authors and Publishers. Kazimierz was featured soloist as Award recipient for 2001 by the American Society of Composers, Authors and Publishers. Kazimierz was featured soloist at the 2002 International Horn Symposium in Finland in August, performing his transcription of music of Enrique Granados in early 17th-century France at Northwestern University (Evanston, Illinois) as part of the annual conference of the Midwestern Historical Keyboard Society.

Timothy McGovern (bassoon) performed with the Chicago Symphony Orchestra, Grant Park Symphony, and Ravinia Festival Orchestra this past summer in programs which included works of Mahler, Brahms, Tchaikovsky, and Rossini, to mention a few. He also spent part of the past two summers in residence with the Prairie Winds Woodwind Quintet at the Brit Festival Chamber Music Camp in Jackson-ville, Oregon. In March, 2001, he performed on the MusicNOW Series at Symphony Center (Chicago, Illinois) with the Prairie Winds Woodwind Quintet and members of the Chicago Symphony Orchestra. McGovern performed as principal bassoon with Concertante di Chicago in a concert which featured Variaciones Concertantes by Alberto Ginastera in May, 2001. He also performed with the Prairie Winds Woodwind Quintet in June for a two-hour, live radio broadcast on Chicago’s WFMT. He toured Georgia, California, Kansas, Ohio, and Illinois with the Quintet during the 2000-01 season.

Charlotte Mattax (harpischord and musicology) will tour the United Kingdom this coming summer, with concerts at the Saint Albans International Organ Festival (St. Albans Cathedral), the National Trust Concert Series (Claydon House), the Music at Oxford Series (Shel-donian Theater), Usher Hall (Edinburgh, Scotland), the Cambridge Summer Music Festival (Kings College Chapel), London’s Southwark Cathedral, and the BBC Proms (Royal Albert Hall). She performed J.S. Bach’s Well-Tempered Clavier in conjunc-

William Moersch (percussion) participated this past summer in the Cloyd Duff School Timpani Masterclass in Kansas City and in the Oberlin (Ohio) Percussion Institute, hosted the Illinois Summer Youth Music Advanced Percussion Camp, and observed his 13th season with the Bard Music Festival for “Mahler and his World.” Events on his 2002-03 schedule include serving on the board for directors of the Percussive Arts Society and making his 14th appearance as a featured soloist at the 2002 Percussive Arts Society International Convention in Columbus, Ohio.

Bruno Nettl (musicology and ethnomusicology) published Encounters in Ethnomusicology, a Memoir (Harmonie Park Press, Detroit) in 2002. The cover of the book describes it: “This is Nettl’s story of what it was like to participate in the development of ethnomusicology as a student, teacher, fieldworker, author, editor, advisor, and often just as an observer, for half a century.” One of its chapters deals with the development of ethnomusicology in the University of Illinois School of Music. Among his other recent publications are “Aux sources de la recherche américaine 1950-2000: un demi-siècle d’éthnomusicologie avec Bruno Nettl” [interview by Yves Defrance], Cahiers de musiques traditionnelles (Geneva) 14:249-76, 2001, and “What’s to Be Learned: Comments on Teaching Music in the World and Teaching World Music at Home,” in The Arts in Childrens Lives, ed. Liora Bresler and Christine Thompson (Dordrecht: Kluwer, 2002), pp. 29-41. Nettl gave keynote lectures at a conference of the Iberian Society for Ethnomusicology in Madrid (June, 2002), at the Midwest Chapter of the Society for Ethnomusicology in Indianapolis (May, 2002), and at the first conference of the Brazilian Society for Ethnomusicology in Recife (November, 2002). In May, 2002, he received an honorary Doctor of Humane Letters from Kenyon College, Ohio. In April, 2002, he was in residence for ten days as Visiting Scholar in Ethnomusicology at the University of Southern California, a visit that included a public lecture at the Armand Hammer Museum of Los Angeles titled “Reaching Out the Persian Radif in World Music.” He also read papers at several scholarly meetings: “On Gertrude Kurath as Scholar of Music and Dance,” Society for Ethnomusicology, Detroit, October 25, 2001; “What Did We Think We Were Doing? Notes on Archiving ca. 1950,” UCLA Conference on Ethnomusicological Archives, Los Angeles, Nov. 10, 2001; and “Concept and Reality in Musical Change: a Comparative Study,” International Musicological Society, Leuven, Belgium, 2002.
Paul Oehlers (composition-theory) served as the festival director for the MAV-erick Festival 2002, an eight-concert festival held both in Chicago and at the University of Illinois at Urbana-Champaign, featuring the music of distinguished guest composer Christian Wolff. During 2002, Oehlers’ music was performed at Electronic Music Midwest Festival (Kansas City), the imagine 2002 festival (Memphis), the MAXIS Festival of New Music (Sheffield, England), the Midwest Composers Symposium, the Mid-American Center for the Contemporary Arts, Queens College, the University of Washington, the Western Illinois New Music Festival, the Eleventh Annual Florida Electro-acoustic Music Festival, NODUS New Music Festival (Miami), and the SEAMUS 2002 National Conference. He has also completed Character, an experimental film collaboration with film maker Chris Mich, starring Marie Osmond, which has been shown at Paramount Studios, QVC’s Super 8 Film Festival, and the Philadelphia Festival of World Cinema.

Susan Parisi (research scholar) read papers in the past year at conferences of the Centre d’Études Supérieures de la Renaissance (Tours, France), the Newberry Library Center for Renaissance Studies (Chicago), and the International Musicological Society (Leuven, Belgium). She published articles in the Albert Dunning Festschrift (Turnhout, 2002) and New Grove Dictionary of Music and Musicians. Parisi is co-editor (with Colleen Reardon) of Music Observed: Studies in Memory of William C. Holmes (Harmonie Park Press, forthcoming). She is serving as chair of the Pisk Prize Committee of the American Musicological Society in 2002-03.

David Patterson (musicology) has given presentations in the past eighteen months at the national conferences of the Society for American Music, Royal Musical Association, the Society for Cinema Studies, Society for Dance History Scholars, American Studies Association, American Music Research Center, and American Musicological Society. He also presented his research at the Second Biennial International Conference on 20th-Century Music in London, as well as at the symposium “Music in the ‘Free’ World, 1950-1970,” held at Wesleyan University, Connecticut. In 2002, John Cage: Music, Philosophy, and Intention, 1933-1950, a collection of essays for which he was editor and a contributor, was published by Routledge Press, and in September, two of his other essays were published in the Cambridge Companion to John Cage. Within the Society for American Music, he recently coordinated the founding of the Gay/Lesbian/Bisexual/Transgendered Interest Group, and chairs both this and the 20th-Century Music Interest Group. He is currently working on his own book on Cage’s aesthetic evolution, which is contracted by the University of Rochester Press.

Edward Rath (administration) performed a recital with his brother, bassoonist Carl Rath, at the International Double Reed Society Conference, held in Banff, Canada, in August, 2002.

Sam Reese (music education) was an invited keynote speaker for the International Society for Education in the Arts, Asian Regional Congress, held in Taichung, Taiwan, November, 2001. He spoke on “Music Technology in American Schools: Technique or Transformation?” He made presentations of research at The National Association for Music Education 2002 national conference (Nashville, Tennessee), including “The Impact of Training on Music Teachers’ Knowledge of, Comfort with, and Use of Technology: A Pilot Study” (with William Bauer, Case Western Reserve University, and Peter McAllister, Ball State University); “Teaching Composition: Ideas for Projects and Assessments” (with Maud Hickey, Northwestern University); and “Strategies for Teaching with Technology” (with Kimberly Walls, Auburn University, and Kimberly McCord, Illinois State University). Reese also made presentations at the Technology Institute for Music Educators National Conference, Nashville, Tennessee, “Trends in Music Technology in Illinois Public Schools,” and at the Association for Technology in Music Instruction National Conference, Kansas City, Missouri, “Trends in Music Technology in Illinois Schools: A Follow-up Survey.” In June, 2002, Sam was a guest instructor for the College Music Society Center for Professional Development in Music Technology, a one-week course for college music professors, held at Illinois State University (Normal). He will have a chapter, titled “Responding to Student Compositions,” appear in the upcoming book, Why and How to Teach Composition: A New Horizon for Music Education, to be published by MENC.

Debra Richtmeyer (saxophone) recorded a CD of saxophone concertos last May with the Slovak Radio Orchestra, with Kirk Trevor conducting. The CD, which will include music by Strauss, Rachmaninov, Glazounov, and a concerto written for her by Pulitzer Prize nominee David Ott, will be released on 4tay records.

Dana Robinson (organ) was co-director for a Pipe Organ Encounter, sponsored by the East Central Illinois and Peoria Chapters of the American Guild of Organists, held June 23-29 at the UI School of Music. Pipe Organ Encounter is a program of the American Guild of Organists designed to introduce high school students to organ study. The encounter brought together 16 young students with ten faculty members, drawn from colleges, universities, and church music programs throughout the country. Members of the University of Illinois Student Chapter of the Guild served as counselors for the event. Robinson also presented a recital on June 29, 2002, for the national convention of the Organ Historical Society, held in Chicago. The recital featured the historic 4-manual 1902 Lyon and Healy organ at the Basilica of Our Lady of Sorrows. Dana and three students took a study trip to Germany and the Netherlands for two weeks in May and June, 2001. Through arrangements with the Westminster Historic Organ Program, the group was in residence for ten days at
Cappel, Germany, home of the famous 1698 Arp Schnitger organ, one of the world’s most important monuments of organ building. Here, students had the opportunity for daily practice and instruction on the Schnitger organ, as well as access to the Schnitger organ in nearby Dedesdorf. The trip included excursions to numerous other monuments of organ building in Northern Europe, including Norden, Weener, and Ludingworth in Germany, and Beverwijk and Haarlem in the Netherlands.

Ronald Romm (trumpet) was one of the three judges for the Montréal Symphony Orchestra International Competition in November, 2002. This year the competition emphasis was on woodwinds, brass, and percussion.

Peter Schaffer (violin) has been invited to attend and give a special concert in Berlin next spring for a reunion of some of the world famous Variety Artists of the last Century. His father, Sylvester, was one of those artists. Peter will also give a lecture on his experiences as the son of a vaudeville performer.

Donald Schleicher (orchestra) appeared as guest conductor in 2002 for Le Nozze di Figaro at the Rice University Shepherd School of Music, and with the Oberlin College Chamber Orchestra, Nevada All-State Orchestra, and Quad City Wind Ensemble. During this past summer he served in his 9th season as music director and principal conductor of the Pine Mountain Music Festival (PMMF), conducting performances of Don Giovanni as well as concerts by the PMMF Symphony. In Fall, 2002, Schleicher began his fourth season as music director and conductor of the Quad City Symphony Orchestra. In January, 2003, Don will be the conductor of the Illinois All-State Honors Orchestra. In the 2001-2002 academic year, Schleicher conducted the Eastman Philharmonia, the Nevada All-State Orchestra, the Tri-M/MENC International Honors Orchestra, and the IMEA District 9 Orchestra.

Jerold Siena (voice) appeared this past February at New York’s Metropolitan Opera in the role of Don Basilio in Le Nozze di Figaro. This past summer he performed and taught for “La Musica Lirica” in Urbania, Italy, and at the University of Miami Summer Music School in Salzburg, Austria. Previously Jerold appeared in two highly acclaimed productions of the Dallas Opera, in which he received glowing reviews for his role of Hauptmann in Berg’s Wozzeck and for his role of Guillot in Massenet’s Manon.

Gabriel Solis (musicology) was invited to present a paper at the annual meeting of the American Musicological Society in October, titled “Historical Treasures and Testaments Betrayed: The Publication of Thelonious Monk’s Live Recordings at the Five Spot, 1958.”

Kenneth Steinsultz (bands) was an adjudicator/clinician for the Southeast DuPage Festival of Bands (Burr Ridge, Illinois) in March, a guest conductor for the Mid-State Conference Honor Band (Fieldcrest High School, Minonk, Illinois) in March, and a euphonium soloist with the Quincy (Illinois) Park Band in July, performed Bellstedt’s Napoli. Steinsultz performed for the Wills/Krahnert Art Museum “Second Sunday Concert Series” in September, along with tubists Mark Moore and Fritz Kaenzig, as well as Maureen Reagan, euphonium.

Fred Stoltzfus (choral) traveled in September to West Virginia with the vocal ensemble Choragos, for which he serves as founder, director, and performer, to present concerts at The Randolph County Arts Center (Elkins), West Virginia Wesleyan College, The Choral Arts Foundation (Clarksburg), and Glenville State College.

Sylvia Stone (voice) taught voice at the Summer Program for Opera Singers in Piobbico, Italy, during June. This program offered the participants voice lessons and coachings with an international faculty and an intensive language course, and was administered by the Scuola Italia. Each week there was a concert at a different venue, and the group traveled to Rome to sing at the Vatican, Sunday, June 23. In July she adjudicated the Leopoldskron Competition for Singers in Salzburg and served as resident co-director of the Komische Kammeroper Muenchen in Germany. In August, Stone presented masterclasses at the University of Miami Summer Program in Salzburg, and she then traveled to Austin, Texas, to hold a group of masterclasses for the Austrian-American-Mozart-Academy at the University of Texas.

Heinrich Taube (composition-theory) had his composition Aeolian Harp performed at the Washington Arts Festivals and the CCRMA Summer Concert in Summer, 2001. Taube was in recent contract negotiations with Harcourt Brace to develop the Music Theory Workbench into interactive courseware, to be marketed by Harcourt Brace.

Stephen Taylor (composition-theory) completed Quark Shadows (for horn, viola, double bass, and prepared piano), a commission from the Chicago Symphony; it was premiered on November 20, 2001. The Chicago Sun-Times called the work "sonically spectacular," while the Chicago Tribune review noted "an original and personal voice, something exceedingly rare in a country so taken with unconvincing remakes in old languages.” Among other recent performances of Taylor’s music are Shattering Suns, played by the UI Wind Symphony in March, 2002; Seven Microworlds (for flute, guitar, and electronics), performed at the SEAMUS national conference at the University of Iowa in April, 2002; Unfurl (for two harps), commissioned by UI harp professor Ann Yeung), premiered in Geneva, Switzerland, for the July, 2002, World Harp Congress; Viriditas, also performed at the World Harp Congress by the Debussy Trio; Pulse Aria (for viola and electronics), performed by UI violist Rudolph Haken at the Michigan City, Indiana Music Festival; Nebula
Heidi Von Gunden (composition-theory) received the ASCP Deems Taylor Award for her book, *The Music of Vivian Fine*; the awards ceremony was held at New York’s Lincoln Center in December, 2000.

Scott Wyatt (composition-theory) had his work for percussion and tape, *All for One*, which received the first Bourges Composer Laureate Award in 1984, selected for inclusion on the 15th volume of the Electronic Culture Recording Series (LCD-278074/75) by the Groupe International Musique Electroacoustique de Bourges, released in May, 2002. His electroacoustic music composition *In the Arms of Peril* was selected for inclusion on the compact disc recording *Music from SEAMUS*, Volume 11 (EAM-2002), released in June, 2002. Wyatt’s electroacoustic music composition *Night Visitors* was selected for inclusion on the compact disc recording *Music from SEAMUS*, Volume 12 (EAM-2003), to be released in May, 2003. Night Visitors was performed at the 2002 national conference of the Society for Electro-Acoustic Music in the United States, hosted by the University of Iowa, April 4-6, 2002. He was invited to be guest composer for lectures and performances at the University of North Texas and the University of Texas at Austin in November, 2001. Wyatt will be guest composer at the University of Missouri-Kansas City, March 5-7, 2003. He remains on the editorial board for Organised Sound: An International Journal of Music Technology by Cambridge University Press, and continues to be on the board of directors of the Society for Electro-Acoustic Music in the United States, as well as the board of advisors for the Musical Entrepreneurial Studies Program at Millersville University in Pennsylvania. Wyatt continues to serve as project director and engineer for the music from SEAMUS compact disc recording series of the Society for Electro-Acoustic Music in the United States.

Ann Yeung (harp) has been appointed editor of the World Harp Congress Review, the biennial publication of the World Harp Congress, Inc., with circulation in over 50 countries. In July, 2002, she premiered Anne LeBaron’s *Hsing* (for solo harp) and UIUC composer Stephen Andrew Taylor’s *Unfurl* at the AHS National Conference in St. Paul, Minnesota. She also serves as chair of the AHS Harp Literature Committee that secured the publication of a previously unknown work by Marcel Grandjany, founder of the AHS, in celebration of its 40th anniversary.

Yeung’s article “Discovery and Acknowledgment: Chou Wen-Chung’s *Two Folk Songs for Harp Arranged by Lucile Lawrence*” was published in the Summer, 2002, issue of *The American Harp Journal*. In Spring, 2002, she performed at the Midwest Composers Symposium, the Florida Electroacoustic Music Festival, and in a benefit concert with UI violist Rudolf Haken for the International Children’s Heart Foundation in Memphis, Tennessee. The UI harp program hosted a visit by distinguished composer and avant-garde harpist Anne LeBaron (California Institute of the Arts) in conjunction with the Environmental Council’s Horizons 2002 conference and the UI Center for Advanced Study’s CAS/Miller-Comm lecture series in April.

Stephen Zank (musicology) continued research in Washington, New York, and Paris during the summer on three separate monographs (Iovo on Ravel). His chapter in the Yale University Press volume on the history of the piano (Piano Roles, ed. by Parakilis) has recently been reprinted, and he has been invited to speak at the International Prokofiev conference in Manchester, United Kingdom, in February.
I would like to introduce myself as the new assistant director of development in the School of Music. I am delighted to be a part of one of the premier music schools in the nation. It has been a pleasure working with the students and faculty since I began here, and I look forward to sharing many successes with you.

What attracted me to this position was the reputation of the School and the opportunities it provides for students and faculty from all disciplines. We play a big role in enriching the lives of thousands of people on campus, as well as members of the local, national, and international communities. The School is also an important part of the College of Fine and Applied Arts, a College that boasts some of the top programs in the country. Our collaborative efforts with other units in the College, as well as other departments on campus, have allowed the School to explore new opportunities. These opportunities have created new programs and initiatives that will continue to positively impact the University and our ability to attract the best and brightest students and faculty. We are a vital part of the University of Illinois, one of the most respected educational and research institutions in the world. This is exciting!

However, what makes this place truly special for me is the people—our students, faculty, alumni, and friends. I have had the opportunity to meet several people during the last few months and have enjoyed hearing about the experiences of our alumni. Regardless of what career paths our graduates have chosen, it is the quality of education and the opportunity to study with some of the most talented faculty and scholars anywhere that has enabled our graduates to be so successful. The history of this School and the contributions that our alumni have made, and continue to make, whether it is gracing the world’s most famous stages or teaching students in rural towns, is unparalleled.

Your support is essential in maintaining the quality for which the School of Music is known, and we thank you for the difference that you are making for our students and faculty. We encourage you to keep in touch with the University and hope that you will visit us when you return to Urbana-Champaign. We also invite you to call to tell us about your experiences or to share your comments about ways we can strengthen our efforts to remain a leader in music. We want to find ways for the School of Music to be an important part of your life in the years to come.

As I continue to learn more about the rich traditions of the School of Music and the accomplishments of our students, faculty, and alumni, I am excited about what the future holds. I hope you are, too. I am here to build an even stronger foundation for our students and faculty, and to create opportunities for a new generation of performers, educators, composers, and musicologists. I look forward to realizing these goals with you—our alumni and friends—our partners in excellence.

(editor’s note: Sarah Green joined the School of Music in June, 2002. She holds a Bachelor of Music degree in music/business from DePauw University (Greencastle, Indiana), a Master of Arts degree in performing arts: arts management from American University (Washington, D.C.), and an M.B.A. degree from the University of Illinois. She can be reached at 217/244-4119 or sgreen@uiuc.edu.)
The School of Music is pleased to announce several new endowment gifts. Through the generosity of our donors, these awards will attract the most talented students, provide additional funding for outstanding professors, and create new opportunities to bring renowned scholars to our campus.

**Dorothy A. and Claude R. Langford Endowed Chair in Music**

Dorothy A. and Claude R. Langford Keyboard Fellowships

Dean T. and Nancy Langford have established a Chair and Fellowships in Music. These awards are in honor of Dean’s parents, Dorothy A. and Claude R. Langford, and will help fund professors and students in the keyboard divisions. (See separate article on page 6 in this issue of *sonorities*.)

**Bill A. Nugent Fellowship in Music**

Dr. B.A. Nugent was appointed executive director of the University of Illinois Foundation in 1986 and served in this capacity until his retirement in 1999. Dr. Nugent is credited with being the architect and director of Campaign Illinois, a $1 billion fund drive, which was one of the first initiated by a public university. To honor Dr. Nugent’s exemplary leadership, the Urbana-Champaign campus established this fellowship on the occasion of Dr. Nugent’s retirement. Dr. Nugent holds a doctoral degree in musicology, is widely recognized as a conductor and pianist, and has published several books and articles related to music. During his tenure at the University of Illinois Foundation, Dr. Nugent taught graduate courses in the School of Music. The first recipient of the Fellowship is Stacey Jocoy Houck, a doctoral candidate in musicology.

**Swanson Family Percussion Fellowship**

This Fellowship was established by Mark T. and Joan W. Swanson. The Swansons graduated from the University of Illinois at Urbana-Champaign in 1977—Joan with a B.A. degree in anthropology and ethnomusicology, and Mark with a B.M. degree in percussion performance. Joan also played cello in the School of Music. Mark studied with Professor Thomas Siwe and later was a graduate assistant in percussion to Professor Mervin Britton at Arizona State University. The Swansons’ generosity qualified the fellowship for the University of Illinois Endowed Fellowship Income Matching Program, as set forth by the Office of the Provost. The first recipient for Fall, 2002, is Brian Nesselroad, a Master of Music candidate.

**Nancy Kennedy Wustman Memorial Award in Vocal Accompanying**

Nancy Kennedy Wustman was a graduate of Crane College of Music at Potsdam State University in New York. She was a member of the Robert Shaw Chorale, and a lover and supporter of voice recitals at the University of Illinois. This award was endowed by Professor John Wustman and his former students. The 2002 winner, Lisa Engelbrecht, is a graduate student in accompanying.

**The Bruno and Wanda Nettl Annual Lectureship in Ethnomusicology**

This lectureship was established by Professor Emeritus Bruno Nettl and Wanda Nettl, and students and friends of Professor Nettl. The first lecture, “From Jaguars to Napster: Who Owns Music and What We Should Do About It,” was delivered in September, 2001, by Dr. Anthony Seeger, professor of ethnomusicology at UCLA. The 2002 lectureship took place this past September with Beverley Diamond, professor in the departments of music and folklore at the Memorial University of Newfoundland. She presented “Indigenous Music Cultures in an Interconnected World.”
Margarethe Adams, Julia Cortinas, Natasha Kipp, and Jessica Shelvik, (pictured) graduate students in musicology, received 2002-2003 REES FLAS fellowships involving the Kazak, Russian, Ukrainian, and Russian languages, respectively. Margarethe received a similar fellowship for Summer, 2002, at Indiana University. Julia received her fellowship also for 2001-2002. Natasha received a Ford Foundation Summer Travel Grant to Russia for Summer, 2002.

Elizabeth Antle, graduate student in voice, is scheduled to sing the role of Adina in L’Elisir d’Amore at Theaterhof in Humbach, Germany, this season.


Jamie Brothers, doctoral student in trombone, won the audition for the second trombone position with the St. Joseph, (Missouri) Symphony for the 2002-2003 season.


Kyongmee Choi, a doctoral student in composition, was the winner of the 2001 21st Century Piano Commission Award Competition. She produced a concert in the Krannert Center’s Foellinger Great Hall that included her own works for piano, ensemble and electronic works, and video. The concert was also notable for its inclusion of about 30 original paintings by Choi with thematic links to the music. Choi is also the research assistant for the VirtualScore project, directed by UI Professor Guy Garnett at the National Center for Supercomputing Applications.

Michael Drews, graduate student in composition, attended the 2001 Stefan Wolpe Society Festival-Symposium, held at Northwestern University, Evanston, Illinois, November 29-December 1, 2001, and the 2002 SEAMUS National Conference at the University of Iowa, Iowa City, April 4-6. His new composition for chamber orchestra, Undercurrents, was awarded Composer Alternate status for the 2002 Minnesota Orchestra Reading Sessions and Composer Institute, October 25-31, 2002.

Ivan Elezovic, graduate student in composition, was awarded the Presser Award at the University of Illinois in April, 2002, and the Manitoba Arts Council Award from the Manitoba Arts Council, Winnipeg, Canada, in August, 2002. He also attended the “Internationale Ferienkurse fur Neue Musik 2002” in Darmstadt, Germany, in July, 2002.


Sara Heimbecker, doctoral student in musicology, presented her research, “Musica-cating Language: The Musical/Poetic Works of John Cage and Jackson Mac Low,” at the 2001 national conference of the American Musicological Society in Atlanta, Georgia.

Claire Happel, undergraduate student in harp, was a finalist in the 2002 National Anne Adams Awards auditions. She performed in the 2002 Indiana University Summer Festival Orchestra and was selected to perform in a masterclass with Chantal Mathieu at the American Harp Society’s National Conference in Cincinnati, Ohio, this past June.

Jing-I Jang, graduate student in harp, was principal harpist with the Yinqu Symphony Orchestra and the Taipei Contemporary Chamber Orchestra in Taiwan before coming to the UI this Fall. She also performed with the Taiwan National Symphony Orchestra, Taipei Symphony Orchestra, and Asian Youth Orchestra. In 2001, she was a quarter-finalist in the USA International Harp Competition, won the National Taiwan Normal University (NTNU) concerto competition, and performed the Ginastera Harp Concerto with the NTNU Orchestra. She was also elected as “Outstanding Student” of NTNU in her first year of college, majoring in harp and piano.

Elizabeth Jaxon, undergraduate student in harp, co-authored a scientific research article published in the Publications of the Astronomical Society of the Pacific. She was the American String Teachers Association 2002 National Solo Competition State of Illinois Winner in the junior division for harp and a national semi-finalist. Jaxon
also was featured in the July/August 2002 issue of the national publication Harp Column in an article on young harpists.

Stacey Jocoy, doctoral student in musicology, was awarded a two-month Huntington Library Research Fellowship for Summer, 2002, and carried out research on popular music in England in the seventeenth century, the subject of her dissertation. She also presented a paper at the Spring, 2002, meeting of the Midwest Chapter of the American Musicological Society in Indianapolis.

Philip Johnson, doctoral student in percussion, works in the San Bonito (Texas) School District as a percussion instructor.

Timothy E. Johnson, graduate student in composition, was awarded the first Experimental Music Studios’ “Associate Award” in January, 2002. This new program awards the recipient dedicated use of EMS equipment during the academic year, in addition to a budget for the purpose of investigation of interactive electronics and the composition of a new work involving the interactive set-up for performance.

Karen Juliano, graduate student in voice, has been appointed to the voice faculty of the Wausau Conservatory of Music in Wisconsin.

Richard Kurasz, doctoral student in percussion, has accepted the position of assistant professor in percussion at Western Illinois University in Macomb.

Ieng-Ieng Lam, doctoral student in piano, gave two workshops in Macau in June for students who were participating in the Macau Youth Music Competition. In August she played Beethoven’s Piano Concerto No. 5 with the Macau Youth Symphony Orchestra at its Fifth Anniversary Concert, as well as presented a solo recital featuring works of Bach, Schubert, and Brahms.

Andrew Larson, doctoral student in choral conducting, has joined the faculty of Stetson University in Deland, Florida.

Soojeong Lee, doctoral student in voice, joined the music faculty of Northern Alabama University in Fall, 2001.

Ruth Lenz, doctoral student in violin, is continuing as associate concertmaster of the Reno Philharmonic. She was also recently appointed concertmaster of the Nevada Opera and second violinist of the Telluride Chamber Music Festival in Colorado. Lenz will be performing Schnittke’s Concerto Grosso No. 1 (for two violins, piano, and string orchestra) with the Reno Chamber Orchestra in March.

Charles Lynch, graduate student in harp, gave a presentation on the Roslyn Rensch Papers and Collection (housed at the UI Archives) at the 2002 American Harp Society National Conference with Dr. Rensch-Erbes in attendance. He will be a featured soloist with the Prairie Ensemble in William Grant Still’s Ennanga (for solo harp, piano, and string quartet), January 24, 2003, at Urbana-Champaign.

David McDonald, doctoral student in musicology, received 2001-02 and 2002-03 IPS FLAS fellowships, globalization studies, as well as a 2002 CIC Foreign Language Enhancement Program Summer Grant.

Scott Montgomery, undergraduate student in organ, won Second Prize in the Arthur Poister competition, a national competition open to undergraduate and graduate organ students, held annually in Syracuse, New York.

Matt Olson, doctoral student in saxophone, was hired as director of jazz studies at Furman University.

Kimberly Persia, doctoral student in bassoon, was hired in August, 2002, as professor of bassoon at Eastern Illinois University in Charleston.

Colleen Potter, undergraduate student in harp, was a winner of the Birch Creek Music Performance 2002 Concerto Competition in Wisconsin. She will perform Camille Saint-Saëns’ Morceau de Concert (for harp and orchestra) at Birch Creek in June, 2003.

Trudie Ranson, doctoral student in musicology, was the recipient of a 2002 Graduate College Dissertation Travel Grant and conducted research in Munich, Jena, and Vienna in connection with her dissertation on a manuscript in the Bavarian State Library containing early 16th century parody masses.

Amy Reed, doctoral student in trumpet, is the professor of trumpet at Wartburg College in Waverly, Iowa; she will be featured soloist with the Wartburg Band this Fall and with the Wartburg Orchestra in the Spring.

Sergio Rodriguez, undergraduate student in trombone, won the trombone position for “Opera in the Ozarks” in both Summers, 2001 and 2002.

Kenneth Smith, graduate student in musicology, is conducting research in Paris, France, during the academic year 2002-03, with full funding from the prestigious Chateaubriand Fellowship, awarded by the French government. His topic is a history of the air sérieux in the late seventeenth century.

David Steinau, doctoral student in voice, joined the faculty at Susquehanna University in Fall, 2002.

Lucas Tannous, graduate student in voice, participated in the Santa Fe Opera Apprentice Program last summer.

2001-2002

Chad Ballantyne, graduate student in voice, sung in a performance of Bach’s Magnificat and Cantata No. 140 with the Galesburg (Illinois) Symphony Orchestra in December.
**Student News**

**Joanna Bosse**, doctoral student in ethnomusicology, received the Nahumck Award for Ethnomusicological Research on Dance from the Society for Ethnomusicology, for support of her study of ballroom dancing and the history of Latin dance “crazes” in North America.

**Jeremy Brunk**, doctoral student in percussion, won a section percussion position with the Illinois Symphony (Springfield). He recently was appointed to the music faculty of Millikin University (Decatur, Illinois).

**Stevi Caufield**, senior student in bassoon, was the winner of the Lynn Horton Bassoon Scholarship. She also participated in the Sarasota Music Festival in Florida this past summer.

**Stephanie Chigas**, senior student in voice, made her debut at New York’s Carnegie Hall in April, when she sang in a performance of Duruflé’s Requiem. She appeared in recital this Summer, 2001, at the Tarpon Springs Performing Arts Center in Florida. Chigas was the first place winner of the Greek Women’s University Club 2001 Music Competition, held in Chicago.

**Jun Chun**, graduate student in piano, has been appointed to a piano faculty position at the University of Wisconsin-Plattville.

**Ben Collins, Ben Hall, and Andrew Packer**, freshmen students in percussion, were members of the drum line for the Chicago Cavaliers, 2001 Drum Corps International champion.

**Brent Davis**, graduate student in voice, received a scholarship to the University of Miami Summer Program, held in Salzburg, Austria, and was a winner of the recital competition there.

**Alexander Djordjevic**, graduate student in piano, recently performed a piano recital at the Phillips Collection in Washington, D.C.; the concert was favorably reviewed in the Washington Post.

**Laura Ferguson, Chia-Ling Lu, Jason Meltzer, and Ken Smith**, graduate students in music education, presented technology sessions at the 2001 Illinois All-State Meetings, held in Peoria, Illinois, in January, 2001.

**Teun Fetz**, doctoral student in percussion, recently was appointed to the music faculty of Millikin University (Decatur, Illinois).

**Connie Frigo**, masters student in saxophone, was awarded a Fulbright fellowship for study in Amsterdam in the 2001-2002 academic year with Arno Bornkamp. Connie joins Scotty Stepp (see below) to mark an extraordinary year for the School of Music and the saxophone studio of Professor Debra Richtmeyer, with two Fulbright fellowship winners chosen in the same year from the same studio in the same school of music—a truly remarkable honor.

**Desirée Hassler**, graduate student in voice, sang four concerts with the Santa Clarita (California) Master Chorale, most notably, as soprano soloist in the Brahms Requiem. She also was a finalist in the recent Palm Springs Opera Guild Competition.

**Jori Johnson**, graduate student in voice, received a scholarship to Opera Aegean in Greece for Summer, 2001.

**Wendy Jones**, graduate student in voice, sang the role of Agathe in 12 performances of the Theaterhof production of Der lustige Freischütz in Germany during the Summer, 2001.

**Injae Kim**, doctoral student in choral music, participated in the Oregon Bach Festival, held in Summer, 2001, in Eugene, Oregon. Injae accepted a position at Dankook University in Korea to conduct two choruses for the fall semester.

**Richard Kurasz** (B.M. ’94), doctoral student in percussion, won a section percussion position with the Illinois Symphony (Springfield).

**Hong Le**, graduate student in music education, served as music director of the newly-formed University of Illinois Bassoon Ensemble, which presented a concert, entitled “Voices of Dead Trees,” in April.

**Soojeong Lee**, doctoral student in voice, recently accepted an appointment as assistant professor of music at the University of North Alabama in Florence, Alabama.

**Ruth Lenz**, graduate student in violin, won the associate concertmaster position with the Reno Philharmonic last January. This position includes serving as concertmaster for pops concerts and also brings with it opportunities for chamber music performance and solo recitals, as well as the concertmaster positions for the Nevada Opera and the Festival Ballet companies.

**Teresa Loy**, graduate student in piano pedagogy, accepted a full-time position as teacher of individual and group piano at the Fountain Valley Music School in California. She was recently employed as a full-time piano faculty member at the Merit School in Chicago, where she taught applied piano and children’s musicianship classes.

**Charles Lynch**, graduate student in harp, served as principal harp in the world premiere of a new opera by Paul Sietz at the Pine Mountain Festival in Michigan this past July. He also performed as second harp with the Quad City (Illinois-Iowa) Symphony Orchestra last March. Lynch was a finalist in the National Anne Adams Award auditions. He has been invited to give a presentation on the Roslyn Rensch Collection, housed at the UI Archives, at the 2002 American Harp Society National Conference in June.
Randall Meder, doctoral student in choral music, has been appointed director of choral music at North Carolina State University (Raleigh, North Carolina). His duties will include administering all choral activities, conducting select choral ensembles, teaching studio voice, and advising student-run vocal ensembles.

Scott Montgomery, undergraduate student in organ, recently received a scholarship from the National Association of Pastoral Musicians, which awards a limited number of scholarships annually to outstanding student musicians pursuing careers in church music.

Amy Olipra, senior student in voice and music education, was awarded a scholarship for study at the University of Miami Summer Program in Salzburg.


Vern Sierlert, doctoral student in trumpet and jazz, has accepted a full-time position in jazz at the University of Washington in Seattle.

Mina Somekawa (B.M.'93, M.M.'95), doctoral student in piano, accepted a position as visiting assistant professor of music at Millsaps College, in Jackson, Mississippi, for the 2002 spring semester.

Scotty Stepp, doctoral student in saxophone, was awarded a Fulbright scholarship to study in Paris, France, for the 2001-2002 academic year.

The Red Onion Saxophone Quartet (UI Graduate Saxophone Quartet, coached by Professor Debra Richtmeyer) was selected in a national tape preliminary round of more than 250 entrants to compete at the Fischoff National Chamber Music Competition, held in South Bend, Indiana, May 12-13, 2001. It was the only saxophone quartet that was selected in the competition. The Quartet won Second Place in the actual competition, and received $2000 and silver medals. Members of the Quartet are Jim Romain, John O’Brien, Joyce Griggs, and Nathan Nabb.

Alison Robuck, doctoral student in oboe, was selected as the oboe performing assistant at the 2001 Bowdoin Summer Music Festival, where she performed in many concerts, including a performance of Dvorak’s Serenade with Joseph Robinson, principal oboist of the New York Philharmonic.


Lucas Tannous, graduate student in voice, recently visited the apprentice program of the Santa Fe Opera, where he coached with Nico Castel and Regina Sarfaty.

UI Horn Choir performed at the Midwest Horn Workshop, held in Conway, Arkansas, in March, 2001. In addition, the performers participated in various levels of competition at the workshop; the students of Professor Kazimierz Machala were named winner in four categories, as well as runner-up in the two remaining categories.

Libby Vanatta, graduate student in piano pedagogy, recently served at Millikin University (Decatur, Illinois) as an applied teacher in the School of Music Preparatory Program and a part-time group piano teacher for the collegiate program.

Rosemary Williams, doctoral student in horn, recently accepted a position as assistant professor of horn at Bowling Green State University, Bowling Green, Ohio. Prior to this, she served as assistant professor of horn at Southern Illinois University-Carbondale.

Eun-Jun Yoo, graduate student in harp, won First Prize in the UI String Division Concerto Competition and performed Ginastera’s Concerto for Harp with the UI Symphony Orchestra in January. Yoo has been awarded the Roslyn Rensch Harp Award and was named alternate in the Kate Neal Kinley Memorial Fellowship auditions. She was a finalist in the National Anne Adams Award Auditions.
I have many hats in my closet. When we moved, so that I could shift half my academic life to the University of York, I found that hats take up a lot of room. They’re tough to pack; some are strong-brimmed and weak-crowned, others the reverse; each suggests a different box, different padding.

But the academic hats were worse. Scores for analysis, for theory, for performance; music I’d written and music I hadn’t; tapes, lectures, articles, chapters, research notes, books—and books—and books—and (oh, yes!) journals. Too many hats; too much stuff—and always the lingering sense that the well-dressed academic should really have one hat only, distinctive but authentic, perfectly preserved, and well protected from storm and theft.

There was a time when that plethora of fedoras (academic, I mean) was useful. I had resigned my position at UCSD and (after a buffering year as Fulbright professor at the University of Keele) undertaken to survive as a free-lance. Now, in that world there are some real advantages to hat collecting. For one thing you can (with only the slightest hypocrisy) say yes to nearly anything—some place, surely, is a hat that fits. So I copied music, sang, conducted, composed, edited, researched, wrote, organized. For another, nobody expects too much: there’s the hidden assertion (sometimes not so hidden, actually) that the research you get from someone who’s really a composer is going to be okay, but... —and we all know about the music that scholars compose, to say nothing of the performances which both scholars and composers give.

Then I came to Illinois, for reasons too complicated to relate. Here all the hats go into the closet: pick one, and don’t put the others on in public. Here we have professors of musicology, of jazz, of education, of bassoon. We all do Our Things, one at a time, in perfect harmony. (Well, perhaps not—but as a modernist you can imagine how much I welcome discord.) I was professor of composition (—theory, I hasten to add: one truly wonderful quirk about this School of Music is its assertion, often threatened but not yet abandoned, that composers can wear theorists’ hats too, though maybe a bit askew, and that therefore composers make terrific teachers of theory). It’s a big school; it’s a wonderful school; and the little hat monopolies only help extraordinary music to be made every day, in venues from the orchestra (gosh, what a group!) to the experimental studios (good heavens, what is this stuff?).

The University of York, on the other hand, isn’t a big school, not by Midwestern standards. There are upwards of 80 undergraduates on a three-year degree program and 40 or so graduate students studying a variety of things. The program is among the top five in
England, and the department was founded in 1964 by Wilfred Mellers, whose hat collection is truly formidable. York is authentically unique in the extent to which it has attempted to institutionalize multi-hattedness: there is no set curriculum, and all faculty members are expected and encouraged to pursue a variety of interests in both their scholarly and pedagogical lives.

The undergraduate York curriculum is organized around what are called projects. The year is divided into three terms of ten weeks each, and a project centers on teaching which takes place during half a term. During that period (functionally four weeks, for administrative reasons), the professor and the students (who enroll in only one project at a time) meet together a minimum of 12 hours a week, with substantial additional time set aside for one-on-one instruction. It is intense, believe me; and it makes for a depth of undistracted conversation that I've never experienced elsewhere. During the next half-term the students pursue the topic individually or in small groups, meeting frequently but irregularly with the professor; and at the beginning of the following half-term, whenever it falls, they present their work for criticism and assessment.

But what is lost in this battery of hattery? There is no guarantee of evenness: the orchestra (excellent for the size of the University) will always have weaknesses, and these will be different each year. There are fewer people (a lot fewer!); that sense of abundance, of being buoyed by sea of amazing intellects, is simply weaker. In the absence of fixed policies, there's a constant need for self-scrutiny: are we doing a reasonably well-rounded job? Is everyone being properly tended to? (Responsibility, to students more than the academy, calls for sensitivity and invention to a wholly different degree.) And there's a remarkable casualness about the underpinnings: the computer systems are fraught, the facilities cramped (though there's a fine hall, and a new building on its way), and the library—well, in the best of moods, I'd call it basic. (Oh, the library! Living in paradise, to which my closest experience is the UI Music Library and its staff, one just doesn't realize what is lost when made to live on earth. How many times last year did I weep at the distance between me and 780.9231?)

So now I find myself confronting not only multiple hats, but different frameworks (climates, perhaps?) for that multiplicity. And with this, the wish (of course) that there was a middle ground, a climate which offered both the consistency of a Cubs-cap world like Illinois and the adventuresome variety of the poly-porkpied York. But there isn't such a climate, and there can't be (not even in the Southern California I fled, which never admitted the importance of ice storms). The best we can hope for is to learn to celebrate differences meterological and metaphorich, and to celebrate these regardless of hats, closets, libraries and curricula.

What a world this is! Awful, really, truly awful: wrath, war, wickedness; too many W's, not enough L. And yet somehow we are expected to embrace difference, even when difference itself, it would seem, encompasses fanaticism! How can we be not indifferent and yet value differences? I haven't a clue, you know; but stretching those sinews to keep one foot in Urbana and the other in York somehow seems like good calisthenics for the world to come. Visiting isn't the same, but it's a start. Consider yourself invited.
Armstrong Competition Winner Reunites 1952 Classmates

Joshua Davis won the John D. and Fern Hodge Armstrong Award for Outstanding Undergraduate Performance on January 28, 2002. The competition is held annually for talented juniors and seniors who are recommended by each division of the School of Music.

Sponsors of the award, John D. (B.S.’50) and Fern Hodge Armstrong (B.S.’52) of Rockford, Illinois, met Josh’s grandmother, Allie Jane Miller Davis (B.S.’52), and mother, Paula Davis, of Cobden, Illinois, at the recital, which was held for all competition participants, in Smith Memorial Hall on February 27. That afternoon was their first encounter since they graduated from the School of Music.

In his comments to the Alumni Association, Jerry stated, “The nurturing, encouragement, and support given [to me at the UI] continues to serve as the foundation of everything I’ve been able to accomplish. I’m blessed to be able to stand on the shoulders of a host of wonderful people, without whose presence in my life I’d be greatly the poorer.”

Hadley performed in Mozart’s La Clemenza Di Tito at the Netherlands Opera in Amsterdam, October 24-December 29. He will perform in the Damnation of Faust in London, February 17-23, 2003.

Lou Liay Award Presented to Daniel J. Perrino

Professor Emeritus Daniel J. Perrino (B.S.’48, M.S.’49) was presented the Lou Liay Award for Extraordinary Alumni Service on October 26, 2002 (Homecoming Weekend). The Award is given to an alum who demonstrates extraordinary loyalty, commitment, dedication, and service to the University of Illinois Alumni Association and/or its constituent and affiliated groups . . . whose name and achievements have become synonymous with their Alma Mater.

Perrino recently retired from the Alumni Association, where he served as coordinator of senior alumni programs. In addition to his work at the Alumni Association, he was instrumental in establishing a School of Music Alumni Board in the early 1980s and served as coordinator of alumni relations for the School of Music until 1992. Dan formerly served as head of the Office of Continuing Education and Public Service in Music and as associate dean of the College of Fine and Applied Arts. He is a member of the College of Fine and Applied Arts Alumni Board of Directors.

Dan and his wife, Marge (B.S.’48), are sponsors of an Advocates for Young Artists Scholarship in the School of Music.
1936-1940

James Schrodt (B.M.’38, M.M.’47, M.S.’49) was featured in the 2001 Illinois Travel Guide, which advertised the University of Illinois and the Marching Illini. When he returned for the 2001 Homecoming, he discovered a picture of himself with his trombone, wearing his Marching Illini hat and his medal, awarded by Dr. Harding, for serving four years in the Concert Band.

1956-1960

Benjamin (Lucas) Drew (M.S.’58), following a career of more than 40 years of teaching and performing, is professor emeritus at the University of Miami School of Music. Drew is also principal double bass emeritus of the Florida Philharmonic Orchestra and founder/artistic director emeritus of the Highlands-Cashiers (North Carolina) Chamber Music Festival.

Lynd Corley (B.S.’59, M.S.’61), Nancy Kabat (B.S.’82), and Nan Ross (M.S.’95) are teachers for the Glenview Public School District 34; the city was named one of the Best 100 Communities in America for Music Education in 2002. Sponsoring partners of the award were the American Music Conference, Music Teachers National Association, NAMM International Music Products Association, The National School Boards Association, Perseus Development Corporation, VH1 Save the Music Foundation, and Yamaha Corporation of America.

Ron Fink (B.S.’60, M.S.’61) retired in May, 2001, from the University of North Texas (Denton), after 35 years of teaching percussion. He continues performing with the Fort Worth Symphony Orchestra and maintains a full schedule of jazz club engagements.

1961-1965

Jack Gottlieb (D.M.A.’64) received a premiere of his work Psalmsytry (a score based on authentic Old World Jewish themes) by the South Carolina Symphonic Chorale in October, 2001. The concert was billed as one for "national healing and hope." Jack studied with Aaron Copland and Boris Blacher at the Berkshire Music Center.

1966-1970

Sharon Reich Walton (M.S.’67) was named Certified Teacher of the Year by the Central East District of the Ohio Music Teachers Association and was honored at its April 8 conference. To qualify for this award, a teacher must meet the educational and professional standards to become nationally certified by the Music Teachers National Association; Sharon has been certified for 20 years.

Jan Khorsandian (B.S.’68, M.S.’70) is currently involved with research in preschool pedagogy and has established children’s classes for observation and teaching at the University of South Florida, where she is coordinator of group piano and piano pedagogy. She created the summer piano camp (which she directs) for high school students and developed two ongoing piano programs through continuing education: Beginning Piano I and II for Adults, and How to Play the Piano Despite Years of Lessons.

Gladys Phillips-Evans (B.M.’70) is the superintendent of the 20,000-student Vallejo City Unified School District in California. She is both the first female and first African-American to be selected for the superintendent’s position there.
Mary Ferer (Ph.D.’76) was awarded a West Virginia University Faculty Senate Grant for Research and Scholarship for her project, entitled “Music at the Renaissance Court of Charles V.”

George Sanders (M.M.’76) is assistant principal trombonist of the Hartford Symphony and the Connecticut Opera Orchestra, lecturer at the University of Connecticut (Storrs), and coordinator of the Symphony’s “Music-To-Go” outreach program. Sanders has performed with the United States Air Force Band in this country and the Far East, and has free-lanced extensively in the Midwest and on the East Coast.

Jerry Hadley (M.M.’77) and Eric Halfvarson (pictured) (B.M.’74, M.M.’76), former classmates, were featured at the Royal Opera in London in Fall, 2001. Jerry sang the role of Steva in Jenufa, and Eric sang the role of Sparafucile in Rigoletto.

Lisa Scott Arnold (B.S.’78, M.M.’80) was chosen in 2001 by USA Today as a member of the 2000 All-USA Teacher Team. The Team included 17 individuals and three teams of teachers, grades K-12. The teachers attended an awards luncheon at the USA Today headquarters in Arlington, Virginia, on October 13, 2001. The First Team Teachers each received a trophy and a $2,500 cash award for their school. Lisa is a K-5 general music specialist at Riverview Elementary School in Sioux City, Iowa. While at Riverview, she created programs such as: Project Wolrdsong, a national enrichment program in which participating schools exchange multicultural arts information; a Multicultural Musical Instrument Factory, an enrichment program in which students study major world cultures and construct representative instruments; a Multicultural Music Residency program for elementary students; an international chorus which sings in the languages of its students’ heritages; Riverstomp, a street percussion/movement group; and a project funded by the Roy J. Carver Foundation entitled “The Science of Steel Drums,” in which students study sound and vibration, Caribbean culture, steel drum construction, and steel drum performance.

Herschel Beazley (Ed.D.’78), professor of music and director of bands at Georgia Southwestern State University, was named Distinguished Professor for the 2000-2001 academic year. The appointment, funded by the University Foundation, provides support for research in technology-based instruction.

Robert Gale (B.S.’78) is principal trombone with the Opera Company of Philadelphia. He has performed with the St. Louis and Richmond Symphonies, and appears regularly with the Concerto Soloists of Philadelphia, Orchestra 2001, and the orchestra of the Walnut Street and Merriam Theaters. He is low brass instructor at Swathmore College, Widener University, and the Valley Forge Military Academy.

Barbara Haggh (B.M.’78, M.M.’80, Ph.D.’88), associate professor of music at the University of Maryland, served as program chair for the Seventeenth Congress of the International Musicological Society, at Katholiek Universiteit in Leuven, Belgium, in August. She is one of two members from the United States to be elected as director-at-large of the IMS this year.

Camilla Hoitenga (M.M.’78, D.M.A.’97) appeared July 6 as soloist with the Chicago Symphony Orchestra at the Ravinia Festival in the premiere of Kaija Saariaho’s Aile du songe (Wing of Dream) for flute, strings, harp, celeste, and percussion. Other premiere performances by Camilla included May 3, with the Frankfurt Radio Symphony Orchestra; the London Philharmonic Orchestra on March 6; and on January 25, with the Helsinki Radio Symphony Orchestra. On February 23 Camilla performed Garten von Freuden

1971-1975

Steven Lilja (B.S.’71) is principal conductor of the Christian Fellowship Band, a community concert band made up of instrumentalists from the Chicago area. He is an insolvency advisor in the Chicago office of the U.S. Internal Revenue Service.

Rev. Douglas Medlin (Ed.D.’72) was ordained into the priesthood on February 23, 2002, at Holy Family Church, Marietta, Georgia, where he celebrated his first mass the next day. His ministries of interest are adult education and returning Catholics. He formerly taught music in public schools, was head of the music department at West Virginia Wesleyan College, and served as director of music education for 19 years at the University of the Arts in Philadelphia.

Deborah Dietz (B.S.’73, M.S.’79) is the band and orchestra director at Hornsby Girls’ High School in Australia. She is principal horn with the Ku Ring Gai Philharmonic Orchestra, conducts its children’s concerts each year, and has performed at the Sydney Opera House for the Australian Opera and Ballet.

Jon Carlson (D.M.A.’74) is director of the Jacksonville Symphony Chorus. During the 2001-02 season, the Chorus performed The Creation by Haydn, Messiah by Handel, Bernstein’s Chichester Psalms, Verdi’s Four Sacred Pieces, and songs to celebrate the Richard Rodgers centennial.

Daniel Neuman (Ph.D.’74), professor of ethnomusicology at UCLA, has been appointed vice chancellor for academic affairs.

1976-80

Pat Beckman (B.M.’76, M.M.’76), jazz pianist and owner of Cannova’s Restaurant in Freeport, Illinois, teaches a college-style survey class to juniors and seniors at Aqun High School. The class addresses music, art, architecture, and literature. He also has directed the Highland Community College jazz ensemble.
und Traurigkeiten (for flute, cello, and harp) for Sofia Gubaidulina’s 70th birthday on January 19 at Bochum, Thuber-SAA.

Philip Rogers (M.M. ’78, D.M.A. ’00), diversity music instructor at Parkland College in Champaign, Illinois, presented a paper and performed at the Fifth International Congress of the Americas at the University of las Americas in Puebla, Mexico, in October, 2001. The title of the paper, “Tearless by Langton Hughes: Maintaining the Dignity While Exploring the Pain. A Song Cycle by Composer, Robert Owens,” is based on his doctoral thesis regarding selected song cycles by Owens, who resides in Munich, Germany.

Joel Spencer (B.S. ’78) is a professional drummer in Chicago and teaches in the Jazz Studies Program at DePaul University. He can be heard on Daniel Barenboim’s CD, entitled: Tribute to Ellington (Teldec Records) with Barenboim as pianist. The CD was released in Berlin and at Birdland, a New York City jazz club.

Jennifer Bloxam (B.M. ’79), professor of music at Williams College (Williamstown, Massachusetts), was awarded a 2002 spring semester fellowship for study at the Francis Christopher Oakley Center for the Humanities and Social Sciences. Her project is titled “Ritual Narratives of Faith: The Late Medieval Mass in Context.” Jennifer received her Ph.D. degree in musicology from Yale University.

Thompson Brandt (M.S. ’79) was recently appointed dean of humanities and social sciences at Highland Community College in Freeport, Illinois. His new book, entitled Harry S. Truman’s Musical Letters (Edwin Mellen Press, New York), became available in 2001. Before leaving North Dakota, Thompson toured the state, presenting lecture-concerts funded by a North Dakota Humanities Council grant. His interest in John Philip Sousa’s performances in North Dakota during the late nineteenth and early twentieth centuries led to several publications and the lecture-concerts.

David Deitemeyer (B.S. ’79) is director of bands and orchestras at the Illinois Mathematics and Science Academy in Aurora, Illinois, and is curriculum and assessment leader for the Fine Arts Department.

Charles Mason (M.M. ’79, D.M.A. ’82), music professor at Birmingham-Southern College, has been re-elected to the position of vice president of the Society for Electro-Acoustic Musicians in the United States (SEAMUS).

Krsiten Shiner-McGuire (B.M. ’80), director of percussion studies and assistant director of the jazz ensemble at Nazareth College (Rochester, New York), is a new member of the Maelström Percussion Ensemble and has played two successful shows at The Tralf in Buffalo, New York. This year, she performed with the all-female trio The Pop Tarts in the U. S. Virgin Islands and also made a CD with the group. She performed with Jon Seiger and the All-Stars at the New Orleans Jazz and Heritage Festival, the SunCoast Jazz Festival in Clearwater, Florida, and at the Ocho Rios Jazz Festival in Jamaica, where the group opened for world-famous jazz organist Jimmy Smith. Recent performances include shows with The Pop Tarts at the all-women’s Hilleth Fair in the Bristol Hills of the Finger Lakes and with a women’s percussion ensemble at the Percussive Arts Society International Convention in Columbus, Ohio in November.

1981-1985

Robert Clarida (B.M. ’81) has joined the law firm of Cowan, Liebowitz, and Latman in New York City. His practice is primarily in the area of copyrights. He received his J.D. degree from Columbia Law School in 1993.

Philip Franke (B.S. ’81), euphonium, performed in “The President’s Own,” United States Marine Band, during the inaugural festivities of George W. Bush on January 20, 2001.

Jan Klug (B.M. ’81) was named vice president of global marketing for Ford Motor Company in March, 2001. She is responsible for leading the development of the corporate positioning of the company’s car brands of Ford, Lincoln, Mercury, Volvo, Mazda, Land Rover, Jaguar, and Aston Martin. She leads the company’s world-class marketing and global services, including marketing research, media buying and placement, dealer education and training, and the company’s presence on the Internet. She was responsible for the successful “No Boundaries” Ford Outfitters strategy, the integrated advertising campaign for the Ford Sport Utility Vehicle line-up. Automotive News named her “Automotive Marketer of the Year” in 2000. Jan completed her M.B.A. degree from the University of Illinois in 1985.

Dmitry Feofanov (M.M. ’82) is a partner in the Naperville law firm of Brooks, Adams, and Tarulis. He joined the firm in 1996 with a concentration in auto “lemon” law, consumer fraud, and litigation. Dmitry is also an internationally known pianist and musicologist.

Peter Lipari (B.S. ’83) was named music director for the West Suburban Symphony in La Grange, Illinois, in Fall, 2001. He is a member of Northern Illinois University’s opera department and will continue to guest conduct the London Gala.

Richard Scott Cohen (B.A. ’84, B.S. ’84) received publication in 2002 of his doctoral dissertation, “The Community Concert Bands of Valencia, Spain: A Global Study of Their Administration, Instrumentation, Repertoire and Performance Practices.” He was awarded the Fritz Thelen Prize in Band Research by the International Society for Research and Promotion of Band Music (Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik, “IEEB”), of Graz, Austria. Last year Cohen launched a new business venture, Visca Music, Ltd., dedicated to diffusion of Spanish band music in the United States. It is the exclusive distributor for the Piles Editorial de Musica, S.A. available on-line at www.viscamusic.com and www.spanishbandmu-
ic.com. Cohen is director of instrumental music education, director of the university jazz ensemble, and associate director of bands at Radford University in Virginia.

Kallen Esperian (B.M.‘84) performed the role of Desdemona in Verdi’s Otello for the Chicago Lyric Opera in Fall, 2001, after Renée Fleming began the role.

Daniel Adams (D.M.A.‘85) was promoted to full professor at Texas Southern University effective September 1, 2001. He received two performances of his music in Spain during the Fall of 2001. Spanish percussionist Juan Ponsoda performed the European premiere of Adams’ Isorhythmic Concerto (for percussion solo and symphonic wind ensemble) on December 29, 2001, in Mutaxamel, Alicante, on a concert presented by the La Alianza Musical Society of Mutaxamel. The percussion ensemble of the Alcoyana Symphonic Orchestra premiered Daniel’s composition Alicante Quartet, a work commissioned by the ensemble, in November in Benetusser, Valencia. In June, he received an award from the American Society of Composers, Authors, and Publishers, as well as publication contracts for two of his recent compositions: Talea for percussion sextet (C. Alan Publications, Greensboro, North Carolina) and Quandary for violin and guitar (Alfieri e Ranieri Publishing, Palermo, Italy). His composition, Dreamer’s Cartography for cello and piano, was premiered on a recital presented by cellist Artan Zhuri with Dr. Jane Perkyns, pianist, in Rhinehart Auditorium at Texas Southern University on May 5, 2001. Daniel is the author of an article entitled “Structure and Style in Nexus: Portfolio for Snare Drum,” published in the Spring, 2001, issue of the Journal of the National Association of College Wind and Percussion Instructors.

Daniel Gasse (M.M.‘85, D.M.A.‘93), and his wife, Sarah Morris-Gasse, have opened the Gasse School of Music in Chicago. They teach violin, viola, and cello, from beginners through college students. Daniel hopes the school will become a place for chamber music. His future goal for the school “is to become a not-for-profit so it can solicit donations, so low income people will not have to worry about how they are going to pay,” Gasse has performed extensively in Argentina, Brazil, and Paraguay as a soloist, in chamber music ensembles, and for orchestras.

1986-1990

Peter Jirousek (B.M.‘86) is assistant lecturer of horn at St. Xavier University (Chicago, Illinois). He has been principal horn of the South Bend Symphony Orchestra for the past ten years and is principal horn of the Chicago Chamber Orchestra. Peter’s other duties include work with the Indiana Symphony Orchestra, the Ravinia Festival Orchestra, and the Chicago Symphony Orchestra.


Kristina Boerger (B.S.‘89, M.M.‘92, D.M.A.‘00), soprano, tours and records with the Pomerium early music ensemble and the vocal sextet Western Wind. She is music director of the Cerddorion Vocal Ensemble and professor of music history at Barnard College (New York City). Kristina debuted at Carnegie Hall in March, 2001, as a guest artist with VOX, sharing the stage with Maurizio Pollini and Luciano Berio.

Pamela Costic Dunleavy (M.S.‘89) teaches music at Gardnertown Fundamental Magnet School in Newburgh, New York.

Timothy Bowlby (M.M.‘90, M.M.‘91, D.M.A.‘97) was commissioned by UI School of Music Professor Ronald Romm to compose Beware the People Weeping, a trumpet ensemble piece for the School’s Fall Trumpet Weekend (2001). Composed in response to the disasters of September 11, 2001, the work was repeated in March, 2002, at the Spring Trumpet Weekend and on the Trumpet Ensemble’s Spring, 2002, concerts. In October, 2001, his Two Songs on Imaginary Sonnets (for soprano, clarinet and piano) was performed on Prince Edward Island and in New Brunswick, Canada. In February, 2002, Tim attended a concert of his compositions at the Music Institute of Chicago, where his Rondo Capriccioso (for alto saxophone or clarinet in A and piano) received its world premiere. In March, the work was played in New Orleans by UIUC graduate Frankie Kelly. Tim is designing a web site dedicated to the life and music of the late Professor Emeritus Paul Martin Zonn.

Victoria Levine (Ph.D.‘90) is professor of music at Colorado College. In 2002 her work entitled Writing American Indian Music, a history and compendium of transcription, notation, and arrangements of Native American music, in the series Music of the United States of America, was published by the American Musicological Society.

Nathan Matthews (M.M.‘90) teaches musical theatre and voice at the American Musical and Dramatic Academy in New York City and is a private coach and accompanist there as well. In July, 2001, he returned to his home state of Virginia to conduct the Virginia Musical Theatre in a production of Oliver! for his 91-year old grandmother (who had never seen him conduct).

Jeff Reynolds (D.M.A.‘90) was named chairman of the music department at the University of Alabama (Birmingham) in Fall, 2001. Jeff is also music director of the International Cathedral Music Festival, and he conducts singers and instrumentalists from around the world in venues such as Salisbury Cathedral, Christ Church in Oxford, St. Stephen’s Cathedral in Vienna, and St. Etienne-du-Mont in Paris.

1991-1995

Viktor Krauss (B.M.‘91) is a professional touring and recording musician—most recently with Lyle Lovett.
Michael Sitton (D.M.A.’91) wrote a commissioned anthem for the Summer, 2002, national conference of the Association of Anglican Musicians. The work was chosen as national winner in a competition sponsored by the Anglican Musician’s Foundation; it is published by Selah Press, New York, 2001. ASCAP awarded him the annual Composer’s Awards for work done in 2000 and 2001. In Fall, 2001, he performed as guest artist at the French-American International School in San Francisco. Sitton is associate professor of music at Hollins University (Roanoke, Virginia).

Claudia Woll (M.S.’91) continues to work on a project which involves an invention she started while working on her Ph.D. degree in educational technology at the University of Illinois. While in Lima, Peru, she is teaching, composing, and performing. A CD with Sony Music Peru, celebrating Christmas 2000, has been released. She has been invited to membership in the Peruvian Association of Composers, as well as the Latin American Association of Educators.

Robert Hall (D.M.A.’92) was among three candidates in 2002 who successfully completed the Fellowship (FAGO) examination from the American Guild of Organists. It is the highest level professional certification from the AGO.

Taimur Sullivan (B.M.’92), saxophones, and Marilyn Nonken, piano, are directors of Ensemble 21. The Ensemble presented a concert in May, 2001, at the FLEA Theater in New York City. Included on that program were works of Milton Babbitt, Martin Bresnick, Jason Eckardt, Daniel Koontz, Alvin Lucier, and Keith Moore (B.M.’93). The concert was co-presented by The Bat Theater.

Jackie Wiggins (Ed.D.’92), associate professor and associate chair of the department of music, theatre, and dance at Oakland University (Rochester, Michigan), received publication of her book, Teaching for Musical Understanding (McGraw-Hill, 2001). It is a book for in-service and pre-service music teachers.

Classmates Jane Jennings (pictured) (M.M.’93) and John Bellem (M.M.’94) performed in Rigoletto in Phoenix in 2001. Jane sang the role of Gilda, and John appeared as the Duke.

Jonita Lattimore (M.M.’93) sang with the Skokie Valley Symphony Orchestra on May 20, 2001, presenting the Four Last Songs of Richard Strauss and the Incidental Music to Egmont by Beethoven.

May Lim (B.M.’93, M.M.’94, M.M.’99) is a member of the piano faculty at Iowa State University as a group piano coordinator. She is working on her doctorate in piano pedagogy from the University of Oklahoma.

Keith Moore (B.M.’93) and Taimur Sullivan (B.M.’92) are directors of the ThreeTwo Festival of New Music at Barnard College in New York City. Their latest venture was a five-hour extravaganza which featured the chamber music and electronic compositions of the late UI Professor Emeritus Herbert Brün. The performers included internationally known musicians, including Professor Michael Cameron from the University of Illinois.

Ann Marie Bulley Morrissette (B.M.’93, M.M.’95) was the featured soloist with the Champaign-Urbana Symphony on December 9, 2001, at the Virginia Theatre. She sang Schubert’s Ave Maria, Max Reger’s Virgin’s Slumber Song, and Mozart’s Alleluia. A special treat on the program was The Twelve Gifts of Christmas, in which musical instruments were used rather than the usual birds, milkmaids, lords and ladies, etc.

Todd Payne (M.M.’93, D.M.A.’01), following his summer apprentice position with Santa Fe Opera, received an audition with the New York City Opera in December, 2001, after which he was invited to a March callback audition.

David Duke (M.M.’94, D.M.A.’01) is a voice faculty member at Eastern New Mexico University (Portales). In September, 2001, he appeared with Opera Southwest in Albuquerque in its production of The Magic Flute.

Nathan Gunn (B.M.’94), baritone, sang the role of Anthony for the Chicago Lyric Opera’s Sweeney Todd in November and December. He appeared in Hamlet for Opera Theatre of St. Louis in the spring following his successful role of Billy in the new production of Billy Budd at the Lyric Opera of Chicago in Fall, 2001. Nathan was praised in Opera News for his performance of Tarquinius for the Glimmerglass production of The Rape of Lucretia in Summer, 2001.

Lezlee Masson (B.S.’94) was reassigned to the United States Air Force Band of Liberty at Hanscom Air Force Base, near Boston, Massachusetts. Her previous assignments include Scott AFB in Illinois and Sembach AB in Germany. She was the featured bassoon soloist for several performances of Hungarian Fantasy by C. M. von Weber on the Band of Liberty’s summer concert series of performances throughout New England and New York.


Stephanie Novacek (M.M.’95) sang the role of Maddalena in Rigoletto in Fall, 2001, and was seen on PBS as Jo in Little Women in August.

Christine Steyer (B.M.’95, M.M.’96) is a member of the Chicago Lyric Opera Chorus.
1996-2000

**Linda Farquharson** (D.M.A.’96) was promoted to full professor at Illinois Wesleyan University in Bloomington, Illinois, where she has been on the faculty since 1988.

**Kathy Kozak** (M.M.’96) is associate coach at The Juilliard School of Music in New York City.

**LaTanya Moore** (M.M.’96) is adjunct professor of music at Clark-Atlanta University (Georgia).

**Tony Prisk** (B.M.’96) began his appointment as 4th/utility trumpet in the Houston Symphony in June, 2002. He has played with the New World Symphony since 1998 and substituted with the Philadelphia Orchestra and the Moscow Philharmonic during the past two years. Tony completed his master’s degree at McGill University in orchestral performance in 1998.

**Saundra De Athos** (M.M.’97), soprano, continues in her Adler Fellowship with the San Francisco Opera, singing leading roles and covering other leading roles.

**Jenni Carbaugh** (M.M.’97, D.M.A.’01) joined the voice faculty at the University of New Hampshire in Fall, 2001.

**Ingrid Gordon** (D.M.A.’97, D.M.A.’00) founded the new music ensemble *Times Arrow*, which debuted in a mini-tour of Queens, during which works for flute and percussion by both American and international composers were performed. ZúZú’s Petals (Ingrid and Anthea Creston, violin/viola), performed on a concert series in February, 2001, in New York’s Saratoga County; the program included, among others, a work by Michael Colgrass (B.M.’56, Honorary Doctorate, ’95). The recitals were funded by a project grant from the New York State Council on the Arts and the Saratoga Arts Council.

**Erica Keithley** (M.M.’97, M.M.’98) received the Provost’s Award for outstanding teaching as a graduate assistant at the University of Oklahoma, where she is a candidate for the Ph.D. degree in piano pedagogy.

**Joana Missits** (M.M.’97), violin, has performed with the Cleveland Orchestra, Pittsburgh Symphony, Michigan Opera Theatre Orchestra, and Detroit Symphony.

**Charles Saenz** (M.M.’97) was recently appointed instructor of trumpet at Bowling Green State University (Ohio).

**Michael Strasser** (Ph.D.’98) is assistant professor of musicology at Baldwin-Wallace College (Berea, Ohio).

**Daniel Teadt** (B.M.’98, M.M.’00) was offered the role of Pinellino in Gianni Schicchi with the San Francisco Opera Center for 2001. He then toured with the Western Opera Theatre in Fall, 2001, as Guglielmo in Così fan tutte. This past summer Dan received a $2,000 fellowship from the Denver Lyric Opera Guild and he performed with the Central City Opera (Central City, Colorado).

**Stacey Bostwick** (M.M.’99) recently presented a “FUNdamentals” clinic on percussion accessory instruments at the Percussive Arts Society Iowa Day of Percussion. She served as assistant producer of the second CD by the Drake University Bands. Stacey teaches privately in the Des Moines area and performs with the Des Moines Symphony Orchestra.

**Mei-fang Lin** (M.M.’99) received a Beebe Fund Award for a year to study computer music in Paris at IRCAM and privately with composers. Mei-fang studied composition with UI Professor Guy Garnett and is pursuing her doctorate at the University of California at Berkeley.

**Ian Ding** (B.M.’99) recently won a section percussion position with the New World Symphony.

**Kirin Nielsen** (D.M.A.’99) won the Julius Herford Prize for outstanding dissertation, awarded biennially by the American Choral Directors Association. The award was presented to her at the ACDA national convention in San Antonio in March, 2001. This prize is given to the best dissertation on a choral subject completed in the United States. She is associate professor of music at Ripon College in Wisconsin and is associate choral director for the Green Lake Festival of Music. In June of 2001, Kirin led a choir on a two-week concert tour of Ireland and, in March, presented a paper on Palestrina at the national convention of the Renaissance Society of America in Chicago.

**Richard Wyman** (M.M.’99) is a member of the United States Coast Guard Band and is stationed in Connecticut.

**Gillian Austin** (B.M.’00) recently received his master’s degree in music business from New York University. He is working at several record labels and music “nonprofits,” including Channel 13 (the New York City PBS station) and is in the production department for “Great Performances.”

**Jun Chun** (D.M.A.’00) has been appointed to a piano faculty position at the University of Wisconsin-Platteville.

**Daniel Masterson** (D.M.A.’00) is assistant professor at Bethany College (Lindsborg, Kansas), where he teaches piano, piano pedagogy, chamber music, and music theory.

**Elizabeth Pacheco** (M.M.’00), soprano finalist in the Neue Stimmen 2001 competition (funded by the Bertelsmann Foundation), was invited to Guetersloh, Germany, to participate in a week of masterclasses in October. She sang on the final concert, which was broadcast on national German television.

**Kenneth Smith** (M.M.’00) is conducting research in Paris, France, during the 2002-03 academic year, with full funding from the Chateaubriand Fellowship, awarded by the French government. His topic is a history of the *air sérieux* in the late seventeenth century.

**István Szabó** (M.M.’00) has accepted a full-time professorship in viola at Eastern Illinois University (Charleston) beginning Fall, 2002.
Michael Smith (D.M.A.’01) has been appointed professor of trombone and low brass at Luther College (Decorah, Iowa), where he has a studio of more than 35 students.

Andrew Williams (M.M.’01) was the winner of the 2001 Reno (Nevada) Chamber Orchestra Concerto Competition. He performed the Vaughan-Williams Tuba Concerto with that Orchestra in April, 2001.

Stevi Caufield (B.M.’02) entered the master’s degree program in bassoon performance at the New England Conservatory this fall.

Jetro de Oliveira (D.M.A.’02) is professor of choral music and music history at Centro Universitário Adventista de São Paulo, Brazil, where he conducts two choral ensembles. He is music director and conductor of the Adventist Philharmonic Orchestra of Brazil. He has presented research papers at the V Historical Musicology meeting on Brazilian Colonial Music.

Joy Granade (M.M.’02), soprano, is an adjunct faculty member at Millikin University (Decatur, Illinois).

Julie Knerr (M.M.’02) received a graduate fellowship to pursue her doctorate in piano pedagogy at the University of Oklahoma, beginning Fall, 2002.

Jeremy Koch (M.M.’02) is a member of the U.S. Air Force Band in Washington, D.C.

Cristina Lixandru (B.M.’02) was invited to join the Manchester Music Festival Orchestra during its October tour of Vermont and New York. In May, she performed the Mendelssohn Violin Concerto with the National Radio Chamber Orchestra in Bucharest. On the UI Campus, Cristina performed the Bruch Violin Concerto with the Illini Symphony Orchestra in October, 2001, after winning the competition for the John D. and Fern Hodge Armstrong Award for Outstanding Undergraduate Performance.

Jessica Ziegelbauer (M.M.’02) received a Fulbright grant for post graduate study in Germany. The grant will support her studies in music composition and music theory at the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart during the 2002-03 school year.

In Support of the School of Music

This gift is from □ Mr. □ Mrs. □ Miss □ Ms. □ Mr. & Mrs.

Name ____________________________________________

Maiden name (if appropriate) __________________________

Address __________________________________________

City ____________________________________________

State Zip _________________________________________

Phone ____________________________________________

Business name ______________________________________

Business address ____________________________________

City ____________________________________________

State ____________________________________________

Zip ____________________________________________

Business phone ______________________________________

Email ____________________________________________

I/We have enclosed a gift of

□ $50  □ $100  □ $500  □ $1000  □ other $__________

for: □ School of Music (32905) □ Friends of the School of Music (32906) □ Other

□ I have enclosed my employer’s matching gift form.

□ I/We authorize the UI Foundation to collect my gift of

$________________________ through the credit card checked.

□ MasterCard □ Visa □ American Express □ Discover

Card # _________________________________

Expiration date: ____________________________

Signature (required) __________________________

Please make your check payable to: UIF/School of Music

Send to:
University of Illinois Foundation
P.O. Box 3429
Champaign, IL 61826-9916

To make a gift online, please go to: www.admin.uiuc.edu/ocd/gift.html

SM 5XL
In Memoriam

Pauline Seed Kirkwood (B.M.’27), 96, died February 7, 2000, in Austin, Texas.

George Wilson (B.S., B.M.’31), 92, died February 24, 2001, in Webster Groves, Missouri.


Mary Juanita Miller Hodges (B.S.’34), 90, died February 21, 2002, in Monticello, Illinois.

Lena Beebe (B.S.’35), 88, died August 23, 2000, in Portland, Oregon.

Dorothy Koelling (B.S.’36), 85, died May 4, 2000, in Collinsville, Illinois.

Elizabeth Ralston (B.S.’36), died January 11, 2001, in Pasadena, California.

Ashley Coffman (B.S.’37), 86, died May 30, 2001, in Conway, Arkansas.

Margaret Brown (B.M.’38), 85, died February 13, 2001, in Sun City, Arizona.

Austin Garrels (B.S.’38, M.M.’43), died December 12, 2000.

Ralph Fiorentine (B.S.’39), 85, died February 8, 2002, in Ventura, California.

Helen Leverich (B.S.’40), died 1998 in Ridley Park, Pennsylvania.

Mildred Harrison (B.S.’41), 89, died May 9, 2002, in Winnetka, Illinois.


Margaret Hyde Splain (B.S.’43), 82, died February 12, 2002, in Lincoln, Illinois.


Eugene Collins (M.S.’51), 77, died October 10, 2000, in Mt. Carmel, Illinois.


Wayne Richards (B.S.’52, M.S.’58), died May 21, 2001, in Michigan.


August Eldon “Skip” Johnson (M.S.’54), 75, died May 4, 2002, in Peoria, Illinois.

Suzanne “Suzy” Scott (M.M.’54), 71, died July 6, 2001, in Centerville, Ohio.

Bill Bissell (M.S.’56), 70, died in 2002 in Bothel, Washington.

William Maschger (M.S.’56), 77, died February 15, 2002, in Arizona.

C. William Young (Ph.D.’57), 81, died August 22, 2000, in Springfield, Missouri.


Eugene McNish (M.S.’58) 72, died March 21, 2002, in Springfield, Illinois.

William Handley (M.S.’59), 69, died October 18, 2000, in Danville, Illinois.


Polly Campbell (M.M.’67), 64, died December 31, 2000, in San Diego, California.

Douglas Lemmon (B.S.’68, M.S.’69, Ph.D.’75), 53, died January 3, 2000, in Knoxville, Tennessee.


Joe Shirk (B.S.’69), 53, died September 7, 2000, in Clifton, Virginia.


Susan Kraybill (B.S.’76), 46, died March 23, 2001, in Missouri.

Barbara Pierce (M.S.’80, M.M.’81) 50, died August 3, 2001, in South Lyon, Connecticut.

Peter Clogg (M.M.’89), 41, died March 20, 2002, in Omaha, Nebraska.

Jill Kaler (B.M.’92), 32, died October 26, 2000, in Naperville, Illinois.

...what has been happening with you. Not only do the people at the UI School of Music want to hear about what’s happening in your career and life, but your fellow alumni are also interested in your activities. Please use the convenient form at the right to provide us with information for the next sonorities.

(Use separate sheet of paper for additional news copy)

Note: If you have photos to support your news items, please include them along with this form. Please send all materials to Janet Manning, Alumni News Writer, School of Music, University of Illinois, 1114 West Nevada Street, Urbana, Illinois 61801.
The performing and visual arts benefit from a long and venerated tradition of patronage, a concept that springs from the noble idea that an artist’s talent is a gift that enriches the lives of every one of us; therefore, the artist should have the resources and the freedom to create. While this idea has been modified over the course of several centuries, the basic principle remains the same. Our donors, whether they are alumni of the School of Music, patrons of the arts, or both, wish to support the education and training of the artists and scholars who will shape the future of music and preserve its grand heritage.

The School of Music is proud to acknowledge these individuals, foundations, and corporations for their generous support. The following list represents those who made gifts between July 1, 2001, and June 30, 2002.

Please note that contributors to the Friends of the School of Music are represented in italics, and members of the University of Illinois President’s Council are designated with an asterisk (*). The President’s Council is reserved for those contributors who pledge a minimum of $15,000 lifetime giving to the University of Illinois.

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

### Presto ($1,000-$1,499)

- Mr. & Mrs. John D. Armstrong*
- Ms. Phyllis L. Cline
- Mrs. Lynd W. Corley*
- Mr. Roger R. Cunningham
- Dr. Roslyn Rensch Erbes*
- Mr. Sheldon S. Frank
- Mr. John A. Frauenhoffer*
- Mr. & Mrs. Norman Goldberg*
- Dr. & Mrs. Robert E. Gray*
- Dr. & Mrs. Raymond V. Janevicius*
- Ms. Bruce C. Johnson
- Dr. & Mrs. Edward Krollick
- Mr. Ardash Mardenison
- Dr. & Mrs. Ralph Mason
- Mr. & Mrs. Claude McKibbon
- Dr. & Mrs. Robert Mussey*
- Dr. & Mrs. Carl O. Nebauer*
- Mr. & Mrs. Daniel J. Perrino
- Mr. & Mrs. Donald Roberts*
- Mr. & Mrs. Arthur Lee Schlienger
- Mrs. Christie B. Schuetz*
- Dr. Ellen M. Simon
- Mr. Glen Strauss
- Prof. & Mrs. Nicholas M. Temperley
- Mr. Richard R. Tryon Jr.*
- Mr. & Mrs. Paul Uhlenhopp
- Mr. Charles Warf*
- Professor John Wustman*

### Allegro ($200-$499)

- Mr. Gordon K. Arnold & Dr. Alison E. Arnold
- Dr. Ben A. Beavers
- Mr. & Mrs. Edward M. Bruner*
- Dr. Ruth L. Cottright
- Gerald M. Crystal Estate
- The Honorable Claude J. Davis &
- Mrs. Marguerite Hoffman Davis
- Mr. Richard N. Delong
- Mrs. Lynne E. Denig
- Mr. & Mrs. Gerald R. Ditto
- William R. Edwards, MD
- Mr. Michael F. Fagan
- Mr. Cele W. Fenley
- Mr. & Mrs. John Forde
- Mrs. Beverly A. Friese*
- Miss Melva F. Gage*
- Mr. Nicholas Good
- Mr. Gaurav Gupta
- Dr. James W. Hile & Dr. Nancy L. Whitaker
- Mrs. Diane Mann Hires
- Professor Donald A. Holt*
- Dr. & Mrs. R. Bruce Huston
- Mr. & Mrs. Peter J. Kala
- Dr. James H. Keays
- Prof. Ruth Lorde
- Dr. Russell Mathis
- Prof. & Mrs. Charles J. McIntyre*
- Dr. Stephen M. McKean
- Mrs. & Mrs. Jack McKenzie*
- Mrs. Donna E. McPherson* &
- Mr. & Mrs. David R. Melanie
- Mr. Frank M. Mynard III
- Mrs. Gerda T. Nelson
- Mr. & Mrs. Gerald J. Pijanowski
- Professor Stephen L. Portnoy* &

### Prestissimo ($15,000 and above)

- Mr. & Mrs. Roger L. Yarbrough*
- Mrs. Betty S. Whiteside
- Professor Martin Wagner*
- Dr. Robert E. Thomas
- Mr. & Mrs. Frederick V. Simon
- Mr. & Mrs. Glendon A. Schuster*
- Dr. William R. Scott & Dr. Kathryn J. Scott
- Ms. Maureen V. Reagan
- Mr. William J. Pananos
- Prof. Alexander Douglass Murray
- Dr. & Mrs. Donald Burkholder*
- Dr. & Mrs. Edward A. Rath
- Mrs. Diane Emiko Matsuura
- Prof. & Mrs. Marvin Frankel
- Mr. & Mrs. Raymond P. German
- Mr. & Mrs. Edwin L. Goldwasser*
- Dr. Edward N. Hook
- Ms. Florence Kopleff
- Peter T. Magnussen, MD
- Mrs. Diane Emiko Matsuura
- Dr. Stephen T. Miles
- Prof. William Moeers &
- Prof. Charlotte Mattax Moersch
- Dr. Alexander Douglass Murray
- Mr. William J. Pananos
- Ms. Maureen V. Reagan
- Dr. William R. Scott & Dr. Kathryn J. Scott
- Mrs. & Mrs. Glendon A. Schuster*
- Mr. & Mrs. Frederick V. Simon
- Dr. Robert E. Thomas
- Professor Martin Wagner*
- Mrs. Betty S. Whiteside
- Mr. & Mrs. Roger L. Yarbrough*
Mr. John G. Duker
Mr. John Dunkelberger
Ms. Pamela J. Dunleavy
Mrs. Edith A. Dwinnells
Mr. Dwight E. Dyer
Mr. Austin R. A. Dysun
Mrs. Elizabeth F. Easley
Mrs. Jeannette J. Ebelhar
Mr. & Mrs. James A. Eckert
Mr. & Mrs. Franklin Edwards
Mrs. Jean M. Edwards
Mr. Philip W. Ehrenman
Prof. Gert Ehrlich & Mrs. Anne A. Ehrlich
Mrs. & Mr. John C. Effert
Mrs. Cheryl M. Emsweller
Dr. & Mr. Barry L. Ellis
Mr. & Mrs. Douglas G. Elrick
Mr. & Mrs. Douglas G. Elrick
The Reverend James W. French & Mrs. Dee Fraccaro-Murphy
Dr. Robert J. Fleisher
Mrs. Janice L. Fisher
Mr. Ron Fink
Mr. & Mrs. Jack V. Feldpausch
Mr. & Mrs. Donald W. Fretty
Mr. & Mrs. Carlyle W. Johnson
Mrs. Laurine Jannusch
Mrs. Madhu Jain
Dr. David C. Jacobsen
Mr. & Mrs. Bruce L. Hutchings
Mr. John M. Hunter
Mr. Allen E. Hunter
Dr. & Mrs. Ernest J. Hughes
Mr. John M. Hunter
Dr. & Mrs. Bruce L. Hutchings
Mrs. Janice C. Impay
Dr. Charles F. Isaacson
Dr. David C. Jacobson
Mrs. Madhu Jain
Mrs. Laurine Jannusch
Mr. & Mrs. Carlyle W. Johnson
Dr. David Lue Johnson
Dr. & Mrs. Neil Johnson-Richt
Mrs. Ruth M. Jones
Mr. & Mrs. John E. Jordan
Dr. Sam W. Grabarski
Ms. Cynthia Lauridsen Grant
Dr. John W. Gray & Dr. Eva W. Gray
Dr. Susan Keith Gray
Mrs. Denise D. Green
Mr. John F. Greenwood
Mrs. Lynn B. Gros
Dr. & Mrs. Ernest N. Gullerud
Ms. Donna J. Guthistand
Mrs. Margaret S. Gunderson
Mr. George S. Hoggard
Ms. & Mr. Mark Hamby
Ms. & Mrs. Julian J. Hamerski
Mr. Jack W. Hammel
Mr. & Mrs. Steven V. Hancock
Dr. Richard D. Hanson
Mr. Kennet E. Harris
Mr. Michael R. Hawkins
Dr. Thomas W. Hawkins
Mrs. LuAnn E. Hayes
Mr. & Mrs. G. Byron Heady
Dr. Robert H. Heleanor
Mr. & Mrs. David L. Hecht
Mr. W. Richard Hedgock
Dr. William H. Heiles & Dr. Anne Mischakoff Heiles
Ms. Margaret L. Heisserer
Mrs. Nona J. Heitmann
Dr. Gregg S. Helgesen & Dr. Arne A. Helgesen
Dr. & Mrs. Donald M. Henderson
The Reverend Marion L. Hendrickson
Mr. Steven T. Henning
Mr. Bernard H. Henry
Ms. Sharon B. Hermann
Mr. Steven K. Hisla
Dr. Douglas M. Hill
Mr. John T. Hill
Mr. & Mrs. Robert W. Hindley
Mrs. Jane Bishop Hobgood
Nanomi Hodgedan & Donald Hodgedan
Mr. James J. Hoeltje
Dr. James L. Henold (Dec) & Mrs. Mary Ellen Henold
Mrs. Linda G. Hopkins
Mr. & Mrs. Dale F. Hopper
Mr. & Mrs. Robert A. Hormell
Mr. Robert L. Hormell
Mr. Don Hough
Dr. & Mrs. Robert W. House
Mrs. Margarette Hubbard
Mrs. Abbie O. Hubball
Dr. & Mrs. Ernest Jay Huggihns
Mr. Allen E. Hunter
Mr. John M. Hunter
Mr. & Mrs. Bruce L. Hutchings
Mrs. Janice C. Impay
Dr. Charles F. Isaacson
Dr. David C. Jacobson
Mrs. Madhu Jain
Mrs. Laurine Jannusch
Mr. & Mrs. Carlyle W. Johnson
Dr. David Lue Johnson
Dr. & Mrs. Neil Johnson-Richt
Mrs. Ruth M. Jones
Mr. & Mrs. John E. Jordan
Mr. Richard J. Jorgensen
Mr. & Mrs. Donna Drasko Jovanovic
Mrs. Karen Kaeter
Mrs. Karen Kaiser
Mrs. Elizabeth A. Kamps
Mrs. Nanci L. Karlin
Mr. & Mrs. Carl K. Karoub
Mrs. Annette Karsh
Dr. William K. Kearns
Mr. William F. Kack
Ms. Brenda K. Kee
Dr. Robert P. Keener
Mrs. Patricia C. Keim
Mr. Christopher W. Kelly
Mr. & Mrs. John Kelly
Mr. Jeremy Niles Kempton
Dr. Harold A. Kessler
Ms. Shirley Kessler
Mr. & Mrs. James E. Ketch
Mrs. Jan K. Kohrsand
Mr. & Mrs. David L. King
Mrs. Elizabeth E. Kirkpatrick
Prof. Ann Kleinломa
Mr. & Mrs. Michael J. Knaf
Dr. David W. Knutson
Mrs. Rosanne J. Koehler
Mrs. Lavette J. Koresko
Mr. Andrew Kripar
Mr. Jason L. Kirigus
Ms. Rebecca D. Krikr
Mr. & Mrs. William J. Kubitz
Mr. & Mrs. David L. Kuehn
Mrs. Ellen Green Kureghian
Mrs. Joyce M. Laible
Mr. & Mrs. F. Wilfrid Lancaster
Prof. & Mrs. Jerry M. Landay
Ms. Sandra L. Lane
Mrs. Barbara A. Larnham
Mrs. Bonnie A. Larnan
Mr. David R. Larson & Ms. Carol C. Larson
Mr. Kenneth M. Larsen
Ms. Dana LaSalle
Mrs. Barbara A. Lauff
Ms. Sunny J. Lawrence
Mr. Dean B. Leff
Mr. & Mrs. Paul J. Lehmann
Mrs. Florence K. Leigh
Dr. Larry E. Leonard
Mr. John D. Leslie
Mrs. Regina L. Leslie
Mr. Paul F. Lester
Mr. Jeffrey E. Lindberg
Mr. Roger D. Little
Dr. Thomas Lloyd
Mrs. Maureen L. Lober
Dr. & Mrs. Paul P. Bradley Logan
Mrs. Virginia K. Lovett
Mrs. Pamela S. Lucas
Mrs. Klara Luneshagen
Mr. Albert L. Lundgren
Mr. Timothy R. Lutz
Prof. & Mrs. Morgan J. Lynge Jr.
Dr. Linda S. Mack
Ms. Clara S. Mackey
Dr. & Mrs. James T. Madeja
Mrs. Helen A. Magnusi
Dr. & Mrs. David M. Main
Dr. and Mr. Joseph Manfredo
Mrs. Guinean P. Manuel
Mrs. Jean C. Marshall
Ms. Anne S. Martel
Prof. Christiana T. Martens
Mrs. Marian S. Martin
Dr. Jameson N. Marvin
Mrs. Ann K. Mason
Mrs. Lezbee A. Masson
Mrs. Nancy V. Matchett
Mrs. Jennifer S. Mather
Mrs. Carolynne B. Mathis
Mrs. Eva M. Maxwell
Mr. & Mrs. David V. May
Mr. Thomas J. May
Mr. Lutz L. Mayer
Ms. Mary E. Mayhew
Mr. Melvin A. McCoy
Mr. Kevin A. McGinnis
Mr. & Mrs. Douglas R. McIntosh
Mr. & Mrs. Myron D. McClain
Mr. & Mrs. William J. McNeiland
Mrs. Ann K. Meeker
Mr. & Mrs. Jon E. Melin
Dr. Mardia Melreoy
Ms. Ida K. Mercer
Dr. Maria P. Mercalo
Mr. C. J. Merrill
Mr. & Mrs. James K. Merwin Jr.
Mrs. Irene O. Metzger
Mrs. Lynn G. Miller
Mr. & Mrs. Martin E. Miller
Mrs. Rita J. Millis
Mrs. Eleanor L. Milnes
Mr. James E. Mirakian
Mr. Keith A. Mitchell
Ms. Sylvia J. Mize
Mr. Milton R. Majzis
Mrs. Wilma J. Mollor
Mr. Maurice E. Monhardt
Mr. Albert L. Moore
Ms. Ruth A. Moore
Mr. & Mrs. Robert Morgan
Mrs. Ann F. Morrow
Dr. & Mrs. David W. Morse
Mr. & Mrs. Theodore F. Mueller
Mrs. Brenda D. Muench
Mrs. Kathryn Rice Muench
Mu Phi Epsilon Urbana-Champaign Alumni Chapter
Marion Kapnik, PhD
Ms. Catherine A. Murphy
Ms. Ann E. Murray
Dr. & Mrs. Walter L. Myers
Mrs. Joyce G. Nagel
Mrs. Nancy Nash
Dr. Nina M. Nash-Robertson
Dr. J. C. Naual
Mr. Larry G. Neumann
Mr. Joseph H. Nelson & Mrs. Myrtle A. Nelson
Dr. Louise H. Nelson
Mrs. Rosemary F. Nelson
Ms. Ann K. Newman
Dr. & Mrs. Grant H. Newman
Mrs. Kim J. Newman
Mr. William J. Nicholls
Kim Nickelson, MD
Mrs. Cheryl L. Niro
Dr. Eugene D. Novotney
Mr. G. Allan O’Connor
Ms. Julie A. O’Connor
Mrs. Jean O’Hare
Dr. Charles E. Olson
Mr. Rick K. Orr & Mr. Scott L. Larimer*
Dr. David C. Osterlund
Mr. Stephen A. Osunsami
Mr. Dennis L. Ottmers
Mrs. Carol C. Ourada
Ms. Janet L. Outis
Mr. & Mrs. Ronald R. Page
Ms. Patricia M. Pakiz
Mrs. Paula L. Palmgren
Mrs. Margene K. Pappas
Dr. Susan Parisi & Prof. Herbert Kellman
Mr. & Mrs. Spencer L. Passero
Mrs. Betty B. Peake
Mr. Lowell R. Peck
Mss. Susan B. Peppercorn
Mrs. Aiko K. Perry
Dr. Linda W. Perrry
Mr. & Mrs. James M. Petersen
Ms. Anne M. Patrie
Mrs. Amy L. Phelps
Mrs. Marian Philippe
Mr. Adam M. Pijanowski
Mr. G. S. Pfilt
Dr. Robert W. Placek
Mr. & Mrs. James Thomas Pokin
Dr. Mary Ellen Poole
Mr. Alan M. Porter
Mr. Ernest W. Pressley
Mr. George H. Pro
Mr. Myron A. Rahn
Mr. Stanley Ransom
Ms. Phyllis Rappeport
Mr. & Mrs. William J. Reagan
Mr. Donald O. Redick Jr.
Ms. Frances S. Reedy
Dr. & Mrs. Sam Reese
Mrs. Irma Reiner
Mrs. Sue Ann Bartzch Reimisch
Mrs. Kathryn Ann Reip
Mrs. Barbara J. Rice
Mr. Joe D. Rice
Mrs. Margaret G. Rice
Mrs. Carolyn C. Richards
Mr. Adam C. Richardson
Mrs. Lois H. Richter
Mr. Paul S. Riegel
Mrs. Patricia J. Rinkerben
Mrs. Betty A. Ritter
Dr. & Mrs. Schuyler W. Robinson
Dr. Franz L. Roehmann
Mr. & Mrs. Donald Q. Rogers
Mrs. Rosalyn Roosevelt
Dr. Brenda R. Root
Dr. Deane L. Root & Dr. Doris J. Dyen
Mrs. Linda F. Rosen
Ms. Cary A. Rosko
Mrs. Devorah B. Ross
Mrs. Mary Higley Rosser
Ms. Angie R. Roysto
Mrs. Nina Rubel
Dr. & Mrs. Gregory C. Rudolph Sr.
Mr. Michael E. Rugen
Mrs. Cheryl Lane Ryan
Mr. Arthur G. Saltzman
Dr. & Mrs. Ahmed H. Sameh
Dr. & Mrs. Kenneth D. Sandvold
Mr. & Mrs. Ray K. Sasaki
Mr. David L. Saunders
Mr. & Mrs. James C. Saxton
Mr. Arthur G. Schildbach
Dr. Gregory L. Schmidt
Mrs. Shirley J. Schmizer
Mrs. Jane W. Schoeniger
Dr. & Mrs. Karl-Heinz Schoeps
Mrs. Karen Schultman-Bear
Mr. Chris W. Schwarz
Mr. William R. Scutt
Mr. & Mrs. William E. Seaman
Mrs. Grace H. Sexton
Mr. Ralph E. Shank
Mr. Dennis A. Shaub
Dr. Randall C. Sheets
Mr. Richard W. Shellman
Prof. & Mrs. Donald R. Sherbert
Mrs. Kristen Shiner-Mcguire
Mr. & Mrs. Dala A. Shippe
Ms. Jill Shires
Ms. Faraba G. Shirley
Mr. E. H. Sieckman
Mrs. Mary L. Sigler
Dr. Ann L. Silverberg
Prof. James B. Sinclair*
Mrs. Patricia S. Skurr
Ms. Sharen R. Slade
Mr. & Mrs. F. William Small Jr.
Dr. Marilyn J. Smiley
Dr. William C. Smiley
Ms. Deidre A. Smith
Ms. Dorothy Fredrickson Smith*
Mr. & Mrs. Gary E. Smith
Dr. Gregory H. Smith
Mr. & Mrs. Leslie G. Smith
Mrs. Elizabeth M. Spencer
Mr. Robert V. Sperlik Jr.
Mr. & Mrs. Joseph Spytek
Mrs. Mary Ellen Sronce
Ms. Nancy S. Stagg
Ms. Virginia M. Starr
Mrs. Susan S. Starrrett
Mrs. Diane H. Staub*
Mrs. Janet N. Steffy
Mr. & Mrs. Alexander J. & Mrs. Sharon Steigman*
Dr. David B. Stein
Mrs. Isabelle Kole Stein
Mrs. Krista J. Steinler
Mr. & Mrs. D. Grier Stephenson Jr.
Mr. & Mrs. Thomas C. Stewart
Mr. Robert J. Stielh
Mr. & Mrs. Roger A. Stien
Dr. David K. Stigberg
Barbara Stover
Mrs. Devorah B. Ross
Mrs. Mary Higley Rosser
Ms. Angie R. Roysto
Mrs. Nina Rubel
Dr. & Mrs. Gregory C. Rudolph Sr.
Mr. Michael E. Rugen
Mrs. Cheryl Lane Ryan
Mr. Arthur G. Saltzman
Dr. & Mrs. Ahmed H. Sameh
Dr. & Mrs. Kenneth D. Sandvold
Mr. & Mrs. Ray K. Sasaki
Mr. David L. Saunders
Mr. & Mrs. James C. Saxton
Mr. Arthur G. Schildbach
Dr. Gregory L. Schmidt
Mrs. Shirley J. Schmizer
Mrs. Jane W. Schoeniger
Dr. & Mrs. Karl-Heinz Schoeps
Mrs. Karen Schultman-Bear
Mr. Chris W. Schwarz
Mr. William R. Scutt
Mr. & Mrs. William E. Seaman
Mrs. Grace H. Sexton
Mr. Ralph E. Shank
Mr. Dennis A. Shaub
Dr. Randall C. Sheets
Mr. Richard W. Shellman
Prof. & Mrs. Donald R. Sherbert
Mrs. Kristen Shiner-Mcguire
Mr. & Mrs. Dala A. Shippe
Ms. Jill Shires
Ms. Faraba G. Shirley
Mr. E. H. Sieckman
Mrs. Mary L. Sigler
Dr. Ann L. Silverberg
Prof. James B. Sinclair*
Mrs. Patricia S. Skurr
Ms. Sharen R. Slade
Mr. & Mrs. F. William Small Jr.
Dr. Marilyn J. Smiley
Dr. William C. Smiley
Ms. Deidre A. Smith
Ms. Dorothy Fredrickson Smith*
Mr. & Mrs. Gary E. Smith
Dr. Gregory H. Smith
Mr. & Mrs. Leslie G. Smith
Mrs. Elizabeth M. Spencer
Mr. Robert V. Sperlik Jr.
Mr. & Mrs. Joseph Spytek
Mrs. Mary Ellen Sronce
Ms. Nancy S. Stagg
Ms. Virginia M. Starr
Mrs. Susan S. Starrrett
Mrs. Diane H. Staub*
Mrs. Janet N. Steffy
Mr. & Mrs. Alexander J. & Mrs. Sharon Steigman*
Dr. David B. Stein
Mrs. Isabelle Kole Stein
Mrs. Krista J. Steinler
Mr. & Mrs. D. Grier Stephenson Jr.
Mr. & Mrs. Thomas C. Stewart
Mr. Robert J. Stielh
Mr. & Mrs. Roger A. Stien
Dr. David K. Stigberg
Barbara Stover
Ms. Merry B. Stover
Dr. Michael C. Strasser
Mr. James R. Straub
Mr. George E. Strombeck
Mrs. Blanche J. Sudman
Mrs. Sheryl M. Summerell
Mr. Laurence E. Svab
Prof. & Mrs. Earl R. Swanson*
Prof. & Mrs. Ralph R. Swarr
Mr. Peter A. Tokacs
Mr. & Mrs. Gill Tod
Ms. Nan E. Tate
Mrs. Vivian B. Terrill
Mr. Jerry G. Tessim & Ms. Kathryn A. Tessim
Mr. Edwin C. Thayer
Mr. Darius L. Thieme
Dr. Gerald J. Throop
Ms. Helen L. Thursh
Ouida Tisdall, MD
Dr. & Mrs. Donald C. Todd
Mr. Russell E. Todres
Mrs. Hollis C. Tomashek
Mrs. Maryellen T. Tomassetti
Mrs. Marie Griffith Tompkins
Mrs. Barbara B. Toney
Mr. & Mrs. Robert L. Towner
Mr. & Mrs. John W. Trautwein
Mr. Robert M. Travers
Dr. & Mrs. Tod M. Trumble
Dr. & Mrs. Max R. Tromblee
Dr. & Mrs. L. Deane Trumble
Mr. & Mrs. Robert J. Tyler
Ms. Kirsten Falc Ullenhagen &
Mr. Rolf M. Ullenhagen
Mr. Walter E. Urban
Mrs. Emily Voinman
Mrs. Susanne Lutz Vel
Ms. Alice V. von Neumann &
Prof. Albert Wattenberg
Ms. Melody Vroman
Mr. James R. Waechter
Mr. & Mrs. George M. Walden
Mr. David Ward-Steinman
The aim of this conference is to bring together leading scholars to address Beethoven’s creative process by considering aesthetic and psychological issues as well as the surviving evidence from Beethoven’s workshop: his sketches and drafts. The conference will be coordinated with a series of concerts as well as an exhibition including original manuscripts.

Session I, Friday, 2 May, 9-12 am
Interdisciplinary Perspectives on Creativity

Session II, Friday, 2 May, 2-5 pm
The Nature of Creativity: Freedom vs. Determinacy

Session III, Saturday, 3 May 9-12 am
Interpreting Beethoven’s Sketches and Autograph Scores

Session IV, Saturday, 3 May, 2-5 pm
The Genesis of the Missa solemnis

Session V, Sunday, 4 May, 9-12 am
New Approaches to Understanding Beethoven’s Late Style

Speakers will be coming from Germany, England, Australia, and across North America. A limited number of papers will be selected on the basis of abstracts submitted by 15 December, 2002. For further information, contact Professor William Kinderman, School of Music, University of Illinois at Urbana-Champaign, 1114 W. Nevada St., Urbana, IL 61801, Tel. 217 244-5808

Support toward travel costs is available for those whose abstracts are selected.